FTM 2013 Preliminary Program

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

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

7:00-8:45 p.m.
KJ Aud
Amy Scurria, Duke University

Pearl (an opera)

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

9:00 a.m.-1:30 p.m.
KJ Red Pit
AV/Tech run-through for participants

9:00-10:45 a.m.
KJ Aud
PAPER SESSION I
Gender Performativity
Session Chair: Heather Buchman, Hamilton College

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

Performing Exclusion: Representing Suffrage Onstage
Mary Simonson, Colgate University

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

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

11:00 a.m.-12:10 p.m.
KJ Aud
PAPER SESSION II
Class
Session Chair: Stephanie Vander Wel, State University of New York at Buffalo

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

Shattered Image: Appalachian White-Trash Femininities in the Songs of Dolly Parton
Lydia Hamessley, Hamilton College
12:10-1:00 p.m.          LUNCH

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

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

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

2:00-3:10 p.m.          PAPER SESSION IV
                          KJ Red Pit
                          Religion as Difference
                          Session Chair: Elizabeth Keathley, University of North Carolina, Greensboro
                          Voicing Sensuality, Voicing Separation: The Solo Voice in Fundamentalist Christian Music Recordings
                          Sarah Bereza, Duke University

                          Just Who Is That Woman in *Erwartung*? Revisioning Marie Pappenheim and *Erwartung*’s Woman, and Engaging Vienna's Jewish Community
                          Carol Baron, State University of New York at Stony Brook

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

3:30-5:15 p.m.          PAPER SESSION V
                          KJ Aud
                          Embodiment in Film
                          Session Chair: Phil Gentry, University of Delaware
                          “The Party's Over”: The Voice of Judy Holliday
                          Nancy Newman, State University of New York at Albany
                          Lipsyncing as Autobiographical Performance in Jonathan Caouette's *Tarnation*
                          Maria Edurne Zuaz, CUNY Graduate Center
                          Come As Your Favorite Movie Star: Eleanor Powell in a Terribly Complicated Moment
                          Robynn Stilwell, Georgetown University
3:30-4:05 p.m.  PAPER SESSION VI
KJ Red Pit  The Beat Goes On . . . Drumming
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

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

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

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

Friday, August 2
8:30 a.m.  REGISTRATION/COFFEE

9:00-10:45  PAPER SESSION VII
KJ Aud  Musical Theatre
Session Chair: Stephan Pennington, Tufts University

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

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

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

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

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

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

“Raging Passion”: Sexual Violence in Le Paragon des Chansons (1540)
Jenna Harmon, Northwestern University
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<th>Time</th>
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<td>10:45-11:00 a.m.</td>
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<td>11:00 a.m.-12:10 p.m.</td>
<td>PAPER SESSION IX</td>
<td>KJ Aud</td>
<td>Representing China</td>
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<td>Session Chair: Nancy Runhwa Rao, Rutgers University</td>
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<td>Between Personal and Public: Women Singing Opera and Pop in Contemporary</td>
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<td>Chinese Film</td>
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<td>Zhichun Lin, Ohio State University</td>
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<td>Yayoi Uno Everett, Emory University and Nancy Runhwa Rao, Rutgers University</td>
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<td>PAPER SESSION X</td>
<td>KJ Red Pit</td>
<td>Disability</td>
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<td>Session Chair: Jill Sullivan, Arizona State University</td>
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<td>Blind Woman’s Bluff: The Success of a Disabled, Female Composer in</td>
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<td>Eighteenth-Century Vienna</td>
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<td>Jamie Weaver, Stephen F. Austin State University</td>
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<td>Her Garden as Prison: How Ultramodernist Composer Johanna Beyer Escaped into</td>
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<td>Melissa de Graaf, University of Miami</td>
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<td>1:15-1:45 p.m.</td>
<td>LECTURE RECITAL</td>
<td>Wellin Hall</td>
<td>Vivaldi’s Women: Suppression &amp; Revival of Low Female Singing Voice</td>
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<td>Julie Cross, University of Wisconsin-Whitewater with Katherine Ciesinski</td>
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<td>and Suzanne Fatta</td>
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<td>2:00-3:00 p.m.</td>
<td>NEW VOICES, NEW MILLENNIUM ADDRESS</td>
<td>KJ Aud</td>
<td>Introduction: Gayle Murchison, The College of William and Mary</td>
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<td>Ehpicik Nihkanapasuwok Nihkanomoniyal Lintuwakonol: Wabanaki Women,</td>
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<td>Reconciliation, and Song</td>
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<td>Ann Spinney, Nashua Community College</td>
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<td>3:15-5:00 p.m.</td>
<td>PAPER SESSION XI</td>
<td>KJ Aud</td>
<td>Memory and Temporality</td>
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<td>Session Chair: Tes Slominski, Beloit College</td>
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<td>Women Singing, Women and Collective Memory in Tai-Dam Community of Laos</td>
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Marie-Pierre Lissoir, Free University of Brussels

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

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

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

Trans
Session Chair: Shana Goldin-Perschbacher, Stanford University

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

Trans*americana
Shana Goldin-Perschbacher, Stanford University

The Queer History of the Castrato
Emily Wilbourne, Queens College and CUNY Graduate Center

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

7:30-9:00 p.m.  CONCERT
Wellin Hall

The Legacy of the “Thrush”: Women as Eco-composers
Margaret Lucia, Shippensburg University

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

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

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

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

9:00-10:45 a.m.  PAPER SESSION XIII
KJ Aud

Activating the Her Noise Archive: Whose Soundtrack, Whose Soundspace?
Session Chair:
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<th>Time</th>
<th>Session</th>
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<th>Speaker(s)</th>
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<tr>
<td>9:00-10:10 a.m.</td>
<td><strong>PAPER SESSION XIV</strong></td>
<td>Diasporic Voices</td>
<td>Natalie Zelensky, Colby College</td>
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<td>KJ Red Pit</td>
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<td>Susana Baca and the Feminine Voice of Nueva Canción</td>
<td>Erin Miller, Bob Cole Conservatory of Music</td>
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<td>It’s Millie Small, the Blue Beat Girl: “My Boy Lollipop,”</td>
<td>Alexandra Apolloni, University of California – Los Angeles</td>
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<td>Girlhood, and Migration</td>
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<td>10:45-11:00 a.m.</td>
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<td>11:00 a.m.-12:10 p.m.</td>
<td><strong>PAPER SESSION XV</strong></td>
<td>Pop Orientalism</td>
<td>Tomie Hahn, Rensselaer Polytechnical Institute</td>
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<td>KJ Aud</td>
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<td>Love Me Like a Korean Cyborg: Neo/Techno-Orientalist</td>
<td>Cody Black, University of Toronto</td>
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<td>Representations of the Asian Female in Wonder Girls’ “Like Money”</td>
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<td>Orientalism and the Appropriation of Asian Women’s Voices in the Music of David Bowie and Weezer</td>
<td>Vivian Luong, University of Michigan</td>
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<td>11:00 a.m.-12:10 p.m.</td>
<td><strong>PAPER SESSION XVI</strong></td>
<td>Complicating History</td>
<td>Suzanne Cusick, New York University</td>
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<td>KJ Red Pit</td>
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<td>Setting the Stage: The Role of Professional Female Musicians in Eighteenth-Century Virginia</td>
<td>Elisabeth Woronzoff, Bowling Green State University</td>
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<td>From Patronized to Patron: Renewing the Biography of Vocalist Elizabeth Taylor Greenfield</td>
<td>Julia Chybowski, University of Wisconsin-Oshkosh</td>
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<td>12:10-1:00 p.m.</td>
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<td>1:00-1:45 p.m.</td>
<td><strong>LECTURE RECITAL</strong></td>
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<td>Samuel Pellman, Hamilton College</td>
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A New Voice of Chinese-Western Syncretism: The Solo Piano Works of Chen Yi
Kiu Tung Poon, University of Saint Joseph, Macau, China

2:00-3:10 p.m. PAPER SESSION XVII
KJ Aud
Legacies
Session Chair: Lisa Forrest, Hamilton College

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

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

2:00-2:35 p.m. LECTURE/RECITAL
Wellin Hall
Session Chair: Gayle Murchison, The College of William and Mary

Prelude, Danse Bizarre and Nocturne: Rebecca Clarke's Early Pieces for Two
Violins and Piano
Liane Curtis, Brandeis University
David Brickman and Patricia Sunwoo, violin; Steven Heyman, piano

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

3:30-5:15 p.m. PAPER SESSION XVIII
KJ 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

Performing Opera/Performing Gender: The Case of Helen of Troy in Seicento
Venice
Reba Wissner, Berkeley College

Goddesses and Love Duets: Female Dialogue and Diplomacy in Jacopo Melani’s
Ercole in Tebe
Aliyah Shanti, Princeton University

3:30-5:15 p.m. PAPER SESSION XIX
KJ Red Pit
Reclaiming Blackness
Session Chair: Maureen Mahon, New York University

Heroine in Erykah Badu’s New Amerykah Part One (4th World War)
Gabriela Jimenez, University of Toronto

“The music is already there”: Jayne Cortez and Black Feminist Jazz Poetry
Performance
Vilde Aaslid, University of Virginia
“Love to Love You Baby”: Donna Summer and the Ambiguous Labor of Disco Queens
Danielle Sofer, University of Music & Performing Arts Graz, Austria (K. U. G.)

5:30-7:00 p.m.  CONFERENCE BANQUET
McEwen Dining Hall

8:00-9:00 p.m.  CONCERT
Wellin Hall
Frances White (b.) Tracing (2011)
Monique Buzzarté
Tomie Hahn (b.), swell, Rensselaer Polytechnic Institute

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

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

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

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

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

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

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

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

Women Music Teachers as Military Band Directors During WWII: A Retrospective Cross-Case Analysis
Jill Sullivan, Arizona State University

10:45-11:0 a.m.  BREAK
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| 11:00 a.m.-12:10 p.m. | PAPER SESSION XXII                           | KJ Aud   | 19th-Century Subjectivities  
Session Chair: Nancy Newman, State University of New York at Albany  
Boundaries and Circulation Between the 19th-Century Parisian Salon and the Public Stage  
Nicole Vilkner, Rutgers University  
“An Outsider Among Men”: Isabelle Eberhardt, Missy Mazzoli, and *Songs from the Uproar*  
Jennifer Campbell, Central Michigan University |
| 11:00 a.m.-12:10 p.m. | PAPER SESSION XXIII                          | KJ Red Pit | Contemporary Religiosity  
Session Chair: Ellen Koskoff, Eastman School of Music  
Vocal Legacies and Lineages of Women in Gospel Music  
Nina Ohman, University of Pennsylvania  
Eternal Novices? Professionalism and Contemporary Women Monastic Composers  
Charity Lofthouse, Hobart and William Smith Colleges |
| 12:10-1:00 p.m.     | BOX LUNCH (to go) and CLOSING CONVERSATION with lunch (for those who can stay). | KJ Red Pit |