

Wednesday, July 31

7:00-8:45 p.m.
KJ Bradford Aud.

***Pearl* (an opera)**
Amy Scurria, Duke University
Session Chair: Margaret Thickstun, Hamilton College

Pearl is an opera in development by Amy Scurria, composer, Carol Gilligan, feminist psychologist and librettist, Jonathan Gilligan, professor, poet, and librettist, and Sara Jobin conductor and producer. This work draws on Hawthorne's *Scarlet Letter* but seeks to tell a different story, not Hawthorne's but one that uses Hawthorne's characters and circumstances, and is informed by a 21st-century feminist worldview. Our opera is a retelling of the *Scarlet Letter* by Nathaniel Hawthorne from the perspective of the daughter, Pearl. Pearl is a grown woman, a writer, with a daughter of her own. She is looking back at the events that shaped her childhood, seeking to find the truth that she knew as a child, but could not tell. Our opera purposefully turns the operatic status quo on its head by refusing to have any women characters die, go mad, or commit suicide. Our project is a direct response to Catherine Clément's revealing book *Opera, or the Undoing of Women*. We tell another story: one that sheds light on the ills of the patriarchy, the cruelty and political maneuvering that occur in attempting to fit within the patriarchal construct, and the damage that it causes to both men and women. We end our opera with a voice of hope, calling people to consider a "brighter day, a new union not founded on dusky grief, but on shared joy."

Pearl was workshopped in the Berkshires at Shakespeare and Company on August 13, 2012. Liane Curtis wrote a review in the *Boston Musical Intelligencer* <http://classical-scene.com/2012/08/17/opera-experiment/>. We have been invited back to Shakespeare and Company to perform the newly revised work on August 5, 2013. Excerpts of the opera have also been performed in Greensboro, NC at the Greensboro Cultural Center (March 8, 2013) and in Shanghai, China at the American Cultural Center at the University of Shanghai (March 15-24, 2013). An NPR interview about the opera is also available online: <http://wamc.org/post/shakespeare-and-company-pearl>

Thursday, August 1

9:00-10:10 a.m.
KJ Bradford Aud.

PAPER SESSION 1
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

In a 1934 solo recital at New York's Town Hall, Clara Rockmore launched what would become a celebrated career as a theremin virtuoso. Before her debut, the former violinist spent years developing and perfecting a technique for the new instrument, becoming the first to definitively overcome the difficulties that the theremin's unique in-the-air playing method and continuous glissando posed to performers of tonal music. Thereminists today widely regard her as the architect of the instrument's concert tradition, and her recorded legacy remains a touchstone of theremin artistry. Yet beginning in the 1930s, some influential critics and composers treated thereminists like Rockmore with disdain and condescension, hearing the sound of their instrument as "cloying" and "without virility."

Synthesizing Bruno Latour's ideas about technology and Judith Butler's notions of performance, I demonstrate that materiality played a crucial role in these gendered critiques and in the broader reception histories of Rockmore and the theremin. Gendered responses to the instrument's sound hinged not only on its timbre but also on its encounters with female bodies. Biases about the physical labor of performance and the intellectual labor of composition continue to shape mainstream electronic music historiography wherein Rockmore's achievements are not seen as forms of electronic musical innovation. I show that when we take material practices like Rockmore's seriously, we can begin to understand how musicians and critics create and hear meaning and value not simply in "the music itself" but in complex interactions among musical sound, the human body, and musical objects.

Performing Exclusion: Representing Suffrage Onstage
Mary Simonson, Colgate University

On the eve of President Wilson's inauguration in March of 1913, pageant producer Hazel MacKaye and the National American Woman Suffrage Association staged the highly publicized *Suffrage Allegory* on the steps of the Treasury Building in Washington D.C. A popular turn-of-the-century pastime, pageants were envisioned as a laboratory for the development of American art and wholesome entertainment. The *Suffrage Allegory* was no exception: it offered a display of American patriotism and a call for a new, more inclusive conception of citizenship. This vision, however, was articulated primarily through European art music and Hellenist symbolism. The pageant featured a series of allegorical female characters dressed in Grecian draperies and bearing scrolls, laurel branches, and other symbols of antiquity; each offered a pantomimic "descriptive dance" to excerpts from nineteenth-century operas, including *Tannhäuser*, *Lohengrin*, and *Aida*, as well as orchestral versions of Dvorak's *Humoresque* and Mendelssohn's "Spring Song."

In the *Suffrage Allegory* and other pro-suffrage performances, I argue in this paper, nineteenth-century European art music and Hellenist imagery were deployed as symbols of beauty, femininity, and grace, as well as of women's intellectual capacity and suitability for the public sphere. They also worked, however, to align suffrage with elite white cultural values and tastes, suggesting that it was women with access to these ideologies that the suffrage campaign represented. Echoing the exclusionary public rhetoric of many suffrage organizations in performance, these pageants generated a clear and specific vision of the perfect woman and the perfect nation.

10:30 a.m.-12:15 p.m.
KJ Bradford Aud.

PAPER SESSION 2
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

Univision was the first Spanish-language television network in the U.S., and the *telenovela* (melodrama) has been a core genre of its programming. Most novelas on Univision are produced in Mexico by Televisa. Like their U.S. counterparts and 19th-century precursors, Mexican telenovelas use music – newly composed underscoring, salient quotations, and theme songs – to establish a setting or scene, define characters, and enhance dramatic legibility and significance.

The primary conceit of every novela is romantic love overcoming all manner of obstacles, including the class differences of the protagonists. While stories take place in different times and places--colonial Mexico, contemporary urban centers, or rural locales – telenovelas are fairly consistent in their expression of gender and class values.

Soy tu Dueña (2010), takes its title from – but inverts the gender of – a line in a famous *ranchera*: “quieres ó no, yo soy tu dueño” (whether you like it or not, I am your owner). Put simply, the owner in the song is male and the owned female; “Soy tu Dueña” (I am your [female] owner) appears to challenge conventional gender roles. Indeed, the visual appearance of the protagonist and a number of plot points support this reading. But other aspects of the novela confirm conventional roles, chief among them the music. Moreover, the various vernacular styles that subtend the speech and actions of the lower-class characters type them indelibly, suggesting the permanence of their inferior social station. *Soy tu Dueña* gestures toward gender and social equity, but musically the social order goes unchallenged.

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

Dolly Parton, a “Backwoods Barbie” and, in her words, a “white-trash princess,” explains the genesis of her iconic image. As a child she was intrigued by a local woman with big hair, red fingernails, and heavy makeup. Her mother's response: “she ain't nothin' but trash,” and Dolly recalls that the woman was probably the town prostitute. Dolly's fascination for this figure, this white-trash woman, has resulted in a number of songs, among them “The Bridge,” “The Bargain Store,” “Down From Dover,” “Mountain Angel,” “Shattered Image.”

In these songs, Dolly creates images of women who are essentially good (i.e., not yet trash), but who find themselves, often as a result of pregnancy outside of marriage, shunned by their families, alone and driven to madness or suicide –

women who have become trash. Dolly's songs evoke our sympathy, not derision, for these women. However, the songs do not embody the empowerment evident in Gretchen Wilson's "redneck woman" or the biting accusation of male complicity in creating Kitty Wells' "honky tonk angel." Nor do Dolly's fallen women come to us through a classic country music sound.

Dolly's musical style, of course, runs the gamut from country to pop. But there is also a strain of traditional Appalachian mountain music in her sound that is especially evident in these songs. I argue that her use of a mountain style here – modal, ballad-like, fiddle-based – engenders our sympathies, but keeps the women rooted in a mountain culture that Dolly presents as unforgiving and often cruel and deadly.

Voicing Sensuality, Voicing Separation: The Solo Voice in Fundamentalist Christian Music Recordings
Sarah Bereza, Duke University

American Fundamentalist Christians contend with music as a moral force that can uplift them to God or drag them toward the sinful world via sexual connotations. "Sexual music" includes certain rhythms, instruments, and, as I show in this presentation, sensual, intimate voices as found in many popular vocal genres. Fundamentalists reject intimate vocal styles (where singers sound as if they are physically close to the listener), because in their conception of recorded music, the mediation of the recording process has vanished. If a live performance has sexually connotative elements, then the recorded performance must also retain those elements, though separated from its source. When a singer's voice and breathing sound near to the listener's ears, it is as if that singer is physically present with the power to seduce the listener into sinful desires. But listeners thus led astray can blame vocalists for their sinful responses, displacing personal responsibility and projecting the root of sin onto the vocalist instead of the listeners' own, already present but previously veiled, desires. By disparaging any sounds of close proximity and cultivating a detached vocal style in their recordings, Fundamentalists can manage their bodily desires through audible distance, building an aural hedge of spiritual safety around listeners.

The Fundamentalist authors and musicians examined in this presentation are generally affiliated with Bob Jones University in Greenville, SC, which figureheads one branch of the many overlapping factions of American Fundamentalist Christianity.

1:15-1:45 p.m.
Wellin Hall

LECTURE RECITAL

Session Chair: Stephanie Vander Wel, State University of New York at Buffalo

A Japanese Country Singer in Nashville: Personal Reflections on a Career on Music Row
Mari Nagatomi, Doshisha University

All Japan's popular exports to the U.S., whether Pocket Monsters or Hello-Kitty, either do not speak English or are dubbed. But what would happen if a female singer performed American country music with a Japanese accent? This paper deals with my career as a country music singer in Nashville from 2004 to 2007 and my aspirations for success in the U.S. In particular, it examines how Japanese female artists have negotiated their identities by performing music within a genre originated in the United States. I was raised in Japan on American country music and popular music. More than just listening to and imitating American or British popular music, younger generations cultivated their aspirations to be successful singers or singer songwriters in their own right. They want to find a place alongside their American or British heroes. However, because of difference in language and physiognomy, Japanese musicians have been negotiating with some substantial limitations. Especially when an aspiring Japanese female singer moved to Nashville, a cultural center of country music, she needed to struggle with her identities: between how she wanted to be identified and how Anglo-Saxon Nashvillians identified her. By introducing my experience as a Japanese aspiring country singer in Nashville, I argue that the cultural power relations between nation-states like Japan and U.S.

2:00-3:10 p.m.
KJ Bradford Aud.

PAPER SESSION 3

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

Ghana has a long history of matrilineal ethnic groups, queenmothers, and independent market women. Despite their powerful role, a taboo rooted in animistic religious beliefs kept Ghanaian women markedly absent from a central aspect of their culture: drumming. As briefly mentioned in Hampton (1982), Locke (1990), and Falola and Salm (2002), drums were considered sacred, and since women were regarded as “unclean” due to menstruation, they were banned from playing. This prohibition was reinforced by a belief that contact with drums would render a woman barren, and thus, deprived of her reproductive role, she would become a social outcast. Although these old beliefs are now, for the most part, obsolete, during my five-month study in Ghana in 2011, I noticed that few women in Ghana drum today. Drawing on interviews and observations from my fieldwork, in this paper I argue that women are still hesitant to play drums due to fears of becoming barren, though the context has changed. Now there seems to be an issue of performativity: women are concerned with performing a role that has come to be gendered masculine. Furthermore, drumming even creates physical qualities associated with masculinity such as rough, calloused hands, excessive perspiration, and having to wear pants instead of traditionally “female” clothing (dress and wraps) due to playing position. Rather than being biologically barren, women are concerned with becoming “barren” from scaring off potential mates by gendering themselves male, socially and physically.

“None of us think about being a woman”: Performing Gender Without Norms
Yoko Suzuki, University of Pittsburgh

This paper discusses how female jazz instrumentalists perform gender while talking about gender in the context of jazz. In a round-table discussion involving nine female jazz musicians on the topic of her Grammy winning *The Mosaic Project*, drummer Terri Lyne Carrington suggested that the panel talk about music not about women saying, “None of us think about being a woman when we play.” During the fieldwork for my dissertation on female jazz saxophonists, I encountered a similar attitude among my interlocutors. While some are conscious of being women sharing their views and relevant experiences, others insisted that being a woman has nothing to do with their music and experiences as jazz musicians. Interestingly, these different attitudes sometimes coexisted within a single individual. Drawing on Judith Butler’s notion of gender as a norm, I argue that their different attitudes are different types of gender performance. In *Undoing Gender* (2004), Butler claims that gender is produced and normalized at the same time by our gender performances according to gender norms. Based on my fieldwork as well as published interviews, I demonstrate that some women perform gender within the norms, some outside the norms, some both in and out of the norms, and others completely negate the norms, either intentionally or unintentionally. I will explore how this performance of ignoring gender norms works and when they tend to do this performance in their effort to seek a better way to fit or carve out a space for them in the male-dominated jazz scene.

2:00-3:10 p.m.
KJ Red Pit

PAPER SESSION 4
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

When Ella Fitzgerald first joined Chick Webb’s orchestra, critics lavished praise upon the exciting new singer. However, as critics lauded Fitzgerald, they sharply chastised Webb for “going commercial” and focusing on novelty pop songs. These criticisms, I contend, deploy Fitzgerald’s femininity to attack Webb’s orchestra. Without addressing her directly, critics place Fitzgerald within a “madonna/whore” paradigm by denying this “innocent girl” artistic agency and focusing on Webb’s inability to resist the temptation of her commercial appeal. Building upon Todd W. Reeser’s analysis of homosociality in love triangles, I show how this critical discourse undermines Fitzgerald’s personhood by situating her as an object within a discourse between male agents. Only later in Fitzgerald’s career would critics begin both addressing her directly and praising her as a jazz artist. However, these positive reviews become ubiquitous only once she begins “scat-singing” as she brings her voice into the realm of “instrumental” performance. Thus, we see that critics only recognize her agency and validate her artistry once she moves away from the feminine-coded role “girl singer” and towards the masculine-coded role “jazz instrumentalist.” As a case study, these shifts in critics’ positioning of Fitzgerald

reflect jazz aesthetics' roots in connections constructed by white male critics between black masculinity, non-commercial authenticity, and "hot" instrumental performance.

Josephine Baker, *Chanteuse*
Catherine Schwartz, McGill University

Whereas the primitivist contexts and currents at work in Josephine Baker's dance performances in France during the 1920s have dominated accounts of her career, little has been written about her subsequent contribution to the art of the *chanteuse* which became central to her performing persona during the 1930s. In shifting the focus from Baker's sensational dance style – which was perceived as authenticating her African-American identity – toward her vocal performance practice, I build on the work of Kelly Conway and Andy Fry to consider Baker's negotiation of a black French identity. Specifically, this paper examines the theme of nostalgia, which emerges prominently in Baker's vocal practice. Demonstrating how nostalgia in "J'ai deux amours," "C'est un nid charmant," and "Haiti" (*Zou Zou*) is a vessel through which her performances integrate various notions of history and timelessness, progress and primitivism, migration and homeland, colonialism and cosmopolitanism, I consider matters of genre, text, music, and vocal style as modes of embodiment. At issue is how the multi-faceted trope of nostalgia relates to Baker's particular artistic and cultural practices of the body and how this relationship helped her engender a transnational French identity.

3:30-5:15 p.m.
KJ Bradford Aud.

PAPER SESSION 5
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

"Then BILLIE DAWN appears," indicate the stage directions for Garson Kanin's *Born Yesterday* (1946). "She is breathtakingly beautiful and breathtakingly simple." The story of how Judy Holliday, alleged IQ172, came to be identified with Billie Dawn's hilarious but grating tones has become Broadway and Hollywood legend. This paper examines how the contradiction between Holliday's intelligence and "dumb blonde" persona was expressed in the voices she projected through stage, screen, and song. Holliday encapsulated conflicting images of female identity in recordings such as the 1958 album, *Trouble is a Man*, two original cast albums for *Bells are Ringing*, and the posthumously issued *Holliday with Mulligan* (featuring four songs written with Gerry Mulligan).

While the film version of *Born Yesterday* was in production, Holliday was named in *Red Channels: Report of Communist Influence in Radio and Television*. She was soon called before the Senate's Internal Security Subcommittee. Coached by Columbia studio lawyers, Holliday acted the part of Billie Dawn and managed not to incriminate anyone.

Billie Dawn's voice was also the model for Lina Lamont in *Singin' in the Rain* (1952), whose authors Comden and Green had collaborated with Holliday for many years. The film's treatment of the disjunction between sound and image, like that of *Bells are Ringing*, can thus be seen as an allegory for a persistent theme in Popular Front politics: whether affiliation is revealed through appearance. Paradoxically, the very heterogeneity that was Holliday's vocal technique was a marker of female identity in mid-century America.

Lipsyncing as Autobiographical Performance in Jonathan Caouette's *Tarnation*
María Edurne Zuazu, CUNY Graduate Center

In Jonathan Caouette's autobiographical documentary, *Tarnation* (2003), lip-syncing is rendered significant. The practice is re-imagined as a privileged site of *disidentification* that bridges his private (a)confessional video-performances and public subcultural practices as a queer other. While Caouette performed in the 1990s Houston underground gay scene, he also rehearsed/recorded himself to let his dissonances "be" in sites where "meanings do not line-up tidily." Nowhere in his autobiography does Caouette's "I" appear more strongly, sincerely, and yet irreducibly than when his body cruises with that female voice singing "Frank Mills." In the film, *Tarnation*, the potentials of lip-syncing as an alternative *syncing* rationale are mobilized to express the disjuncture and proliferative identities of Caouette, to perform and inscribe an audiovisual queer "I."

This paper explores the potentialities of lip-syncing as both an insurgency against “natural cinematic bodies” and as stage and strategy for the emergence of the queer. Lip-syncing is traditionally read as a shameful practice within popular music aesthetics and an obscene threat to the cinematographic *synced* body. Conversely, however, in queer culture, it has been unashamedly embraced as a drag technique where the composites afforded by sound technologies are solicited to service gender identity slippages. Synced bodies are one of those standard accounts in which the logic of sexual order is subsumed in “nature”; they are based upon and accomplices to normative equations of gender, sexuality, and race. By deactivating the presuppositional conditions for a self to be true and representable, lip-syncing sanctions new conditions of intelligibility.

Come As Your Favorite Movie Star: Eleanor Powell in a Terribly Complicated Moment
Robynn Stilwell, Georgetown University

Eleanor Powell’s supremely talented, disciplined performing body has always presented a problem, from MGM’s reported struggles to make her fresh-faced, athletic appearance conform to contemporaneous conventions of feminine glamour and critics who reduced her to “a pair of legs which, though beautiful...are sexless,” to recent cycles of rediscovery by film fans and the scholars who have insightfully read her image through the lens of camp and drag (Steve Cohan) and proposed her as a model of an alternative femininity (Adrienne MacLean). In her brief period of stardom (roughly 1936-1940), she was seen as a possible rival to Fred Astaire – even, it seems, by Astaire himself, and in a number in the 1939 film *Honolulu*, she dances a tribute to Bill Robinson that must stand, at least in part, as a counter to Astaire’s “Bojangles of Harlem” (from *Swing Time*, 1936).

It’s a gutsy move. But it’s more than just taking on an iconic male star, or in fact, two: it’s a moment in which Powell performs in both drag and blackface, crossing racial and gender lines, but she is also performer whose sexuality is marginalized by one set of conventions performing another performer whose sexuality is suppressed by another set of conventions. While many of the complications of Powell’s persona have been examined, and this number is almost always mentioned, discussion is generally subsumed into the problem of blackface. A close reading of posture, gesture, and choreography suggests that Powell’s number is much closer to a tribute to Robinson than Astaire’s celebration of tap and his own style, though there have been more attempts to recuperate his blackface number, a mark of privilege. It also suggests that our discomfort with blackface as a practice can be a barrier to an understanding of the nuance and implication of individual performance.

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.

This 55-minute documentary film explores multi-generational, multi-regional musical evolution informed through personal observations of women eighteen to ninety-three. Just as these women’s experiences reveal similarities, the entire piece illustrates correlations in musical genres at the heart of today’s traditional American musical landscape capturing powerful insights into social and cultural dynamics.

Informants include such notable women musicians as Rhiannon Giddens, The Carolina Chocolate Drops 2011 Grammy winner; Ruthie Foster, 2009 Grammy nominee; Alice Gerrard, editor of *The Old Time Herald* and partner with Hazel Dickens and Mike Seeger; Gaye Adegbalola, W.C. Handy Award winner teaching “The History of Women in the Blues”; Murphy Henry, authority on women in Bluegrass, 1998 IBMA Convention keynote speaker, and publisher of *Women in Bluegrass* newsletter; Ann Savoy, author of *Cajun Music, A Reflection of a People* and collaborator with Linda Ronstadt and T-Bone Burnett; Algia Mae Hinton, Piedmont Blues icon; and Violet Hensley, designated Arkansas State Treasure.

From “A” to “Z” – Appalachian to Zydeco, this film juxtaposes traditional tunes with originals composed from time-honored conventions; kitchen and back porch impromptu jams with regional festivals. Altogether, the film offers volumes of genuine reflection with feminist perspectives and rollicking music, which will be discussed via Skype after

the screening. The film was developed through fieldwork conducted in 2010 from eighty individual oral history interviews and 1000 songs, which are housed at The LOC, American Folklife Center.

Friday, August 2

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

For a musical with three songs titled after the ingénue, Johanna, she plays a surprisingly small role in Stephen Sondheim’s *Sweeney Todd*. The limited stage-time allotted to Johanna and the other female characters serves to portray them within the stereotypical virgin/whore dichotomy of nineteenth-century rhetoric. However, when framed by the severe economic crisis of 1970s New York City, along with the rising Feminist Marxist movement, the treatment of female characters can be viewed as an extension of the already existing anti-capitalist rhetoric of Sondheim and Harold Prince’s production. Using musical analysis, historical context, and critical theory, this paper aims to show how the objectification and commodification of women within the musical are representative of a larger critique of the role of capitalism in maintaining all types of privilege. Specifically, the rhetoric of the male characters when singing about the female characters, as well as their use of Johanna, Lucy, and Mrs. Lovett to reinforce and negotiate homosocial bonds which maintain the locus of power within the masculine domain, show how the commodification of women by men is an essential part of maintaining capitalist hierarchies. Sondheim’s music supports this reading, such as his use of reoccurring motives sung exclusively by the male characters to represent the ideals of Lucy and Johanna, the two “virgin” female characters. A Feminist Marxist critique of *Sweeney Todd* in light of the contemporary economic situation can help to further understand the role of women in this anti-capitalist musical.

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

As an ideological apparatus, the Musical prescribes optimism through the acceptance of an individual into society en route to the American Dream. A character’s failure to complete this journey is often a comedic trope, e.g. “Somewhere That’s Green” from *Little Shop of Horrors* and “Sal Tlay Ka Siti” from *The Book of Mormon*. But hope remains, however traumatized the characters become. More curiously, Musicals have remained a powerful locus of queer subjectivity despite the Musical’s ideology of the (heteronormative) American Dream. How does queer sensibility deal with this contradiction of interests? The answer lies in the aforementioned performance of failed hope. By employing what Judith Halberstam and Heather Love call *the queer art of failure*, these ‘failed’ characters perform alternate realities to hegemonic discourse akin to the ways queers have created alternative worlds within heteronormative society. While taking comedic pleasure in recognizing the relationship between trauma and hope, a critical distance is felt between the American Dream and oppressed subjectivity. The audience feels the discrepancy ideological conflict. The gap between the two is further amplified by Musical Theatre’s ability to dialectically situate reality and utopia through the “break” into song. By rupturing the narrative’s metaphysics with the pseudo-utopia of musical expression, musical numbers have the ability to critique the American Dream and gesture towards a somewhere else, a not-place with utopian potentiality. *Little Shop* and *Mormon* productively combine failure and the break into song to create not-places of queer subjectivity that queer subjects have been feeling throughout the Musical’s history.

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

Ecofeminist contributions to ecomusicology, like those of Denise Von Glahn, focus heavily on white American female composers’ close relationships to nature expressed musically, thereby espousing this bond as the primary concern of ecofeminist thinking. As Noël Sturgeon notes, however, some ecofeminists posit that the patriarchy equates nature to

women as a way to depict nature as maternal and self-sacrificing for man's development. Others say it is to subordinate women, portraying their feminine essence as inherently suspicious in a world where culture dominates.

Rather than simplifying ecofeminist critique and leaving a discourse of feminine as natural unquestioned, by integrating the broad array of ecofeminist perspectives a number of problematic ecomusicological paradigms can be reshaped. For example, the collapsing of the term "environment" in ecocriticism into a strictly pastoral definition of nature in ecomusicology leaves untapped the field of urban ecology, excising the existences, experiences and spaces of populations associated with the city including queer, racialized and immigrant people.

This paper will sketch the contours of an urban feminist ecomusicology utilizing Robert E. Park's theories of urban ecology from *The City* and *Cultural Conflict and the Marginal Man*. In considering the place of the marginal man, the immigrant who must contend with the forces of multiple cultures, the paper will incorporate Park's views of intergroup relations into an analysis of the play of gang competition and conflict in Leonard Bernstein's *West Side Story*. In the city the conflation of woman with nature is problematically enacted as a territorial battle over the Puerto Rican woman's body in a process of ethnocentric competition in urban ecology.

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

South Africa since the first decade of the 21st century has become increasingly dangerous for black lesbians, who are subject to rape and murder specifically because of their sexuality or perceived sexuality. This state of affairs is particularly tragic given South Africa's progressive inclusion of sexuality as a constitutionally protected category of difference in the last decade of the 20th century. In this paper, I explore the impact of this danger on South African black and white/Afrikaans lesbians' use of music to negotiate community between global constructs of queer identity and South African nationalism since the end of apartheid. I begin with Suzanne Cusick's notion of the ear as a sex organ to examine South African lesbians' use of music to produce virtual intimacy, and I draw on Sharon Patricia Holland's work on the Erotic Life of Racism to highlight the impact of structural inequality and neo-colonial global capitalism on the parameters of this intimacy. Finally, I reflect on the impact of ethnomusicology as an agent for professionalizing and disciplining listening within this economy of the musical erotic.

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

A number of new opera projects have tackled issues of women's human rights in a global perspective, including international sex trafficking (*Anyal7*, 2012), women's rights in global Islam (*Armida*, 2005), sexual violence in war-zones (*Winnie the Opera*, 2011), and lesbian rights (*Karmen Gei*, 2001). A central problem propelling all these projects is opera's purported "undoing of women"; whereas opera has perhaps been tied historically to misogynistic Western cultural narratives of female demise, a radically revisionist operatic aesthetics likewise contains the potential to advance a powerful feminist politics. These new projects each protest in different ways against contemporary forms of globalized violence against women, while at the same time developing operatic modes of representation suitable for female agency.

Drawing on recent transnational feminist studies of media and cultural production, as well as classic critiques of "cultural feminism," this paper explores the ways in which these works "operacize" issues of women's human rights by situating gendered injustice and violence in relation to other key aspects of their narratives, such as race, religion, imperialism, transnational migration and displacement, and sexuality. With a focus on Adam Gorb's *Anyal7* and Judith Weir's *Armida*, I argue that these new operas challenge the frequent designation of opera as a "merely cultural" "reflection" of politics by mediating their audiences' engagement with contemporary global issues of women's human rights. As I conclude by arguing, while these operas remain in various oppositional ways calibrated to an operatic narrative of women's un/doing, they nevertheless interrupt notions of "First" and "Third" worlds via a global conceptualization of gendered violence.

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

In early modern Europe, “rape narratives” created a discursive space in which women could speak openly, and often quite explicitly, about their sexual experiences. Such discussion of female sexuality by women would not otherwise have been permitted in public. These narratives consisted of several key elements, including crying out for help (known as “raising the hue and cry”), a description of struggle against their assailant, and the showing of torn and bloody clothing and bodily injury. While these scripts were most important in legal proceedings, their presence in contemporaneous music has been largely overlooked in scholarship.

Such scripts can be found in “Celle Fillette” and “Sus donc fascheux,” two songs found in *Le Parangon des Chansons*, a multi-volume collection of secular vocal music compiled by Jacques Moderne, and published by him in Lyons in 1540. Composed by Gabriel Coste, these particular works are striking for their descriptions of sexual violence, with much of the textual material drawing directly from rape narrative formulas. In this paper, I will examine these works as they relate to standard medical assumptions regarding male and female sexuality at that time. Drawing on the work of performance theorist Kim Solga and historian Laura Gowing, I will investigate the necessity of rape narratives and their particular impact on these two songs. By analyzing the poetic texts and Coste’s musical settings, I will reveal how these songs both played into and reinforced larger attitudes towards women and sexual violence in early modern France.

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

Drawing from Ellie Hisama’s work on postcolonialism (1993), this paper examines the ongoing absence of the Asian female voice in popular music, where Asian women continue to be spoken for and represented by white male musicians. To highlight this issue, my paper focuses on the appropriation and attendant silencing of Asian women’s voices in David Bowie’s “It’s No Game” (1980), his video for “China Girl” (1983), and Weezer’s *Pinkerton* album (1996). While Bowie and Rivers Cuomo, Weezer’s lead singer, intended to critique racist representations, I argue that they are unable to escape Orientalist stereotypes. First, by referencing Gayatri Spivak and subaltern studies (1988), I suggest that Bowie and Cuomo do not provide a space for Asian women to speak their own words and therefore do not genuinely grant them agency. Second, these musicians still express a problematic desire for idealized and sexualized representations of Asian women.

This lack of space for and objectification of Asian women are illustrated in my paper by a textual analysis of “It’s No Game” and “China Girl,” where Bowie only permits Asian women to speak through his words, and of *Pinkerton*, where Cuomo misrepresents the words of a Japanese fan in “Across the Sea” and those of his “half-Japanese” crush in “El Scorcho” to validate his autobiographical, fetishized *Madama Butterfly* narrative. I conclude by considering how space can be opened for musicians from alternative subject positions. To address this, I discuss Awkwafina, an independent rapper of Asian descent, and her renegotiation of voice and identity in “Yellow Ranger” (2012).

Bright Sheng’s *Madame Mao* (2003): Many Faces of Jian Qing
Yayoi Uno Everett, Emory University and Nancy Yunhwa Rao, Rutgers University

In this opera about Madame Mao (Jian Qing), who achieved notoriety for her major role in the Cultural Revolution, the young, idealistic Jian Qing interacts with her older, cynical counterpart. The opera begins with her impending death in prison after her trial before the post-Mao communist party; this is followed by a series of flashback to Jian’s life as a young actress, her meeting with Mao Zedong, and her presiding over the political institutions during the Cultural Revolution, which resulted in colossal damage and devastation. In the critical dramatic turning point, she suffocates the old and decrepit Mao. The opera ends with Jian’s final plea, claiming that she will have the last laugh; as she commits suicide, the chorus heralds the dawn of China’s new era. The audience grapples with contradictory identities of Jian Qing: a victim, abuser, murderess, and martyr?

From a theatrical perspective, the opera abounds with references to both western and Chinese operatic traditions. Bright Sheng skillfully interweaves parodic music reminiscent of Shostakovich's *Lady MacBeth*, tongue-in-cheek, Ravel-like waltzes in the ballroom scene in Shanghai, as well as a brilliantly choreographed scene from the Beijing opera ("Heaven's Gate") with Chinese percussion instruments. Sheng also draws on antecedents in Chinese history by embedding a play within a play, which foregrounds themes of repression and revenge involving Emperor Gao and his female warriors. We will examine how the opera's non-linear narrative strategies engage with realism and will negotiate the composer's "feminist" portrayal of Jian Qing from indigenous and transcultural perspectives.

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

Many contemporary Chinese films have displayed the experiences of the female opera singers and female pop singers. Yet their performances are strikingly distinguished from each other because of the fundamental differences of the two musical genres. What are the differences in women's performances of opera and pop? How do we understand the two types of women's performances? This paper will examine women's singing of opera and pop in contemporary Chinese films, using *Farewell My Concubine* (1993) and *Cry Woman* (2002) as two examples to compare their performances of the two genres in terms of identity, musicianship, purpose, and women's musical associations. By comparing several scenes in the two films, I will contend that opera can resonate with an existing model from any past period as well as any region to reconstruct the female characters beyond already-defined stereotypes and build them into a very particular subjectivity. Singing opera can break the patriarchal limits on repressing women's emotional expression, and give voice to them through music. Pop music, on the other side, contributes a very different effect on women's musical performances. Because of its public identity, pop music usually lacks the direct connection that can deeply resonate with women's personal experiences. Without long-term devotion to music and role-play training, women's musicianship has been transformed from professionalism to entertainment. Thus the female pop singers in contemporary Chinese films have become the musical amateurs and the professionals in for-profit. Their musical performances no longer stand specifically for self-expression, but have taken practical roles.

11:00 a.m.-12:10 p.m.
KJ Red Pit

PAPER SESSION 9
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

The biographies of female performers and composers in late eighteenth- and early nineteenth-century Europe usually describe women whose talents were either ignored or painfully exploited and whose opportunities for developing and expressing their creative gifts were restricted by their responsibilities to parental families, husbands, and children. The biography of virtuosa and composer Maria Theresia von Paradis, (1759-1824), however, is far from usual. Although Paradis, blind since age three, was often subjected to physical and emotional abuse or manipulated in struggles for male power, she was also revered as a divine gift, compared with angels or with Apollo's muses, and offered patronage and gestures of friendship by artists, critics, and rulers. In addition to mastering the social graces required of a Hapsburg court dependent, she developed prodigious musical skills and a level of education equal to that of her male colleagues and teachers. Chronicles of her life and work extol her personal strength for achieving success in performance as well as in the composition of concertos, Lieder, chamber works and operas despite her blindness and gender. This study will demonstrate that eighteenth-century European perceptions of disability removed Paradis from her role as a feminine object and placed her in a unique position to succeed through interaction with a male-dominated society in ways impossible for most of her female contemporaries. Functioning as an independent creator and artistic subject, she inspired the invention of adapted writing aids, acquired an exemplary education, traveled extensively, earned a prestigious reputation, maintained gainful employment as a musician, and empowered students of future generations.

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

Ultramodernist composer Johanna Beyer suffered for years from poverty and physical handicap, before falling into obscurity upon her death. Only recently have scholars, performers, and advocates resurrected her remarkable voice. For

Beyer, like so many other women composers in the 1930s, financial struggles were particularly bitter, as female professionals were overlooked for teaching and conducting positions. Moreover, Beyer endured the debilitating symptoms of ALS, or Lou Gehrig's disease, which began to appear sometime in the mid- to late-thirties, and included fatigue, muscle weakness, and pain. Unlike her fellow ultramodernist Carl Ruggles, who embraced the rugged American frontier and mountains as symbols of the American sublime, Beyer – limited by her circumstances and by her own body – chose a metaphysical escape into the stars.

In this paper I focus on musical works by Beyer that reflect the multiple aspects of the composer's identity – as a woman, as an invalid, as an immigrant, and as an ultramodernist composer in the 1930s. I consider her self-authored song texts and her musical settings of *Three Songs for Soprano and Clarinet* (“Total Eclipse,” “Universal-Local,” “To Be”) (1934), in which Beyer repeatedly extols the sublimity and “boundless beauty” of “stars, moons, suns.” I explore the ways in which gender intersected with nature and modernism, as well as with other factors such as American identity, physical handicap, profession, and physical location, in the work and life of this extraordinary composer.

1:15-1:45 p.m.
Wellin Hall

LECTURE RECITAL

Session Chair: Suzanne Cusick, New York University

Vivaldi's Women: Suppression & Revival of the Low Female Singing Voice
Julie Cross, University of Wisconsin-Whitewater with Abra Brush and Suzanne Fatta

The low female singing voice is a locus for gender politics and musical battles in the Western vocal tradition, whereas it is celebrated in Slavic, African-American, and other world musics. Archival evidence from 18th century Venice, especially La Ospedale della Pietà where Antonio Vivaldi was *maestro di concerti* for 37 years, reveal the bulk of his choral music was written for all-female ensembles, not the standard SATB vocal ensemble prevalent in today's choral tradition. Why have the majority of scholars passed over this evidence – why are the all-female choral works of Vivaldi and other composers now sung in mixed SATB format only? Rather than pathologize low female voices as a function of endocrinology or gender morphology, we explore the musical practices of these women.

After discussing the British all-female choir Vivaldi's Women, comprised of women tenors and basses singing music of Vivaldi and his contemporaries at pitch, not at transposition, we will then examine the ‘case of the vanishing contralto’ in opera. Discussion of contemporary vocal pedagogical focus on producing higher, lighter female voices and work to extend upper ranges, which works to the detriment of lower-voiced sound production will be considered. Finally, body size and how it relates to the proliferation of light voices at the exclusion of low female voice types will be examined. The lecture-recital will feature SAB trios and will conclude with a performance by a female baritone.

2:00-3:00 p.m.
KJ Bradford Aud.

NEW VOICES, NEW MILLENNIUM ADDRESS

Introduction: Gayle Murchison, The College of William and Mary

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

This paper discusses the roles women are taking in maintaining Passamaquoddy culture. Essential, yet often overlooked, these are based in traditional ideas about gender, to which historical documents and recordings also attest. After providing a brief overview of the cultural context – based on fieldwork since 1993 and covered in my 2010 book *Passamaquoddy Ceremonial Songs* – I focus on the recently established Maine Wabanaki – State Child Welfare Truth and Reconciliation Commission and on intertribal dancing as a means of reconciliation. The TRC intersects with Passamaquoddy women's traditional roles as mothers and grandmothers, language teachers and culture-bearers, as it confronts the state's disastrous policy of placing Native children in non-Native foster homes followed during the 1950s and 1960s. Passamaquoddy women's involvement with the intertribal Powwow-style singing and drumming that accompanies dancing is controversial because the source traditions of the Powwow reserve these roles for men. Yet this typifies the processes of localizing the Powwow described by Tulk, Hoefnagels and others (Diamond and Hoefnagels 2012).

3:15-5:00 p.m.
KJ Bradford Aud.

PAPER SESSION 10

Trans

Session Chair: Shana Goldin-Perschbacher, Stanford University

To T or Not to T: Lucas Silveira's Transgender Cover Songs

Victoria Malawey, Macalester College

Transgender singing voices – especially those projected by artists when they perform cover songs that engage gender directly – often interrogate the gender binary. These issues are complicated further as transgender singers undergo various stages of transition. Of all musical parameters, voice connotes gender most extensively and thus directs the meanings listeners ascribe to songs. Thus interrogating how we analyze voice as a vehicle for gendered and embodied expression is central to interpretation. This presentation introduces a working methodology for interpreting voice based on three overarching areas: (1) quality, which includes resonance, timbre; (2) pitch, which includes range and tessitura; and (3) prosody, which includes styles of phrasing and delivery. All three areas intersect with other musical and lyrical cues that connote gender and subject position. This methodology is applied to Canadian transgender (FTM) rock musician Lucas Silveira's cover songs. Silveira established a musical career before taking testosterone when he presented a low female singing voice. He since has begun taking testosterone and now presents a lower, huskier voice that sounds male to most listeners. Comparing Silveira's "post-T" cover of Justin Timberlake's "What Goes Around Comes Around" (2011) to his earlier "pre-T" cover of Timberlake's "Cry Me a River" (2007) illustrates differences in voice as it affects gendered subject position. Both songs retain gendered pronouns of the original versions, portraying a male subject position, yet gendered differences in voice are marked particularly within the areas of quality and pitch.

Trans*americana

Shana Goldin-Perschbacher, Stanford University

This project explores the recent proliferation of successful American roots music bands with genderqueer or transgender members. Bands such as Coyote Grace, Death Vessel, Actor Slash Model, Novice Theory, and Girlyman generally position themselves as "folk" or "Americana." They use acoustic instruments, sing in close harmony, and write autobiographical songs, exuding a feeling of youthful, earnest American experience. Yet they also sing about queer desire, gender transgression, and use their music to challenge genderphobia, homophobia, racism, sexism, classism, and capitalism.

Genderqueerness is often analyzed with Butlerian theories of over-the-top gender performance and camp (often assumed to be ironic and showy). But the roots music genre functions through assertions of authenticity and sincerity. Thus the bands would seem to be simultaneously performing two contradictory types of identity – on the one hand, a challenge to heterosexual, cisgender masculinity and femininity, and on the other hand a performance of homespun American roots.

Much queer music scholarship has celebrated the "queering" of musical genres or traditions, a rhetorical gesture that suggests a genre is inherently *not* queer (prior to either a queer musician's contributions or an intentionally queer reading of the music). My paper looks instead at the ways in which folk/Americana has contained queerness all along and accepts the invitation these contemporary musical examples make towards rethinking the relationships between sincerity and camp gender performance, trans* and Americana.

The Queer History of the Castrato

Emily Wilbourne, Queens College and CUNY Graduate Center

"This theme of sexual ambiguity," writes Nicholas Clapton in the opening pages of his "life & times" account of Vatican castrato Alessandro Moreschi, "is one to which I shall return, as have all writers about castrati." The emphasis is mine. Clapton's casual generalisation crystallises a crucial dimension of modern castrato reception: the castrato's altered body insists on the materiality and sexuality of musical sound. The surgical means of production and the sexualised site of physical intervention focus scholarly attention on the gendered, sexual body of the performer and on the reactions of audience members to a voice and body that fall outside the framework of heteronormative desire. The point is not whether castrati as a group should be considered "gay" – bodily morphology maps awkwardly onto sexual identity. Rather, pre-pubescent castration (necessary to preserve the castrato voice) interrupts the typical patterns of sexual development. Since Western culture has long glossed homosexuality as an interrupted or failed instance of heterosexuality, the castrato is thus always gay – even when he's not.

This is, primarily, a paper about the uses to which the castrato has been put in queer scholarship. In the process, I (briefly) summarise what can known about castrati within history, however ultimately, by placing the historical castrato into dialogue with contemporary trans* communities, I argue for the continued relevance of castrati scholarship, and of the lives of castrati singers and their admirers (of all genders).

3:15-5:00 p.m.
KJ Red Pit

PAPER SESSION 11
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

In the Tai-Dam ethnic group of Laos, men are the holders of the historical culture. The migrations of the community, the origins of the village, are told and discussed during informal meetings, during which women and men traditionally sit in separated groups. The discussions dealing with the historical memory of the community are then restricted to men, and those are considered as the holders of the knowledge of the ethnic group.

What is the role of women in the collective memory of the community? Observing the musical practices could be a way to understand it. Indeed, in the five Tai-Dam villages observed in Laos (fieldworks in ethnomusicology, 2008-2013), a deep feminization of the traditions can be observed. More than men, women wear the traditional costumes and practice the song of the community (the *Tai-Dam khap*), symbols of the ethnic group.

The song *khap* of Tai-Dam contributes to the social cohesion of the community. Singing allows singers to express their feeling, gives advice to the younger generations, deals with problems of the society and transmits some traditions of the community. How do women participate to the life of the society and the collective memory of Tai-Dam community by the interpretation of songs? This paper will explore the role of women in the collective memory and the transmission of traditions of the community by the practice of the traditional singing, and will allow us to understand better the place of women in this community in constant mutation.

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

Renewed calls for the passage of the Equal Rights Amendment in the face of the ominously-named “war on women” invoke the feminist politics of the 1970s, and PBS’s new documentary *Makers* recounts the stories of (mostly white, gender-normative, and famous) “women who make America.” Even as same-sex marriage initiatives gain political and societal support nationwide, hate crimes continue to endanger individuals marked by difference. These seemingly-contradictory trajectories of acceptance and threat are both grounded in questions of normativity, whether based in gender, sexuality, race, or class. This paper takes the thirtieth anniversary of Meg Christian and Cris Williamson’s *Live at Carnegie Hall* as a point of departure to ask what the seemingly-dated sounds of the Anglo-American folk-based singers of the women’s music movement might offer today’s listeners – especially those who came of age in the 1990s and later. Informed by ethnographic research, this paper explores the role of irony and cultural pseudo-nostalgia in reinforcing generational norms and, alternately, the potential for locating queer (as opposed to lesbian) subjectivities around non-ironic listening practices and multi-generational patterns of socialization. Such practices and patterns, I argue, describe nonlinear queer temporalities that transcend archival/nostalgic impulses and supply alternative frameworks for negotiating ever-shifting boundaries between equality and normativity.

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

Six months after the end of the Reign of Terror in July 1794, a female writer, Constance de Salm (1767-1845), had her *tragédie lyrique Sapho* performed at the Théâtre des amis de la patrie in Paris. Unlike her contemporary playwright and musician Julie Candeille, de Salm created “Citoyenne Pipelet” as the author of *Sapho* and had it set to music by Jean Paul Égide Martini, nicknamed Citoyen Martini. It was performed 69 times, from December 14, 1794 to October 3, 1796.

This paper examines de Salm's self-fashioning strategies. Her *tragédie lyrique* celebrated the Greek poet Sappho, which was unprecedented in the history of French opera. She held a salon, an institution that experienced a decline in the 1780s and a revival during the Republic, and invited one of her salon guests Martini to write music for her *Sappho*. She became in 1791 the first female member of the academy Lycée des arts. She also took advantage of the new Revolutionary calendar. Indicating the new date (i.e. 22 Frimaite, Year 3) on the title page, de Salm turned the Revolutionary calendar into a symbol of a new world in *Sappho*. These strategies show that de Salm created Citoyenne Pipelet's *Sappho* as a cultural product not of the end of the eighteenth century, but the beginning of a new Republic, one flanked by Olympe de Gouges's *Declaration of the Rights of Women* (1791) and the exclusion of women from active citizenship in the Constitution promulgated on October 1, 1791.

8:00-9:30 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"

Among her many modes of musical composition, Amy Beach was particularly celebrated for her nuanced and often meticulous focus on the natural world. Her "Hermit Thrush at Morn" for piano is probably her most famous example, not in small part due to its precise note for note rendering of the named bird's song, which the composer heard during one of her many summers at the MacDowell Colony in New Hampshire. Beach's several works of this type reference the literary and philosophical traditions of her time – yet, equally important, they serve as a point of departure for those today who wish to reflect upon their environment, perhaps with more worldly concern than Beach experienced in her lifetime. In this performance I will present (along with Beach's "Thrush"), four piano works by contemporary women composers, each demonstrating that composer's unique relationship to and perception of her natural milieu. Hilary Tann (b. 1947) describes her "Light from The Cliffs," as an "unashamedly romantic tone poem." Kala Pierson's (b. 1977) "Ripple Circles" is a miniature commentary on ripples in a pond and Mercedes Zavala's (b. 1962) "Haikus" offer intimate musical interpretations of poems about the exquisite movements of butterflies and birds. By contrast, Anna Rubin's (b. 1946) "Honeybee Suite" is a work of great urgency and virtuosity; created directly in response to recent reports of the plight of honeybee cultures in the United States.

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

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

The repertoire of this recital consists in the exploration of the cello as a subject for women composers. All three pieces that will be played were composed by women, two of them being Brazilian composers, emphasizing the fact that the performer herself is from Brazil.

The first piece, the sonata in A minor opus 5, was composed by the Englishwoman Ethel Smyth in 1887, dedicated to the famous German cellist Julius Klengel. Ethel herself is known as an icon in the feminist scene for leading the suffrage movement. She actually abandoned composing for a while to dedicate exclusively to the activism. She composed two sonatas for cello, which shows her affinity with the instrument. This fact, among Ethel's political rebellion, influenced greatly in the performer's choice.

The two following pieces, “À Deriva,” by Marisa Rezende and “A Quem Interessar Possa,” by Vanessa Rodrigues, integrate the sparing cello repertory composed by Brazilian women. Both are part of the book *Violoncelo XXI*, organized by the cellists Fábio Presgrave and Teresa Cristina Rodrigues, which was written to study of sound possibilities on cello through extended techniques. The choice of the composers was not arbitrary, of course. These compositions are extremely relevant contributions to the current development of contemporary music and the cello study, but just an example of the huge amount of women composers all over the world. So, this performance aims not only bringing out the importance of women to the cello repertory, but also showing a bit of the work of Brazilian women composers to the world.

Saturday, August 3

9:00-10:45 a.m.

KJ Bradford Aud.

PAPER SESSION 12

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**

Employing the strategies of “her-story” together with accounts of specific social histories as put forward by feminist historian Joan W. Scott as a means to enact a re-writing of women's histories in spaces of historical amnesia are combined with Lauren Berlant's assessment of “women's culture” as being “juxtapolitical,” in the sense of aspiring to a “proximity to the political” (Berlant 2008, x). By combining these approaches, this paper will examine how a consideration of the spaces embodied by *Her Noise*, thought of in terms of an ‘intimate public’ in the fields of sound-based arts and experimental musics, may enable a questioning of the terms of *belonging* in times of increasing structural precarity in the “ordinary crisis” of the historical present.

Twice Erased: The Silencing of Feminisms in Her Noise **Lina Džuverovic, Royal College of Art/Tate**

This paper examines the curatorial strategy of the *Her Noise* project, reflecting on the politics of *Her Noise* ten years on. The self-silencing of the feminist curatorial voice within the project will be addressed, also problematising the project's narrow focus on Western practices. The ambiguity present in the articulation of feminisms in the curatorial position of *Her Noise* is mapped in relation to the backlash against second wave feminism in the visual arts field in the 1980s and 1990s – the period when the project was first conceived (2001). The paper analyses the double erasure present in the *Her Noise* project: the inaudibility of women's voices within the art historical canon, in particular in relation to performance-based and sonic practices, and, in parallel, the silencing of the political feminist voice in the project's articulation.

Why Not Our Voices?

Cathryn Lane, CRISAP (Creative Research in Sounds Arts Practice)

This paper is part of a developing investigation into the use of voice, particularly the artist's own voice, in sound works by women in both ‘Western’ and Indian contexts. The issues will be discussed through selected case studies drawn from traditional and contemporary experimental and improvised musics as well as expanded sonic genres. The paper will focus on the question of what kinds of agency it is hoped that the *Her Noise* project and the ongoing activation of its archive, might possibly produce in an expanded field of sound arts practice, encompassing experimental music, improvised music, electroacoustic composition and many more sonically-centred genres. The question of what forms of agency might be desired through the activation of the *Her Noise Archive* brings into focus the possibility that the consideration of a broader spectrum of political differences in themselves may not only aid the expansion of the current field of sound arts practice, but may also enable the making of worlds that do not yet exist.

9:00-10:10 a.m.

KJ Red Pit

PAPER SESSION 13

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

Carrying the tradition of Nueva Canción into the new millennium, Susana Baca (1944-) uses her music to bring awareness to the struggles of Afro-Peruvians and women of Peru. She is widely regarded as the leading figure in the revival of Afro-Peruvian musical traditions. This paper is an investigation of the female voice in modern Nueva Canción through an examination of the influential singer-songwriter Susana Baca. In this paper I will contextualize the works of Baca within the socio-political environment of Peru through cultural, historical, and political research methodologies. Cultural and historical research will be focused primarily on gender and sexuality, and conditions that affect the role and status of women; specifically that of Afro-Peruvian women. It will also address the general state of women's rights, women's role in politics, and how or if the movement has assisted in bettering the status of women. This will be explored via the artist's life and work, including an analysis of her songs "Maria Lando," "Señor de los Milagros," and "El Mayoral." This analysis will provide a clearer understanding of the significant issues and conflicts in Peru, such as race, economic inequality, social injustices, workers' rights, class, gender, and identity for the African diaspora. By using narrative hermeneutic methodologies, I will interpret deeper meaning in regards to personal struggles, political protest, and socially-conscious issues. Research will also examine the significance of Baca's appointment as Peru's Minister of Culture, and her contribution to the preservation and revival of Afro-Peruvian music via her *Instituto Negrocontinuo*.

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

In 1963, teen-aged singer Millie Small moved to England from Jamaica, and within a year, her recording of "My Boy Lollipop" climbed the British pop charts. While Small is now construed as a marginal figure in histories of British pop, "My Boy Lollipop," was among the first songs derived from Jamaican popular music (then termed "blue beat") to gain wide popularity in Britain and was a harbinger of musical trends to come. In her recordings of the song, Small sang with a plucky, childlike timbre, and these performances helped her establish a reputation as a well-behaved young woman and a cheerful, "model" immigrant. Despite this early crossover success, her career was nonetheless shaped by conservative backlash against immigration; and by the end of the 1960s, her work developed a marked political bent.

This paper explores how Small's performances of "My Boy Lollipop" resonate in the context of histories of femininity and migration in Britain in the 1960s. I analyze Small's performances of the song on British television shows, and explore reception of these performances in music magazines and in fashion magazines aimed at teen girls. I show that the discourse that emerged around Small's voice reflected historical stereotypes of black femininity that still resonate in black diasporic communities; and I ask how Small's vocal performances drew on her history of migration in ways that disrupted hegemonic models of British girlhood. Small's vocal performances, I argue, envoice an intersection between then-emerging models of 1960s girlhood and the politics of race and migration.

11:00 a.m.-12:10 p.m.
KJ Bradford Aud.

PAPER SESSION 14
Legacies

Session Chair: Lisa Forrest, Hamilton College

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

During her lifetime, Augusta Browne Garrett may have been better known as an author and music journalist than as the "most prolific woman composer in America before 1870," as she was described in Judith Tick's landmark study *American Women Composers before 1870*. By means of her publications, especially her nonfiction prose, Augusta Browne fulfilled what Hélène Cixous asserts, that is, she "put herself in the text...into the world, into history – by her own movement." Through her own agency, Browne entered the periodical press and maintained a public presence for some forty years in a literary career that spanned poetry, fiction, humor, memoir, music journalism, and, ultimately, Christian evangelistic tracts advocating morality and reform. She vigorously asserted her opinions, yet presented them in a way that complied sufficiently with social mores that her rhetoric was acceptable in nineteenth-century America.

Browne "wrote herself" into history with a distinctive writer's voice. Excerpts from Browne's articles – taken from "The Music of America" (1845) and "Negro Minstrelsy" (1854) – have become her most frequently quoted statements.

Extracts from these essays continue to be repeated in incomplete form and lacking in context. Browne's truncated words have been presented as the shrill opinions of a snobbish young lady from a female seminary, rather than the work of an experienced music professor and composer. Much of her writing is now easily available in digitized sources, and it is high time to recognize their context, as well as to correct the misinformation and accretions frequently attached to Browne's prose.

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

Katherine Hart, composer (1917-1978), was born nearly 100 years ago, but, dying when she was only 61, she never became an "old person" nor did she ever have a composer's "late" period. Although having written a great many pieces of music, she is still unperformed, unpublished, and virtually unknown. At the time of her death, even family and friends knew little of her accomplishments.

She wrote her first symphony in 1943, a year before Simone de Beauvoir wrote *The Second Sex*. She wrote her fourteenth, and last, symphony in 1962, a year before Betty Friedan wrote *The Feminine Mystique*. When she died in 1978, she had written over 400 compositions. There were works for piano, solo instruments and chamber groups, various choral compositions, and over a hundred songs and song cycles. It was six years after her death before anything she composed was performed.

During the 50s, seeing her manuscripts repeatedly returned by publishers, she recognized underlying sexual discrimination, and for a period of time signed her work "Gorman Hart," her mother's maiden name. She decided simply to compose, rather than to interrupt her work in order to promote it.

Hart's music is neo-classic in form with a distinctive, well-defined tonality showing the clear influence of Hindemith. Her compositions are well-organized and cohesive. Economy of material dominates, but an underlying lyric quality is always present. She did not write ditties.

Hart's composing talent was ignited when she became pianist for the classes of Chicago's premier danseuse and teacher, Frances Allis. With that, life and friends centered in the dance world; she knew few musicians, but people valued her friendship and she was well loved. She was a good talker, too. Studs Terkel, the Chicago oral historian, recorded two interviews with her.

By now, few people remember Katherine Hart. I am one of those. Though 14 years my senior, we were good friends. After her death, there was no one in Chicago who could take responsibility for the manuscripts and 75 open reel recordings. I transferred the collection to Connecticut, and am now the curator of this astonishing body of work.

11:00 a.m.-12:10 p.m.
KJ Red Pit

PAPER SESSION 15
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

Who were the female musicians, public performers, and composers in eighteenth century Virginia? This question forms the basis of my paper presentation and the research methods framing its scholarship.

A significant portion of contemporary scholarship on professional female musicians suggests that women in the eighteenth century were unable to contribute to public musical culture. To apply this to all women is a mistake and demands a refiguring of the role of women in eighteenth century culture. My early research finds that women were frequently performers in the opera, musical theatre, performed private concerts, and often worked as church musicians and hymnal lyricists. The archival evidence demonstrates that women published their own songbooks, participated in 'Ladies' Orchestras,' and managed their own performance spaces. With these facts in mind, it is time to unearth and listen to women artists and gain an appreciation of their ability to fully change and develop musical and public culture.

I utilize a feminist historiographical method and call upon primary sources such as newspaper advertisements, diaries, letters, and playbills. A feminist historiographical method creates a refiguring of the past; one that is more complicated than a top-down androcentric construction. This type of historical reading opens scholarship to the inclusion of areas previously put on the edge and marginalized, such as the role of professional female musicians.

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

Numerous current histories and encyclopedias proclaim Elizabeth Taylor Greenfield (ca. 1819-1876) as the first African American vocalist to command the attention of mass audiences in the United States, but many of these reference books perpetuate the inaccurate image of E. T. Greenfield as a dependent, patronized and perpetual student. This depiction stems from the first biographical narratives of E. T. Greenfield published in the 1850s, concurrent with her first national and trans-Atlantic concert touring as “The Black Swan.” These biographies described her as a self-taught former slave dependent on the generosity of patrons – a marketed image that helped to attract mid-nineteenth-century newspaper coverage, audiences and patrons. My new research of E. T. Greenfield’s biography is lessening our reliance on nineteenth-century biographies, and my work on the reception of her public performances is enabling me to historicize the nineteenth-century biographies as artifacts of concert promotion and racial uplift. I propose to present new biographical information about this influential musician’s professional and philanthropic roles, arguing that she be viewed not as primarily an unfortunate case reliant on patrons, but a successful professional, culturally influential voice, and generous patron of African American charities.

1:00-1:45 p.m.
Wellin Hall

LECTURE RECITAL
 Session Chair: Samuel Pellman

A New Voice of Chinese-Western Syncretism: The Solo Piano Works of Chen Yi
Kiu Tung Poon, University of Saint Joseph, Macau, China

After the dark era of Cultural Revolution in China from 1966 to 1976, a significant number of Chinese composers relocated to America, where they found distinctive ways of expressing their cultural roots in the contemporary Western setting. These new generation composers did not settle on mingling elements from Chinese and Western music. They looked for the syncretism of two cultures: a new musical language derived from the mix of Chinese and Western idiom. Chinese-American woman composer Chen Yi (b. 1953), a prominent figure of this group, has said, “I did not directly use the ready-made Chinese traditional musical materials or tunes, but found the interest, enjoyment and characteristics from them. I applied a new point of view and new compositional techniques to create new music.” By Exploring Chen Yi’s solo piano works *Two Chinese Bagatelles* (1984), *Guessing* (1989), *Ba Ban* (1999) and *Ji-Dong-Nuo* (2005), I will examine her unique Chinese-Western syncretism by looking at the rhythmic organization, formal structure, and pitch selection in her music. Relating to the performance practice in Chinese folk and instrumental music tradition, I will also examine how the composer has incorporated a number of Chinese performing traditions with modern piano writing.

2:00-3:10 p.m.
KJ Bradford Aud.

PAPER SESSION 16
Contemporary Religiosity
 Session Chair: Ellen Koskoff, Eastman School of Music

Vocal Legacies and Lineages of Women in Gospel Music
Nina Ohman, University of Pennsylvania

In African American gospel music history female vocalists have played key roles influencing both the aesthetics and the commercial success of the music as it has evolved. Located at the interface of gender and generation, this paper will examine historical changes in female gospel music traditions in support of an argument that musical lineages of women have been instrumental to transformations and innovations in gospel music rhetoric and performance approach. Furthermore, this paper will address how musical linearity and crossings have shaped gendered subjectivities in gospel music and theoretical implications emerging from these relationships. In doing so, I will explore the vocal craft of a virtuoso gospel vocalist Karen Clark Sheard who has influenced several of today’s most successful gospel and popular

music stars. Clark Sheard is a daughter of the formidable choir director Mattie Moss Clark, and the soprano voice of the legendary group the Clark Sisters. Furthermore, her daughter Kierra Sheard is an award-winning singer in contemporary gospel music. My paper will be based on ethnographic interviews of the Clark Sisters and their audience members as well as archival research. Recognizing that gender remains an under-theorized theme in gospel music research, this paper is part of my broader work on music of Mahalia Jackson, Aretha Franklin, and Karen Clark Sheard in which I use gender analysis as a tool for exploring how aesthetics of gospel music have changed and the conditions that female artists have maintained and developed through time.

Eternal Novices? Professionalism and Contemporary Women Monastic Composers Charity Lofthouse, Hobart and William Smith Colleges

In this paper, I explore questions of compositional professionalism through the work of contemporary nun composers, examining the complicated characterization of their musical activities as “professional” or “amateur.” I contend that by depicting their performance activities in older genres as “professional,” nuns’ contemporary compositions are then positioned as amateur. This gendered comparison derives from postwar musical egalitarianism and expressions of feminism, as well as perceptions of nuns’ compositional aims.

Whereas the idea of musical nuns is familiar, they are often depicted performing ancient repertoire that carries exoticism of past tradition. Nuns represent a cultural outgroup – their otherness includes homosocial living and perceived exclusion from musical professional exchanges – and contemporary nun composers and their musics are virtually unknown. Large-scale works, traditional styles, and conventional texts are markers of sacred-musical professionalism, or suitability for engagement by professional musicians in formal settings. I argue nun composers are often afforded a secondary amateur status as composers, owing to the feminization of their music and its perception as vernacular, private, intended for non-musicians, and/or feminist. Conversely, their comparative traditionalism and religious affiliation exclude them from more experimental professional composer groups.

Three composers – Theophane Hytrek, Miriam Therese Winter, and Elise, CHS – serve as case studies, with music that spans genres from chant to feminist songs to traditional liturgies. These compositions have remained unexplored by scholars, much to the detriment of both feminist and music studies. Illuminating the works of nun composers allows exploration of attitudes about women composers, sacred music, feminism, and professionalism.

2:00-2:35 p.m.
Wellin Hall

LECTURE RECITAL

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; Chiao-Wen Cheng, piano

While Rebecca Clarke’s Viola Sonata (1919) has taken its place as a canonic work, the full range of her music remains to be explored. Three pieces for Two Violins and Piano (*Prelude, Danse Bizarre* and *Nocturne*) were discovered in Clarke’s estate in late 2000. Although they were premiered and recorded in 2003, the publication of these works took place only in 2012.

Written in late 1908 or 1909, while Clarke was studying composition at the Royal College of Music (London), they give no trace of being student works, and instead demonstrate a fully developed, distinctive compositional voice. The *Danse Bizarre* is mentioned Clarke’s unpublished memoir (1967-1970), but the other pieces were unknown. A fourth movement, *Finale*, survives incomplete, but reveals that the ending of the work was to be brilliant and upbeat, rather than the deeply introspective mood of the *Nocturne*.

Her interest in exoticism (in the *Danse Bizarre*) draws on her exposure to music of the Javanese gamelan at the Paris Exhibition of 1900 (which she mentions in her memoir), a fascination also present in the *Viola Sonata* (1919) and other works. The influence of Rachmaninoff and Scriabin, heard in the *Prelude* and *Nocturne*, reveal yet another aspect of Clarke’s stylistic vocabulary, and increase our admiration of this powerful composer, who, at her death, left the bulk of her music unperformed and unpublished.

3:30-5:15 p.m.

PAPER SESSION 17

KJ Red Pit/Bradford Aud.

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

In Counter-Reformation Italy, women's lives were highly controlled by the nobility and the Catholic Church; a mechanism of control that extended to the artistic lives of women as well. The ongoing dialogue between the hierarchy of the Catholic Church and cloistered nuns is reflected in many of the surviving sources from this period, particularly Church edicts outlining model behavior in convent life. Although the boundaries between secular and sacred spheres were theoretically well-defined, the practical realities were often blurred in terms of artistic expression. Several questions remain to be answered, in particular, how did the intersections between the Church authority and secular culture influence female musicians and compositional style in the convent? In addition, what connections can be made between the virtuosic performances by secular female musicians and the music of women in Northern Italian convents?

Despite this strict control, evidence exists which suggests that the convents, at least in Milan, were not altogether hidden away, perhaps a source of further consternation for Church fathers. However, because the convent represented a distinct alternative space for women, female musicians within the convent walls often experienced greater musical freedom than the noble wife, the courtesan, or the unmarried daughter. This paper will explore the perception of music making within the convent, using the life and works of Caterina Assandra (1590-1618?), a Benedictine nun from Milan. Her works will be analyzed alongside those of her male counterparts in order to demonstrate the clear musical links between the convent and the broader musical culture.

Performing Opera/Performing Gender: The Case of Helen of Troy in *Seicento* Venice

Reba Wissner, Berkeley College

Helen of Troy is one of the most frequently recurring female characters in seventeenth-century Venetian opera. Unlike many historical accounts and later documents, Venetian opera libretti portray Helen in a positive light, described as flatteringly attributed, and more importantly, as a victim of other's actions through no fault of her own. Further, most of the tales recounted in the libretti contrast greatly with those told in the various ancient sources. The two main tales about Helen's life are recounted in the operas of seventeenth-century Venice: her abduction by Theseus to Attica as a young girl and her sojourn to Troy with Paris as an adult. Two libretti recount Helen's kidnapping by Theseus, while the three recount her kidnapping by Paris. The character of Helen appears in two other Venetian libretti from the seventeenth century that do not relate to any of her myths, but instead her role is a peripheral character. In each of these operas, Helen performs her gender in various ways, from the singer who sings the role (in one case, by a famous courtesan in Venice) to the way she is constructed as a woman.

This paper will be a reading of Helen as performing woman in seventeenth-century Venetian operas. Through the lens of the theories of Judith Butler and by examining the relationship between gender and voice, this paper seeks to understand Helen's portrayal on stage beyond her mythological reputation. In doing so, we can read other female operatic protagonists in a similar manner.

Goddesses and Love Duets: Female Dialogue and Diplomacy in Jacopo Melani's *Ercole in Tebe*

Aliyah Shanti, Princeton University

In the third act of Jacopo Melani's 1661 *Ercole in Tebe*, two goddesses, Venus and Proserpina, meet in Hades to discuss the fate of the titular hero, who had ventured into the underworld to rescue Theseus. The goddesses sing a duet detailing the torments of love and of Hell, and finally declaring the two realms to be equal. While duets between high voices were common in Italian operas of this period, those between women were used infrequently, and rarely did they so closely resemble the conventional seicento love duet. Moreover, such intimate exchanges between goddesses were also uncommon outside the confines of the allegorical prologue.

In this paper, I will explore the place of this duet between two goddesses in the context of Melani's opera, a work sufficiently popular that its libretto was reworked by Aurelio Aureli and set to new music by Giovanni Antonio Boretti

for a Venetian performance in 1671. The dialogue between these goddesses, which serves a plot-related function of diplomacy between the upper world and the lower, can also be read as an allegory of the connection between the political and marital dramas of the outer acts and the underworld descent of the middle act in which it is found. These goddesses, undisputed queens of their own domains, could serve as ambassadors in ways that mortal women could not, even within the fictional confines of opera. I will conclude by examining how this particular case study of a duet between female characters relates to other female duets of the period.

3:30-5:15 p.m.

KJ Bradford Aud./Red Pit

PAPER SESSION 18

Reclaiming Blackness

Session Chair: Maureen Mahon, New York University

“More Action! More Excitement! More Everything!”: Invocations of the Black Heroine in Erykah Badu's *New Amerykah Part One (4th World War)*

Gabriela Jimenez, University of Toronto

A conceptual and pop album, Erykah Badu's *New Amerykah Part One (4th World War)* (2007), demonstrates how one highly celebrated American figure negotiates history by referencing 1970s U.S. Black popular culture. *New Amerykah Part One* functions as a Black action/blaxploitation film/soundtrack in which Erykah Signifies 1970s Black action/blaxploitation films. Erykah stars as, and therefore plays (with) the character of, the Black heroine. Her weapon of choice: post-colonialism. Indeed, *New Amerykah Part One* is neither a celebration of the postcolonial nor a denunciation of the neo-colonial, but rather a reminder that post-colonialism is the ever-present working through of multiple, complex, and conflicting practices. This paper is an analysis into the ways one singer articulates such layered methods through a conceptual album. From her initiation into American popular culture, with the release of her 1997 debut album *Baduizm*, Erykah Badu has been an enigmatic figure. Much like postcolonialism, feminism, and African American studies, she is simply read as *passé*, radical, or Afrocentric. *New Amerykah Part One*, however, suggests we widen and diversify our definitions, understandings, and critiques of those terms. Erykah prompts us to pay attention to not only the hope of postcolonialism but also to the openings and opportunities that run parallel and perpendicular to those aims. Although not unproblematically so, Erykah, as the Black heroine in *New Amerykah Part One*, revels in Black action/blaxploitation aesthetics, through sounds (“more action!”), lyrics (“more excitement!”), and visuals (“more everything!”) whereby she testifies to the stimulating and yet-to-be-fulfilled promise of postcolonialism.

“The music is already there”: Jayne Cortez and Black Feminist Jazz Poetry Performance

Vilde Aaslid, University of Virginia

At the nexus of the Black Arts movement and the legacy of the classic blues women stands Jayne Cortez. Until her death this past December, “womanist warrior poet” Cortez recorded and performed steadily with her all-male band The Firespitters. Cortez's poetry weaves together surrealism with a blues aesthetic and themes of the African American female experience. As a canonical figure in the Black Arts movement and a jazz insider, Cortez figured prominently in the development of spoken word and music in the second half of the twentieth century, but her work has been understudied in the academic sphere.

Successful combination of poetry with improvised music is rare. In this paper, I assert that Cortez navigates the challenges of the medium through the reciprocal yet authorial guiding of her musical collaborators. A close reading of her performance of “In the morning” from her 1979 album *Unsubmissive Blues* pays particular attention to her rhythmic delivery, and her metrical placement in relation to the musical structure. Building on Aldon Neilsen's work on Cortez, and Lara Pellegrinelli and Angela Davis's studies on female vocalists, I ask what Cortez's work can tell us about the gendering of language in jazz. A lone woman fronting an all-male jazz ensemble is a familiar sight, but Cortez's commanding performance upends the submissive “canary” role. Unapologetically committed to the aesthetics and politics of Black Arts, despite its misogynist reputation, her work asks us to consider a heterogeneity of that movement.

“Love to Love You Baby”: Donna Summer and the Ambiguous Labor of Disco Queens

Danielle Sofer, University of Music and Performing Arts Graz, Austria (K. U. G.)

In its manner of conception, “disco is held to be irredeemably capitalistic,” but, as argued by Richard Dyer (1979), it is the very materiality of its industry, couched in music's notorious intangibility, that made disco the ideal platform for

socio-political action in the 1970s. As incited by feminist activists and the gay liberation movement, during the “sexual revolution,” music, and specifically the sexually explicit content of disco, was instrumental in reframing socially acceptable behavior. Sexual pleasure as it is sounded in the aural sphere played a significant part in voicing the desires of rebellion, but “aural sex,” caution John Corbett and Terri Kapsalis (1996), also functioned as a ploy of the industry to diversify markets by appealing to “subcultures at the same time as...dominant audiences.”

Donna Summer’s “Love to Love you Baby” was central in liberation efforts of the 1970s precisely because of its audible cooing. In voicing the desires of rebellion, the song became an anthem for those seeking sexual asylum. But, as with many disco queens, situating Summer as sole performer concealed multiple agents acting within the production process, commodifying her as a sexual laborer of sorts while, according to Brian R. Sevier, reinforcing more generalized “representations of Black women as sexually insatiable and as commodities.” In examining the “production” of “Love to Love you Baby,” this paper explores Summer as a diva whose agency was claimed as activism by marginalized communities in spite of the industry’s agenda to mount her as an icon of deviant pleasure.

8:00-9:30 p.m. CONCERT
Wellin Hall

Monique Buzzarté (b. 1960) *Subtle Winds* (2007)
Monique Buzzarté, trombone and live processing

“*Subtle Winds*, for eight trombones, was commissioned by the DownTown Ensemble’s Flexible Orchestra, with a Harvestworks Artist-in-Residency grant later supporting the creation of two additional versions using MAX/MSP software, one allowing an acoustic soloist to join with eight prerecorded parts in an interactive electro-acoustic composition (tonight’s version) and another as stand-alone eight channel sound installation. In both Max/MSP selects which eight parts (from twelve possibilities) are used for a specific performance, along with the selection, sequence, and placement of each part’s phrases and the spatial movement of each part through all eight channels. The performer selects the duration of the performance and density of the parts. Max/MSP programming for *Subtle Winds* is by Holland Hopson, with recording and mastering of the prerecorded files by Paul Geluso, and additional audio editing by Max Tausend. *Subtle Winds* was inspired by the Buddhist belief that every mental state – every state of consciousness – is supported by a particular type of energy or “wind.” Through meditation, a practitioner learns how to gather these winds into specific areas of the body, and then to dissolve them; when a particular wind is dissolved, the mental state that was supported by it also dissolves. This type of meditation is similar to a process that Buddhists believe occurs at death – eight cycles of dissolving concluding with the subtle winds entering the heart and dissolving into the life-bearing very subtle wind. This very subtle wind – also known as the mind of clear light – is thought to extend from one life into the next, eventually transforming into the mind of a Buddha.” (Monique Buzzarté)

Frances White (b. 1960) *Tracing* (2011)
Monique Buzzarté, trombone

Tracing explores the relationship between the trombone and the shakuhachi (Japanese bamboo flute). These two ancient instruments from very different cultures are both sounded by the breath, and share the ability to navigate an almost unlimited spectrum of pitches within their respective ranges. As microtonal instruments, both transcend the notion of fixed temperament. Slides and glissandi, from the subtle to the extreme, are central to their musical behavior and language. The shakuhachi’s origin is as a spiritual tool; similarly, the trombone and its ancestor the sackbut have been used throughout history to evoke the otherworldly and the supernatural. By translating shakuhachi techniques and idioms to the trombone, the composer and performer explore a unique musical language new to the instrument. Reflecting the intimate connection between the shakuhachi and the natural world, the electronic part of *Tracing* is based on and shaped by a field recording of natural sound, creating a sonic space for the performer that subtly reinforces and contrasts with various aspects of the trombone’s unique timbre.

“A trace can be a drawing usually an outline of an existing image. It can also be a mark or a line left by something that has passed. An archaic meaning of the word trace is a course or path that one follows. *Tracing* was commissioned by the MAP Fund, and is dedicated to Monique Buzzarté.” (Frances White)

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

“*Wake Up and Dream* has at its rhythmic core an Australian aboriginal song sung to lull children into sleep. I wrote a book called *Touching Sound*, about lullabies and other music in the woman’s cultural domain. From culture to culture certain elements seem common among songs of lulling. The western notion of soothing by slow pulse and limited range of pitches is not apparent in this song from Yalata among the Pitjantjara group. But the most common characteristic of lullabies, that of repetition, is. As is traditional among the Pitjantjara, steady beats of sticks or slaps on the thigh provide the foundation with which a melody works in isorhythms. A Pitjantjara woman, as most women singing to their babies around the world, never sings the song exactly the same way when she repeats it. Mrs. Polly Prater and Mrs. Mara Stewart sang this song for Margaret Kartomi at Yalata. I enjoy the ability of the trombone to slide and waver pitches. It is the Western singer in my cross-cultural instrumental song.” (Sorrel Hays)

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

“*swell* is an improvisation that intertwines movement and sound in a playful, yet meditative, way. This piece addresses one of the FTM12 themes: the body & music. *swell* arises from an experimental movement/sound practice that I developed over 6 years ago called “banding,” in which improvisers are literally intertwined by large rubber bands. I find that improvisers are already familiar with being aurally sensitive to others during (non-banding) improvisations. With banding, additional sensory modes such as direct tactile and kinesthetic feedback become available to communicate/receive creative expressivity. From the audience’s perspective, what normally is hidden in the performer’s experiences, inside their bodies, suddenly becomes exposed. The bands visually display the bodily connections between performers in space, providing an actual “view” of the physical dependency artists on stage share with one another in performance. *swell* takes banding to the stage. Imagine: Contact Improvisation meeting Deep Listening, and adding large rubber bands to the mix. This is *swell*. The piece is in two parts. The first section is a duo for *shakuhachi* and trombone and the second section is a vocal-movement improvisation.” (Tomie Hahn)

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

Feel free to join in, sit back to listen and watch, or change your mind! Guarantee: a swell time for all.

Sunday, August 4

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

In her song *Dans l’immense tristesse* (1916), Lili Boulanger (1893-1918) mobilizes and complicates dominant French wartime tropes of noble, sacrificial, and suffering motherhood. This song draws on the well-known Catholic image of the *mater dolorosa* by depicting a mother coming to a “holy place” to grieve for her dead son. Instead of accepting his death, however, she continues to believe he will wake again. To date, scholarship on this composition centers on autobiographical reasons Boulanger may have composed it. However, Boulanger’s musical setting and the song’s text, by Bertha Galéron de Calone (1859-1936), expose a private, and painful aspect of suffering – melancholia, a psychosis explored by Sigmund Freud after working with soldiers suffering from war-related trauma.

In this paper, I examine Boulanger’s particular mobilization of French wartime motherhood. Drawing upon Freud’s notions of melancholia and Donald W. Winnicott’s writings on transitional objects, I find that Boulanger’s musical setting unravels the complexities of the mother’s unattainable desire for her dead son through mimetic musical signifiers. These signifiers include a bell’s transformation to and from a heartbeat, the distinct placement of three rolled chords, and the conclusive insertion of the French lullaby, “Do, do l’enfant, do.” The mother’s pain of losing a son is private, but the text and musical setting provides a very public context for wartime feminine suffering, and perhaps even renders the

bleak actuality of France's larger national grief. Boulanger provides critical *female* agency so often missing from our discussions of constructions of gender relations during war.

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

Since the late 1960s, Yoko Ono has forged careers in two historically masculine creative realms: rock music and avant-garde art. Narratives of bands in the first realm, and movements in the second depict bad boys rebelling against social and aesthetic norms. Women, and particularly mothers, are seen as stifling forces—upholding the conventions these pursuits claim to undermine (Coates 1998; Fraiman 2003; Pollock 2010). Maternal femininity is supposedly at odds with creative risk-taking. Yet Ono has incorporated ideas about, and depictions of motherhood into her conceptual art, rock albums, and interviews, reframing maternity as a radical act of avant-garde artistic creation.

My paper examines conflicting representations of motherhood throughout Ono's oeuvre. Some works show a dark side of motherhood. “Baby's Heartbeat” (1969) and “Greenfield Morning I Pushed a Baby Carriage All Over the City” (1970) are heartrending portrayals of absent children, evoking Ono's tragic history of miscarriages, abortions, and estrangement from her daughter Kyoko. A recent online project, *My Mommy Is Beautiful*, is more celebratory, inviting fans to upload photos and remembrances of their mothers. *In interviews*, Ono cites women's ability to bear children as evidence of their innate physiological superiority over men. Works such as “Touch Poem” (1963) depict motherhood as the ultimate act of artistic creativity and power. Julia Kristeva has written that “real female innovation . . . will only come about when maternity, female creation and the link between them are better understood.” I argue that Ono's work illuminates this link.

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

The stereotype of the ethnic mother is a staple of turn-of-the-century American immigrant culture. Immortalized in verse and song, she represents the Old Country within a nostalgically imagined past. While many such songs exist across different immigrant cultures, one ‘mother song’ has risen to become the ‘mother song’ of them all: “My Yiddishe Mama,” written by Jack Yellen and Lew Pollack in the mid-1920s, and made famous by Sophie Tucker. Though “My Yiddishe Mama” is part of a substantial repertory of Yiddish songs about Jewish mothers that was popularized in the halls where Yiddish theater was performed, its legacy is far more complex: the song, which exists in both Yiddish and English versions, not only immortalizes the Jewish mother, but also paradoxically reaffirms a representation of a cultural identity from which American Jews were trying to distance themselves. This paper traces the intersection of notable performances of the song (and especially those by non-Jews) with a constellation of social issues, including race relations, the processes of acculturation and assimilation, identity, and feminism, all of which have significantly altered the identity of the Jewish mother – and the reception of “My Yiddishe Mama” as a result – over the course of the twentieth century. Ultimately, through its ability to resurrect the Jewish mother of days gone by, the song creates an affirmative cultural space for a Jewish in-crowd, and offers a performative emblem of Jewish identity (and hence an inroad to the in-crowd) for non-Jewish Others.

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

Post-secondary music faculties in Canada and the US have been historically comprised mostly of white men. Despite more than 35 years of research and affirmative hiring practices, this situation persists to the extent that over two-thirds of music faculty members currently are men. Research documenting these disparities, which are remarkably similar in Canadian and US music faculties, ignores sexuality and characterizes gains for women and people of colour as small, given that they continue to be underrepresented in faculty positions in relationship to their increasing proportion of qualified applicants. Current recruitment and hiring practices that undervalue women and people of colour, in addition to sexual dissidents, contribute to persistent inequity, which has proven to be extremely slow to change. Although a

strongly contested and fraught system, tenure remains a critical measure by which success in the academy is measured and career stability is achieved.

This multiple method, two-part project serves as a pilot study for a much larger project involving Canadian and US institutions. The quantitative component of this study will collect and analyze demographic data related to tenure and tenure rates at the 44 post-secondary institutions in Canada that have a music department or faculty and use a tenure/professorial rank system. The qualitative component will collect and analyze narratives at four of these institutions within an institutional ethnography (IE) mapping the tenure process. In addition to compiling comprehensive data and making it widely available, our research objective of creating a sustainable and relevant profession related to music specifically and the academy generally, strengthens both, and provides a basis for developing substantive approaches and policies related to equity in educational institutions of all kinds.

Unpacking the Pretty Box: Contemporary Negotiations of the Feminine Harp(ist) Ideal
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The harp and its players have become so strongly associated with the feminine that today's population of American harpists is almost entirely female. As a result, harpists tend to have their identities constructed by the instrument's historical and cultural inheritance. Within this study, the "pretty box" serves as metaphor for the space in which the harp itself, harpist, and harp repertoire merge into a single entity, which, through the instrument's history of feminization, has been labeled "pretty." Using the pretty box as a theoretical space is useful in two ways: the pretty box is the space in which the archetypal harpist is born and resides as well as a confined space with strict boundaries with boundaries that are difficult to cross, and whose crossing carries a great deal of economic and social risk. Harpists negotiate the pretty box, and define their identity as harpists, through positioning themselves in relation to the pretty box. Drawing on previous scholarship concerning positionality, music and conflict, and gender identity performance, this paper examines the effects of the pretty box on the harp community, as seen by the harpists within the Eastman School of Music harp studio, as well as the ways in which these particular harpists negotiate the pretty box and the feminine harp(ist) ideal through performance.

Boundaries and Circulation in the 19th-Century Parisian Salon
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Amateurism, domesticity, insularity, and simpleness are qualities that are historically associated with the 19th-century musical salon, contributing to the long-standing marginalization of the institution and the music it produced. Recent studies have altered these perceptions, revealing the depth of musicianship at salons and demonstrating that the circulation between public and private space connects the salon to mainstream activity. Some studies suggest that salon hostesses used their influence to impact the direction of public theaters. Other studies highlight the salon's importance as a testing ground for new artists, composers and works, launching the best into the public arena. While characterizing the salon as an active hub, they nevertheless privilege public performance as the culmination of the salon's creative efforts, and the salon continues to be marginalized as subsidiary establishment serving public interest.

My approach distinguishes the salon from mainstream activity, not to isolate it further but, rather, to reexamine the boundary between the private and public institutions. I argue that Parisian salons in the long nineteenth century are independent theaters, maintaining aesthetic and musical autonomy. Salons cultivated a repertoire exclusively designed for the venue, including piano transcriptions of orchestral works, *opéra de salon*, and *mélodie*, which provide insight into the dramatic capabilities of the space. The musical production, rhetoric, and rituals of the salon community ultimately constitute an alternate model of theater. My paper explores these shaping elements and considers the historical significance of the salon as public theaters and aesthetics transform at the beginning of the 20th century.