

Feminist Theory and Music 10: Improvising and Galvanizing



May 27-31, 2009

UNCG School of Music // Greensboro, North Carolina

At a Glance

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Feminist Theory and Music 10: Improvising and Galvanizing

University of North Carolina at Greensboro
School of Music
May 27-31, 2009

On-campus attractions ongoing throughout FMT10

Weatherspoon Art Museum

Exhibitions featuring women visual artists.

See abstracts for description.

Hours: Tues., Wed. & Fri. 10:00 AM-5:00 PM

Thurs. 10:00 AM-9:00 PM

Sat. & Sun. 1:00-5:00 PM

University Archives and Manuscripts

Jackson Library, Second Floor

Hours: Mon.-Fri. 8:00 AM-5:00 PM

Also see brochure in your symposium packet.

<http://library.uncg.edu/depts/archives/about.asp>

Music Library

School of Music, Room 211

Hours: Tues.-Thurs. 8:00 AM-7:00 PM

Fri. 8:00 AM-5:00 PM

Sat. & Sun. See hours posted

Display case w/photos and artifacts from
women's bands; Miles Davis serigraphs.

Book Display sponsored by the University of Illinois Press,
in Music Library reference area.

Events below take place in the UNCG School of Music,
100 McIver St., unless otherwise noted.

Wednesday, May 27, 2009

Workshop
8:30-11:00 AM

Workshop on feminist ethnography/oral history
Sherrie Tucker, University of Kansas, with former members of the "Darlinettes," UNCG (formerly Women's College) alums who constituted an "all-girl" jazz band of the World War II era: Doris Morgan, Mary Watts, Audra Foil, and Jean McMillian

(By pre-registration only. Sorry—now filled!)

Room 245

Mid-day Lecture Recitals

Session I
11:15-
12 noon

"Satan in High Heels": Representation of the Feminine
in the American Popular Songbook
Kathryn Bridwell-Briner, University of North Carolina, Greensboro
Assisted by Alison Weiner, piano; Gray Hackelman, bass; and
Jon-Marc Dale, drums

Collins
Lecture
Hall (217)

The Fair Sex Breaks the Rules: Josepha Auernhammer and the
Eighteenth-Century Female Keyboardist
Dalyn Cook, University of North Carolina, Greensboro
Assisted by Andrew Willis, University of North Carolina, Greensboro
Session chair: Eleanor McCrickard, UNCG

Organ Hall

Session II
12:15-1:00 PM

Love, Lust, and Longing: Judith Cloud's Pablo Neruda Cycle
Eileen Stempel, Syracuse University, soprano
Gilya Hodos, Penn State University, Abington, piano

Organ Hall

Paper Session 1 – 2:00-4:30 PM

Session 1A
2:00-4:30 PM

Musical Women in the South, the Triad, and Greensboro

Session chair: Hephzibah Roskelly, UNCG

“Women in Music” at the Cotton States and
International Exposition of 1895

Katherine Norman Dearden, University of North Dakota

Mary Philomena Browne: Musician and Unsung Hero

Linda Parker, Bennett College

Music at Greensborough Female College during the Antebellum

Period: Questions of Culture and Gender

Candace L. Bailey, North Carolina Central University

The Musical Contributions of the Female Academy to Salem,

North Carolina during the 1860s

Reeves Shulstad, Salem College

Collins
Lecture
Hall (217)

Session 1B
2:00-4:30 PM

Improvisation and Innovation

Session Chair: Lisa Barg, McGill University

Betty Carter’s Vocal Improvisation: Riffing as Textifying

William R. Bauer, College of Staten Island

Improvisation and Experimentation:

Three Generations of Women Violinists

Elizabeth Kramer, University of West Georgia

Nina Simone’s Contradictory Feminism & Uppity Blues Legacy

Maria Johnson, Southern Illinois University Carbondale

Innovation and Gender:

Technology-Based Music Therapy Developments

Jaclyn Heyen, Florida International University

Room 221

Session 1C
2:00-4:30 PM

Autobiography and Representation

Room 223

Session Chair: Jane Bowers, University of Wisconsin, Milwaukee

Hearing Julia Clifford's Fiddle: Instrumental Music
as Auto/biographical Voice
Tes Slominski, New York University

Race and Gender Issues in Folksong Collections
Roberta Lamb, Queen's University

Succumbing to the Orient: Decadent
Anxieties in Ravel's *Shéhérazade*
Zarah Ersoff, University of California, Los Angeles

Plenary
Session
5:00 PM

Gender Equity, Music, and Academic Careers
Yolanda Broyles-González, University of Arizona
Liane Curtis, Brandeis University
Gayle Murchison, College of William and Mary
Panel moderator: Katherine Jamieson, UNCG

Recital
Hall

Reception
6:00 PM

Reception with light refreshments
Welcome from Katherine Jamieson, Director,
UNCG Women's and Gender Studies Program
Scholarship sponsor: University of Illinois Press

Recital
Hall Atrium

FTM10 Concert One

8:00 PM, School of Music Recital Hall
(program notes among paper abstracts)

Three Chinese Paintings for Solo Piano

Lotus Ponds
Cloudy Mountain
Wildly Flowering

Pui-Shan Cheung

Agnes Wan, Piano

Art-Poem-Music: Body and Soul, Volume 2

Mulched by Moonlight
O Trill
The Lost Roots

Pamela Marshall

Jodi Hitzhusen, Soprano
Julie Smith, Flute
Alexander Ezerman, Cello
Andrew Willis, Piano

O Let Me Weep: Distressed Women in Music, 1650-1750

Amor dormiglione

Barbara Strozzi
1619-after 1664

Semele (excerpt)

Recit
Air

Elisabeth Jacquet de La Guerre
1665-1729

From Silent Shades (Bess of Bedlam)

Henry Purcell
1659-1695

Lucrezia (excerpt)

Recitative
Aria

Georg Frideric Handel
1685-1759

FTM10 Concert One continued

Judith (excerpt)

Jacquet de La Guerre

Recit

Sommeil

Recit

Accompagnement

De mouvement

Accompagnement

Nancy Walker, Soprano
Vivian Montgomery, Harpshichord

Treadmill

Kelly Natasha Foreman

Fabian Lopez and Stephanie Ezerman, violins
Alexander Ezerman, Brian Carter, Lena Timmons and Kevin Lowery, cellos

Penelope's Song (2004/2007)

Judith Shatin

Susan Fancher, soprano saxophone

Criseyde

Alice Shields

Criseyde's Aria

Troilus's Aria

Duet: Consummation

Lorena Guillén, soprano
Charles Williamson, tenor
Alexander Ezerman, cello
Andrew Willis, piano
Carole Ott, conductor

Thursday, May 28, 2009

Coffee
8:00 AM

Recital
Hall Atrium

Paper Session 2 – 8:30-11:00 AM

Session 2A
8:30-11:00 AM

**Opera's Odd Couples: The Pleasures of Mismatch on the
Early Modern Stage**

Session Chair: Kailan Rubinoff, UNCG

Collins
Lecture
Hall (217)

Gender and Foreign Difference in French Baroque Opera
Olivia Bloechl, University of California, Los Angeles

Orfeo's Echo

Bonnie Gordon, University of Virginia

Voicing Female Complaints in 1787

Hedy Law, University of Chicago

Amor nello specchio, or Love Reflected (1622): Mirroring,
Masturbation, and Same-Sex Love
Emily Wilbourne, Columbia University

Session 2B
8:30-11:00 AM

The MacDowell Colony and Women's Patronage

Session chair: Roberta Lamb, Queen's University

Room 221

From Composer's Wife to Mother of Arts:

The Legacy of Marian MacDowell

Robin Rausch, Library of Congress

Louise Talma and the MacDowell Colony: A Saving Grace
Sarah B. Dorsey, University of North Carolina, Greensboro

The Quintessential "Culture Club" in the United States:
The Numerous Influences of the MacDowell Clubs, 1895-1950
Elizabeth Yackley, University of Maryland

Thursday, May 28, 2009

Session 2C
8:30-11:00 AM

Technology, Ecology, Gender

Room 223

Session chair: Elizabeth Chiseri-Strater, UNCG

Back to the Garden: Technology, Socio-Ecological Critique, and
the Music of Joni Mitchell

Matt Jones, University of Virginia

Recording Technology and the Embodiment of Politics
in the Recent Music of Ani DiFranco

Heather Laurel, City University of New York Graduate Center

On Sarah Brightman, Technology, and the
Construction of a Cyborg's Voice

R.J. Wisenbaker, University of Georgia

Mid-day Lecture Recitals

Session III
11:15-
12 noon

Argentine Female Tango Singers from the 1920s and 1930s:

Las Cancionistas

Lorena Guillén, University of North Carolina, Greensboro

Assisted by Alejandro Rutty, University of North Carolina, Greensboro

Session chair: Verónica Grossi, UNCG

Collins
Lecture
Hall (217)

Gesture and Choreography in the Piano Works of Tania León

Margaret Lucia, Shippensburg University

Session chair: Hedy Law, University of Chicago

Organ Hall

Session IV
12:15-1:00 PM

The Lieder of Clara Schumann

Kathleen M. Kellogg, Ball State University

Collins
Lecture
Hall (217)

1:00-1:50 PM

Remembering Adrienne Fried Block

Reflect and share your reminiscences of our recently departed friend and pioneer
of feminist musicology. Quiet brown-bag dining welcome.

Organ Hall Atrium

Paper Session 3 – 2:00-4:30 PM

Session 3A
2:00-4:30 PM

Commodification, Resistance, Reception: Women in the Band

Session Chair: Sherrie Tucker, University of Kansas

Collins
Lecture
Hall (217)

Parading Women: The Commodification of
Women's Military Bands during World War II
Jill Sullivan, Arizona State University, and
Joanna Ross Hersey, University of North Carolina, Pembroke

The Hormel Girls: The Commodification of
Military Bandswomen in Postwar America
Danelle Larson, Arizona State University

The Veterans of Note: Reclamation as Resistance
Jeananne Nichols, Olivet College

Masculine Sound, Feminine Body: Audience
Reception of Female Jazz Saxophone Performance
Yoko Suzuki, University of Pittsburg

Session 3B
2:00-4:30 PM

Music and Gender in South Asia

Session chair: Gavin Douglas, UNCG

Room 221

Female Voices in the Public Sphere: Playback Singing as
Cultural Phenomenon in South India
Amanda Weidman, Bryn Mawr College

Hindi Film Music and the "Culture" of Romance
Pavitra Sundar, Dartmouth College

Divas, Heard and Seen: Song, Dance, and Political
Translation in Indian Popular Contexts
Sindhumathi Revuluri, Harvard University

A Polluting Outcaste Drum Appropriated for Liberation by Women:
Dynamics Of Musical Change, Gender, and Shared Liberation
Zoe C. Sherinian, University of Oklahoma

Thursday, May 28, 2009

Session 3C
2:00-4:30 PM

Analysis—and Psychoanalysis

Session chair: Joan Titus, UNCG

Room 223

Style as Composition in Billie Holiday's "Strange Fruit"
Kathryn Heidemann, Columbia University

"The Little Piano Girl": Gender, Jazz, and Two Early Piano Solos of
Mary Lou Williams, "Midnight Stomp" and "Now Cut Loose"
Gayle Murchison, The College of William and Mary

"Difference Inhabits Repetition": Gubaidulina's Second
String Quartet
Judy Lochhead, Stony Brook University

"I Come From High Parnassus": A Critical Essay on
Freudian Musicality
Amy Cimini, New York University
Assisted by Raul Manjarrez, piano, UNCG

Keynote
5:00 PM

On-stage Interview with the "Darlinettes, UNCG's
"All-Girl Band" of the World War II Era:
Martha Sadri, Betty Stack, and Mary Elizabeth Irvin
Interviewer: Sherrie Tucker, University of Kansas

Recital Hall

Film
7:00 PM

Special Conference Event with Weatherspoon Art Museum
Louise Bourgeois: The Spider, the Mistress and the Tangerine
Directed by Marion Cajori and Amei Wallach, 2008
Weatherspoon Art Museum, Spring Garden and Tate Streets

Friday, May 29, 2009

Coffee
8:00 AM

Recital Hall
Atrium

Paper Session 4 – 8:30-11:00 AM

Session 4A
8:30-11:00 AM

Gender, Race, and Urban Music Technologies

Session chair: Zoe C. Sherinian, University of Oklahoma

Collins
Lecture Hall
(217)

Feloni's Black Perspective: A Black Lesbian in Rap Music Culture
Jocelyn Thomas, Houston, Texas

Conflicted Representations of Women in Rap: Locating Power in
Conformity

Alyssa Woods, University of Michigan

Ayo-Technology?: On the Gender-Race Politics of
Contemporary Hip-Hop and R&B

Robin James, University of North Carolina, Charlotte

"For A Girl, You Can Really Throw Down":

Women DJs in Chicago House Music

Margaret Rowley, Michigan State University

Session 4B
8:30-11:00 AM

Gender, Nation, and Ethnicity

Session Chair: Mari Pino del Rosario, Greensboro College

Room 221

Gender Defined in the Canarian Carnival
Emma Rodríguez Suárez, Syracuse University

Genres and their Narratives: Uzbek Women
Describe their Musical Histories

Tanya Merchant, University of California, Santa Cruz

Dances and Serenades: Gender Construction in the
First Franco Regime

Isabel Ferrer, Universitat Autònoma de Barcelona

The Masculine Sound of South Africa

Nicol Hammond, New York University

Friday, May 29, 2009

Session 4C
8:30-11:00 AM

Women Composers and the Women's Philharmonic
Session Chair: Jane Bowers, University of Wisconsin, Milwaukee

Room 223

Being Heard: Performances of Compositions by Women
Composers in Today's Orchestras
Sarah E. Baer, The Women's Philharmonic

The Influence (Past and Future) of The Women's Philharmonic
Liane Curtis, Brandeis University

Why So Slow? The Advancement of
American Women Composers
Linda Dusman, University of Maryland, Baltimore County

She is the Voice, She is the Sound: Women Composers, the
Female Voice, and Electroacoustic Music
Karen Sunabacka, Providence College

Mid-day Lecture Recitals

Session V
11:15-
12 noon

On Sappho
Anna Rubin, University of Maryland
Session chair: Deborah Egeqvist, UNCG

Organ Hall

Performing "Bodily Confessions": Envoicing Miriam Gideon's
Unpublished Opera, *Fortunato*
Stephanie Jensen-Moulton, Brooklyn College Conservatory of Music

Collins
Lecture Hall
(217)

Session VI
12:15-1:00 PM

The Gendered Flute
Janice Misurell-Mitchell, School of the Art Institute of Chicago
Session chair: Deborah Egeqvist, UNCG

Organ Hall

Paper Session 5 – 2:00-4:30 PM

Session 5A
2:00-4:30 PM

Gendered Perspectives on American Music: A Session in Honor of Adrienne Fried Block

Session chair: Ellie Hisama, Columbia University
Modern Feminist Scholarship and American Music:
Historiographic Reflections on the Last Thirty Years
Judith Tick, Northeastern University

Collins
Lecture Hall
(217)

Searching for Gertrude Barrett and the Boston Fadettes: On
“Feminine” Music Making in Progressive-Era America
Catherine Parsons Smith, University of Nevada, Reno

Strayhorn’s Queer Arrangements
Lisa D. Barg, McGill University

From Nature Writing to Ecofeminism:
Composing Along a Continuum
Denise Von Glahn, Florida State University

Session 5B
2:00-4:30 PM

Gendered Spaces

Session Chair: Bonnie Gordon, University of Virginia

Room 221

Brilliant Variations on Sentimental Songs: Slipping Piano Virtuosity
and Invention into the Antebellum Drawing Room
Vivian Montgomery, Brandeis University

Hearts for Sale: The French *Romance* and the
Fetish of Female Amateurism
William Cheng, Harvard University

Gender and the Germanians: “Art-Loving Ladies” in
19th-Century Concert Life
Nancy Newman, University at Albany

Pain, Desire, and Unattainable Ecstasy in
Alba Tressina’s *Vulnerasti cor meum*
Lindsay Johnson, University of California, Los Angeles
Assisted by Dalyn Cook, UNCG School of Music

Friday, May 29, 2009

Session 5C
2:00-4:30 PM

Opera in and out of the Closet

Session chair: Matt Webb, UNCG

Room 223

"To Hell With All Your Mercy!" *Peter Grimes*, Sexuality, and Culture

James Cornfoot, University of North Carolina, Greensboro

What Are These Countertenors Doing in Contemporary Opera?

Kordula Knaus, Karl-Franzens-Universität Graz, Inst. Für
Musikwissenschaft

Making "Modern" Women: Amazons and Marriage at the
Opéra-Comique

Marcie Ray, University of California, Los Angeles

"Like sweet bells jangled out of tune": Hysteria in

Dialogues des Carmélites
Colette Simonot, McGill University

Keynote
5:00 PM

Traversing the Tobacco Road: Mary Lou Williams and the
Advancement of Jazz at Duke University

Recital Hall

Tammy Kernodle
Miami University of Ohio

6:00 PM

Festive Conference Dinner!

Pre-registration required (sorry--filled!)

Winners of Pauline Alderman Award of IAWM announced:

Hsiao-Lan Wang, President, International Alliance for
Women in Music, and Elizabeth L. Keathley, Chair,
Pauline Alderman Committee.

Recital Hall
Atrium

FTM10 Concert Two

8:00 PM, School of Music Recital Hall

Gotta Love Judy

Jaclyn Heyen

Tale of an Unborn Child

Hsiao-Lan Wang

Laura Stevens, Flute
Deborah Hollis, Piano

Becoming a Redwood (2003)

Lori Laitman

The Song
Pentecost
Curriculum Vitae
Becoming a Redwood

Lucy Hoyt, Soprano
Deborah Hollis, Piano

Taut

Tomie Hahn, dance and shakuhachi
Melanie Klein, sculpture

One Blazing Glance

Beth Denisch

Part 1

1. *All Night*
2. *Vestment*
3. *I Am Happy*
4. *Song for a Young Girl's Puberty Ceremony*
5. *poem in praise of menstruation*
6. *to a dark moses*

FTM10 Concert Two continued

Part 2

7. *Thank you, my Dear*
8. *Miriam's Song*
9. *With Child*
10. *My Baby has no Name Yet*
11. *The Children*

Part 3

12. *Housing Shortage*
13. *why people be mad at me sometimes*
14. *The Healing Time*
15. *Facial*
16. *On Learning My Daughter is Pregnant*
17. *In November*

Kathryn Wright, Soprano
Wendy Rolfe, Flute
Scott Rawls, Viola
Helen Rifas, harp
Peter Zlotnick, marimba

Saturday, May 30, 2009

Coffee
8:00 AM

Recital Hall
Atrium

Session 6 – 8:30-11:00 AM

Session 6A
8:30-11:00 AM

Transgressive Voices

Session chair: Elizabeth Gould, University of Toronto

Transgender Choral Voices

J. Michele Edwards, Minnesota Center Chorale

Blues, Body, and Punk Rock Politics:

On Beth Ditto and the Voicing of the Object

Alexandra Apolloni, University of California, Los Angeles

“Death to Racism and Punk Rock Revisionism”: The Unlikely
Influence of *Canción Ranchera* on Hollywood Punk Vocalizing
Michelle Habell-Pallan, University of Washington

Feminine Dissent: The Angry Woman Persona as
Political Force in the Music of Diamanda Galas

Lisa R. Coons, Princeton University

Collins
Lecture Hall
(217)

Session 6B
8:30-11:00 AM

Troubling Icons

Session Chair: Revell Carr, UNCG

The Trope of Yoko Ono

Kara Attrep, University of California, Santa Barbara

Magical Dreamers, Bewitching Gypsies:

Voice and Power in the Queer Rock Diva

Jeremy Mikush, University of California, Los Angeles

Lecherous Men, a Mute Soprano, and Porpora
in Gaspare Traversi's *Music Lesson*

Blake Howe, City University of New York Graduate Center

Seduction and Subversion: Siouxsie and the Banshees
and Postmodern Gender Theory

Charles Mueller, Florida State University

Room 221

Saturday, May 30, 2009

Session 6C
8:30-11:00 AM

Romance and Rape

Room 223

Session chair: Dalyn Cook, UNCG

I've Been Dreaming of a True Love's Kiss: The Power of Music
and the "Naturalness" of Gender Roles in Filmic Fairy Tale
Revisions *Shrek* (2001) and *Enchanted* (2007)

Julie McQuinn, Lawrence University

"Accenti Queruli" and the Construction of Meaning
in the 17th-century Chaconne

Mary Natvig, Bowling Green State University

Mid-day lecture recitals

Session VII
11:15-
12 noon

A Glimpse at the Twenty-First Century

Piano Literature of Dolores White

Dolores White, Cleveland, Ohio

Assisted by Dianna White-Gould

Collins
Lecture Hall
(217)

From Venice to Esterházy: The Life and Works of Anna Bon
(c. 1740-c. 1767), *Virtuosa di Musica di Camera*

Kailan R. Rubinoff, University of North Carolina, Greensboro

Katelyn Clark, McGill University

Session chair: Carol Marsh, UNCG

Organ Hall

Session VIII
12:15-1:00 PM

Southern Women, Southern Voices

Mary Lee Cooke, Center United Methodist Church, Concord, NC

Assisted by Bill Gouge, Central United Methodist Church, Charlotte, NC

Session chair: Nancy Walker, UNCG

Collins
Lecture Hall
(217)

Paper Session 7 – 2:00-4:30 PM

Session 7A
2:00-4:30 PM

Female Legacies and the Artificial Session chair: Lisa Barg, McGill University

Collins
Lecture
Hall (217)

“Pastoral Scene of the Gallant South”: The Reception of Billie Holiday’s “Strange Fruit” by Female Singers
Michael Baumgartner, University of British Columbia, Vancouver

The Influence of Laura Nyro on Joni Mitchell
Lloyd Whitesell, McGill University

Nadia Boulanger and *The Rake’s Progress*: The Character of Anne
Kimberly Francis, University of North Carolina, Chapel Hill

Intersections with the Artificial: Gender, Performance,
and A-Life in Decentralized Performance
Paula Matthusen, Florida International University

Session 7B
2:00-4:30 PM

Music, Gender, and the Body Session Chair: Ann Dils, UNCG

Room 221

Elsie Janis, Style and Spectacle: In Effect a New Woman
Christina Gier, University of Alberta, Edmonton

“Fable: Once upon a time, there was a stripper who could sing.
The end.” Class, Eroticism, and the Burlesque Body
in Popular Music, Past and Present
Rachel Devitt, University of Washington

Dance Studies and Feminist Musicology: Gender and the Body in
Stravinsky-Nijinska’s *Les Noces*
Julia Randel, Hope College

Beyond Breast Cancer: The Occupational
Well-Being of Musician Survivors
Sarah Schmalenberger, University of St. Thomas

Saturday, May 30, 2009

Session 7C
2:00-4:30 PM

Whiteness, Gender, and Sexuality

Nancy Newman, University of Albany

Room 223

“In Imitation of My Negro Mammy”:

Louise Homer, Alma Gluck and Bandanna Ballads

Susan C. Cook, University of Wisconsin, Madison

If Liz Phair’s *Exile in Guyville* Made You a Feminist,

What Kind of Feminist Are You?: Heterosexuality,

Race, and Class in the Third Wave

Elizabeth Keenan, Columbia University

But All of Us Are Straight: Marsha Undone

Elizabeth Gould, University of Toronto

“After Jazz, What?” *Blossom Time*, American Operetta, and the

Construction of Middle-Class White Womanhood

Sean Murray, City University of New York Graduate Center

Keynote
5:00 PM

A Century of Mexican American Women and *Ranchera* Song

Yolanda Broyles-González

University of Arizona

Recital
Hall

FTM10 Concert Three

8:00 PM, School of Music Recital Hall

Here Right Now: Improvisation and Live Processing

Monique Buzzarté

25 min.

Elegy

Resurfacings

Orbits

Dusk

Pinko Communoids

Wendy Hsu, Carey Sargent, and Kevin Parks

Break

Folksong Revisit

Jean Ahn

Berkeley Arirang (with electronics)

Nil-lili

Mongeumpo

Ongheya

Samee Griffith, Piano

Piano Sonata No.1 (1943)

Louise Talma (1906-1996)

Largo – Allegro molto vivace

Larghetto

Presto

Mayumi Osada, Piano

World Order #5

Sabrina Peña Young

UNCSA Percussion Trio:

Scott O'Toole

Jared Steward

Alicia Willard

Anima Percussion Trio:

John Antonelli

Alex Aucoin

Shawn Marcinowski

John Beck, Conductor

Sunday, May 31, 2009

Coffee
8:00 AM

Recital Hall
Atrium

8:00 AM

Gender Research in Music Education Meeting

Room 207

Session 8 – 9:00-11:30 AM

Session 8A
9:00-11:30 AM

Theorizing Music and Sound in Relation to Sexual Violence

Session chair: Joan Titus, UNCG

Collins
Lecture Hall
(217)

"...and there's always music in the air..." Synaesthetic Memories
of Childhood Sexual Abuse and the Audiovisual Incest

Language of *Twin Peaks*

Jenny Olivia Johnson, New York University

Shrieking the Body Electric: The Traumatized Voices of
Diamanda Galàs and Babbitt's Philomel

Mary Greitzer, Harvard University

Trauma and Music in a Pianist's Memoir

Fred E. Maus, The University of Virginia

Session 8B
9:00-11:30 AM

Constructing—and Deconstructing—Femininity

Room 221

Session chair: Penelope Pynes, UNCG

Billie Holiday's "My Man" and the Crux of
"True" and "New" Black Womanhood
Maya Gibson, Carroll University

Constructions of Femininity in the Victorian Drawing-Room Ballad:
The Songs of "Claribel" (Charlotte Alington Barnard)
Rachel Lumsden, CUNY Graduate Center

Letters for Mothers? Johanna Kinkel's *Acht Briefe an eine Freundin
über Clavier-Unterricht* (1852)
Deanna C. Davis, University of Alberta

Defying Constructions of Female Gender: Annie Gosfield's
Galvanizing Industrial Soundscapes
Sabine Feisst, Arizona State University

Session 8C
9:00-11:30 AM

Women Composing and "Catching"

Room 223

Session chair: Susan C. Cook, University of Wisconsin, Madison

Vieille Priere bouddhique: Lili Boulanger's
Contestation of the Exotic
Anya B. Holland-Barry, University of Wisconsin-Madison

Appalachian *Songcatchers*: "I Liked the Word and
Straightway Made It Mine"
Lydia Hamessly, Hamilton College

Vernacular and Classical: An Appalachian Marriage
Christina Reitz, Western Carolina University

Plenary
11:45 am

Closing plenary with special guests!

Collins
Lecture Hall
(217)

Abstracts

The Weatherspoon Art Museum: Current exhibitions of interest to FTM10 participants

The **Weatherspoon Art Museum** on the campus of The University of North Carolina at Greensboro is one of the foremost modern and contemporary art museums in the Southeast. Through its adventurous exhibition program, the Weatherspoon represents all major art movements from the beginning of the 20th century to the present. Its dynamic annual calendar of 15-18 exhibitions and multi-disciplinary educational program for all ages provide opportunities for audiences to consider artistic, cultural, and social issues of our time and enrich the lives of our university, community, and region. Admission and parking are free. <http://weatherspoon.uncg.edu>

Featured in the Weatherspoon Atrium...

Works by well-known women artists including Nancy Grossman, Sylvia Mangold and Louise Bourgeois are highlighted in a small exhibition culled from the Weatherspoon permanent collection.

Sharon Loudon: Taking Turns

The Weatherspoon's Sculpture Garden is the site of an installation of three-dimensional fiber-optic "drawings" by artist, Sharon Loudon. Additionally, fourteen paintings and a digital video projection complement the exhibition that for Loudon illustrate the way a simple drawing can be translated into different media.

Eileen Neff: Between Us

Neff's use of digital technology has facilitated her cut-and-paste approach to combining images into seamless collages, in which her essential theme of the collapse between interior and exterior space becomes apparent.

Lest We Forget: The Voice of Art

Freedom, equality, and opportunity for all are core notions that artists today continue to value as important material for public discourse. This exhibition focuses on works from the permanent collection that speak to these values.

Wednesday, May 27 Mid-day Lecture Recitals I & II

"Satan in High Heels": Representation of the Feminine in the American Popular Songbook

Kathryn Bridwell-Briner, University of North Carolina, Greensboro

This lecture-recital will explore representations of the feminine and the female voice in the "American Popular Songbook." The "American Popular Songbook," or APS, from which most jazz and cabaret singers draw, encompasses jazz standards or anthems, Broadway show tunes, musical numbers, movie theme songs, as well as popular tunes. The APS has, unfortunately, not received as much attention for its representations of the feminine as other areas, most notably those of opera, visual arts, and literature. Representations of femininity vary wildly throughout the jazz canon, from songs such as "I Said No" and "But Baby, It's Cold Outside," songs that both illustrate the "reluctant girl seduction" scenario, to lesser known songs, such as "The Female of the Species is More Deadly

Than the Male," a song about the *female* domination of men from the 1962 sexploitation film, *Satan in High Heels*, and "I Wanna Be Evil," a song that addresses the need to openly embrace the seedy side of life and be a "bad" girl.

In this lecture-recital I will differentiate among the categories of feminine representation in some of the most requested songs from the APS, as well as discuss some of the obscure songs that feature a strong or unorthodox female "voice". This discussion will also include the impact of feminine representation and audience expectation on performance choices, arrangements, compositions, and audience reception.

The Fair Sex Breaks the Rules:

Josepha Auernhammer and the Eighteenth-Century Female Keyboardist

Dalyn Cook, University of North Carolina, Greensboro

Andrew Willis, University of North Carolina, Greensboro

In the eighteenth century, most young women received keyboard instruction to fulfill the Enlightenment ideal of self-improvement. Ladies were expected to achieve competency, but not excellence, which could threaten the superiority of their husbands. Thus, young women's musical activity was generally restricted to the home (the public sphere being reserved for men), and much of the repertoire specifically composed for "the fair sex" offered little challenge or inspiration, ranging from moderate difficulty to "wading in the most transparent shoals of simplicity."

Despite these restrictions, many talented women keyboardists excelled and won recognition, exemplified by the career of keyboardist Josepha Auernhammer. Auernhammer concertized as a duo pianist with her teacher, W. A. Mozart, both in private and public concerts. Mozart composed his Sonata for Two Pianos in D Major, K. 448, to perform with her, and the quality of the work and commensurate difficulty of the two parts testifies to Mozart's appreciation of her talent. Auernhammer further defied social expectations by composing, honoring Mozart with her variation set based on "Der Vogelfänger bin ich ja" from *Die Zauberflöte*. Following an overview of the social obstacles that Auernhammer and her female contemporaries faced, I shall perform one movement of Mozart's Sonata for Two Pianos, K. 448, and Auernhammer's *Sechs Variationen über "Der Vogelfänger bin ich ja"* to illustrate her unusual success as performer and composer. Through this performance, I will highlight one of many talented women who transcended the polarizing eighteenth-century gender roles to attain success and recognition as artists.

Love, Lust, and Longing: Judith Cloud's Pablo Neruda Cycle

Eileen Stempel, Syracuse University, soprano

Gilya Hodos, Penn State University, Abington, piano

This lecture recital features one of the most recent song cycles by Arizona composer Judith Cloud, which sets four poems from the 1971 Nobel Laureate Pablo Neruda's *Cien Sonetos de Amor* (100 Love Sonnets). This collection of sonnets, penned between 1955-1957 and dedicated to his wife Matilde Urrutia, sets out in four subsets erotic love poems that systematically move through the

various stages of the day: morning, afternoon, evening, and night. Composer/mezzo-soprano Judith Cloud selected one poem from each of these four subsections to comprise her song cycle. Her utilization of the 1986 English translation by Stephen Tapscott is the first level of negotiation as a construction of meaning, a performative act that builds and culminates into a growing understanding of the complexity of erotic communication and love. The adaptation of personal narrative invests the waxing and waning of life's trajectories with a sensual spirituality that simultaneously offers both the transcendental extension and the earthly grounding of the beloved. Cloud's cycle serve as a malleable vehicle for explorations and (re)encounters, as the introduction, interplay, and (re)usage of musical motives create increasingly rich layers of dialogue, intertextuality and transformation.

Four Sonnets by Pablo Neruda I (2007)

Judith Cloud

*North Carolina premiere

(b. 1954)

Sonnet XVII: from *Manana* (Morning): I do not love you as if you were salt-rose

Sonnet XLV: from *Mediodia* (Afternoon): Don't go far off, not even for a day

Sonnet LVII: *Tarde* (Evening): They're liars, those who say I lost the moon

Sonnet LXXXIX: from *Noche* (Night): When I die, I want your hands on my eyes

Paper Session 1A: Musical Women in the South, the Triad, and Greensboro

"Women in Music" at the Cotton States and International Exposition of 1895

Katherine Norman Dearden, University of North Dakota

In 1895, Atlanta's Cotton States and International Exposition attracted 800,000 visitors from 37 states and several countries around the world. The bands of Sousa, Innes, and Gilmore were showcased, as was Sousa's "King Cotton" march, which he had composed expressly for the event. The fair also housed an exhibit of "Women in Music," remarkable in its size, scope, and emphasis on women composers. Compiled by prominent New York pianist and club woman, Florence Clinton Sutro as part her state's contribution to the Woman's Building, this exhibit included 1400 compositions, 73 books on music, and a large number of photographs of women composers. The compositions reflected a variety of genres, ranging from ballads and hymns to piano sonatas, string quartettes, a concerto, and a comic opera. At a time when the ability of women to compose was overtly questioned, and when communication was much more difficult than it is today, the compilation of the exhibit was an astonishing feat.

In the proposed presentation, I will document the "Woman in Music" exhibit through an examination of the written and visual record of the composers and their music, the social climate in which they did their work, and the process by which Sutro compiled, and later promoted the materials. I will discuss the influence of the exhibition on women's continued involvement in musical composition. Finally, I will consider the potential of the exhibition catalog as a source for further documentation of women composers working at the end of the 19th and early 20th centuries.

Mary Philomena Browne: Musician and Unsung Hero

Linda Parker, Bennett College

An announcement in the "News of Interest to Colored People" section of the High Point Enterprise (December 1950) stated that "the William Penn High School Chorus will sing "MESSIAH" in the school auditorium tonight at 8... Miss M.P. Browne, music supervisor, will direct."

This very succinct and unassuming announcement heralded the beginning of a tradition that has endured segregation, integration and even the death of the woman who was primarily responsible for establishing this tradition in the 1950s and which continues into the present.

Not only did Miss Browne establish the performance of MESSIAH which will be performed on December 14, 2008 in High Point, she also developed the state's first symphonic orchestra for black students (High Point Enterprise, 1987). She and several other black and white women helped to establish St. Andrews Episcopal Church in High Point which as MESSIAH continues to thrive. In 1961, Browne signed up for a Spanish course at High Point College and became the first black student in the history of the College.

Browne was named "High Pointer of the Year" by the High Point Relations Commission in 1987 because of the preceding events and many more. Until a stroke disabled her movements and her ability to speak in 1990, she was thoroughly involved in community activities and in music. Mary Philomena Brown died on May 15, 1993 at the James A. Johnson Nursing Center in High Point.

Music at Greensborough Female College during the Antebellum Period:

Questions of Culture and Gender

Candace L. Bailey, North Carolina Central University

Founded in 1838 by the Methodist Church, Greensborough College was one of the first women's colleges in the United States. Based on the evidence of its catalogs (called "bulletins"), Greensborough College put forward the usual subjects to its students. As one of the required "accomplishments" of young ladies, music lessons were a regular feature in southern women's colleges. Music held a prominent place in Greensborough College's offerings throughout the antebellum period. In fact, in 1860, 158 of its 202 students paid an extra \$22.50 to study piano, and 27 pupils added \$21 to their bills for guitar instruction. Even if some young women studied both instruments, over 75% of the students paid more than double the normal cost of tuition (\$20) for their lessons. The number of students taking voice lessons is unknown; the cost of the lessons free.

While these numbers exemplify those in similar institutions, other aspects of music instruction at Greensborough College stand out as unusual. The number of music faculty greatly surpasses that of other colleges. Of the twelve faculty paid to teach in 1859, seven fell under the music department. Moreover, Greensborough College's music faculty differed from that of schools in other areas of the South in that its faculty was made up largely of Moravian women from nearby Salem. This paper will explore the cultural significance inherent in the musical education of Moravian women and how Moravian views of gender distinctions impacted music instruction at Greensborough College during the antebellum period.

The Musical Contributions of the Female Academy to Salem, North Carolina during the 1860s
Reeves Shulstad, Salem College

In 1772, the Moravians in Salem, North Carolina established a Little Girls School with a curriculum including reading, writing, spelling, German, knitting, and memorizing Bible texts and hymns. In the early nineteenth century, the Little Girls School became the Salem Female Academy, and the curriculum expanded and included a more serious study of music. The students participated extensively in the musical life of Salem, performing in religious festivals, Lovefeasts, and other services. At the end of each semester, the final examinations were public events that included musical performances of primarily secular music along with recitations from other subject areas and were attended by faculty, parents and members of the town. Eventually, the examinations were no longer public, but the students still performed programs of musical entertainment and recitations at the close of the school year.

This paper will focus on the end-of-semester performances at the academy during the 1860s. As a result of the Civil War, many of the town's musicians were serving in the military, so the academy musical performances played an even more important role in the cultural life of Salem. The extensive programs included choruses, arias, and duets from operas by Rossini, Bellini, Meyerbeer, and Gounod along with other duets, songs, and instrumental selections by European and American composers. Programs from this decade reveal attitudes toward class, gender, and the war and illuminate this particular community's perception of its female students as well as the students' sense of self.

Paper Session 1B: Improvisation and Innovation

Betty Carter's Vocal Improvisation: Riffing as Textifying
William R. Bauer, College of Staten Island

Betty Carter made an indelible mark on the jazz tradition by systematically applying the principles of bebop improvisation to the jazz singer's craft. Indeed, it was by virtue of her improvisational prowess that she asserted her right to stand shoulder to shoulder with any instrumentalist in the male-dominated world of jazz. Defying the vocalist's standard role in jazz—and challenging those who expected singers to hew to jazz standards' written form—Carter recast familiar songs in the American popular songbook, both through her arrangements of them and through her improvisations on them, into vehicles for her own creative ideas. Her cult status in the jazz world (and her relative obscurity outside of that world) owes, in large measure, to the defiant stance that she adopted during her fifty-year career.

Riffing figured prominently among the many techniques Betty Carter used to forge her distinctive statements. Initially adapted from blues to jazz by Louis Armstrong, this fundamental improvisational technique subverts pitch to rhythmic ends. It does so, in part, by reducing the improviser's melodic materials to all but a few pitches and then, by means of varied repetitions that generate rhythmic

patterns, building a rhythmic momentum that can often run counter to the groove. The technique's roots in the soil of West African and African-American musical traditions make it a tool for bearing witness to black musicians' shared heritage. With examples drawn from her recordings, this presentation shows how, in Carter's use of riffing, the singer was situating herself within this tradition.

Improvisation and Experimentation: Three Generations of Women Violinists

Elizabeth Kramer, University of West Georgia

Members of a relatively small group of female improvising instrumentalists and an even smaller group of female improvising violinists, Ginger Smock (1920-1995), Regina Carter (b. 1966), and Miri Ben Ari (b. 1978) have produced musically-inspiring works that are distinctive within their wider musical and historical contexts. "The Lovely Lady with the Violin" Smock was a jazz soloist and small ensemble member in the 1940s and 1950s when most women jazz instrumentalists were section players in big bands and often viewed as novelties. Starting her career some thirty years later, Carter innovatively covered Motown and Latin favorites as well as more conventional jazz standards; a 2006 MacArthur grant recipient, she currently integrates various styles as she tours with her jazz quartet. Israeli-born Ben Ari, moved to the United States to study jazz, initially working with Betty Carter and Wynton Marsalis. She has now turned to hip hop and neo-soul.

After describing a broader soundscape of woman jazz and popular musicians through reference to the writings of scholars such as Barnett, Lawson, Tucker, and Whiteley, this paper traces how all three violinists have drawn upon musical-technical and improvisational skills to shape their music and careers. I focus on improvisation in specific musical performances and on the role of experimentation in the shaping of their musical visions. These improvisations and experimentation stand in marked contrast to stereotypes of women instrumentalists as readers rather than improvising musicians and conventional associations of violin music with the classical tradition in which each of them were trained.

Nina Simone's Contradictory Feminism & Uppity Blues Legacy

Maria Johnson, Southern Illinois University Carbondale

Nina Simone exerted a powerful influence on African American blueswomen like Gaye Adegbalola and DiAnne Price who came of age in the 1960s. She was one of the first Black women to sport an Afro, wear Afro-centric clothing, big earrings, and heavy-duty Nefretiti-esque eye make-up. "All those things spoke to me," says Adegbalola. "Then on top of that, she was a master storyteller. And the tales that she told were so very enlightening... 'Why the King of Love is Dead,' 'Pirate Jenny'... 'Mississippi Goddam,' 'Four Women'... Everything she sang was a lesson to me." At the same time, Simone could be arrogant, ungrateful, and homophobic. In Gaye's words, "I also learned from her how not to be."

Using a video of Simone's 1976 Live at Montreux performance, I illuminate the contradictory life story Nina Simone performs from her rural upbringing in Tryone, N.C. ("Little Girl Blue") to the urban centers of Harlem, Philadelphia, and Atlantic City ("Backlash Blues"); from West Africa and The

Caribbean to exile in Europe (England, France, Switzerland). Drawing upon a wide-ranging repertoire (of blues, jazz, work songs, spirituals & gospel to classical pieces; show tunes & pop songs to calypsos, African chants, Civil Rights originals & Black pride anthems), and juxtaposing the aesthetics of the African American tradition with those of the European concert tradition, Simone powerfully performs the contradictions of her life, alternately embracing and galvanizing her audience with extended improvisations and calls/responses, and pushing them away with insults, interruptions, and silent stares.

Innovation and Gender: Technology-Based Music Therapy Developments

Jaclyn Heyen, Florida International University

Women in music technology have made many advances both in representation and in becoming innovators in a male-dominated field. In contrast, women dominate music therapy, and yet there is very little integration or documentation of the use of music technology in this field. In *Electronic Technologies in Clinical Music Therapy*, Wendy L. Magee states that 65% of music therapists surveyed said they do not know how to use technology in their clinical work. It has been widely noted that over 80 percent of music therapy practitioners are women and in their college work most programs offer only one music technology course that is often limited to working with MIDI. This paper examines some of the issues facing women in music therapy when they utilize music technology and how this intersects and resonates with historical issues of gender and technology. It will also examine how recent innovative projects for the special needs population, such as the work of Pauline Oliveros and Adaptive Instruments and the Drake Music Project, challenge and question contemporary practices in music therapy. Both of these programs allow the special needs population a chance at becoming musicians and composers. Music and technology together becomes a voice for those without and also a chance for them to bring out their abilities and not their disabilities.

Paper Session 1C: Autobiography and Representation

Hearing Julia Clifford's Fiddle: Instrumental Music as Auto/biographical Voice

Tes Slominski, New York University

Julia Clifford (1914-1997) was one of only a handful of Irish women instrumentalists of her generation to play in public and to make recordings. In Ireland, women musicians were scarce in the mid-20th century, and this rarity contrasts with a surprising number of women musicians active between 1890 and 1922, an era dominated by Ireland's fight for nationhood and characterized by symbolic representations of women as "Mother Ireland"—a feminine personification of the land Irish patriots hoped to protect and to claim. After the formation of the Irish Free State in 1922, social and religious mores continued to encourage women to embody such idealized representations, and cultural policy removed music and dance from homes to dance halls. Only in the late 1970s did the number of publicly active women musicians increase, and today, despite a striking rise in women's public participation, men still outnumber women in all areas of public instrumental music making except, perhaps, in teaching. Cultural policy and social mores do not, however, account for the few women

who did play publicly between 1922 and 1980. By asking what we can learn from the life experiences of one publicly active female musician, Julia Clifford, this paper will explore some of the issues that arise where history, biography, and ethnography meet. What analytic tools can biography supply in telling the history of Irish women's musical participation in the twentieth century? Further, how might we understand a performer's mediated instrumental music as a source of biographical information?

Race and Gender Issues in Folksong Collections

Roberta Lamb, Queen's University

John Lomax, Alan Lomax and Ruth Crawford Seeger are responsible for several collections of American folksongs, including but not limited to *Cowboy Songs and Other Frontier Ballads* (1916), *American Ballads and Folk Songs* (1934), *Our Singing Country: Folk Songs and Ballads* (1941), *Folk Songs U.S.A.* (1946), *American Folk songs for Children* (1948), *Animal Folk Songs for Children* (1950), and *American Folk Songs for Christmas* (1953). These collections were published during a time of rising U.S. nationalism, representing efforts to substantiate an American cultural identity separate from Europe. Many of the songs included draw from Southern populations, e.g., Appalachia, prisons, former slaves. With hindsight and current sensitivities to race and gender, scholars criticized the collectors, particularly for racist and exploitative practices. By examining documents available and contemporaneous with the collection, transcription and publication era, we can see that the Lomaxes and Crawford Seeger were not unaware of these issues. Analysis of the collections, newspaper clippings, letters and other documents concentrates on the way early- to mid-twentieth-century race and gender ideology in the States shaped these musical practices, as well as how the musical practices might have affected inter-gender and inter-racial relation. The paper focuses on such race and gender issues within the collections and asks: How can we employ flawed resources now? How do we recognize the singers, collectors, transcribers appropriately? What do we learn from and what can we teach with these materials?

Succumbing to the Orient: Decadent Anxieties in Ravel's *Shéhérazade*

Zarah Ersoff, University of California, Los Angeles

In his 1928 *Autobiographical Sketch*, Maurice Ravel discounted his 1903 song cycle *Shéhérazade*, stating that in that piece, he had "[o]nce again ... succumbed to the profound fascination which the Orient has exerted upon me since childhood." My paper will contextualize Ravel's uneasy relationship with certain forms of musical Orientalism by considering the composer's association with poet Tristan Klingsor and the homoerotic origins of *Shéhérazade's* European translation.

Ravel drew inspiration for his song cycle from the *Shéhérazade* poetry of his friend Tristan Klingsor (née Léon Leclère), who was (as his *nom de plume* rather urgently suggests) a decadent Wagnerian, author, poet, and sometime composer. Klingsor's collection, inspired by Sir Richard Burton's enormously popular 1885 translation of *1001 Arabian Nights*, treats the Orient as a mythical place of sexual freedom and sensual indulgence, mirroring the historical reality that by the *fin de siècle*, the Middle East had become a popular travel destination for European homosexual men.

Klingsor's poems frequently speak of a "jeune étranger," a mysterious, effeminate foreigner, whose elusiveness undoubtedly contributes to the narrator's obsession with him. Though the foreigner remains completely silent throughout Klingsor's poetry, in Ravel's songs "La flûte enchantée" and "L'indifférent", the *étranger* instrumentally mesmerizes and overwhelms the "rational", texted voice of the song's French narrator. Ravel's *Shéhérazade* thus establishes an ambiguous set of power relations between the Orient (as embodied by the "jeune étranger") and the West (as represented by the narrator). Just who is on top – the effeminate Oriental conquest or the Western sexual tourist?

Thursday, May 28
Paper Session 2A. Opera's Odd Couples:
The Pleasures of Mismatch on the Early Modern Stage

Gender and Foreign Difference in French Baroque Opera
Olivia Bloechl, University of California, Los Angeles

French *tragédies en musique* often centered on female characters with extraordinary powers, many of whom stand outside their operas' onstage societies. The foreignness and exceptional agency of a Cybèle, Angélique, or Armide typically threaten operas' communities, yet such characters are rarely villains. Instead they alternate between recognition and alienation in ways that hinge on the interrelationship of their gender and their political, ontological, or racial difference. I analyze this intersection by focusing on operatic scenarios involving *mésalliances*: erotic unions that, like these characters themselves, transgress key political, racial, or ontological boundaries. My paper thus moves beyond gender itself to consider the ideological function of foreign difference in operatic representations of women.

Gendered performance was clearly instrumental for differentiating male and female characters within onstage communities, yet foreignness served to differentiate *among* women, in the interest of political or racial cohesion. Opera's gendered conventions generally supported its project of *francisation*, the ensemble of aesthetic processes that allowed foreign characters to act and sound almost "French." Thus, when opera's foreign women perform in gender-appropriate ways, their recognizable femininity allows them to "pass" as (French) noblewomen. By contrast, performance features that accentuate their foreignness also call their gender identification into question; yet their heterosexual femininity holds out the promise of erotic recognition, undermining communal cohesion. Scenarios of *mésalliance* explore this structure by placing it into crisis. The resulting ambivalence toward foreign female characters articulated the contradictions that group identification imposed on women in an era of French nationalization and the first overseas empire.

Orfeo's Echo
Bonnie Gordon, University of Virginia

My paper takes Monteverdi's Echo, sung by a castrato, as a point of departure for considering the complicated relationship among female voices, castrati, and technology at the turn of the seventeenth

century. The paper explores musical and representations of Echo, the effects named after her, and philosophical understandings of sound to argue that, at the end of the Italian Renaissance, the castrato's embodiment of female personae positioned the voice on the border between nature and artifice. At the turn of the seventeenth century, philosophers and engineers invented a wide array of devices, from speaking statues to distorting mirrors, that were fashioned to modulate nature and alter human experience of the sensory world. I argue that this interest in wondrous devices made its way into musical practice through the castrati's embodiment of female personae.

Monteverdi's *L'Orfeo* ends with a brief appearance by Echo in the middle of Orfeo's final lament. The castrato who sings Echo enters, repeating everything Orfeo sings immediately after he sings it. But Echo repeats with a difference, changing just slightly Orfeo's meaning. In the end she tells him "basti" (enough); in a striking reversal, the Renaissance arch-musician is silenced by his own echo. In effect Echo's repetitive technology disenchants Orfeo's song, stripping it of its magical agency. Echo embodies a process in which sound bounces back, transformed from its point of origin, one that natural philosophers were fascinated by because it occurred in nature and because it was a process they could mechanically create and manipulate.

Voicing Female Complaints in 1787 *Hedy Law, University of Chicago*

In *Female Complaint* (2008), Lauren Berlant analyzes the formation of the twentieth century "intimate public" in the U.S. and argues that women need to converse with other women to feel intimate. This paper argues that the opera *Tarare* (1787) mobilized a similar intimate public in France and England. *Tarare* features a castrato couple that disrupts a heteronormative framework. While in the prologue the soprano Mother Nature gives birth to the characters of the opera with the seminal help of her lover Fire, the opera proper highlights an absurd couple, an Italian castrato Calpigi and his Neapolitan soprano-turned-slave wife, Spinette. Disgruntled over a dysfunctional marriage, the sex-deprived Spinette publicly complains about Calpigi's deformed body as the surrogate for the absolute monarchy. Her daring double complaint resounded through the revolution. Not only was *Tarare* selected for performance in 1790 for the first anniversary of the Fall of Bastille, but in this revision Spinette was granted a divorce.

The representation of female complaints in *Tarare* indexes broader quests for female rights. Whether or not she has obtained formal education, the music education Spinette received makes her voice heard at the perilous times when women were striving for political representation. Far from being a voice of unreason, as the misogynistic Rousseau and Burke would have it, hers is one of reason. The reception history of *Tarare* demonstrates that Spinette's voice resonates with that of the first feminist Mary Wollstonecraft, who in 1792 argued for liberal feminism in her *Vindications of the Rights of Women*.

Amor nello specchio, or Love Reflected (1622): Mirroring, Masturbation, and Same-Sex Love
Emily Wilbourne, University of Chicago

In *Amor nello specchio*, a commedia dell'arte text published in 1622, the main character, Florinda, begins the play in love with her own reflection. After some time she transfers her affections to the beautiful Lidia, and by the end of the play has settled on Lidia's hermaphroditic brother, Eugenio (played by a woman in drag). The play is marked by myriad moments of visual mirroring, overtly manifest in the composition of the three couples. The richly kaleidoscopic surface of the play can, however, conceal the extent to which the performance relied on ordinary bodies and, indeed, on sound. I am interested in the noise of *Amor nello specchio* and in particular in the song of the lead actress, Virginia Ramponi Andreini *detta* Florinda, better known to musicologists for her role as Monteverdi's Arianna.

I examine two early scenes that contrast Florinda's disdain for men with her delight in herself, and juxtapose these with the treatment of sexual consummation in Florinda's other two relationships. My focus on aurality traces a persistent articulation of sexuality through vocality: as the object of Florinda's affections is transferred outwards, her mode of expression shifts from sound to semantics, from music to language. As Florinda pleasures herself with her own song before the eyes and ears of her listeners, she performs an autoerotic circuit of deviant desire that prefigures her later relationships with others. Florinda's song marks a queer moment of musical and sexual excess that reflects and refracts the body of same-sex desire in seventeenth-century performance.

Paper Session 2B. The MacDowell Colony and Women's Patronage

From Composer's Wife to Mother of Arts: The Legacy of Marian MacDowell
Robin Rausch, Library of Congress

Marian MacDowell holds a distinguished place in the cultural history of the United States, yet few know her name. When her celebrated husband, composer Edward MacDowell, was stricken by a devastating nervous disease at the height of his career, she promised him that she would turn their farm in Peterborough, New Hampshire into the artists' retreat that he envisioned. She was fifty years old when MacDowell died in 1908. She spent the rest of her life—another forty-eight years—building the MacDowell Colony in his memory.

With no great wealth of her own, Marian MacDowell brought to life her long abandoned piano career and toured the country for the next twenty-five years, lecturing on the colony and playing MacDowell's music like no one else could. She galvanized her late husband's supporters and admirers, and fueled a movement that saw close to 500 MacDowell Clubs established across the United States before World War II. She succeeded against all odds in creating an institution that filled a deep need in the United States by offering support to creative artists as they struggled to shape a national cultural identity.

This paper will explore the formative years of the MacDowell Colony, which reveal a vibrant community of women composers active in the United States in the early twentieth century, and will

assess the legacy of Marian MacDowell, who transcended widowhood to become hailed in her lifetime as “Mother of Arts.”

Louise Talma and the MacDowell Colony: A Saving Grace
Sarah B. Dorsey, University of North Carolina, Greensboro

As chair of the National Association of Arts and Letters it fell to Ned Rorem to eulogize Louise Talma in 1996. She was the first female composer admitted to the august institution in 1974. Rorem had known her for 50 years: “Louise while still a teenager fell under the spell of our century’s most persuasive pedagogue, Nadia Boulanger, a spell that for the rest of her days stamped not only her rigorous technique and emotionally controlled expression, but physical posture, wardrobe, and hairstyle.”

That the power of this spell was so pervasive makes it surprising to discover a rift in the relationship. Reading their correspondence in the Library of Congress and the Bibliotheque Nationale, it is clear that there were tensions between the goddaughter and her “*Marraine*” (godmother). After the death of Louise’s mother in 1942, Nadia pulled away. Louise was desperate and distraught. It was Marion Bauer, her professor at NYU, who suggested a residency at the MacDowell Colony.

The colony had a profound impact on Louise’s career. She met a variety of artists and colleagues who became close friends, including Thornton Wilder, with whom she wrote her opera *The Alcestiad*. Louise still holds the life-time record for the number of residencies (43) and credited the colony with saving her life.

The Quintessential “Culture Club” in the United States: The Numerous Influences
of the MacDowell Clubs, 1895-1950
Elizabeth Yackley, University of Maryland

Concurrent to the Progressive Era in the first half of the twentieth century, the women’s club movement in the United States gave women the opportunity not only to hold leadership positions and serve as community organizers, but also to enhance their cultural education and practice of the arts. Unique among the culture clubs were the MacDowell clubs. Named for composer Edward MacDowell (1860-1908), these clubs embraced his philosophy of the allied arts, believing that all the arts are related and artists from different disciplines can benefit from contact with one another. They worked for the advancement of the arts in their respective communities, and also supported and promoted the MacDowell Colony, an artist’s retreat founded in 1907 by MacDowell’s widow, Marian MacDowell (1857-1956).

The MacDowell clubs are credited with constructing performance and exhibit spaces, booking top touring artists—both male and female, forming club ensembles to perform in public, awarding student scholarships, and educating all ages by holding lectures on art and music topics for the general public. In their support of the Colony, the club members sent regular donations to Marian MacDowell, and on occasion, sponsored local creative artists to reside there. As a result of publicly promoting women artists on such a broad spectrum, maintaining important positions of influence in

their communities, and supporting the Colony, it can be posited that the MacDowell club members acted as social feminists, using their community organizing to improve the status of women in the arts throughout the United States.

“I Feel Proud to Be a Mama”: Examining the Patronage of Betty Freeman

Jake Johnson, University of Oklahoma

In April 1987, composer John Adams wrote to music patron Betty Freeman one of his many letters thanking her for her long-lasting dedication to his career. He recounts the troubling cultural situation that belittles contemporary music, ending with this declaration: “You represent something that is absolutely essential to a culture: *moral authority*. People do listen when you speak. This is something that money cannot buy, and you have it. I feel very lucky to have been a part of your circle of influence (emphasis added).” This acclamation from Adams, albeit only a single declaration of opinion in a personal letter, presents a fascinating yet complex dilemma in patronage studies: the subjective realm of an individual patron’s taste. This problematic situation often spins out a dead-end analysis of patronage more biographical than argumentative, more hypothetical than historically grounded. How does a contemporary music patron become an emblematic figure of morality to an entire culture? Moreover, what about an individual female patron reflects cultural authority?

This essay attempts to answer these complicated questions through an analysis of the motives of personal taste that have governed the patronage of Betty Freeman. As will be shown, Freeman’s perception of herself as housewife and woman patron subliminally informed why she chose to support contemporary music. A scrutinizing look into the cultural, social, and sexual constraints and mobilities that largely determined her self-image subsequently will reveal Freeman’s intuitive (and I argue, therefore moral) aesthetic for art and music patronage.

Paper Session 2C: Technology, Ecology, Gender

Back to the Garden: Technology, Socio-Ecological Critique, and the Music of Joni Mitchell

Matt Jones, University of Virginia

Often stereotyped as only a cartographer of romantic terrain, composer-singer Joni Mitchell also maps the consequences of human actions on the contours of our literal *terra firma*. Socio-ecological topics appear as early as her 1969 sophomore album, *Clouds*, and following 1975’s *The Hissing of Summer Lawns*, such songs assume an urgency that persists into the new millennium. After 1980, critical responses to Mitchell’s music dismiss her preference for synthesizers over acoustic instruments, changes in vocal timbre, and lyric shift from confessionalism to social criticism as evidence of an aging diva’s inability to remain hip. In this paper, I counter this caricature by recasting these changes as deliberate and ironic compositional strategies through close reading of the musical, lyrical, and technological content of “The Three Great Stimulants” and “Bad Dreams Are Good” from *Dog Eat Dog* (1985) and *Shine* (2007) respectively. Most writing on Mitchell emphasizes either facile, quasi-autobiographical connections between her work and life or the music-theoretical aspects of her art. Synthesis of these two approaches places analysis of her long-held personal commitments

to socio-ecological concerns in counterpoint with her innovative compositional idiom within the context of late-twentieth and early-twenty-first-century global crisis. Including Mitchell's work in discourses surrounding music, technology, environmentalism, and politics troubles the notion that "girls-with-guitars" have nothing but romance to sing about and debunks stereotypes concerning women, technology, creativity, and popular music. Mitchell slides between positions of empathy and antagonism, simultaneously voicing and critiquing the trauma experienced across subsequent generations and, indeed, the planet itself as we now struggle to "get back to the garden."

Recording Technology and the Embodiment of Politics in the Recent Music of Ani DiFranco
Heather Laurel, City University of New York Graduate Center

Singer-songwriter Ani DiFranco has been outspoken about her political views since she began her musical career. In addition to the feminist and socially conscious themes in her lyrics, there is an embodiment of these political views in DiFranco's music—both in her performance and recording practices. In this paper I will focus on the latter, concentrating on her most recent studio albums, to demonstrate her musical embodiment of feminist politics through compositional and technological choices.

The notion of a studio/audio recording as a bodily phenomenon may seem contradictory, but DiFranco's intimate connection to the recording process enables her to wholly represent her unique musical and political stance, perhaps even more so than in live performance. Because she has personally produced or co-produced all seventeen of her studio albums, these works are particularly relevant to recent studies on recording processes and cultural significance. Stan Hawkins argues that "identity representation through sonic production affects the whole course of our listening experience" (Hawkins 2005, 19), and Simon Frith writes that recording technology helps us hear music as "expressive of personality" (Frith 1996, 240). Finally, Albin Zak writes, "the recording musician's task is to pass on his or her musical persona" to listeners (Zak 2001, 49). I use these concepts as a springboard for my own analyses of several of DiFranco's recent recordings, illustrating how her lyrics are fleshed out in her recorded musical sounds. The songs I'm currently exploring are: "Decree" (2006), "Your Next Bold Move" (2007), and "Red Letter Year" (2008).

On Sarah Brightman, Technology, and the Construction of a Cyborg's Voice
R.J. Wisenbaker, University of Georgia

The name *Sarah Brightman* is one that elicits eye-rolls and derisive snorts from conservatory-trained musicians and music scholars, the keepers of the Western art music tradition. In spite of her institutional detractors, Brightman's success as a performer and recording artist has reached global proportions, as evidenced by her recent appearance in the 2008 Olympics Opening Ceremonies. This worldwide fame can perhaps be attributed to the fact that Brightman's musical output incorporates cutting-edge technology at all levels, thus reflecting the current reality of her audience's daily life. Her recordings of canonical arias and art songs—in which the original compositions are re-orchestrated, re-written, and remixed—transgress the boundary between art and popular music stalwartly policed by the Western art music world. The overt technological manipulation of her recordings, music

videos, and live performances frames Brightman's most striking blend of human and technological performance: *her voice*. Mediated through compressors and equalizers and enhanced with reverb, Brightman's vocal construct is marked by breathy intensity, hypnotically regular vibrato, and a glass-thin tone. Donna Haraway created a space for such phenomena in her 1985 essay, "A Cyborg Manifesto." By investigating Brightman's bodily embrace of technology, audible in her filtered, manufactured voice, in the terms of Haraway's manifesto, I will explore the extent to which Brightman can be thought of as a cyborg, and the implications of her cyborgian performativity.

Mid-day Lecture Recitals III & IV

Argentine Female Tango Singers from the 1920s and 1930s: Las Cancionistas

Lorena Guillén, University of North Carolina, Greensboro

Assisted by Alejandro Ruffy, University of North Carolina, Greensboro

The tango, reconstructed from the stories narrated in tango-song lyrics, tells us about a "tango que es macho." Its mythical origins are in the brothels of the outskirts of a growing Buenos Aires at the turn of the 20th century, where a pimp mourns the unfaithful woman that left him and her neighborhood for a richer man. Thus, women are portrayed as betrayers of their old lovers, old neighborhoods, social class, and values. However, around the 1920s, numerous female singers, called "*cancionistas*," stormed into the tango scene and had tremendous success in musical plays, bars, radios, and the recording industry. Some performed on stage cross-dressed as "*compadritos*" (swaggerers); others confronted audiences with their feminine figure. But in both cases, these women initiated a process of deconstruction of the archetypical definition of tango, confronting their female bodies, their high and lyrical voices, or even opening transsexual fantasies to what was thought to be the norm. These performers were the result of a growing Argentine middle-class, modern working independent women ascending the social ladder. This lecture recital will explore some of the most significant tango-songs of these "*cancionistas*" and their performance practices: nuances of vocal sound, lyric discourse and their stage presentations. These women were only the most visible part of a scene including other female figures as active participants of tango making: orchestra performers, composers and lyricists. Finally, this presentation hopes to show how the archetypical tango lyrics are only a partial representation of its real origins and practitioners.

Gesture and Choreography in the Piano Works of Tania León

Margaret Lucia, Shippensburg University

Unlike musical education in the United States, conservatory training in Cuba has long reflected the richness of its entire musical culture by its all-inclusive approach to the education of its students. Responding to a question about her musical upbringing, Cuban-born composer Tania León responded, "for us to study Chopin and to study Lecuona, it was on equal terms... You couldn't learn to play the 24 Études by...Chopin, without learning the Lecuona Dances or the Cervantes Contredanses." Thus, the diversity of style and incorporation of indigenous rhythms in León's music of comes as no surprise. What is unique to her style, however, is the intensity of her expression and

an improvisatory-like rapidity with which she moves from one style to another—from habanera to son to blues as well as more astringent contemporary idioms—within the boundaries of a single piece. While one can surely point to rhythm as the uniting factor, it is a much more comprehensive concept of rhythm—a unique complement of gesture, physical movement, and an intimate choreography that binds her music together.

It is this aspect that is illustrated in the three works that I will perform in this lecture recital. They are: *Momentum*, (1984), written during an intense period of discovery of American idioms, *Tumbao*, (2005) a short polyrhythmic work emphasizing the clave rhythm; and, *Mística* (2003) a piece evoking many of León's experiences in Cuba.

The Lieder of Clara Schumann

Kathleen M. Kellogg, Ball State University

Clara Schumann's lieder represent an important contribution to nineteenth-century German vocal repertoire. Although many people associate Romantic lieder with Clara Schumann's accomplished male contemporaries, her small body of lieder is strong enough musically to be considered significant on its own.

Every aspect of Schumann's compositional style is deliberate and highly sophisticated. Her lieder demonstrate an ability to write with careful consideration for voice *and* piano, both of which are often virtuosic in character. Schumann's vocal lines frequently contain higher tessiturae spanning well over an octave and she requires rhythmic and dynamic flexibility from the voice. Her accompaniments require dexterous facility from pianists and often include rapid arpeggiations and intricate subdivisions. Schumann creates an environment where the piano is not merely a subordinate to the voice; rather, the voice and piano are equal partners.

This lecture will focus on lieder that represent four different facets of Schumann's lieder. "Er ist gekommen in Sturm und Regen" appears in the only joint publication Clara and Robert Schumann ever produced. "Ihr Bildnis" is a song that Clara recomposed; the subsequent version is known by the incipit "Ich stand in dunklen Träumen." "Am Strande" represents Clara's narrative compositions. Finally, "Das ist ein Tag" is an example of how Clara was able to create pleasing and artistic settings for poetry by lesser-known poets.

Paper Session 3A: Commodification, Resistance, Reception: Women in the Band

Parading Women: The Commodification of Women's Military Bands during World War II

Jill Sullivan, Arizona State University, and Joanna Ross Hersey, University of North Carolina, Pembroke

The U.S. engagement in World War II forced the government leadership and military to realize that to win a war in the Pacific and Atlantic women were needed in the civilian and military workforce to free men to fight. Women for the first time in U.S. history became part of a military strategy. Temporary women's units were formed for all branches of the military and a variety of jobs became open to women, such as performing in an all-female military band. Seventy-nine interviews with participants

in these bands along with their personal artifacts and primary media sources—diaries, newspaper articles, radio broadcasts, programs, photographs, letters, government documents—revealed that women’s bands were transformed into a product that was used to raise money for the war. Their work marching in parades and performing concerts throughout the country resulted in selling millions of dollars of war bonds to the American public.

Using Brock’s commodity theory— “A commodity is any useful thing that can be possessed, conveyed, and encompasses both material goods, intangible messages, and consumer experiences. The value of a commodity refers to its ability to influence behavior, attitudes, and also refers to desirability.” —we will frame how these women were packaged and exploited for the purpose of raising money for the war along with allaying the public’s fear that military women were homosexuals or whores. At the end of the war the women’s bands, similar to all women’s military units, were treated as a disposable product and their employment was terminated.

The Hormel Girls: The Commodification of Military Bandswomen in Postwar America

Danelle Larson, Arizona State University

This presentation will describe a unique musical-sales organization created to employ World War II military-band veterans to market food products of the George A. Hormel Company of Austin, Minnesota. From 1946–1953, the Hormel Girls organized as a competitive American Legion drum-and-bugle corps, conducted door-to-door sales, worked with local retailers in cities and towns across America, formed a professional orchestra and a choir to enhance their stage shows, and produced a weekly national radio broadcast. Using women musicians was possibly the most successful musical-marketing strategy in the history of partnerships between music and industry. Primary and secondary sources used—books, interviews, videotapes, newspaper articles, recordings, diaries, programs, and personal items—revealed that the women received outstanding pay and benefits, the company doubled its profits during the group’s existence, and the performers were professional-level musicians on par with members of other professional ensembles of the era. Mr. Hormel created a patriarchal environment where women were objectified to help sell his meat products. All decisions for the women were made by Mr. Hormel including the costumes to be worn for the stage show. Costumes included dresses that were raised and lowered by strings to reveal legs. A Hormel advertisement featured women holding two-foot long Hormel salami. This research presentation is intended to follow Dr. Jill Sullivan’s and will link to her research and also use commodity theory to reveal that the Hormel Company exploited women for a large financial gain, as well as to project the intended post-war female image.

The Veterans of Note: Reclamation as Resistance

Jeananne Nichols, Olivet College

In 1998, three former members of the United States Womens Air Force (WAF) Band founded *The Veterans of Note*, a brass trio in demand by veteran’s organizations throughout Nevada, Arizona, and California. The women’s focus on serving military veterans may be surprising; their own military music careers were abruptly terminated in 1961 when officials purged the ranks of the

band by investigating charges of homosexuality among the members. Those found to be lesbians were discharged, as were many others deemed guilty by association. The fallout accelerated the dissolution of the band and led to deep-seated bitterness and disappointment among many members. Margaret Barnett, Carolyn Whaley, and Valerie Johnson moved on to other successful careers and upon retirement decided to perform together again. They played at veteran's events, hospitals, and assisted living facilities, maintaining a vigorous performance and rehearsal schedule. Utilizing narrative methodology, I draw upon extensive interviews and field observations spanning more than five years in order to examine how the women negotiated their identities as military musicians throughout their adult lives. By attending to the stories shared by Barney, Carolyn, and Val—stories recounted by voices that have been either overlooked or silenced—the reader encounters an opportunity to reflect upon and question the structures that legitimate identity, the power of identity reclamation as a form of resistance, and the ways in which community building may serve as a mechanism of support.

Masculine Sound, Feminine Body: Audience Reception of Female Jazz Saxophone Performance
Yoko Suzuki, University of Pittsburg

How do female musicians present themselves in the performance and how do audiences perceive them? Focusing on female jazz saxophonists, this paper explores how musical performances convey masculinity and femininity to audiences. I argue that not only visual images but also musical sound plays a crucial role in creating and communicating gendered signs, which contribute to gender performance in music. First, I interviewed three accomplished New York based female jazz saxophonists in different age groups, and asked how they present themselves both musically and visually when they perform. Next, I interviewed people (who represent the audience) with different levels of familiarity with jazz and asked how they perceived the videotaped performance of these three female musicians on YouTube. While half of the interviewees watched the videos, the rest only listened to the sound of the videos in order to differentiate the effect of visual and sound elements. Although my interviews with these three performers reveal that they have no intention to present masculinity or femininity in their musical sound, the interview result (of the audience) suggests that some interviewees who only heard the sound assumed these performers to be male and identified certain aspects of sound as being masculine or feminine. I will examine why these aspects of sound signify gendered meanings to certain people and how their familiarity with jazz and the related discourses affect their perception. This study aims to elucidate how gender can be “performed” in musical performance.

Paper Session 3B: Music and Gender in South Asia

Female Voices in the Public Sphere: Playback Singing as Cultural Phenomenon in South India
Amanda Weidman, Bryn Mawr College

This paper explores claims to modernity made through the sounding voice and through particular ideologies about the voice that arose in relation to a new profession emerging in the decade just

following India's independence: playback singing for the popular cinema. Playback singers, whose voices are first recorded in the studio and subsequently "played back" on the set to be lip-synched by actors and actresses in the song sequences that dominate Indian popular cinema, have become celebrities in their own right. As a profession that produced new opportunities for women to enter the public sphere, playback singing became a powerful site for the creation of ideologies of voice and gender. Alongside the emergence of women as performers and public figures came a set of normative ideas about what constituted a "natural" voice and the relationship between the voice and the body. Women who became professional playback singers in the 1950s struggled to make a place for themselves within these norms. At the same time, technologies of sound reproduction and amplification, they created a new "mod sound" and embodied a new kind of performer, one understood to be in a merely reproductive role but nevertheless capable of addressing large audiences.

Hindi Film Music and the "Culture" of Romance
Pavitra Sundar, Dartmouth College

One of the most distinctive and quintessential features of Bombay cinema—or "Bollywood" as it is popularly known—is its use of extravagant song and dance sequences. While Hindi film songs are often dismissed as frivolous distractions or mere ploys to gain audience attention, they perform considerable cinematic, narrative, and cultural work. In the context of colonial and state censorship, for instance, film songs became important vehicles for expressing unspoken and unspeakable desire. This paper asks what desire sounds like in popular Hindi cinema. What cinematic devices, and cultural and musical tropes have been historically deployed to signify love in Hindi films? How is the difference between an idealized romantic relationship and one that is forbidden expressed in song?

I focus my analysis on two songs composed by A. R. Rahman (of *Slumdog Millionaire* fame) for the 2001 Bollywood blockbuster *Lagaan*. In identifying the many Bollywood conventions that shape this film's musical representation of a cross-racial love triangle, I unpack the amorphous notion of "culture" that governs desire in Hindi cinema. The extra-narrative status and hybrid form of Bollywood song sequences allows for the expression of many different aspects of cultural identity: gender, nation, race, and religion are integral to the representation of romance in the *Lagaan* soundtrack. However, these very vectors of identity/difference set the limits of desire, not just in the plot but in the musical domain of Hindi cinema as well.

Divas, Heard and Seen: Song, Dance, and Political Translation in Indian Popular Contexts
Sindhumathi Revuluri, Harvard University

Recent political coverage has highlighted possible characterizations of "the diva." Sarah Palin's vice-presidential campaign inspired a particularly vicious definition: "Divas trust only unto themselves, as they see themselves as the beginning and end of all wisdom." Predictions about her future suggest that she may be able to utilize her power in other realms, a feature common to divas made on political and musical stages.

Looking at cases of translation in the context of Indian popular culture adds to an understanding of diva construction and, in particular, how sound and image may work to complicate notions of female

performance and power. The cases of Jayalalitha, a famous actress-turned-politician from Tamil Nadu, and Lata Mangeshkar, a playback singer in the Hindi-film industry with a career spanning over six decades, provide rich examples of different possible tracks of divas, including seen bodies and heard voices. Despite being celebrated for her dancing body or singing voice – never both - each was able to exploit her fame and later occupied new performative spaces.

Contemporary trends in the Indian film industry (Bollywood and its regional corollaries) suggest that the possibilities for female divas has significantly diminished since the heyday of these two stars. In this paper, I look at changes to the industry, including vocal timbre and preferred skin color, in order to suggest that manifestations of women's power in filmic narratives is often undermined in song sequences in a way that shows just how the empowered diva has receded into memory.

A Polluting Outcaste Drum Appropriated for Liberation by Women: Dynamics Of Musical Change, Gender, and Shared Liberation

Zoe C. Sherinian, University of Oklahoma

The parai frame drum of Tamil Nadu, India has undergone recent dynamic changes in identity from being thought of as a degraded instrument played by untouchable men out of caste duty in (re)polluting contexts like funerals. One of the changes has been the performance of the parai in feminist and socio/political contexts including that by the women's group Shakti and its study and use at elite women's colleges by social work students. These women have used it as a liberating tool in people's movements. However, this development has only been possible by taking it out of its traditional village ritual (and highly masculine) context and has inevitably brought change in its performance practice. Women's groups do not perform for and extensively learn traditional ritual rhythmic patterns used for funerals. Furthermore, some women have focused less on the issue of liberation for its traditional outcaste performers and more on reclaiming the instrument and art itself for its liberative qualities newly applied to women. The women's group Shakti has found success through its use of attractive costumes and stage performances sponsored by the state government, while abandoning its athletic and sexualized accompanying dance movements. Can this gap between women's liberation and outcaste liberation, contemporary social politics and the development of value for traditional cultural be bridged in Tamil Nadu or will both these issues be engulfed by mainstream media as the parai becomes a popular middle class instrument through its use in Bollywood films? How has gender coding been effected in this process?

Paper Session 3C: Analysis—and Psychoanalysis

Style as Composition in Billie Holiday's "Strange Fruit"

Kathryn Heidemann, Columbia University

Moved by horrifying pictures of a lynching, Abel Meeropol wrote "Strange Fruit" in 1938; it became one of Billie Holiday's signature songs soon after she added it to her repertoire. Through her performances Holiday recomposed the song, producing interpretations distinct from Meeropol's original. In those distinctions are characteristic elements of Holiday's style and evidence of her

considerable abilities, not only as a gifted song stylist, but also as a composer.

Because transcription in the form of traditional notation is not well suited to show the microtonal inflections and intricacies of phrasing and rhythm that characterize Holiday's unique style, my analysis focuses on a spectrum photograph of "Strange Fruit" from Robert Cogan's *New Images of Musical Sound* (1984). This photograph reveals many details ill-represented by traditional notation, and in alignment with my own transcription as well as Meeropol's score, it yields a more complete picture of Holiday's performance of the song and a basis for a more comprehensive analysis.

Using these combined resources, this study provides specific examples of Holiday's expressive note bending and her well-structured yet fluid approach to phrasing. Attention to these elements of style reveals how Holiday combines melody and phrasing to create a subtle re-setting of the text, one that can be interpreted as coinciding with her own perception, as a black American, of racial violence. In Meeropol's original music, the lynching is an awful blot on an otherwise idyllic landscape; in Holiday's interpretation, the lynching is already part of the pastoral scene – a constant, inescapable threat.

"The Little Piano Girl": Gender, Jazz, and Two Early Piano Solos of Mary Lou Williams, "Midnight Stomp" and "Now Cut Loose"

Gayle Murchison, The College of William and Mary

"Midnight Stomp" and "Now Cut Loose" (both 1927) feature the earliest recorded piano solos by Mary Lou Williams. Critics generally judge "Midnight Stomp" flawed, commenting on its supposed irregular phrase structure, lack of maturity and control over form, and stylistic variety. They approach "Midnight Stomp" from the standpoint of jazz-as-listening rather than jazz-as-dance or -theatrical music, judging "Now Cut Loose" as more accomplished because it fits neatly with canonical ideas. Few hesitate to mention gender, which further clouds understanding of these two solos, resulting in a skewed view of Williams' early accomplishments.

This paper closely analyzes transcriptions of "Midnight Stomp" and "Now Cut Loose" (both originally intended for a stage act) and places them in the context of Williams' early career and musical development. I offer another interpretation, considering the circumstances under which Williams (then pianist in the Synco Jazzers, the backing ensemble for vaudevillians Seymour and Jeanette James) made these recordings. I argue that theater was an important finishing school that allowed her to move beyond viewing herself as an entertainer to viewing herself as an artist. "Now Cut Loose" is a remake of "Midnight Stomp," but Williams' solo is significantly different, showing that she constantly had fresh ideas even when dealing with well-worn material. Additionally, I argue that though Williams often used the same gendered language as her critics, this was part of her sounding strategy to gain acceptance both from her peers and critics and to redirect focus on her music.

"Difference Inhabits Repetition": Gubaidulina's Second String Quartet

Judy Lochhead, Stony Brook University

Difference requires artful negotiation for the woman who has chosen to take on the authorial role of music composition. The composer who is female must carefully control how her difference from

male colleagues is figured. She must hew out a place not only in which her compositional voice is heard as unique and hence different but also in which her compositions are heard as “just” music. Difference both affirms originality and serves as a means of exclusion.

This real-life dilemma has been a central concern for feminist philosophers in the last thirty years, and the particular issue of difference has been focal, in part because of its centrality in the philosophy of Gilles Deleuze by himself and together with Felix Guattari. This paper takes up in a general way the concepts of difference, repetition, and “becoming-woman” as they have been articulated by Deleuze and Guattari and subject to critical assessment by Elizabeth Grosz, Luce Irigaray, Rosi Braidotti, and Judith Butler.

The paper then turns to the music of Sofia Gubaidulina’s *Second String Quartet* (1987) in order to demonstrate how the sounds of the piece think difference and repetition, and hence “becoming-woman”, as a sensuous presence. In this work, Gubaidulina sonically manifests the lived realities of difference and repetition that have been the topic of recent Continental philosophy, and reveals in the processes of musical thought the dilemma of a composer who is female.

“I Come From High Parnassus”: A Critical Essay on Freudian Musicality
Amy Cimini, New York University

Feminist and queer theory is generally understood to have a very tense relationship to Freudian psychoanalysis. It often seems impossible to overcome, explain or dismiss Freud’s pathologization of female and queer subjectivities. As paradigmatically resistant to Freudian thinking, however, these subjects often reveal the limits of psychoanalytic hermeneutics, occupying something of an a priori critical orientation in relation to the discourse. This paper explores relationships between the inscrutability of feminine and queer subjects in Freud’s thinking and his less-noted resistance to musical affect. What critical perspectives can this concatenation of the musical, queer and feminine bring to bear on psychoanalytic discourse?

This relationship is subtly articulated across Freud’s oeuvre, and here I work between *The Interpretation of Dreams and Civilization and its Discontents*, in which Freud explores the “oceanic feeling,” an ethico-religious concept to which French musicologist Romain Rolland introduced Freud during the inter-war period. Despite Freud’s rejection of the concept, the “oceanic feeling” has become linked to psychoanalytic perspective on musical immersion through the work of Kaja Silverman, David Schwarz and Naomi Cumming. This paper begins by staging Freud’s analysis of a young pianist patient’s dreamed resistance to practicing Clementi’s *Gradus ad Parnassum* by performing parts of the dream with the help of a live pianist. I then open out the gendered relationships of power, authority and pleasure articulated both within the dream scene and the scene of analysis. Finally, I demonstrate how musicality becomes a mode for both understanding, resisting and reshaping the power of psychoanalytic hermeneutics.

Friday, May 29

Paper Session 4A: Gender, Race, and Urban Music Technologies

Feloni's Black Perspective: A Black Lesbian in Rap Music Culture

Jocelyn Thomas, Houston, Texas

This paper explores the performance politics of Feloni, a Black lesbian rapper from Detroit. Specifically looking at how she constructs and performs identities that support, challenge, or entirely reject dominant ideologies of blackness, gender, and sexuality in different moments. Thereby performing queer readings of rap music culture, with a gendered lens, and the cultural spaces it inhabits. Attempting, therefore, to break a current trend in Hip-Hop Studies to discuss gender and sexuality only in terms of marginalization; and instead to include nuanced readings of agency in Black lesbian, bisexual, or queer women's relationship to Hip-hop culture. For example, how does Feloni's use of sexually explicit lyrics to discuss and describe lesbian desire engage debates within feminisms about appropriate kinds of sex and expressions of sexuality. How do those debates interact with Black representational politics in the discourse on rap music?

Conflicted Representations of Women in Rap: Locating Power in Conformity

Alyssa Woods, University of Michigan

Rap music is an important vehicle for the representation and negotiation of black identity in the public sphere. Although men have typically dominated this popular genre, women have also used this musical medium as a way of performing and negotiating their identity. Despite the presence of early female crews such as the Sequence and Salt 'N' Pepa, female rappers have been conspicuously few in number relative to male rappers. Women rappers must also deal with the established musical, lyric, and visual conventions of the genre which tend to reinforce predominantly male perspectives and excessive displays of masculinity; they must negotiate their performances from within the boundaries established by male performers, producers, promoters and record executives.

This paper takes an intersectional approach to studying the ways in which black, American, female rappers perform their identities. I argue that many women rappers simultaneously resist and reinforce the raced and gendered norms of the rap sphere. By analyzing the lyric, musical, and visual components of Shawna's "Shake dat Shit," Trina's "Killing You Hoes," and Remy Ma's "Conceited," I demonstrate how these rappers assert their place in the public sphere through their manipulation of gendered stereotypes. These women rap aggressively about controlling male sexuality using the vocal and lyrical cues typically associated with male performers. At the same time, their overtly sexual visual appearance and actions closely conform to the established feminine norms of popular music videos. The work of these female rappers can be read as a feminist, resistant claiming of black women's sexuality in the sphere of hip-hop, but one that also reinforces the gendered norms that these artists are resisting.

Ayo-Technology?: On the Gender-Race Politics of Contemporary Hip-Hop and R&B
Robin James, University of North Carolina, Charlotte

It is well-known that American popular music has, for more than a century, functioned via a gendered colonial economy: white men appropriate the musical, corporeal, and sartorial styles of (stereotypical) African-American men in order to “rehabilitate” or “rejuvenate” themselves and white culture more generally. But what happens when this colonial logic is reversed, as it is in 70s electro and contemporary hip-hop and R&B? What are the gender-race politics at work when African American artists (male and female) appropriate stereotypically white electronic music? While Afrofuturist cultural critics have discussed the racial politics of this colonial inversion, sufficient attention has not been paid to the ways in which gender functions in, with, and through race.

I argue that black musicians’ inversion of the colonial relationship can be understood as an attempt to revalue the dehumanizing genderlessness that Hortense Spillers identifies as part of African Americans’ continued marginalization in US culture. While Afrikaa Bambaataa’s appropriation of Kraftwerk’s robo-white masculinity can be seen as the performance of a genderless black alien robot, Kanye West’s 2007 single “Stronger” seems, on the one hand, to confirm that black artists’ inversion of American pop music’s classical colonial narrative works, in part, to re-value this genderlessness as a site of posthuman empowerment. On the other hand, “Stronger” implies that posthuman empowerment comes via men’s control of women. While contemporary mainstream hip-hop and R&B are inverting the traditional colonial logic of American pop music, it might not be changing anything significant in terms of gender politics.

“For A Girl, You Can Really Throw Down”: Women DJs in Chicago House Music
Margaret Rowley, Michigan State University

The birth of house music in Chicago heralded the age of the DJ. Through music and interaction with dancers, the DJ has become a figurehead of creativity and power, and has been cast as an almost mythical figure, who controls the club environment from the DJ booth, overlooking the dance floor. Traditionally, women have been a minority in this field; my research will explore the reasons for this gender imbalance through fieldwork and interviews with DJs, both male and female, and women DJs’ roles as artists and autonomous creators of dance music.

To be a DJ is to become a shaman or a priest: powerful, in control of the dance floor, and ultimately masculine. Ethnographers and journalists have cited DJs’ emphasis on technology, battle mentality, and solitude as potential reasons that the field is so heavily masculine. Yet these reasons, despite having been put forward partially by women DJs themselves, seem inadequate to fully explain the small percentage of Chicago DJs that are women. I will look at the club itself, where gender imbalances are created between the dance floor, where women often become sexual objects, and the DJ booth, which is the source of the power within the club. My paper will discuss the DJ’s surroundings, and how women DJs are creating places for themselves within the heavily gendered environment of the club.

Paper Session 4B: Gender, Nation, and Ethnicity

Gender Defined in the Canarian Carnival

Emma Rodríguez Suárez, Syracuse University

This paper explores gender roles during Carnival in the Canary Islands with the central question: how do genders, male and female, display their collective identities during the Canarian Carnival? This article's aim is not to define gender but to discuss its roles in the Spanish, and to be more specific, Canarian culture during the celebration of Carnival. In the macho Canarian culture men participate in creating the music of the festival in groups called *Murgas*, and participating in Drag Queen competitions and cross-dressing. Women participate in dance groups, called *Comparsas* drawing attention to their bodies. In the Canary Islands, Carnival is about *listening* to men and their music, and for the women of Carnival it is all about *looking* and gazing at the female body. Carnival is a time where gender can be negotiated and identity can be explored. This feeling of emancipation and freedom by assuming others' identities, singing against the government, dancing provokingly in front of society without feeling the rigors or hierarchy of societal rules, and so showing a part of themselves that otherwise is hidden all year round is an unspoken but welcomed annual relief during Carnival from society's oppression. By examining these gender roles, in an exaggerated setting like Carnival we can begin to notice the contradictions and the shifts in gender performances within a culture and can begin to be more informed participants within the cultural collective.

Genres and their Narratives: Uzbek Women Describe their Musical Histories

Tanya Merchant, University of California, Santa Cruz

A unique combination of narratives and ideas shapes the current presentation of artistic forms in Uzbekistan. Music plays an especially important role in reinforcing notions of "tradition" that are highly gendered. These gendered narratives draw from the rhetoric of nation building prevalent there since 1991 (as well as Soviet-era nationalities policy) to promote the idea of a pre-Soviet history that is cohesive with a forward-looking present full of national pride and modern amenities.

Drawing from interviews taken with prominent Uzbek women musicians during eighteen months of fieldwork in Uzbekistan from 2002-2008, this paper focuses on the different music histories and values that women draw upon when describing and justifying the music that they perform. Focusing on the three contrasting genres of "traditional" music (i.e. that which evolved from medieval court music of the region), arranged folk music that originated in the Soviet period, and Western art music that came to the region through the Russian occupation, this paper elaborates on the connection of music, gender, and nationalism. It does so by examining the manner in which contrasting musical styles are used in differing ways to support the notion of Uzbekistan as a modern nation with a rich history. Further, it examines the role of feminine identity within that national project. Women in present-day Uzbekistan make a wide range of musics, but all of them contribute to discourses of appropriate femininity within the framework of nation building.

Dances and Serenades: Gender Construction in the First Franco Regime

Isabel Ferrer, Universitat Autònoma de Barcelona

Following the thesis that advocates for a conception of the musical event as a way of constructing reality in both directions, with this work we want to make a contribution to the ethnomusicologist study of the First Franco's Regime period. In the most part of cases, the scarce bibliography that we have found focuses its study in the musical product, following some folklorist criteria which detract the social significance of other existing musical signs which therefore, would construct a distorted musical reality. In the same way, the interest the Regime had in giving naturalness to the inequality between men and women neither has been enough analyzed. Continuing with the same selective criteria worried about musical text, the collections of traditions have paid no attention to the roles of gender as an essential part of the musical event. We think that the possibility we have nowadays of talking to women who lived in the 40's and the 50's is an opportunity that cannot be ignored in order to combine, from a holistic perspective, the bibliographical reality and empirical memory from the musical signs, which we try to tackle from its own social significance. Thus, our work will be based on the narratives of a group of women born between 1920 and 1935 who lived the mentioned period in the village of Picassent (València, Spain) and their narration of the dances and the serenades as a sample of the processes of gender identity construction and the enculturation from the musical events of that period.

The Masculine Sound of South Africa

Nicol Hammond, New York University

It is a rather unfortunate irony that participation in the apparently inclusive post-apartheid South African nation has come to require the performance of a national identity that is, I would argue, actively misogynistic. South Africa's new constitution and some of the more progressive legislation it has spawned promotes non-discrimination on the basis of sex; however, a history of prioritizing the struggle against racism over sexism, coupled with a demonstrable equation of "real South African-ness" with a misogynistic masculinity, has diminished the impact of the 1994 regime change in South Africa on inequality between the sexes. In this paper, I will examine the gendered performance of South African-ness through a consideration of Afrikaner musical performances that attempt to either align or distance Afrikaner identity from black South African identity. I will explain how this alignment or distancing has become a component of the negotiation of the place of whiteness in post-apartheid South Africa. After discussing the mapping of race, gender, and nationality onto voice production through an examination of writings about South African vocal sound, I will explore the performance of gender and nationality by South African alternative rocker Karen Zoid. As a case study, Zoid's career demonstrates the process of negotiating these identity categories that a successful Afrikaans South African female musician must enact in order to be recognized as a political agent.

Paper Session 4C: Women Composers and the Women's Philharmonic

Being Heard: Performances of Compositions by Women Composers in Today's Orchestras

Sarah E. Baer, The Women's Philharmonic

The application of feminist theory to music has brought about change in many dimensions, including the increased recognition of the work by women composers in pedagogical and academic circles. But in spite of the decades of innovations the canon of mainstream orchestral repertoire remains almost unchanged. Statistics concerning orchestral repertoire reveals that the canon of "dead white men" is still the mainstay of major orchestras in the US.

Repertoire lists collected by the League of American provide data that I analyze for 2000-2007. With regard to performances of music by women performed by the top 20 organizations (in terms of budget size), there can be vast differences from orchestra to orchestra. For example, in seven seasons the Houston Symphony performed only one female-authored work, whereas the Chicago Symphony performed thirteen. Yet, the number of works by women performed each year is in fact increasing, (the LAO reported 85 separate performances of works by women in the 2006-07 season) with the majority of performances presented by less wealthy (and esteemed) ensembles. This evidence raises other questions about women's music in the modern orchestral repertoire, particularly concerning the differences in economic status, and what steps we can take to ensure a wider representation of women's musical history in the concert hall.

In order to bring about this important change in one of the most iconic music traditions, our work as feminist scholars needs to have influence beyond the areas of the academy and pedagogy and engage the prominent but entrenched practice of orchestral programming and performance.

The Influence (Past and Future) of The Women's Philharmonic

Liane Curtis, Brandeis University

Over its 24 years of existence, The Women's Philharmonic (TWP) was an innovative and highly respected orchestra. Their repertoire included more than 250 works by women; most of these were premieres (including historic works, as well as commissions); they released five CDs. The League of American Orchestras and ASCAP recognized TWP with numerous awards. Virtually every woman composer and conductor who is well-known in the US today was helped by TWP.

In order to continue and expand this influence, Women's Philharmonic Advocacy (WPA) has been founded; our focus is on composers and repertoire. While there are those who assert sufficient progress has been made, in light of the data, such statements are either ignorant or overtly misogynistic. We might ask if the few successful women serve a token function to deflect the charge of bias away from cultural gatekeepers. The absence of historic women and the actual scarcity (as opposed to perceived abundance) of living women whose works are programmed by large ensembles reveals that an unspoken boycott continues to be in place.

WPA encourages the performance of works by women through traditional methods of education and

outreach, but also through activism and drawing media attention to the continuing boycott. We are forming coalitions with government agencies that advocate for women, and will work to empower the women who fund orchestras and serve on their Boards, so that they will join us in asking (and even demanding) that works by women be included rather than excluded.

Why So Slow?: The Advancement of American Women Composers

Linda Dusman, University of Maryland, Baltimore County

Despite small advances in numbers of women on composition faculties in higher education in the United States, according to anecdotal information the number of women composers entering undergraduate and graduate programs in composition is declining. Clearly it is time again to examine why the field of music composition does not foster this fundamental act of music creation for women, as an important source of talent remains untapped in our profession.

Through a statistical study of both the music faculties and the female composition students in higher education in the United States, I intend to establish clear statistics on the numbers of women involved in the teaching and study of composition (building on earlier studies by CMS, Barkin [1980], Hontos [2001], etc.). Beyond these numbers, I will develop a survey based on the work that prompted important gains for women in science and engineering (Valian, 1998 [*Why So Slow: The Advancement of Women*]) and a study from the National Academy of Sciences, 2006) to begin to determine what kind of environment, both personally and professionally, best fosters the development of young women composers, including examining composition curricula for clues. Of particular interest to me is the early education of these young women, and the ways in which composition became an interest that was fostered. A related concern for this study is the declining numbers of girls in creative music programs—for example, the Walden School, for years a leader in the early education of composers, reports a serious decline in the numbers of girls applying to its summer program.

She is the Voice, She is the Sound: Women Composers, the Female Voice, and Electroacoustic Music

Karen Sunabacka, Providence College

The human voice has been used as a sound source in electronically produced music since the invention of *musique concrète*. As we enter the twenty-first century we find ourselves in the midst of a culture addicted to electronically mediated sounds and images. Women's images are cut up and manipulated to sell products and advertise popular culture. In a similar way, women's voices are cut, manipulated, and spliced when used in electroacoustic works. Within this cultural context of mediated, and often explicit, cut-up images and sounds of women and girls, how do women composers use the female voice and music technology in their electroacoustic compositions? Through the analysis of three recent pieces I will show how women composers reclaim the female voice. *The Handless Maiden* (2004), composed by Wende Bartley, addresses issues of women's betrayal and healing through a mythological tale that is told using live and recorded voices. *Family Stories: Sophie, Sally* (2000) by Anna Rubin and Laurie Hollander uses recorded female voices to tell a true story that portrays issues surrounding relationships, race and loss. Diana McIntosh's

Doubletalk (2003) includes both live and recorded female voices that explore the space between women and technology. Although all the composers engage with diverse issues, incorporate different aspects of technology and use the female voice in various ways, all three pieces are about women, created by women, and told using the recorded voices of women.

Mid-day Lecture Recitals V & VI

On Sappho

Anna Rubin, University of Maryland

Anna Rubin creates many of her compositions at the computer. They combine text, ambient sound samples and composed music. *On Sappho* explores the extant fragmentary poetic shards of the classical poet's work as well as points of view about Sappho through the last 2000 years. The poet has been claimed as a lesbian, banned as a heretic, portrayed as possessing goddess-like powers and decried as a lonely hag. Each age seems to make of her what it needs.

In this work, speaking voices are processed, modified and embedded in a rich soup of composed sound to reflect the alluring ambiguity and richness of Sappho's legacy. A number of challenges arise in the creation of such a work. How is the poet's voice portrayed? How is the context created for Sappho's work? How is the composer's point of view rendered transparent? How can the 'dry' medium of recorded sound in a quasi-concert setting engage an audience preferring the presence of a live performer? The field of computer concert music continues to be dominated by men and the relative absence of women is an accompanying theme in the presentation. Rubin will play and air her work in a stereo version and dissect it with the listeners to explore these issues.

Performing "Bodily Confessions": Envoicing Miriam Gideon's Unpublished Opera, *Fortunato*

Stephanie Jensen-Moulton, Brooklyn College Conservatory of Music

No evidence of any performance or recording of Miriam Gideon's 1958 opera, *Fortunato* has been found. This aspect of the opera as "pure," un-interpreted by directors, set and costume designers, and singing actors, lends a sense of disembodiment to the process of analysis, in contradistinction to Gideon's very embodied personal writings. In this lecture-recital, I will address meaning derived from the bodily experience of singing *Fortunato*, both from the perspective of my own experience performing excerpts of the opera, and from the vantage point of an analyst at the piano, singing through the score in order to envoice the music in my mind's ear. Applying Judith Butler's concept of speech acts and utterance as gendered, bodily confessions, I will explore Gideon's opera as an atemporal, corporeal locus of gender construction.

Unlike an instrumental performance, where speech does not generally enter into the performerly equation, operatic speech is at once musical and rhetorical, constructed from both speech and song, breath and body. Operatic training focuses intensively on a centered breath—the site of emotion in singing—and therefore links directly with verisimilitude and authenticity of performance. Gideon's performance indications repeatedly call for emotionally charged ways of breathing, and therefore

ways of being that are agitated, eroticized, and gendered by the performers themselves. The persistent and specific directives to the performer are key to Gideon's construction of gender and power, controlling the ways in which the body that sings the notes on the page performs femininity, masculinity or gender ambiguity.

The Gendered Flute

Janice Misurell-Mitchell, School of the Art Institute of Chicago

"The Gendered Flute" is a lecture-recital on three pieces of mine for flute/voice (one performer) that explore gender, race and religion through the use of spoken or sung text that is colored and interpreted through the body of the flute.

The first, *Kiddush* (1997, 6'), written for a Passover "performance", contrasts musically two major spiritual forces in Judaism: Adonoi, King of the Universe, and an important but lesser force, the Shekhinah, the female aspect of God. Both ideas are transformed into songs of freedom (a Passover theme) from the civil rights movement.

The second and third pieces, *Profaning the Sacred II* (8') and *Blooz Man/Poet Woman* (6') are derived from *Profaning the Sacred* (2000), for flute/alto flute/voice and bass clarinet/clarinet; they reference the God of the Old Testament, the feminine, and homosexuality. The pieces are oriented around the idea of the sacred as profane, and vice versa. The texts used are "Howl," by Allen Ginsberg; and "Blooz Man," and "Poet Woman" by Regie Gibson.

My approach to vocal-flute performance has been discussed by Sherrie Tucker in her essay, "Bordering on Community: Improvising Women Improvising Women-in-Jazz" (*The Other Side of Nowhere*, Fischlin and Heble, ed.) "Misurell-Mitchell opts to play the flute and sing in ways that explicitly challenge and signify upon traditional notions of instruments and gender...she performs gender musically in a way that calls attention to its social coding and to the fact that it may be reconstructed."

Paper Session 5A: Gendered Perspectives on American Music: A Session in Honor of Adrienne Fried Block

Modern Feminist Scholarship and American Music: Historiographic Reflections on the Last Thirty Years
Judith Tick, Northeastern University

My paper will discuss the historiography of American music studies in relation to modern feminist scholarship. Its comparative approach will offer an analysis of the evolving shifts and transformations of both disciplines from ca. 1970 to 2000. Using documentary analysis, I will discuss the dual emergence of "outsider" fields in the late 1960s and 1970s, focusing on challenges to the canon, interest in vernacular music; and practices of cultural advocacy. One key concept I will introduce is that of "New Deal Consensus Scholarship," explaining this historiographic concept by drawing on key documents and events during the 1970s. These will draw on the work of Gerda Lerner and Gilbert Chase as foundational figures, moving on to further analysis of the theoretical affinities and

differences in the scholarship of Eileen Southern, H. Wiley Hitchcock, Adrienne Fried Block and Richard Crawford. While this is the main focus of the paper, I will also discuss a historiographic approach to the various responses in both fields during the “Reagan Era,” and the rise of the Conservative majority in the 1980s and 90s. As a participant in both American Music Studies and Feminist Music Studies in the formative years of Second Wave intellectual history, and as a biographer as well, I will include some reflections on my own work as well as a coda to this paper.

Searching for Gertrude Barrett and the Boston Fadettes: On “Feminine”
Music Making in Progressive-Era America
Catherine Parsons Smith, University of Nevada, Reno

Like many other female orchestral musicians, Gertrude Barrett struggled to make a career in the Progressive Era (c. 1880s-1919), a period when middle-class U.S. women sought to expand their professional opportunities beyond the limits of the domestic sphere. Most of them played in sex-segregated ensembles and worked in marginal venues where their music making was generally ill-rewarded and scantily reported. Barrett’s letters describe her life with the Boston Fadettes Ladies Orchestra, the most famous and long-lived of numerous such ensembles from this period. Her obscure career, as well as the Fadettes’ somewhat better-known history, demonstrate the erasure of women’s music making from the standard music histories and the gendered implications of the terms “amateur” and “professional” in music.

They also serve as launching points to consider some wider questions. How would the standard narratives of American music change if they were rewritten to include the production of women, and, for that matter, the range of ethnic and racial minorities, and if they took class distinctions into account without losing sight of gender? How would they change if they addressed the colonization of music making among all of these groups that was achieved by bearers of the European concert tradition? What could some new narrative(s) suggested by the Fadettes’ story tell us about the “feminine” and “masculine” in music making then and later in the twentieth century, or even, perhaps, now?

Strayhorn’s Queer Arrangements
Lisa D. Barg, McGill University

This paper will explore Billy Strayhorn’s roles as an accompanist and vocal arranger, focusing on two interrelated collaborative spheres of activity: his arrangements for female singers and his relatively anonymous behind-the-scenes work on music-theater projects with Ellington during the 1940s and 50s. Strayhorn’s work with singers merged the musical and personal in particularly gendered ways. For example, when Lena Horne first met Strayhorn he was “sent” by Ellington to “keep her company.” I want to theorize the gendered musical and personal terrain of these collaborations in terms of what Matthew Tinkcom calls the “queer labor” of behind-the-scenes’ gay male artists. In writing about the “queer inflected” musical productions of Roger Edens and Cole Porter in the Freed unit of Metro-Goldwyn-Mayer during the late 1940s, Tinkcom argues that the anonymity of the Freed unit artists in the production process has both aesthetic and political connections to their required sexual anonymity. I will extend Tinkcom’s model to consider the relationship between Strayhorn’s queer

labor, and the gendered labor and position of the women singers with whom he worked. How did the queer arrangements of both Strayhorn's aesthetic production and the collaborative relationship between arranger and singer function in the gendered musical economy of the Ellington Orchestra? I will argue that Strayhorn used his gifts of musical empathy to showcase the women he worked with in ways that suggest a (re)productive poetics of cross-gender projection and identification.

From Nature Essayist to Ecofeminist: Composing along a Continuum

Denise Von Glahn, Florida State University

When in 1921 Amy Beach captured the sound of a hermit thrush and composed her two "Hermit Thrush" pieces that incorporated its song, she revealed a years-long practice of listening to nature. Beach contributed a musical essay to the long tradition of literary essays by women nature writers. In 1994 Victoria Bond responded to Aldo Leopold's 1944 tract "Thinking Like a Mountain" with her own orchestral piece by the same name. She embraced Leopold's land ethic and entreaty to take responsibility for the planet and to respect the wisdom of nature. With her music Bond declared her commitment to and place within a larger, global environmental movement. In her 2004 chamber work "All Spring" composer Emily Doolittle evoked bird song and expressed her own kinship with the natural world. Clicking, popping, tapping, and knocking sounds put us in the midst of nature; we hear the results of her careful watching and listening. The piece becomes a sounding embodiment of Doolittle's ecological awareness and activism.

While not all women naturalists self-identify as ecofeminists, or insist upon a correspondence between the oppression of women and the oppression of nature, each of these composers personifies a point along a continuum of women who feel a deep connection with and a responsibility to nature. Their works reflect a meaningful enmeshment with the natural world, and an acknowledgement of one's place among living creatures. This paper proposes that with varying degrees of activist zeal, the music of Beach, Bond, and Doolittle speaks on nature's behalf.

Paper Session 5B: Gendered Spaces

Brilliant Variations on Sentimental Songs: Slipping Piano Virtuosity and Invention into the Antebellum Drawing Room

Vivian Montgomery, Brandeis University

An 1852 column from *Godey's Lady's Book* referred to authors of "modern piano variations" as "the old-clothes men of music" wherein an insignificant air of four or five lines is made to do duty through six or seven pages." The performance of variations on simple popular songs was earnestly embraced by young ladies in mid-nineteenth-century American domestic settings. Settings of "favorites," with their array of stylistic and technical effects, served as important vehicles for pianistic activity of the time, playing a mediating role in relation to the dichotomies characterizing American musical culture. This talk will address issues of gender, education, performance, and compositional convention related to such works, exposing their usefulness as a bridge between "cultivated" and "vernacular" music while freshly framing the role of expertise amidst the mostly female populace of drawing room pianists.

The study builds upon research of Tawa, Tick, Koza and Jewel Smith, referring to pieces, from 1800 to 1865, based on such favorite and evocative songs as “Hail Columbia,” “Home Sweet Home,” and “O Susanna.” The repertoire’s range of demands is described by such terms as “brilliant” and “easy,” a dialectical frame typifying nineteenth-century efforts to assess young American musical values. Examination of this appealing and inventive body of American piano literature shows the unique place of the variation genre in relation to such dualistic discourse, suggesting that this showcase for female virtuosity is a protected avenue made available to domestic pianists, in part, *because* of its association with appealing vernacular songs.

Hearts for Sale: The French Romance and the Fetish of Female Amateurism
William Cheng, Harvard University

Proclaimed by Henri Blanchard as “the era of dilettantism-mania” [“l’*époque de dilettantismomanie*”], the 1830s witnessed the meteoric rise of the French romance in the music salons of Paris. As a miniature vocal genre, the romance appeared to accommodate primarily the activities of amateur musicians, and bourgeois women in particular were regarded as its most enthusiastic producers as well as its hungriest consumers. But contemporary accounts of women’s association with the romance were surely colored by Parisian society’s obsession with female obsession. Even though the romance did provide a convenient artistic outlet for a large number of women, the valorization of female amateurism and the widespread perception of the genre as feminine have obscured the fact – from past writers and recent musicologists alike – that a much larger number of men were participating in the same venture. In their endeavors to publish successful romances, men appropriated aesthetics and values that critics explicitly characterized as feminine: naivety, modesty, chastity, domesticity, and sentimentality were lauded above all as traits that defined the ideal woman as well as the ideal romance. As such, the romance reinforced representations of women not only as amateur musicians but also as amateur human beings. With a booming market for the romance, femininity was up for sale and men were by far the highest bidders. Indeed, during the July Monarchy, the romance was no mere genre. Rather, it was a veritable institution that perpetuated the colonization of femininity and the containment of women’s identities and musical practices.

Gender and the Germanians: “Art-Loving Ladies” in 19th-Century Concert Life
Nancy Newman, University at Albany

As might be expected of a mid-19th century traveling orchestra, the Germania Musical Society was a homosocial ensemble with an all-male membership. However, women played significant and diverse roles in sustaining the ensemble during its years together, 1848–1854. This paper addresses the Germanians’ gender politics, with particular focus on their activities in Baltimore and Boston. Adrienne Fried Block’s work on gender and New York concert audiences provides a model for this research.

Women participated in the Germania’s activities as guest artists, patrons, and listeners. The era’s “mixed repertory” programs often included vocalists, and singers such as Jenny Lind, Henriette Sontag and Fortunate Tedesco regularly shared the Germania’s stage. Female instrumentalists,

including the young Camille Urso, also assisted the orchestra frequently.

As patrons, women sustained the Germania through ticket sales, concert attendance and sheet music purchases. The ensemble might have dissolved during its first year had it not been for the Baltimore women who sold subscriptions. In Boston, the Germanians pioneered the practice of offering inexpensive “public rehearsals,” afternoon concerts that were highly attractive to women. Published piano arrangements of compositions by the orchestra’s conductors hailed women, as can be seen in their titles, dedications, and dissemination.

The Germania’s practices helped women of different backgrounds and aspirations see themselves as having a stake in musical matters at a time when female participation in public life was highly contested. Women’s appearance in the concert hall can thus be understood as a rehearsal—in a non-political domain—for becoming autonomous political beings.

Vulnerasti Cor Meum: One Nun’s Musical Bid for Divine Union

Lindsay Johnson, University of California, Los Angeles

In the sixteenth and seventeenth centuries, sacred music was seen as a means of transcendence, and as a conduit through which one could come into contact with the divine. Music and harmony allowed performers, and sometimes listeners, to tune their spirits to God and nature, affording the opportunity for divine ecstasy. Since women were thought to be less rational and therefore more prone to ecstasy and supernatural intervention (whether from God or the Devil), it was not uncommon for women performing music to believe they had achieved union with God.

Many nuns of this time composed pieces in the sacred love idiom. In this paper I discuss a piece by Alba Tressina, a little-known seventeenth-century musician and composer who rose within the monastic hierarchy to become abbess of her house. She studied composition with Leone Leoni, who praised not only her talent for composition but also her skill for musical rendition, highlighting the “celestial” nature of her works.

Tressina’s *Vulnerasti Cor Meum* fits within the framework of divine ecstasy, and in discussing it I will focus primarily on the relationship between the text, taken from the erotically charged Song of Songs, and the music. I describe how Tressina in this piece crafts a rhetoric of corporeality and desire born out of mystic ideology and the divine love tradition of the seventeenth-century Catholic Church from which it emerged.

Paper Session 5C: Opera in and Out of the Closet

“To Hell With All Your Mercy!” Peter Grimes, Sexuality, and Culture

James Cornfoot, University of North Carolina, Greensboro

Britten’s *Peter Grimes* offers commentary of the politics of fear; the central drama revolves around the Borough’s harrowing abuse of Grimes through gossip and violence. Britten uses themes of gender roles, oppression, and pacifism to illustrate the controversial death of Grimes’s two boy apprentices.

Scholars such as Philip Brett and Hans Keller interpret *Grimes* as a seminal work of queer music literature; much work illustrates that the fictitious Grimes represents Benjamin Britten. However, these scholars have given less attention to the Borough's representation of World War II Britain. The people of the Borough express a "reform or destroy" attitude about Grimes that is similar to formal British policy regarding homosexuals.

My analysis of the score considers the agendas of Ellen, Balstrode, Mrs. Sedley, and the townsfolk (the chorus) to reform, isolate, or eliminate Grimes. The tonal language of Grimes lies far beyond the Borough's standard musical realm, thus suggesting two worlds that are terminally incompatible with each other. Manipulation of musical motives, such as Grimes' "God have mercy upon me," depicts the Borough's fight against Grimes. This paper studies the opera's secondary characters and how a collective conscious can define the fate and identity of one individual and of one minority using newspaper articles, medical opinion, and queer policies against homosexuals from 1940's Britain. Viewing these historical documents in light of *Peter Grimes* will help us better understand how art can define homosexuality and depict the struggle of the gay community to integrate itself into mainstream culture.

What Are These Countertenors Doing in Contemporary Opera?

Kordula Knaus, Karl-Franzens-Universität Graz, Inst. für Musikwissenschaft

Beginning with Benjamin Britten's *A Midsummer Night's Dream* in 1960 (where the role of Oberon was written for Alfred Deller) countertenors occasionally started to appear in the cast of new operas. Prominent examples from the 1970s and 1980s include György Ligeti's *Le grand macabre* (1978), Krzysztof Penderecki's *Paradise Lost* (1978) or Philip Glass *Akhmaten* (1983). However, only in the last couple of years it seems that the countertenor "naturally" belongs to contemporary opera, as there is hardly any new piece without a part for a countertenor.

This paper wants to investigate this countertenor-"hype" against the backdrop of present-day debates on masculinity. How do composers like John Adams, Peter Eötvös, Klaus Huber, Isabel Mundry, Olga Neuwrith, Hans Werner Henze, or Harrison Birtwistle use countertenors in their latest works? What types of masculinity (or femininity) do they represent? How do these figures overstep the boundaries of gender binaries? Selected examples will be placed within current discussions of androgyny, postmodernism, (de)constructionism, and queerness. The analysis will show how the countertenor within these pieces represents the "Other" with regard to a still omni-present gender binary.

Making "Modern" Women: Amazons and Marriage at the Opéra-Comique

Marcie Ray, University of California, Los Angeles

On an early evening in 1718, a marketplace comic troupe staged an opera called *L'Isle des Amazones* (The Island of the Amazons), in which Amazons, dressed like contemporary French women, overturned the institution of marriage. In the opera, the Amazons kept husbands for only three months at a time, turning them out to sea when their time was up. On one level, this opera can be seen to operate as a proto-feminist narrative about women's rights. But, it also functions as an important position-taking within the Opéra-Comique's own history.

In the early years of the eighteenth-century, the *forains* (the writers, musicians, and performers at the Opéra-Comique) developed a bitter rivalry with the royally subsidized theaters, the Opéra and the Comédie-Française. The *forains* used the ready-made trope of the *Querelle des Anciens et des Modernes* to embody their theatrical struggles on stage. The *forains* first constructed themselves as “Moderns” as a survival technique, by artfully maneuvering against artistic sanctions put forth by the rival theaters. This position-taking, however, later began to function as a political move through which the *forains* sought theatrical legitimacy. One of the ways in which the *forains* constructed themselves as “Modern” was by underscoring the connection between the “Moderns” and women novelists. In this paper, I analyze *L’Isle des Amazones* as modeled on famous “Modern” novelist Madeleine de Scudéry’s own works to show how the *forains* used not only the literary techniques of Moderns, but also similar critical strategies which define them against their rival Ancients.

Bells and Blades: Hysteria in *Dialogues des Carmélites*
Colette Simonot, McGill University

Francis Poulenc’s *Dialogues des Carmélites* (1957) is based on the martyrdom of sixteen Carmelite nuns during the French Revolution. More generally, the work is a commentary on the power struggle between pro-Catholic monarchists and anticlerical republicans that exploded in 1789 and has continued to generate tension in French politics and society. With an examination of two musical excerpts, I argue that this tension manifested itself as hysteria in Poulenc’s opera. Frantic bell clanging dominates the opening theme of the Prioress’s mad scene. Within a few short phrases, this theme disintegrates into a chromatic, metrically-crippled version of itself, foreshadowing the Prioress’s deterioration. This scene’s hysteria fits the degeneration model that originated with the French Revolution, which suggested that catastrophic political events caused an increase in mental disturbances. By the 1870s, this paradigm had reversed: violent political activity was interpreted as the manifestation of a prior latent state of collective insanity. This is illustrated by the final death scene when Poulenc boldly employs the guillotine as a *musical* instrument of destruction. Each of the blade’s entrances marks a further deterioration of the nuns’ chorus, by signalling increased dissonance, by forcing immediate modulation, or in the rearrangement of the remaining voices. To bring my argument into the 1950s context in which the opera was composed, I read the political struggle of the work as a personal one. The political tug-of-war between the anticlerical republicans and pro-Catholic monarchists mirrors Poulenc’s internal struggle with his spirituality and his sexuality as both a practicing Catholic and a practicing homosexual.

Saturday, May 30 Paper Session 6A: Transgressive Voices

Transgender Choral Voices
J. Michele Edwards, Minnesota Center Chorale

Voice is one of the major cues that we use in ascribing gender and a significant component of our identity. For people who are transgender, transsexual, genderqueer, crossdresser, or differently

gendered, issues surrounding voice are complex, often laced with hazards, fear, and shame as well as disjunction and self alienation. Silence often results as an avoidance or as a safety precaution. Thus, claiming a singing voice takes on particular significance for transgender people, despite the psychological and additional physiological complexities. This paper explores issues relevant to transgender voices: physical and medical (e.g., surgeries, hormones, and vocal therapy), and the role of voice—both literal and metaphorical—in the development of identity for transgender people. While considerable theoretical work has been done surrounding various transgender aspects of opera (castrati, crossgender casting, trouser roles, etc.), this paper gives attention to audible transgender voices singing in choral music. Among the questions addressed are: How can transgender people manage society's and their own response to singing in the "wrong" register, e.g., when someone we assume is a woman sings in a bass voice? What are some of the challenges—musical and otherwise—for transgender singers? What issues are encountered by people working with transgender or transsexual voices? The paper unites material from theoretical sources in queer and feminist musicology and from medical literature with interviews and observations of one of the two transgender community choruses in the United States: TransVoices, founded in the Twin Cities in April 2004.

Blues, Body, and Punk Rock Politics: On Beth Ditto and the Voicing of the Object
Alexandra Apolloni, University of California, Los Angeles

Beth Ditto, the fat, queer lead singer of Arkansas-based band The Gossip, employs a distinctly Southern, blues-inflected vocality in her performance of punk rock. This paper considers Ditto's vocal and bodily performances in the context of recent musicological work on race, gender, class, and the voice, drawing also on feminist work on the fat body by scholars such as Susan Bordo. I situate Ditto in a genealogy of large, queer, female blues singers, including Big Mama Thornton and Ma Rainey, problematizing issues of power and privilege that arise when a white woman borrows from an African-American genre. The manner in which Ditto uses her body and vocality to place blues in a punk context gives voice to abjection, creating a space for transgressive bodies.

Ditto's on-stage performances place her body at the center of conversation. Unashamed of her size, she often ends performances by stripping down to her underwear. Her seemingly excessive, visible body exists in opposition to the disciplined, regimented, thin body that is culturally acceptable. Descriptions of her voice often use the same language that is used to describe her body, calling it big and husky, and often connecting this big voice to her propensity to speak openly about feminist and queer-positive politics. In the context of these discourses of excessiveness and discipline, I interrogate Beth Ditto's performed vocality in selected songs by the Gossip, arguing that the way she uses her voice confronts audiences with a complicated, embodied abjection for explicitly political, activist purposes.

"Death to Racism and Punk Rock Revisionism": The Unlikely Influence of Canción Ranchera on Hollywood Punk Vocalizing

Michelle Habell-Pallan, University of Washington

"Vexing: Female Voices from East L.A. Punk", a recent exhibit whose narrative highlights the influence of Chicanas (including Chicana singer Alice Bag) in Los Angeles punk music scenes, generated unexpected controversy provoked by the exhibit's coverage in the Los Angeles Times. Tellingly, the controversy was not fueled by the exhibit's centering of women's influence in punk music, but instead by Vexing's association of Alice Bag with a punk scene that was located in an historic Mexican American community, that of East Los Angeles. The inclusion of Alice Bag, who was "outed" as a Chicana in the exhibit, created a narrative crises. By allowing herself to be included in a exhibit focused on the East L.A. punk scene, Alice Bag was accused of betraying the 1970s Hollywood punk scene, a scene that has narrated itself as uniquely color-blind and open to all regardless of musical training, age, race/ethnicity, class, gender, and sexuality and accused of "playing the race card".

The productive tension in punk historiography the Alice Bag controversy provoked demonstrates that the struggle to represent a punk scene that emerged over 30 years ago is on-going. The struggle to represent the Hollywood punk scene as either a utopic space of color-blind inclusivity or as a space of creative contradiction and messy politics that lead to unexpected musical creations, implicates issues of punk aesthetics, scenes, and archives is at the heart of this presentation. It will examine the ways the genre of Mexican Ranchera music influenced the development of the punk sound via Alice Bag's voice.

Feminine Dissent: The Angry Woman Persona as Political Force in the Music of Diamanda Galas

Lisa R. Coons, Princeton University

In his book *Anger is an Energy*, Neil Nehring establishes anger as a legitimate and politically motivating element in art. In Western culture, this singular sentiment has long been considered the exclusive property of men. Women, though for generations assumed prone to emotional experience and less capable of rational thought, have been denied ownership of anger and discouraged from expressing it. Building upon both Nehring's work and the feminist assertion that emotion is a valid and informed reaction to one's environment, this paper attempts to illustrate the roles of female identity and anger in the work of Diamanda Galas.

As a composer/performer, Galas not only conceptualizes her pieces, but also realizes them through solo performances, inextricably linking her identity and her art. She controls her musical material throughout the creative process, eliminating issues in analysis of power dynamics and inconsistencies in performer interpretations. She performs her gender through the filter of vocalized social dissent and expresses her anger as cultural "other" by undermining the traditional boundaries of femininity. By understanding how and where she expresses both her feminine rage and her gendered identity in performance, it becomes possible to grasp the larger implications of the Angry Woman Persona in the context of her work. This article explores her methods of communicating

anger through extended and unconventional vocal techniques, politically charged texts and electronic manipulations of her voice in the multi-movement recorded performance of “Schrei X.”

Paper Session 6B: Troubling Icons

The Trope of Yoko Ono

Kara Attrep, University of California, Santa Barbara

Yoko Ono was perhaps pop culture’s most vilified woman in the late 1960s because of her relationship with John Lennon and the perception that she broke up the Beatles. Examining the phenomenon of Yoko Ono-ism from a historical perspective exposes the gendered and racial factors that have contributed to the continued labeling of various women as “Yokos.” The men these women are accused of “bringing down” or even murdering (in the case of Courtney Love, the “Yoko of grunge”) are remembered in opposition to their “Yokos.” Although the men may be accused of being flawed, their flaws are chalked up to the inevitable consequence of genius. In contrast, if the women, such as Yoko, Courtney, and Linda McCartney, were artists in their own right, their careers are ultimately compared and critiqued in reference to their partner’s. At the heart of this phenomenon is the pattern that emerges each time a well-known (usually) male artist is seen as “giving in” to or being “brought down” by their female lover, muse, partner. What leads to the characterization of women as a “Yoko” and how can pop music history help us to evaluate this phenomenon? This paper examines several “Yokos,” the “historical Yoko” Clara Schumann, Yoko Ono herself, Courtney Love, and Mary Maria Parks (the Yoko of free jazz) and their experiences as both musicians and the destroyers of genius.

Magical Dreamers, Bewitching Gypsies: Voice and Power in the Queer Rock Diva

Jeremy Mikush, University of California, Los Angeles

Compared to the classic divas of 1940s through 1960s Pre-Stonewall gay culture, women singers who came to the fore in the later 1960s emerged from rougher corners of America’s musical and social worlds. The older generation of singers existed and performed in cultures that read their voices, songs, and lives as part of a pre-Stonewall, Cold War social politics of outward appearances, closets, and confessions. The bold, unwieldy belt of a 1960s Judy Garland; the polite-yet-naughty, wispy soprano of Marilyn Monroe; and the exotic, darkly sophisticated purr of Eartha Kitt’s contralto—all potent and unforgettable performances of divahood—took place within thoroughly mainstream genres of music: jazz and closely related stage and film musical “standards”. When a few new women emerged from new, experimental rock genres circulating the years around Stonewall, these singers forsook the conventional narratives of abjection and triumph in favor of an overtly defiant, déclassé, arguably masculinized assertiveness. One of the most important aspects of the new style was its stridently untutored vocalism. “Bel canto” was not simply discounted in favor of expressivity—it rarely entered as a criterion of performance. I will focus on rock icons Grace Slick and Stevie Nicks, illustrating how their vocality, especially in their unique timbres and performance practices offer counterculture-associated queers in and after the Stonewall generation affirmative constructions of

power, desire, and sociopolitical identification not often considered in queer culture of the late 1960s to today.

Lecherous Men, a Mute Soprano, and Porpora in Gaspare Traversi's Music Lesson

Blake Howe, City University of New York Graduate Center

Over the past decade, the eighteenth-century Neapolitan artist Gaspare Traversi—known primarily for his genre paintings that satirize social conventions and class relations—has begun to receive much-needed critical treatment in the art world, with recent major exhibitions in Stuttgart (2003) and Naples (2005). Despite the newfound attention, a central mystery to an important painting in Traversi's oeuvre has hitherto remained unsolved: the identification of the oblong score that sits on the harpsichord in his *Music Lesson* (painted ca. 1750). The title of the composition ("Cantata a Voce Sola"), the first words of its text ("Sorge la bella aurora [. . .]"), and its music are clearly legible—and with this information I have been able to solve the puzzle: the music is a solo cantata by Traversi's fellow Neapolitan, Nicola Porpora.

Only armed with this new information can a full interpretation of this curious and provocative painting be undertaken. Porpora's cantata calls for a soprano with continuo accompaniment, but Traversi has mischievously rescored this composition: in the painting, a flutist plays Porpora's virtuosic melodies, while the woman who should be singing stares past the fourth wall into *our* space, her mouth resolutely shut. Though most women in "music lesson" genre paintings of this kind are depicted singing, Traversi has rendered his soprano mute—a satirical twist that seems to comment on the frequent depictions of music lessons as a site of courtship.

Seduction and Subversion: Siouxsie and the Banshees and Postmodern Gender Theory

Charles Mueller, Florida State University

Identifying and confronting patriarchal codes imbedded in language is among the most important projects of feminist critics in the humanities, including those who study popular music. Although often discouraged by the way that female artists have been marginalized, feminist scholars are generally optimistic about the potential for popular music to weaken restrictive conceptions of gender. Few recording artists made such an effort to foreground gynocentric traumas, and purge masculine visual and musical signifiers from their work as Susan Ballion and her (male) collaborators, who became known as Siouxsie and the Banshees in Britain's controversial punk rock scene. Citing David Bowie, silent horror films and E.A. Poe as primary influences, the band is also regarded as the progenitors of goth, a musical genre that dramatized pessimism and anxiety, and was considered by the popular press to have "feminine" connotations.

This paper demonstrates through an analysis of concert footage and musical examples how Siouxsie used femininity as a subversive sign by portraying romantic and sexual relationships as sources of terror in her songs, and presenting herself visually, and musically as the personification of seduction. The Banshees provided equally seductive accompaniments through their creative use of ambience, color, ominous drones, and extended techniques that generated a gothic sense of atmosphere while

maintaining punk's aggression. The songs also frequently included timbres and rhythms that mocked the masculine obsession with authenticity in rock.

Although largely ignored in studies of punk rock, Siouxsie and the Banshees were among popular music's most sophisticated gender critics.

Paper Session 6C: Romance and Rape

I've Been Dreaming of a True Love's Kiss: The Power of Music and the "Naturalness" of Gender Roles in Filmic Fairy Tale Revisions *Shrek* (2001) and *Enchanted* (2007)

Julie McQuinn, Lawrence University

If fairy tales portray cultural ideals for human behavior, a rewriting of a fairy tale can subvert the message of the original in a powerful way. The fairy tale films *Shrek* and *Enchanted* refashion their iconic Disney predecessors, engaging with their stereotypes, their messages, and their musical methods, exposing the ambiguities of gender roles and relations which the models themselves so strongly deny. Fairy tale tropes—like beautiful princesses who commune with nature, attract handsome princes with their beautiful voices, and are rewarded with "happily ever after" for their passive performances—emerge in unexpected contexts with unexpected results, operating in accordance with Bergson's theory of comedy, creating humor and revealing absurdities.

Music plays a crucial role in the gender messages these movies communicate, as musical codes work in direct interaction with gender ideals, playing on meanings that audiences often take for granted. Giselle is hurled from her animated fairy tale world into the 'real' world of New York City, where her tendency to break into song is no longer a societal norm, and Fiona's unusual singing voice and unchecked behavior defy even her own fairy tale lessons. These musical moments of disturbance create a space for the reexamination of the perceived 'naturalness' of 'proper' gender behaviors. And yet when musical realms overlap—when diegetic music mingles with nondiegetic, and when fairy tale music meets music of the 'real' world—the musics' meanings become more powerful, complex, and ambiguous, questioning the degree to which these films, in the end, effectively challenge fairy tale ideals.

"Accenti Queruli" and the Construction of Meaning in the 17th-century Chaconne

Mary Natvig, Bowling Green State University

Roman composer Giovanni Felice Sances's 1633 collection of cantatas for solo voice and basso continuo includes a musically charming work based on a chaconne. Without the text, one would think the piece portrays a happy, joyful scene. The words, however, tell a different story. *She* sings, "He drew out my desire, tore at my lovely veil with false passion—oh my desire, my honor, my torn veil." *His* last words are, "Lidia, if you keep silent, you are still a virgin." Sances's work, *Accenti Queruli* portrays a "he said/she said" version of rape, the eponymous "discordant voices." This is far from the only incongruous aspect of the piece. What does one make of the lilting and appealing chaconne—the same familiar bass that Monteverdi used for *Zeffiro Torno* (1632)? To modern ears,

the relationship between text and music is bewildering.

In a 1999 publication Lydia Hamessley situated this text alongside the Philomela story and analyzed the narrator's appropriation of Lidia's voice on several levels. My paper builds on Hamessley's work by comparing the discordance of Sances's piece to: 1) contemporary artworks (portrayals known as "heroic rape"), 2) documents of a real-life rape trial (Roman artist, Artemesia Gentileschi), and 3) the origins and sexual implications of the early Spanish chaconne, the direct ancestor to Sances's (and Monteverdi's) bass lines. By examining the artistic and legal references to rape and sexuality in 17th-century Italy, various layers of meaning emerge that explain Sances's work, as well as other contemporary chaconnes.

Midday Lecture Recitals VII & VIII

A Glimpse at the Twenty-First Century Piano Literature of Dolores White

Dolores White, Cleveland, Ohio

Assisted by Dianna White-Gould

Within the last five years, I have had the inspiration to explore ways of making sounds from, at and on the piano, by fashioning pieces that reach into the rich resources of the instrument with the use of extended techniques.

The Three Piano compositions that will be discussed are *Sound Extensions*, *Sound Blocks*, and *Sound Echoes*. Through various groupings of intervals, varied combinations of chord structures and complex rhythmic patterns, I have created colors, timbres and textures that are individualistic and unique. They add to my concept of contemporary piano literature. The focus is on working with intervallic sound structures and molding these sounds, dissonances, consonances, and noises into forms/designs that make substantial compositions.

I am concerned with timbral structures, hybrid timbres and other transformations of sound...Sound as a workable medium; sculpting 'sound-material' with improvisatory characteristics and feel.

The musical language is eclectic. There is no attempt to use traditional melody or harmonic structure. Each composition makes use of the complete range of the piano/pedals and has a set intervallic sound. Each intervallic structure propels continuous movement and motion to similar structures at times. There is the use of complexity with rhythm: abstract irregular meters but precisely notated and dramatic, bright flourishes in number groupings. Each piece possesses a mercurial protagonist who alternates between aggression and lyricism.

I like to compose music out of my experiences not just from my academic learning. My experiences are rooted in the classical tradition and African American tradition. I try to lead a composed life-thinking outside the box not giving in to the taste industries or reflecting mainstream ideas.

From Venice to Esterházy: The Life and Works of Anna Bon (c. 1740-c. 1767), *Virtuosa di*

Musica di Camera

Kailan R. Rubinoff, University of North Carolina, Greensboro

Katelyn Clark, McGill University

This lecture-recital explores the career and works of Anna Bon, harpsichordist, composer and singer at the courts of Margrave Frederick and Margravine Wilhelmine in Bayreuth, and Prince Nicolaus at Eisenstadt. Unlike many eighteenth-century women, Bon was afforded unique musical opportunities which account for her precocious abilities. The daughter of an opera singer and impresario, Bon trained at the *Ospedale di Pietà* for girls in Venice; her principal patrons, Wilhelmine (sister of Frederick the Great and also a composer) and Princess Ernestina Augusta Sophia of Sachsen-Weimar, were women, and she likely had contact with other women composers in Esterházy. Her education and work environments were thus primarily female-centered, circumstances that allowed her to compose, perform and publish. Moreover, the cosmopolitan nature of her sonatas for flute and keyboard suggest facility with both instruments, a keen understanding of her audience, and adaptability to changing circumstances of employment.

This lecture-recital will demonstrate Bon's contribution to our understanding of the social status of eighteenth-century women composers and to our knowledge of mid-century performance practice. By examining her career, music, contact with Quantz and Haydn and association with major European courts, we shed light on the intimacy of the composer-dedicatee relationship. We will perform Bon's Sonatas in C and D major for traverso and continuo and the Sonata in C Major for harpsichord, along with excerpts from Quantz, Wilhelmine, C.P.E. Bach and Scarlatti. Such examples show how Bon's music exemplifies the transition from *galant* and *Empfindsamer* to Classical style, particularly regarding ornamentation and extemporization.

Southern Women, Southern Voices

Mary Lee Cooke, Center United Methodist Church, Concord, NC

Assisted by Bill Gouge, Central United Methodist Church, Charlotte, NC

The creation and publication of songs and lyrics provided a viable venue through which white southern women could express themselves, support the war effort, and generate income. The study of their lives and creative output provides a window into the antebellum culture in which they played a part. Their experiences, like those of their Northern counterparts, also suggest women's progress between the Seneca Falls Convention (1848) and the subsequent suffrage activities of the later nineteenth century. This lecture/demonstration places five songs by southern women into their composers' biographical and historical contexts.

Paper Session 7A: Female Legacies and the Artificial

"Pastoral Scene of the Gallant South": The Reception of Billie Holiday's "Strange Fruit" by Female Singers

Michael Baumgartner, University of British Columbia, Vancouver

It was a female voice that first addressed the racial injustices that were occurring in the United States. The voice was Billie Holiday and the injustices were the lynching of African Americans, particularly in the South. Holiday's political and social statement, which she delivered in the 1939 recording of "Strange Fruit," was so overwhelmingly authoritative and influential that hardly any other performer dared to approach the controversial song during Holiday's lifetime. "Strange Fruit," the anti-lynching song which was written by the New York activist and schoolteacher Abel Meeropol in 1937, retained its power after Holiday's death. However, only a few singers have performed the protest song since, and the majority have been female, such as Carmen McRae, Nina Simone, Diana Ross, Abbey Lincoln, Dee Dee Bridgewater and Tori Amos.

This catalogue of singers reveals that the artists are representative of diverse backgrounds in terms of their social and political beliefs, as well as their ethnic and national identities, and, more importantly, that they are indebted to different musical styles. And yet, the majority of them have upheld the legacy of Holiday's 1939 and 1956 performances of "Strange Fruit" in its formal song structure and instrumentation and in Holiday's characteristic vocal quality, timbre and approach to the song. The objective of this presentation is to analyze the versions of "Strange Fruit," performed by the few artists who deliberately departed from Holiday's two versions, and who succeeded in literally finding their own "voice": the gay female choir Amasong, the singer Siouxsie, Cassandra Wilson and Karan Casey.

The Influence of Laura Nyro on Joni Mitchell

Lloyd Whitesell, McGill University

While Joni Mitchell is usually sparing in her praise of her contemporaries (especially female figures), she has always spoken highly of Laura Nyro. Nyro's career was shorter-lived than Mitchell's, and awareness of the originality and importance of her music has faded. But in the late 1960s, when Mitchell was launching her recording career, Nyro was touted by critics and peers as a leading artist in the new singer-songwriter genre. Mitchell admits, "Laura exerted an influence on me. I looked to her and took some direction from her." My aim is to identify what this influence consisted of. Nyro's second and third albums (*Eli and the Thirteenth Confession* [1968], *New York Tendaberry* [1969]) will exemplify characteristics of her style. While one can point to a few specific mannerisms picked up by Mitchell, more crucial are general aesthetic directions as evident in matters of form, performance and artistic vision. Before the encounter, Mitchell tended to refine even the most painful subjects through a restrained, decorative filter. Piano-centered, Nyroesque songs first appear on Mitchell's third album, *Ladies of the Canyon* (1970), while *Blue* (1971) and *For the Roses* (1972) exhibit the most pervasive influence. By contrasting specific songs before and after 1969 I show how Mitchell explored a musical vein pioneered by Laura Nyro.

Nadia Boulanger and *The Rake's Progress*: The Character of Anne
Kimberly Francis, University of North Carolina, Chapel Hill

At the Monte Carlo gala premiere of *The Rake's Progress*, Nadia Boulanger was invited to give a pre-concert talk. Boulanger constructed her lecture by referencing a number of resources compiled after years of friendship with the opera's composer, Igor Stravinsky. Beginning with anecdotes and memories, Boulanger proceeded to speak about information drawn from her copy of the work's newly-published piano/vocal score—autographed in the composer's hand—and three volumes of Stravinsky's summary sketches that he had presented to her as a gift in 1951. Boulanger's stunning oration was recorded for future broadcast and remains one of the few extant examples of her discussion of Stravinsky's oeuvre in her own voice.

Drawing on this recording and references to many newly-consulted primary source documents, I examine how Boulanger attempted to grant her audience an "understanding" of Stravinsky's music. This included presenting them with an overview of his aesthetic principles and a general introduction to the musical and dramatic structure of the work. At the heart of Boulanger's interpretation lies the opera's lead female character, Anne Truelove. Boulanger's performance of the young woman for her audience imbues the character with a pathos, humanity, and romanticism that is rare in interpretations of Stravinsky's work. Exploring the materials of this pre-concert talk opens up avenues for understanding Boulanger's own ideas about gender performance and Stravinsky's music at the end of his neo-classical period.

Intersections with the Artificial: Gender, Performance, and A-Life in Decentralized Performance
Paula Matthusen, Florida International University

An increasing trend in algorithmic and electro-acoustic music is the adoption of principles of artificial life, or a-life. Briefly defined, a-life is concerned with the interaction of simple objects, or agents, and how their interactions produce complex systems. The interplay of these agents may then be harnessed as a way of generating pieces and musical scores, forming sonic ecosystems, and developing musical robots. When these agents engage in such activity, they are provided certain responsibilities and behaviors and engage in what I call *decentralized performance* (DP). DP involves the interactions of multiple agents within a given musical system. The types of interactions and the results of their behavior depend crucially on the spatial and temporal realms in which the interactions take place. For example, the music formed as a result of an agent acting in a software-based system is different than that of a robot interacting with other robots and the audience. Trends that arise in DP across these different levels of space and time reveal how expectations of sex and gender intersect and are translated into these systems. In particular, ideas of reproduction and breeding are consistently employed. This paper critically examines how these musical systems rely on and reinvent conventional expectations of sex and reproduction, and in so doing, articulate hopes and anxieties about increasingly intersecting circles of art, technology, and life.

Paper Session 7B: Music, Gender, and the Body

Elsie Janis, Style and Spectacle: In Effect a New Woman

Christina Gier, University of Alberta, Edmonton

Elsie Janis was one of the most famous solo women performers to visit American camps in Europe during WWI. When she toured AEF camps in 1918, she made jokes and sang songs for soldiers; she traveled in style but always with her mother as chaperon. Her stage acts often incorporated some form of imitation, while her sheet music, which includes songs excerpted from postwar Broadway productions, such as her "A Regular Girl" (1919), illustrates her interest in normalizing a certain type of femininity. The wartime experiences of this "Sweetheart of the AEF" (recorded in her book *The Big Show*) illustrate how she negotiated the moral training framework of camp organizers. In a balancing act, she tested boundaries in the performance space through spectacle and jokes, while privately remained unequivocally decent and moral. Thus she did not radically transgress the Victorian framework, but her spectacle and showmanship went beyond the norm. Even though she was not an active feminist, she was a strong female figure, not one easy to categorize in traditional female roles. This paper explores her balance of proto-feminism and femininity in her performance style and demeanor. Informed by Iris Young's work on embodied femininity, I discuss her not typically feminine body language in rare footage of a visit to a YMCA camp in France and her vocal style in a later recording. In her "assertive self-spectacle," she demonstrated for audiences ideas of womanhood that were forward thinking, and she illustrated on stage how women could function independently.

"Fable: Once upon a time, there was a stripper who could sing. The end." Class, Eroticism, and the Burlesque Body in Popular Music, Past and Present

Rachel Devitt, University of Washington

Like fellow nineteenth century variety traditions vaudeville and minstrelsy, burlesque played a key role in the development of American popular music, helping to disseminate an American musical vernacular over the course of its nearly 70-year "golden era." Perhaps even more significantly, however, burlesque sutured the popular song to the eroticized female form and the concomitant social anxieties over class, morality, and gendered sexuality that plagued the burlesque industry, helping to shape a prolific critical rhetoric in which popular music was both coded with desire for and castigated for its connections to feminine sexuality and the (semi-)nude body of the female performer. This paper will examine the historical and contemporary relationship of popular music to the exotic dancer, who has played what is at once a very corporeal yet unacknowledged role in American popular music and functioned as a spectral presence that continues to haunt the careers of women pop artists. In particular, I will focus on the impact this association with the exotic dancer's very public body can have on a song or an artist's critical and moral reception, and the contemporary revitalization of burlesque and striptease imagery by artists like the Pussycat Dolls and Britney Spears. Finally, I will address the complicated relationship between contemporary "stripper-pop" and the more underground wings of the contemporary burlesque revival.

Dance Studies and Feminist Musicology: Gender and the Body in Stravinsky-Nijinska's *Les Noces*
Julia Randel, Hope College

As the field of feminist musicology has grown in the last two decades, dance has come to figure prominently in gender-based study of popular and non-Western musics. The music of Western theatrical dance, however, has been strikingly absent from feminist musical scholarship. There are at least two obvious reasons for feminist musicologists to be drawn to the study of dance: first, as we have expanded our definition of “women in music” to include not only composers but also performers and patrons, it would seem logical to place dancers and choreographers in that category as well, as active participants in musical life. Second, a central concern of recent feminist musicology has been the relationship between music and the body. This resists centuries of Western musical thought, which constructs music as a product of the mind, erasing its effects on and origins in the body. Classical ballet performance if anything affirms this mind-body split, concealing the laboring bodies that produce musical sound, and projecting that sound onto idealized bodies on stage. Furthermore, ballet scholarship has, at times, its own “mind/body problem,” making dancers’ bodies seem almost as incidental as those of the orchestra players.

This paper brings both sets of bodies back into the equation, through analysis of Stravinsky and Nijinska's *Les Noces* (1923). Stravinsky's music and his often idiosyncratic notation of rhythm, constrain and even choreograph the movements of musicians. Through choreography that ranges from slavish imitation of the music to total detachment, Nijinska simultaneously reflects and resists Stravinsky's musical constructions of gender.

Beyond Breast Cancer: The Occupational Well-Being of Musician Survivors
Sarah Schmalenberger, University of St. Thomas

Survivorship – a new area of cancer research – has profound implications for performing artists. Although an increasing number of women survive breast cancer, long-term recovery issues can be particularly burdensome to patients with physically demanding occupations. For women performing artists, the physical discomfort routinely experienced during and after treatment can impede their ability to function at least temporarily. This presentation shares data from the Life and Livelihood Study, a two-year research project examining the occupational and medical well-being of women musicians after breast cancer.

Musicians are athletes in that they must maintain high levels of physical stamina, efficiency, and proficiency. The fitness of their upper bodies is crucial to sustaining their careers as performing artists, which requires advanced levels of physical and mental balance. Recovering that balance after battling breast cancer can be extremely challenging. Problems routinely encountered by breast cancer patients include lymphedema, post-surgical neuropathy, shoulder morbidity, post-radiation contracture, chronic fatigue, immune deficiency, and chronic pain. Data from the Life and Livelihood Study report a significant number of women musicians struggling with one or more of these problems, to the extent of limiting or disabling their ability to work. The data also reveals insightful emotional processes of those whose breast cancer experiences served as a catalyst for self-healing and

renewal through their music.

This profile of “musician survivors” can facilitate a broader understanding of breast cancer survivorship issues in occupational and complementary medicines, especially toward generating new hypotheses for research in Performing Arts Medicine.

Paper Session 7C: Whiteness, Gender, and Sexuality

“In Imitation of My Negro Mammy”: Louise Homer, Alma Gluck and Bandanna Ballads
Susan C. Cook, University of Wisconsin, Madison

In *Gone with the Wind* Margaret Mitchell created one of the best-known representations of the Mammy, the maternal caregiver devoted to the white owners who enslave her. This image of black femininity was a central character in the nostalgic stories of southern writers following the Civil War and reached the height of her popularity in 1890-1920. While little explored until recently, the Mammy, her myth, and her crooning blackface impersonators in minstrelsy and later Vaudeville, are central to understanding the racial and gender hierarchies of both the Old South and the postwar reconstructed United States. In particular historians Elizabeth Hale and Allison Kibler have argued how white women, in different circumstances, utilized the Mammy’s “natural” domesticity to legitimate their own increasingly public activities as “new women.”

My paper explores the here-to-fore unknown presence of the Mammy within the confines of American art song and performed on the concert stage. Opera performers and recitalists Alma Gluck (1884-1938) and Louise Homer (1871-1947) both “crooned” Mammy-derived works and, in the case of Gluck, recorded them with success. Drawing on this new scholarship on the Mammy, I argue that her mythic gendered and racial presence allowed Homer, and especially the foreign-born Gluck, to legitimate themselves as white American, professional women. As Mammies on the concert stage, however, they also performed what Toni Morrison’s has theorized as American Africanism, creating normative, nationalistic whiteness through characters of color. By doing so Gluck and Homer also helped insure that opera remained a cultural category of whiteness.

If Liz Phair’s *Exile in Guyville* Made You a Feminist, What Kind of Feminist Are You?:
Heterosexuality, Race, and Class in the Third Wave
Elizabeth Keenan, Columbia University

In 2008, indie rock label Matador Records released a fifteenth anniversary edition of one of its greatest-selling albums ever, Liz Phair’s *Exile in Guyville*. Almost immediately, the feminist blogosphere lit up with diverging opinions on the album’s legacy, its effects on Third Wave feminism, its presentation of heterosexuality, and even whether Phair could be called a feminist. Notably, Third Wave feminists of color protested the album’s distinction as a “feminist” document, citing Phair’s limited generic appeal and lack of concrete feminist statements that could ally her with women outside the white middle class. Similarly, queer Third Wavers noted that her subsequent albums increasingly depended on her seductive, heterosexual image, rather than her music. At the center of these

debates lay the implications of heterosexuality, race, and class on Phair's music as a product of the Third Wave. This paper places Phair and her 1993 album into the context of Third Wave feminism, which has often cited middle-class, white women in popular culture like Phair as its figureheads, despite the Third Wave's discourses emphasizing racial and class inclusion. The contradictions between discourses and practices most frequently emerge around the Third Wave's presentation of sexuality, which sometimes ignores the different consequences for different types of women. This paper takes *Exile in Guyville* as a starting point for understanding the Third Wave's treatment of sexuality as identified with its white, middle-class, heterosexual participants as well as for exploring the continued interventions of queer women and women of color into feminist popular culture.

But All of Us Are Straight: Marsha Undone
Elizabeth Gould, University of Toronto

With my 2004 article, "Desperately Seeking Marsha" I attempted a preliminary, hesitant, uncertain exploration of the concept of whiteness through my concept of lesbian imagination. As discussed in "Marsha," I find it difficult to locate myself in theoretical spaces of whiteness. The heteronormativity invoked in the theoretical and unmarked space of whiteness marks lesbians and gay men as different, contrary to the norm. My struggle with this "marking," this stigmata of difference, is in the way it has played out in terms of my material lesbian subjectivities in music and music education. While whiteness privileges me in terms of what is visible, it nevertheless does not account for me as a function of what is invisible. In other words, whiteness as a theoretical construct does not account for homosexuality. In this presentation, I unwrite "Marsha" and argue that homosexuality, unlike other markers of difference, most notably gender, race, and class, is not marked in musical spaces of whiteness precisely because homosexuality does not exist in spaces of whiteness. Instead, it is disappeared by what Monique Wittig calls "the straight mind" which literally cannot conceive of any social relation outside of heterosexuality.

Consequently, homosexuality is nothing but heterosexuality, albeit poorly or even perhaps defiantly enacted. Music, of course, has a unique relationship to and with homosexuality as it and its various subject positions are simultaneously emasculated and feminized. Exploring disappeared subjectivities in music and music education, I attempt to engage potentialities of re-visioning musical subjectivities in terms of their invisibility.

"After Jazz, What?" Blossom Time, American Operetta, and the Construction of Middle-Class White Womanhood
Sean Murray, City University of New York Graduate Center

In the early twentieth century, four operettas based on the romanticked life of Franz Schubert swept Europe and America. The Broadway version, *Blossom Time*, was composed by Sigmund Romberg, who combined original music with excerpts from *Das Dreimäderlhaus* and snippets of Schubert works. Dorothy Donnelly wrote the book and libretto for American audiences. And the Shuberts produced over 5000 performances in all 50 states between 1921 and 1926: *Blossom Time* was one of the most popular shows of the 1920s. Musicologists condemn the "travesty," bemoan the kitsch, and

wring their hands at the promulgation of spurious Schubert biography. Scholars of musical theater are interested in *Blossom Time* mainly as a Romberg composition. I explore the operetta as a site where race, class, and gender were constructed.

The Schubert of *Schwammerl*—tubby, bumbling, ineffectual with the ladies—serves as a foil for the desires and aspirations of the “Three Maidens”: Fritzi, Kitzzi, and Mitzi. Thwarted in love, Schubert pours his feelings into the music in which the girls’ romances are enacted and subjectivities revealed. The Shuberts marketed *Blossom Time* as an antidote to the contagion of jazz. Indeed, the hit “Song of Love” (a waltz based on a melody from the *Unfinished Symphony*) was sung and danced “all over the world wherever the music of the white race is known.” Drawing on extensive materials housed at the Shubert Archive, this paper demonstrates how *Blossom Time* leveraged nostalgia for European culture to construct a reactionary vision of American middle-class white womanhood.

Sunday, May 31

Paper Session 8A: Theorizing Music and Sound in Relation to Sexual Violence

“...and there’s always music in the air...” Synaesthetic Memories of Childhood Sexual Abuse and the Audiovisual Incest Language of *Twin Peaks*
Jenny Olivia Johnson, New York University

This paper tells the story of two female survivors of childhood sexual abuse whose traumatic memories are entangled with sounds and images from the 1990’s television series *Twin Peaks*. David Lynch’s surrealistic mystery of a young girl who is raped and murdered by her father is told through an innovative fusion of music and visuals, and both survivors describe their traumatic experiences in a fragmentary language that bears striking resemblances to the show’s unique audiovisual design. I argue that *Twin Peaks*’s abstract exegesis of Laura Palmer’s traumatic abuse memories provided these two real-life survivors with a vivid and experientially resonant “trauma language” through which their own shattered and silenced memories could become sensible, intelligible, and be given voice.

By investigating these survivors’ complex memories through sound, synaesthesia, and the technologically-dependent form of remembering that Alison Landsberg terms “prosthetic memory,” I will also confront a key controversy in trauma studies: while some psychiatrists argue that traumatic memories can be repressed and later “recovered” in near-perfect sensory detail, others insist that “recovered” memories of childhood abuse are more metaphorical, confabulated from emotions and memories as well as from mass-mediated cultural expressions of personal trauma. By arguing that the incest-themed soundscape of *Twin Peaks* taught these survivors how to assimilate, negotiate, and verbalize their otherwise unspeakable experiences of sexual abuse, I call for a more nuanced understanding of trauma, one that takes into account both the socio-political dimensions of remembering childhood sexual abuse, and the complex interaction of traumatic memories with televised sound.

Shrieking the Body Electric: The Traumatized Voices of Diamanda Galàs and Babbitt's *Philomel*
Mary Greitzer, *Harvard University*

This paper considers two electro-acoustic monodramas thematizing trauma: Diamanda Galàs's *Schrei X* and Milton Babbitt's *Philomel*. In exploring how each work inscribes trauma into the human/electronic performing voice, I will address embodiment, disembodiment, and posthumanism. Discussion of text, musical structure, and performativity further reveal the permeability of boundaries among the performer's body, the protagonist's body, the traumatized body, and the listener's body. Finally I will consider how these works juxtapose isolation and community, with reference to Donna Haraway's *Cyborg Manifesto*. Hers is a feminist vision celebrating affinities (chosen communities) and boundary crossings in a technologically-mediated world.

Schrei X is a sonic translation of general human savagery. Using her formidable voice as a weapon, Galàs becomes the trauma she seeks to portray, isolating and imprisoning each listener by performing in total darkness at maximal volume. Our understanding of Galàs as tormenter, tormented, and witness deepens when we contemplate these roles in light of her radical origins as a performer and activist. In *Philomel*, by contrast, we hear a specific narrative that inspired Babbitt's first composition for live voice and tape. *Philomel*'s mutilated voice and eventual transcendence are poignantly realized in the interplay between live soprano and a pre-recorded, electronically "shattered" female voice. Structural analysis, incorporating the piece's serial principles as well as its performative dimensions, reveals how Babbitt enacts the narrative on multiple levels. Thus we understand various ways trauma shapes these pieces/performances/performers, Galàs using her art in service of trauma and Babbitt using trauma in service of his art.

Trauma and Music in a Pianist's Memoir
Fred E. Maus, *The University of Virginia*

Memory Slips, by pianist Linda Katherine Cutting, weaves together memories of musical experience and the author's abusive family. There is no uniform role for music in this narrative; rather, the book shows that music, always the object of strong feeling, takes on many shifting relations to the author's experiences of physical, sexual, and emotional abuse. Piano practice offers a place of safety from family violence; the piano offers the author her most reliable experience of "object constancy," and a site of noncoercive sensuality. But musical expressiveness also serves as a kind of silencing of what Cutting needs to remember and tell about her violent childhood. And, as a rich site of temporal play, music offers the author the possibility of exploring the complex temporalities of post-traumatic experience. My paper draws on Cutting's fascinating, complex book to articulate some of these relationships between overwhelming experiences and musical sound and performance.

Paper Session 8B: Constructing—and Deconstructing—Femininity

Billie Holiday's "My Man" and the Crux of "True" and "New" Black Womanhood
Maya Gibson, Carroll University

Despite Billie Holiday's popularity and pre-eminence as a jazz vocalist, her historical reputation remains trapped between two extremes. Viewed either as a tragic victim or a triumphant heroine, she remains an iconic paradox. This paper attempts to integrate the two contrasting typecasts by considering her multiple renditions of "My Man," one of her most controversial songs. Because "My Man's" shocking lyrics baldly celebrate a woman's masochistic pleasure experienced at the hands of male domestic violence, critics are often at a loss as to how best to interpret it. My work begins by charting the song's performance history, from its inception as Mistinguett's French music hall chanson, through its American debut by Fanny Brice in Ziegfeld's 1921 Follies, to Holiday's multiple renderings of it, from her first recording in 1937 to her new, aria-inflected renditions which began in 1948 and continued until her death.

Holiday's recorded performances of "My Man" show her historically and culturally at a crux between "true" and "new" black womanhood ideologies. Mining Holiday's autobiography, *Lady Sings the Blues*, her recordings of "My Man," and the song's complex pre-Holiday history provides us with a fuller context for understanding the complex and seemingly contradictory interpretive approaches to Holiday's life and politics. My reading shows that while Holiday appears to ascribe to the ideological mores common to mid-century, white American heterosexual femininity, she simultaneously resists the confines of its racial subjugation through New Negro politics.

Constructions of Femininity in the Victorian Drawing-Room Ballad: The Songs of "Claribel"
(Charlotte Alington Barnard)
Rachel Lumsden, CUNY Graduate Center

Best known under the pseudonym "Claribel," Charlotte Alington Barnard (1830-1869) was one of the most prolific and popular composers of drawing-room ballads in Victorian England. Claribel's songs were performed not only in domestic settings, but also in major concert venues such as St. James's Hall and the Crystal Palace. Moreover, Claribel's extraordinary commercial success allowed her to become one of the first composers—male or female—to enjoy a royalty arrangement with a major publisher (Boosey & Sons).

Yet despite her fame—achieved in an era when middle- and upper-class women were strongly discouraged from pursuing professional careers—Claribel's songs (which often contain her own original music *and* text) have been largely overlooked in music scholarship. Scholars have tended to dismiss her songs as having "a rather restricted emotional range and sameness" (Hyde), or describe them as merely reinforcing traditional Victorian notions of female propriety (Scott). In this paper, I will show that several of Claribel's songs seem to contradict these paradigms. These works contain both musical (ornamental figures, harmonic structure) and textual (subject matter, narrative) features that challenge Victorian codes of proper femininity. Rather than dismissing

Claribel's songs as simplistic or cliché, I argue that they offer potential insight into a uniquely feminine perspective. Furthermore, Claribel's prose writings will also be discussed; used together, Claribel's songs and writings reveal an interior realm that polite mid-Victorian women usually did not divulge in public: an undercurrent of discontent, lurking beneath a veneer of Victorian female respectability.

Letters for Mothers? Johanna Kinkel's *Acht Briefe an eine Freundin über Clavier-Unterricht* (1852)
Deanna C. Davis, University of Alberta

Although existing scholarship has established the ways domestication of the piano controlled girls and women learning to play, the mechanisms through which this process occurred remain largely uninvestigated. By examining pedagogical literature that supported amateur piano playing, this paper begins to address this issue. Written in 1852, Johanna Kinkel's *Acht Briefe an eine Freundin über Clavier-Unterricht* offers a rare perspective into the predominantly (male) cultural discourse that shaped the shift in taste and consumption during the early 19th century. Notwithstanding that publishing was a sociopolitical minefield for the German woman writer, because of normative rhetorical structures and behaviors associated with the letter, women used it and its apparently restrictive conventions for feminist expression and public influence. Kinkel applies this strategy to her consideration of female piano playing. Ostensibly addressing the maternal educator—a central theme among *Frauenrechtlerinnen* [women righters]—Kinkel launches a systematic diatribe against the social practice of music and the resulting “low intellectual level” of German social gatherings. A central tension arises in the text: the incompatibility between the role of the pianist within a representational system that signaled bourgeois social codes and symbolic order and Kinkel's reorganization of women's music practice to be largely unsounded. The alternative embodied subjectivity constructed in the text subverts the ideological framework that shaped Woman. Moreover, it appropriates for women the values of serious music culture and insulates the domestic space as a crucial site for the embodiment of those very values.

Defying Constructions of Female Gender: Annie Gosfield's Galvanizing Industrial Soundscapes
Sabine Feisst, Arizona State University

Fascinated with urban environments, machine sounds, and outmoded defective technologies, composer-performer Annie Gosfield developed a unique voice capturing and evoking industrial sounds in her music. Born in Philadelphia in 1960, Gosfield has lived and made important musical experiences in two cities: Los Angeles and New York. While studying music in Los Angeles, she explored the local ethnically diverse music and sub-cultural band scene and discovered experimental improvisation. In the 1990s she moved to New York's Lower East Side, where she has interacted with musicians around John Zorn. Gosfield has used taped sounds of defective instruments and industrial locations, reproducing them on her sampling keyboard – a trademark of her music. She has also adapted machine sounds and the rhythms of imperfect mechanisms to traditional instruments. In my paper I pursue two goals. As Gosfield is still lesser known than her older female peers and male colleagues of the same age, I intend to put examples of her oeuvre into the analytic discourse. Furthermore I will show how Gosfield, although a non-active feminist, endorses with her galvanizing

soundscapes feminist critiques of constructions of female gender. I will explore three works: *The Manufacture of Tangled Ivory* (1995), a piece inspired by industrial revolution era New York with roots in Los Angeles' punk rock; *EWA7* (1999), a concert-length work based on the sounds of factories in Nuremberg, Germany; and *Lost Signals and Drifting Satellites* (2003), a composition combining recorded sounds of satellites, short waves and radio transmissions with a live solo violin.

Paper Session 8C: Women Composing and "Catching"

Vieille prière bouddhique: Lili Boulanger's Contestation of the Exotic
Anya B. Holland-Barry, University of Wisconsin-Madison

Lili Boulanger's setting of an old Buddhist prayer, *Vieille prière bouddhique* (1914–1917), calls for peace between the Orient and the Occident and between men and women. Written during the First World War, Boulanger's setting of this prayer asks us to rethink ideas of French musical exoticism at a critical point in history, when the war both challenged and reinforced ideas of French nationalism. It also forces us to reconsider French women's roles in shaping the exotic, understanding them as producers rather than merely consumers of exoticism.

Uses and analyses of exoticism in French music—as seen in Susan McClary's analysis of *Carmen* or Ralph Locke's analysis of *Samson et Delila*—often represent the Orient as a feminized "Other" compared to a stable, masculine "Self." In this paper, however, I explore how Boulanger's *Vieille prière bouddhique* musically and textually challenges and problematizes dualities of Self/Other and masculine/feminine, issues which were central to defining French nationality and gender.

My paper thus continues in the line of recent French music scholarship by Jane Fulcher, Jann Pasler, and Annegret Fauser. It contributes to their discussions on how music served an integral role in French political culture, defining and questioning French nationality, gender, and race, the meanings of which were ardently contested by musical factions, individual composers, government agencies, and critics. One must ask, however, how female composers such as Boulanger also played an active role in defining French nationalism and gender in part through the use of exoticism.

Appalachian Songcatchers: "I Liked the Word and Straightway Made It Mine"
Lydia Hamessly, Hamilton College

Cecil Sharp is generally acknowledged as the most influential folksong collector in the Southern Appalachians; however, women played a defining role in this endeavor from the outset. Olive Dame Campbell prompted Sharp's "discovery" of English ballads and songs in these mountains, and Maud Karpeles accompanied him on collecting trips. The film *Songcatcher* (2001) ostensibly relates the backstory of Sharp's visits to Appalachia through the figure of a female musicologist, Dr. Lily Penleric, assumed to be a fictionalized representation of Campbell. I argue, however, that *Songcatcher* is significantly indebted to a book by Dorothy Scarborough, a Columbia professor and folksong collector. *A Song Catcher in the Southern Mountains* (1937) chronicles Scarborough's travels through the mountains of Virginia and North Carolina, where she first encountered and began

to use the term *songcatcher*. She is clearly the model for Lily, and her experiences, the people she describes, and the foregrounding of her collection process inform the film throughout. Additionally, the character of Alice, a woman living in the mountains who notates her ballads, brings to mind another collector, Emma Bell Miles, who published "Some Real American Music" (*Harper's Magazine*, 1904). Not originally from the mountains, Miles, like Alice, married a mountain man and raised her children in poverty. *Songcatcher*, both the film and Scarborough's book, highlights the role, long eclipsed by Sharp, that women in general, and Scarborough and Miles in particular, played in the collection, dissemination, identification, and ultimate commodification of Appalachian music as "real American music" in the early 20th century.

Vernacular and Classical: An Appalachian Marriage
Christina Reitz, Western Carolina University

Jennifer Higdon's (b. 1962) *Concerto 4-3* provides a modern demonstration of combining vernacular traditions (bluegrass) with art music. Premiered by the Philadelphia Orchestra and the string trio, Time for Three, in January, 2008, the composer's upbringing in Seymour, Tennessee near the Appalachian Mountains is never far from the surface. Her familiarity with bluegrass, a musical style also distinctly characteristic of western North Carolina is evident through the syncopation, open string sounds and pitch sliding that pervade throughout the work.

The focus of this paper will be the combination of vernacular, musical elements with her own distinct compositional voice in the three poetically titled movements, *The Shallows*, *Little River*, and *Roaring Smokies*. Evidence of these two styles is apparent in both the optional, improvised cadenzas as well as the elements that are deliberately notated. Her unique musical voice simultaneously permeates the work through the characteristic traits found in her previous orchestral works: the substantial percussion section and the untraditional solo scoring. And yet, the musical content of these works recalls little of her previous oeuvre; the result is fresh and exciting.

The question that continues to resurface throughout the world of art music is how to attract new listeners. Higdon seems to have found the answer: compose in a style that communicates to a broad audience. For those still attempting to define what American music is, they need look no further.

Program Notes

FTM10 Concert I
Wednesday, May 27, 2009

Three Chinese Paintings
Pui-Shan Cheung

Three Chinese Paintings was inspired by Chinese painter Wu Guan Zhong's three paintings "Lotus Pond", "Cloudy Mountains" and "Wild Flowers." Each movement of this work for piano solo bears the name of the painting that inspired it. In composing this piece, I tried not only to broaden my view and insight as a painter, but also to depict my own expression and voice as a composer by manipulating contrasting piano timbres. The silence in the interval of "Lotus Ponds" and the undulating musical lines evoke the atmosphere of Zen. In "Cloudy Mountain," the dissonant chords and the arabesque appoggiaturas cross intricately to create an abstract effect. And in "Wildly Flowering," groups of running notes gather together or break apart with abandon.

Art-Poem-Music: Body and Soul, Volume 2
Pamela Marshall

Over the past two years, three Massachusetts artists have collaborated to produce a large set of songs, visual art, and poetry. Our ongoing project, Art-Poem-Music, is a full-circle collaborative project between visual artist Sirarpi Heghinian Walzer, poet Elizabeth Kirschner, and composer Pamela Marshall. Sirarpi's art is full of bold color, abstracted female figures and faces, and textures of collaged materials. It has an introspective quality as if the figure, or the viewer, is immersed in complex and deep thoughts. View Sirarpi's paintings in the atrium before or after the concert this evening. Likewise, Elizabeth's poems are suffused with color. The poems organically combine images of death and sadness with transformation and transcendence and a remaking of oneself—ideas and images that came to Elizabeth as she studied Sirarpi's paintings and collages. For Pamela, the project has been transformational, affecting her view of death and life in profound ways. At first, she thought to treat the poems literally, in particular that the references to death and grief required a mournful music, but Sirarpi led her to see the imagery as a continuum of existence, rather than good and bad experiences, and the music came to reflect the idea of a transformative journey. Pamela has set several of Elizabeth's poems as accompanied readings, in addition to song settings, such as those on tonight's program.

O Let Me Weep: Distressed Women in Music, 1650-1750
Barbara Strozzi, et alia

The pieces performed here are but a small sampling of Baroque vocal works revolving around musical characterization of women alarmed, despairing, and under pressure. The inspiration for such a program was Antonia Padoani Bembo's extraordinary depiction of an enraged Juno from the composer's 1707 *Ercole Amante* (unveiled in Claire Fontijn's award-winning 2006 book, *Desperate Measures: The Life and Music of Antonia Padoani Bembo*). The pieces we've chosen to perform in this concert share many of the

unfettered and impassioned tendencies (as well as some similarly unconventional compositional practices) found in Bembo's work. Elisabeth Jacquet de La Guerre's *Judith* and *Semele*, Purcell's mad Bess, Handel's *Lucrezia*, and Barbara Strozzi as her lamenting, discontented, and changeable self—all of these are women presented with dimension, guts, and varying degrees of indignation at their respective lots. In providing this microcosmic context for both the characters and the composers (as authors of dramatic gendered narratives), we aim to place firmly the expressive and deeply individualistic output of Jacquet and Strozzi into the company of their contemporaries, and to illuminate the impassioned female figure as a crucial vehicle for vocal artistry in the Baroque.

Treadmill

Kelly Natasha Foreman

When I began graduate school in 1991 conferences were bursting with papers featuring new feminist research, and I plunged deeply and confidently into my own feminist musical research. However, after returning from years overseas in field research, I discovered that not only had this fervor cooled within academe, but women as scholars were fewer than I had remembered. After defending my dissertation and teaching newly pregnant, I learned some shocking lessons about the realities of life for fertile women in the academy: neither our pregnant bodies nor theories about them are really wanted. In spite of the large body of work within feminist studies, in some important ways much less progress has been made than we had hoped.

As I struggle as an adjunct lecturer to combine motherhood with teaching, publishing, and composition/performance art, the image of a treadmill constantly comes to mind. I composed this piece to address the frustrations that I and women like me have felt, being engaged in feminist discourse while constantly marginalized as a child-bearing woman. I based the composition on a single repetitive theme layered and exchanged amongst the four celli and two violins. It travels forward with increasing complexity and seems to develop, but in fact it merely recycles itself and travels in static circles.

Penelope's Song (2004/2007)

Judith Shatin

Penelope's Song for soprano saxophone and electronics, with video by Kathy Aoki and Marco Marquez, is a tribute to Penelope, Queen of Ithaca and wife of Odysseus. It was inspired by Homer's epic, the *Odyssey*, but reflects Penelope's point of view. The piece sings of Penelope's adventures as she worked to stave off various suitors during her husband's twenty-year absence. In one, she said she would take no suitor until she finished weaving a shroud for her husband's aged father. But since she unraveled at night what she wove by day, she made no progress. The electronics were created from a recording of a local weaver working on wooden looms. This version, for soprano saxophone, was commissioned by and is dedicated to Susan Fancher.

Criseyde

Alice Shields

Alice Shields' opera-in-progress *Criseyde* is a feminist retelling of Chaucer's *Troilus and Criseyde*. The libretto by medieval scholar Nancy Dean is a new Middle English resetting of Chaucer's famous romance.

While being used by her family as a sexual trophy, a prize for political gain, and then in an intense love affair, Criseyde struggles for survival, autonomy, self-respect and love within patriarchy. Tonight's FTM 10 concert presents three romantic scenes from the opera: the world premiere of Criseyde's Aria and Troilus' Aria, and new music from the Consummation Scene, in a setting for soprano, tenor, cello and piano. Music from Criseyde was performed by the New York City Opera VOX 2008 Festival in May 2008 and by The American Virtuosi CUNY Graduate Center in April 2008. The Criseyde Project, which supports the development of the opera, has received funding from the NYC Dept. of Cultural Affairs, Alice M. Ditson Fund, PatsyLu Fund for Women's Music Projects, and Mary Flagler Cary Charitable Trust. Tonight's performance was funded in part by the Composer Assistance Program of the American Music Center. Criseyde was originally commissioned by Nancy Dean. A new concert of music from Criseyde with multimedia is planned for 2010. If you would like to get involved or hear about opportunities for participating in Criseyde's development and its use promoting the economic and social liberation of women, please email Alice Shields at info@aliceshields.com. And of course, your tax-deductible donations are gladly accepted! Please go to www.aliceshields.com or www.criseyde.com, and be in touch!

FTM10 Concert II Friday, May 29, 2009

Tale of an Unborn Child, for flute and piano (2006)

Hsiao-Lan Wang

In the fall of 2005, I started to develop ideas for a piece whose main subject is abortion. I became deeply sympathized with women who face the tough decision of abortion, for whatever reasons. In Tale of an Unborn Child, the perspective comes from the woman, who experiences confusion, joy, struggle, hope, and guilt about the pregnancy and the idea of abortion. This work is really about a woman's battle within herself, and the music aims to reflect her state of mind through her journey. As I started writing this piece at the end of year 2005, I found out I was pregnant. The baby would be born in summer 2006.

Taut

Tomie Hahn, dance and shakuhachi; Melanie Klein, sculpture

taut

keep the line

between us

well traveled,

 buzzing

 rattling

Gotta Love Judy (electroacoustic)

Jaclyn Heyen

The idea for this piece came from my admiration for Judy Garland, and in particular her role in *The Wizard of Oz*. I was struck by how defining this movie was in her career, and how she defined herself both *as part* and *apart* from it. *Gotta Love Judy* utilizes sound clips from the film that harken to this tension. Live-processed sounds from scraping a piece of wood emulate the winds of a tornado. Additionally, the sounds spin around the audience, placing the listeners in the middle of the tornado. As the piece progresses, the sound files become less recognizable as themselves and instead begin to sound like screaming, yelling, moaning and doors slamming. I approach this piece from a personal perspective, reflecting on the demons Judy Garland faced professionally and personally in dealing with expectations of gender and their mediation by the media. I am especially drawn to how these issues are still relevant to women today.

One Blazing Glance, for soprano, flute, viola, and harp

Beth Denisch

One Blazing Glance, a song cycle in three parts for soprano, flute, viola, harp and marimba, explores a woman's self-awareness, autonomy, and power as it chronicles her life-cycle events. I spoke with friends and colleagues, searched printed and online resources, and posted calls to poets and publishers to find the right poems. Multitudes of women writers across the ages and the oceans became part of my creative world. Kathryn Wright's beautiful voice inspired me and we had many conversations about what empowerment meant in the poems and to us. The original flutist, Wendy Rolfe, had just returned from South America and our talks about women from Brazil and Ecuador and their sound worlds, ghosts, and influences filled us. All of these connections changed the solitary nature of composing into wonderful companionship circles of real and imagined women; their lives and connections to life swirled around in my head as the poems fit together like pieces in a puzzle and the music flowed from one piece to the next. *One Blazing Glance* is in three parts: childhood to young adulthood; young love through childrearing; and from mid-life to elder status. There are seventeen poems, ancient and contemporary, by women poets from China, Korea, Romania, El Salvador, Greece and Americans of indigenous, African, and Jewish descent. The texts are intimate, empowered, first-person portrayals of women at important moments in their lives. *One Blazing Glance* was originally made possible with support from Our Bodies Ourselves, The Open Meadows Foundation, and the American Music Center.

FTM10 Concert III Saturday, May 30, 2009

Here Right Now, for trombone and electronics

Monique Buzzarté

Here Right Now is a program of improvised works composed and performed by Monique Buzzarté on trombone and conch with live processing. Ms. Buzzarté breaks gender stereotypes of brass players and live processing musician by simply stepping out onstage, and she also bridges the traditional divisions between

the role of the composer and performer. She uses Max/MSP software to create a delay-based interactive live processing system that blurs sonic distinctions between the present, past, and future, sending the spatialized live processing output of her acoustic trombone into a multichannel surround sound system to create an expansive sonic space for listening. All sounds heard tonight are created live, on the fly; nothing is pre-recorded. Tonight's "Here Right Now" program consists of three elided pieces: *Elegy*, for trombone and live processing, which uses live sampling of a trombone melody into twelve ever-shifting delays lines in order to build a sonic wash; *Resurfacings*, for conch and live processing, modulates conch samples with hauntingly microtonal results; and *Orbits*, a wild ride with more overtly improvisational manipulations of the live processing system, as if performing with an unpredictable duo partner.

Dusk (improvisation)

Pinko Communoids: Wendy Hsu, Carey Sargent, Kevin Parks

Dusk is a structured improvisation that reconsiders the sonic possibilities of rock music instruments, drawing on feminist compositional process and performance practice. This piece grew out of a collaboration among three improvisers during the course of numerous rehearsals in fall 2006. The improvisers met regularly to experiment with their instruments and reflect on their interactions with one another. This process is intended to challenge the (gendered) hierarchy between composer and performer often found in western art music traditions. The piece also blurs the distinction between the audience and the performers. The performers encourage audience participation in sound-making during a part of performance. Inspired by Pauline Oliveros' concept of Deep Listening, the piece invites the audience to engage meditatively with restrained timbral and rhythmic interactions.

Folksong Revisit, for solo piano and electronics

Jean Ahn

These are Korean folksong arrangements for piano. For me, a Korean composer, this is an ongoing project, and each piece was composed for a different occasion. *Berkeley Arirang*: Arirang is the most popular Korean folksong. The text is about love, spite and sadness, reflecting Koreans' sentiments. Improvised verses are added *ad infinitum*, and versions from different regions present local variation. Berkeley Arirang features my personal idea of life in Berkeley. The melody of Milyang Arirang is expanded and transformed to a cheerful tune in this piece, yet the original sadness is sure to be heard.

The piece was commissioned by Mei Fang Lin. *Nil-lili*: While retaining the original tune in the melody, juxtaposing chromatic scales and pentatonic clusters expands the music. The piece has the joyful lightness of the song, which is from Kyoungi province. *Nil-lili* won the first prize of Sejong International Composition Competition. *Mongeumpo* is a boating song for sailors, dreaming of their lovers on land. The song has two moods, peaceful and rumbling. I exaggerated the contrast to portray the emotions of the sailors.

Ongheya is an antiphonal farming song featuring "call and response" between the leader and the farmers. Throughout the piece, the communal spirit of the farmers is emphasized. *Ongheya* was commissioned by Renee Fisher Award and Competition in New Haven.

Sonata no. 1, for solo piano

Louise Talma

Talma composed her first piano sonata at the MacDowell Colony and dedicated it to patron Marian MacDowell. The League of Composers premiered the sonata in NY in 1945, and it received the North American Prize in 1947. American idioms are evident in the sonata's clear and open sonorities in a transparent texture, rapid meter shifts, syncopated rhythms and economical use of musical materials. Talma studied with Nadia Boulanger, and her music exhibits the French aesthetic of refined balance between emotional and intellectual expression. The first movement embarks on a declamatory *largo* section followed by a kaleidoscopic *allegro* section. This leads to a *coda* containing a short restatement of the *largo* and the driving motive from the *allegro*. In the meditative and introspective second movement, the rhythmic *ostinato* highlights the expansive melodies and the subtlety of harmonic color nuances. The last movement is propelled by the rhythmic force of a driving *ostinato*. Static harmony emphasizes the complex and displaced accents to maximize the dramatic effects of rhythmic manipulation. Talma ingeniously unified her sonata by interweaving the motives melodically, rhythmically, harmonically, and structurally throughout each movement as well in as the entire sonata. The sonata germinates from a single note on the lowest C from which the opening motive C-F-D-G arises. This motive is echoed ubiquitously in the entire sonata as it cycles through fragmentation and distribution, and its return to the germinal note marks the completion of the sonata.

World Order #5, for percussion, electronics, and video

Sabrina Peña Young

The last human died in Australia in 2095.

POPULATION SOUTH AMERICA. Zero. POPULATION NORTH AMERICA. New strains of HIV mutated.

Zero. POPULATION EUROPE. Zero. Destroying Third World populations. Zero. POPULATION AUSTRALIA.

Zero. Largely ignored by the wealthier nations. POPULATION ASIA. Until the virus became air borne. Zero.

POPULATION AFRICA. Zero.

I am the planet's final radio transmission. Earth Over. Repeat.

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Elizabeth L. Keathley
FTM10 Organizer

