

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

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

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

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

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

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

**Previous *ftm* conferences:**

FTM11: Tempe (2011)  
FTM10: Greensboro (2009)  
FTM9: Montreal (2007)  
FTM8: New York (2005)  
FTM7: Bowling Green (2003)

FTM6: Boise (2001)  
FTM5: London (1999)  
FTM4: Charlottesville (1997)  
FTM3: Riverside (1995)  
FTM2: Rochester (1993)  
FTM1: Minneapolis (1991)

**Welcome to FTM12!**

- Gayle Murchison, Program Committee Chair, The College of William and Mary
- Lydia Hamessley, Local Arrangements Chair, Hamilton College
- Suzanne G. Cusick, "Your affectionate servant, like a sister ready to serve you," New York University

## **Acknowledgements for FTM13**

### **Program Committee**

Gayle Murchison, chair, The College of William and Mary  
Suzanne G. Cusick, New York University  
Robert Fink, University of California - Los Angeles  
Philip Gentry, University of Delaware  
Bonnie Gordon, University of Virginia  
Tammy L. Kernodle, Miami University  
Stephan Pennington, Tufts University  
Gillian M. Rodger, University of Wisconsin at Madison

### **Hamilton College**

Lydia Hamessley, chair local arrangements, Department of Music  
William DiPaolo, Wellin Hall Technical Director  
Graham Espe, Audiovisual Services Multimedia Systems Technician  
Margaret Gentry, Associate Dean of the Faculty  
Esen Jackson, Associate Director of Digital Media  
Dannelle Parker, Auxiliary Services  
Patrick Reynolds, Vice President for Academic Affairs and Dean of the Faculty  
Claire Skjellerup, Audiovisual Services Coordinator  
Jesse Sprole, Department of Music

### **New York University**

Anoosua Mukherjee, Department of Music, Executive Assistant to the FTM Program Committee  
Michael Beckerman, Department of Music, Faculty of Arts and Science  
Lawren Young, Department of Music, Faculty of Arts and Science

### **The College of William and Mary**

Logan Chappell, Music Department Administrator

# FTM 2013 Program

## Wednesday, July 31

2:00-5:00 p.m.

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 Bradford Aud.

*Pearl* (an opera)

Amy Scurria, Duke University

Session Chair: Margaret Thickstun, Hamilton College

## Thursday, August 1

8:00 a.m.

Kirner-Johnson Commons

**REGISTRATION/COFFEE**

8:00 a.m.-1:30 p.m.

KJ Red Pit

**AV/Tech check for participants**

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

Performing Exclusion: Representing Suffrage Onstage

Mary Simonson, Colgate University

10:10-10:30 a.m.

**BREAK**

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

Shattered Image: Appalachian White-Trash Femininities in the Songs of Dolly Parton

Lydia Hamessley, Hamilton College

Voicing Sensuality, Voicing Separation: The Solo Voice in Fundamentalist Christian Music Recordings

Sarah Bereza, Duke University

**12:15-1:00 p.m.**

**LUNCH**

**12:15-1:00 p.m.**  
**KJ 123**

**GRIME LUNCH**

**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

**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

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

**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

Josephine Baker, *Chanteuse*

Catherine Schwartz, McGill University

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

**BREAK**

**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

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

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

**5:15-7:00 p.m.**

**DINNER (Dining Hall hours 5:00-6:30)**

**8:00-9:30 p.m.**  
**KJ Bradford Aud.**

**FILM**

Session Chair: Lydia Hamessley, Hamilton College

*Americana Women: Roots Musicians – Women’s Tales & Tunes*

Dyann and Rick Arthur, MusicBox Project

Screening followed by Q&A with the filmmakers.

**Friday, August 2**

**8:30 a.m.**

**REGISTRATION/COFFEE**

**9:00-10:45 a.m.**  
**KJ Bradford Aud.**

**PAPER SESSION 6**

**Musical Theatre**

Session Chair: Stephan Pennington, Tufts University

“Pretty Women”: Gendered Commodification as Manifestation of Anti-Capitalist Critique in Stephen Sondheim’s *Sweeney Todd*

Ashley Pribyl, University of Texas at Austin

“When Words Fail, Music Speaks”: Musical Theatre Aesthetics and the Queer Art of Failure

Christopher Culp, State University of New York at Buffalo

“Stick to your own kind”: An Ecofeminist Ecomusicological Consideration of Race and Gender in *West Side Story*

Alysse Padilla, New York University

**9:00-10:45 a.m.**  
**KJ Red Pit**

**PAPER SESSION 7**

**Sexual Violence**

Session Chair: Mary Greitzer, Shepherd School of Music, Rice University

On Lesbian Identity, Corrective Rape, and White-Washing in South Africa

Nicol Hammond, New York University

“Merely Cultural”? Contemporary Opera and/as Transnational Feminist Advocacy

Samuel Dwinell, Cornell University

“Raging Passion”: Sexual Violence in *Le Parangon des Chansons* (1540)

Jenna Harmon, Northwestern University

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

**BREAK**

**11:00 a.m.-12:45 p.m.**  
**KJ Bradford Aud.**

**PAPER SESSION 8**

**Representing Asia**

Session Chair: Nancy Yunhwa Rao, Rutgers University

Orientalism and the Appropriation of Asian Women's Voices in the Music of David Bowie and Weezer  
Vivian Luong, University of Michigan

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

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

**11:00 a.m.-12:10 p.m.**  
**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

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

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

**LUNCH**

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

**LECTURE RECITAL**

Session Chair: Suzanne Cusick, New York University

Vivaldi's Women: Suppression and Revival of Low Female Singing Voice  
Julie Cross, University of Wisconsin-Whitewater with Katherine Ciesinski and Suzanne Fatta

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

**NEW VOICES, NEW MILLENNIUM ADDRESS**

Introduction: Gayle Murchison, The College of William and Mary

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

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

**BREAK**

**3:15-5:00 p.m.**  
**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

Trans\*americana  
Shana Goldin-Perschbacher, Stanford University

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

**3:15-5:00 p.m.**  
**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 Lissour, Free University of Brussels

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

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

**5:15-7:00 p.m.**

**DINNER (Dining Hall hours 5:00-6:30)**

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

**CONCERT**

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.**

**Kirner-Johnson Commons**

**REGISTRATION/COFFEE**

**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

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

Why Not Our Voices?  
Cathryn Lane, CRISAP (Creative Research in Sounds Arts Practice)

**9:00-10:10 a.m.**  
**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

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

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

**BREAK**

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

**PAPER SESSION 14**

**Legacies**

Session Chair: Lisa Forrest, Hamilton College

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

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

**11:00 a.m.-12:10 p.m.**  
**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

From Patronized to Patron: Renewing the Biography of Vocalist Elizabeth Taylor  
Greenfield

Julia Chybowski, University of Wisconsin-Oshkosh

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

**LUNCH**

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

**LECTURE RECITAL**

Session Chair: Samuel Pellman, Hamilton College

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



**2:00-3:10 p.m.**  
**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

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

**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; Steven Heyman, piano

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

**BREAK**

**3:30-5:15 p.m.**  
**Start in KJ Red Pit**

**PAPER SESSION 17**

**Reading Gender and Performance in Early Modern Italy**

Session Chair: Melanie Marshall, University College, Cork (EI)

Voices From Within the Convent Walls: The Musical Culture of a Nun in Early Modern Milan

Arianne Johnson, Brandeis University

**Move to KJ Bradford Aud.**

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

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

Aliyah Shanti, Princeton University

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

**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

**Move to KJ Red Pit**

"The music is already there": Jayne Cortez and Black Feminist Jazz Poetry Performance  
Vilde Aaslid, University of Virginia

"Love to Love You Baby": Donna Summer and the Ambiguous Labor of Disco Queens  
Danielle Sofer, University of Music & Performing Arts Graz, Austria (K. U. G.)

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

**SUPPER BUFFET**

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

**CONCERT**

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

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

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

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

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

**Sunday, August 4**

**8:30 a.m.**  
Kirner-Johnson Commons

**COFFEE**

**9:00-10:45 a.m.**  
KJ Bradford Aud.

**PAPER SESSION 19**

**Motherhood**

Session Chair: Kimberley Francis, Guelph University

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

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

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

**9:00-10:45 a.m.**  
KJ Red Pit

**PAPER SESSION 20**

**In and Out of the Box**

Session Chair: Liane Curtis, Brandeis University

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

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

Boundaries and Circulation Between the 19<sup>th</sup>-Century Parisian Salon  
Nicole Vilknor, Rutgers University

**11:00-1:00 p.m.**  
KJ Red Pit

**BOX LUNCH (to go) and CLOSING CONVERSATION with lunch (for those who can stay).**