

Program

Wednesday, Sept. 21

6:00 – 9:00 p.m.

WELCOME RECEPTION at the Twin Palms Hotel, Copper Room

Thursday, September 22

8:00 a.m.

REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30 a.m.

PLENARY SESSION I: Dr. Susan McClary - Katzin Concert Hall

"Making WAVES"

9:45 – 11:45

W121

PAPER SESSION I

Performance of Gender in Jazz

Session Chair: Mary Margaret Fonow, Arizona State University

"Devil Woman [?]": Representations of Women in the Works of Charles Mingus

Eduardo López-Dabdoub - CUNY Graduate Center

"Look at Me ...": Sarah Vaughan's Musical Performances of Gender in the 1950s

Amanda Cannata - Stanford University

The Problem of Being Female in Jazz

Erin Wehr - The University of Iowa

W218

Mentoring Women

Session Chair: Sondra Howe, Independent Scholar

Grace Nash, Pioneer in Mentorship for Women

Judith Cole - Texas Tech University

Elizabeth Bucura - Arizona State University

Making a Difference through Music and Movement: Phyllis Weikart's Legacy in Music Education

Marsha Vanderwerff - Arizona State University

Florence Clinton Sutro on the Boundary World between Fact and Imagination

Katherine Norman Dearden - University of North Dakota

Recital Hall, E510

Composing Women and Reclamation

Session Chair: Jeananne Nichols, University of Illinois

"We are on a level playing field but we're not being taken seriously":

A Feminist Discursive Analysis of New Zealand Women Composers

Suzanne Court - Central Queensland University

Diane Smith - Otago University

Composing a Women's Musical Future as a "Becoming-Other-Than-Itself"

Sally Macarthur - University of Western Sydney

Gender Equity in Music Education: Exposing the Hidden Curriculum

Giovanna Confalone - Boston University

Noon – 1:00 p.m.

LECTURE RECITALS

Session Chairs: Louis Bergonzi (Katzin), University of Illinois and Danelle Larson (Recital Hall), Eastern Illinois University

Recital Hall, E510

Myth of Absence: A Dialogic Performance

Dana Reason, piano - Oregon State University

Recital Hall, E510

Asian Women Composers and Their Works for Piano and Electronics

Mei-Fang Lin, piano and tape - Texas Tech University

Katzin Concert Hall

Improvisation - Healing, Political, Feminist

Ursel Schlicht, piano - Columbia University

Katzin Concert Hall

Playing the Sapphonic: A Performer's Feminist Analysis of Kaija Saariaho's 'Nocturne' for Solo Violin

Megan Atchley, violin - New York University

1:15 – 3:15

PAPER SESSION II

W121

Transformations

Session Chair: Sondra Howe, Independent Scholar

Beyond Musical Social Uplift: E. Azalia Hackley and African-American Patriotism during the World War I Years, 1914–1918

Juanita Karpf - Case Western Reserve University

The Red Queen of an Eclectic Musical Community: Tui St. George Tucker and Camp Catawba

Reeves Shulstad - Appalachian State University

"It Takes a Sangin Girl to Know a Sangin Girl!": Traditions and Transformations in Female Gospel Music Rhetoric
Nina Ohman - University of Pennsylvania

W218

Feminine and Masculine-Coded Attributes

Session Chair, Susan McClary, Case Western Reserve University

The Return of the Repressed: Janis Joplin, Bessie Smith, and the Origins of Cock Rock

Tracy McMullen - University of Southern California

Stevie's Voice

Wayne Heisler, Jr. - The College of New Jersey

The Mood Swings All-Female Swing Band: Meanings of Musical Belonging and Performance

Danelle Larson - Eastern Illinois University

Recital Hall, E510

Politics, Policy, and Power

Session Chair: Julia Koza, University of Wisconsin-Madison

Slimsuits, Bridal Shoes and Music Education: Reflections on Mrs. America and MENC

Kathleen McKeage - University of Wyoming

"Beautiful Girl" or "big strong tower"? Hillary Clinton's Sonic Identity and Feminist Destiny

Dana Gorzelany-Mostak - McGill University

"I'm Nothing Without My Wonderbra!": "Girl Power," Feminism and the Spice Girls

Keith McCuaig - Carleton University

3:30 – 5:00

PAPER SESSION III

W121

Socio-Cultural Conventions and Liberations

Session Chair: Ted Solis, Arizona State University

"When it comes to thumrī, I feel very feminine": Thumrī Style and the Construction of Gendered Subjectivities

Chloe Zadeh - School of Oriental and African Studies

Holding Her Creator: The Voice of Women in the Music of the Eastern Orthodox Church

Rachel Brashier - Southern Illinois University

W218

Gender Considerations in Technology Occupations and Curriculum

Session Chair: H. L. T. Quan, Arizona State University

Solo, Multitrack, Mute? Producing and Performing (Gender) in the Popular Music Classroom

Evan Tobias - Arizona State University

Let's Play! The Importance of Women Composers in Early Video Game Music

Jennifer Kelly - Lafayette College

Recital Hall, E510

Domestic Violence, Rape

Session Chair: Carol Matthews, York University

Last Night I Heard the Screaming: "Kinesthetic empathy" and Tracy Chapman's Behind the Wall

Joelle Meniktos-Nolting - University of Michigan

Domestic Violence, Song and the Legacy of Blues Women

Christina Gier - University of Alberta

Friday, September 23

8:00 a.m.

REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30 a.m.

**PLENARY SESSION II: Dr. Julia Koza - Katzin Concert Hall
"Someday They Will Dance: On Surviving and Moving Forward While Walking Backward into the Future"**

9:45 – 11:45

W121

PAPER SESSION IV

Transforming Intersections

Session Chair: Anne Koblitz, Arizona State University

Wine, Women, and Song: Johann Strauss Jr., His Wives, and Operetta
Zoë Lang - University of South Florida

The Kaleidoscope as Method

Gayla Blaisdell - Central Washington University

Casting Female Singers for Male Lovers. Conventions and Vocal Profiles in 18th Century Comic Opera

Kordula Knaus - Karl-Franzens-University Graz

W123

Reclamation & Examination

Session Chair: Jeananne Nichols, University of Illinois

A History of the Iowa State Normal School Ladies' Band (1904–1942)

Scott Muntefering - Wartberg College

An Investigation into the Current Perceptions of Women Teaching Secondary Instrumental Music

Sarah Minette - St. Thomas University

W218

Gendered Music/Sound in Film

Session Chair: Joey Eschrich, Arizona State University

"Coffy is the Color": Divas, Theme Songs, and the Blaxploitation Sound

Stephanie Gunst - Tufts University

Gender and the Music in Harry Potter: How Difference Makes a Difference in the Gendered Portrayal of Musical Events between Harry Potter Books and Films

Jamie Lynn Webster - University of Oregon

Beethoven's Supremacy over Carmen: The Musical Omnipotence in Jean-Luc Godard's Prénom Carmen

Michael Baumgartner - Independent Scholar

Noon – 1:00 p.m.

LECTURE RECITALS

Session Chairs: Margaret Schmidt (Katzin), Judith Zaimont (Organ Hall)

Katzin Concert Hall

Beyond One Weekend a Year: Keeping Women Composers Alive Year-Round in Performance!

Joanna Ross Hersey, tuba - University of North Carolina at Pembroke

Katzin Concert Hall

"Better a Jazz Album than Lipstick." Images of Jazz and Gender in Postwar Germany

Ursel Schlicht, piano, Columbia University

Organ Hall

The Story behind Grazyna Bacewicz's Success

Ilona Kubiaczyk-Adler, organ - Arizona State University

Dagmara Suchoń, violin - Poznan Academy of Music

Organ Hall

Chiquinha Gonzaga and Feminism in Brazilian "Choro" Music

Maurita Murphy Mead, clarinet - The University of Iowa

Gibran Araújo De Souza, guitar - Arizona State University

1:15 – 3:15

PAPER SESSION V

W121

Looking Backward and Forward

Session Chair: Erin Wehr, The University of Iowa

Reflections on the Roles of Women in Music Education in the United States, 1900–1940

Sondra Howe - Independent Scholar

Representation of Women on American College Music Faculties from 1970 to 2010

Emily Schwartz - Arizona State University

The Midwest Band and Orchestra Clinic: A Content Analysis of Female Conductors and Clinicians from 1946–2010

Amy Spears - Arizona State University

W123

Gender Paradox

Session Chair: Ruth Solie, Smith College

Re-sounding Echo: The Acoustic Double in E.T.A. Hoffmann's and George Sand's Musical Fiction

Anne Marcoline - University of California at Santa Barbara

"I Have Sung You, For I Am Your Melodies" The Female Artist in E.T.A. Hoffmann's Musical Fiction

Deanna Davis - University of Alberta

"A Gendered Affair": Boston's Critical Reception of Beach's "Grand Mass" in E-Flat Major

Elizabeth Perten - Brandeis University

W218

Music Appropriation in Popular Music Videos

Session Chair: Evan Tobias, Arizona State University

Gender, Sexuality and Technology in Beyoncé's "Videophone" (Featuring Lady Gaga)

Marc Lafrance - Concordia University
Lori Burns - University of Ottawa

Devouring Popular Music Hits: Lady Gaga's Appropriations on Fame Monster (2009)

Lori Burns - University of Ottawa
Alyssa Woods - University of Michigan
Deconstructing Neo-confederate Music Videos
Elizabeth Whittenburg Ozment - University of Georgia

3:30 – 5:30
W121

PAPER SESSION VI

Gendered Instrumental Performances

Session Chair: Maurity Murphy Mead, The University of Iowa

Guitar Virtuosity and Feminine Sign Play: Jeff Beck's Recent Collaborations with Female Artists

Charles Mueller - Florida State University

"She's a Japanese Jerry Lee Lewis!": Body, Mind, and Spectacle in Hiromi's Piano Performance

Yoko Suzuki - University of Pittsburgh

"The Bronze Gypsy and Her Violin": Writing A Biography of Ginger Smock

Laura Risk - McGill University

W123

Pioneering Women

Session Chair: Sandy Stauffer, Arizona State University

Helen Hewitt, A Pioneering American Woman Musicologist

Jane Bowers - University of Wisconsin-Milwaukee

Irony and Subversion in Johanna Beyer's String Quartet No. 2 (1936)

Rachel Lumsden - CUNY Graduate Center

The Diva without a Voice: Pauline Viardot and the Problem with Biography

Natalie Emptage Downs - Michigan State University

W218

Gendered Roles

Session Chair: Ellen Koskoff, Eastman School of Music, University of Rochester

Romancing the Diva: Music, Exoticism, and the Colonial Imaginary

Elizabeth Gould - University of Toronto

"Let your skin begin to blend itself with mine": Gender-Crossing and Sexual Transgression in Neutral Milk Hotel's in the Aeroplane over the Sea

Joey Eschrich - Arizona State University

Trope of Desire and Jouissance in Kaija Saariaho's L'amour de loin (2000)

Yayoi Uno Everett - Emory University

5:45 – 7:00

CONFERENCE DINNER (ASU Memorial Union - MU 202 Alumni Lounge) Performance by the Dixie Devils

7:30 – 9:00

**EVENING CONCERT (Katzin Concert Hall)
"A Celebration of Women in Music"**

**Saturday, September
24**

8:00 a.m.

REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30

**PLENARY SESSION III: Dr. Deborah Vargas - Katzin Concert Hall
"Sounding Chicana Music, Listening to Eva Garza"**

9:45 – 11:45

PAPER SESSION VII

W121

Electro-Acoustic, Multimedia, Embodiment

Session Chair: Kay Norton, Arizona State University

"Listening with Small, Finely Tuned Ears" Gender, Embodiment, and Knowledge in Maryanne Amacher's Third Ear Music

Amy Cimini - New York University

It's a Woman's World Too: The Role of Technology in Eve Beglarian's I Am Writing To You From a Far-Off Country and I'm Worried Now But I Won't Be Worried Long

Jamilyn Richardson - Arizona State University

"A female voice reading a poetic text": Cathy Berberigan's Disembodied Voice

Kate Meehan - Washington University

W218

Legitimize and Marginalize

Session Chair: Suzanne Cusick, New York University

Marriage and Morality in Parisian Lyric Theatres, 1830–1848

Kimberly White - McGill University

Of Sirens and Sorceresses: Representing Femininity in Augusta Holmes's "Les Argonautes"

Mark Seto - Columbia University

Secrets Known and Unknown: Explorations in the Research of Musica Secreta

April Cound - Arizona State University

Recital Hall, E510

Borders, Resistance, Social Class

Session Chair: Deborah Vargas, University of California - Irvine

La Frontera: Women's Musical Creativity at the Mexico-U.S. Border

Elizabeth Keathley - University of North Carolina at Greensboro

"El Grito de La Llorona": Performance as Resistance

Carol Matthews - York University

Social Class, Privilege, and Participation in School Orchestra: Stories of Two String Teachers

Raquel Ramos - Adams and Keller Elementary Schools, Mesa Public Schools

Margaret Schmidt - Arizona State University

12:00 – 1:00 p.m.

**GRIME (Gender Research in Music Education) MEETING
(MET LAB - W222)**

1:15 – 3:15

W121

PAPER SESSION VIII

Gender Identity in Popular Music and Compositional Modernization

Session Chair: Evan Tobias, Arizona State University

I Can Never Go Home Anymore: Nostalgic Voices and Girl Identity in the Songs of the Shangri-Las

Alexandra Apolloni - University of California Los Angeles

Re-creating Calisto: Innocence, Perversity, and AIDS in a Baroque Modernization

Jacob Sangrans - McGill University

W218

Female Modernism

Session Chair: Ruth Solie, Smith College

"The Miracle of Unintelligibility": The Music and Invented Instruments of Lucia Dlugoszewski

Kevin Lewis - College-Conservatory of Music at the University of Cincinnati

Professional Women Musicians and the Logierian System during the Romantic Era

Bonny H. Miller - Independent Scholar

Recital Hall, E510

Gendering Band

Session Chair: Elizabeth Gould, University of Toronto

The Women of the American Bandmasters Association: The Few, The Proud, The Diligent

Dawn Farmer - Arizona State University

"Marching Barbies": Influences of Gender Bias in Three Female High School Band Teachers

Sara Jones - Northwestern University

Paving Their Own Way: Experiences of Female High School Band Directors

Colleen Sears - Teachers College, Columbia University

3:30 – 5:30

W121

PAPER SESSION IX

Defiance, Remembrance, Subjugation

Session Chair: Collette Simonot, McGill University

"Motivic Transformation and the Harrowing of the Feminine in Wagner's Ring"

Anthony Barone - University of Nevada

Brundibár: Trauma, Mourning, and Remembrance

Teryl Dobbs - University of Wisconsin-Madison

Francis Poulenc's Les Mamelles de Tirésias as an Opera of the Resistance

Colette Simonot - McGill University

W218

Activism, Criticism, and Resistance

Session Chair: Ellen Koskoff, Eastman School of Music -University of Rochester

Feminist Criticism and the Role of Hildegard Jone in the

Compositional Practice of Anton Webern
Catherine Nolan - University of Western Ontario

Gender Roles after Nuclear Weapons: Listening to Rongelapese Women's Musical Activism
Jessica Schwartz - New York University

Environmentalism and the Female Body in Hip-Hop
Liz Przybylski - Northwestern University

Recital Hall, E510

Politicized Voice

Session Chair: Dee Ferrett, University College Falmouth
The Unspeakable Voices of Diamanda Galás
Dee Ferrett - University College Falmouth

Diamanda Galás - Voice as Weapon: A Declaration of War on Patriarchy
Anne Kohl - Cologne University of Music

"Manifest This!" Political and Gender Discourse in Bitch (and Animal)'s "Pussy Manifesto"
Lauron Kehrer - Eastman School of Music

**Sunday, September
25**

8:00 a.m.

REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 a.m. – 10:30 a.m.
W121

PAPER SESSION X

Permeability of Sound

Session Chair: Kay Norton, Arizona State University
Bleeding Through: The Maternal Voice and the Permeability of Sound, Body, and Subjectivity in Rosemary's Baby
Morgan Woolsey - University of California Los Angeles

Womb to Tomb: Music and the Mother's Voice
Kay Norton - Arizona State University

W218

Queer Intersections

Session Chair: Keith Wace – McGill University

Flowers in the Closet: Queer Meaning in The Killers' "Spaceman" Music Video

Keith Wace - McGill University
Queering Disability/Disabling Queerness: The Carnavalesque Politics of R. Kelly's Global Closet

William Cheng - Harvard University

Recital Hall, E510

Eighteenth Century Influences

Session Chair: Ted Solis, Arizona State University

Disobedience and Reclamation: Reformulating Eighteenth Century Music for Twenty-First Century Bodies

Clare Harmon - Michigan State University

Rethinking the Intimacy of Voice and Ear: Intimacy, Affect, and Pleasure in the Discourse of Hysteria

Clara Latham - New York University

10:45 a.m. – noon

PLENARY IV: Dr. Judith Tick - Katzin Concert Hall

**"Reflections on the 25th Anniversary of Women Making Music:
The Western Art Tradition, 1150–1950"**

**Thank you for attending FT&M 11:
Looking Backward, Forward, & Sideways
20th Anniversary**

Conference Convener
Jill Sullivan, Arizona State University