

Women, Feminists, and Music: Transforming Tomorrow Today

**The Joint IAWM and FT&M15
Conference Program**

June 6-9, 2019



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Conference General Information

Please review this list of notes and information designed to help make your experience more enjoyable.

- **All attendees must wear their conference name badge at all times to gain access to all buildings on campus.**
- The IAWM and FT&M15 Joint Conference will take place at the following locations:
 - Conference registration, Thursday, June 6: 921 Boylston Street (first floor reception area)
 - Conference registration, Friday, June 7–Sunday, June 9: 160 Massachusetts Avenue (first floor reception area)
 - Conference headquarters: 161 Massachusetts Avenue, Room 240
 - Berklee Dining Hall: 160 Massachusetts Avenue, second and third floors
 - Performance venues:
 - David Friend Recital Hall, 921 Boylston Street (Opening Plenary and Concert)
 - The Loft, 921 Boylston Street, third floor (Opening Reception)
 - Red Room at Cafe 939, 939 Boylston Street
 - Berk Recital Hall, 1140 Boylston Street, Room 1A
 - Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W
 - Ensemble/rehearsal rooms, library, classrooms: 150 Massachusetts Avenue
- Please be respectful of speakers, performances, and attendees, and silence your cell phones while in all plenaries, sessions, recitals, and lectures.
- **Nursing Mothers' Rooms:** There are nursing rooms located in several buildings around campus. These rooms also contain diaper changing tables and water heaters for milk and formula.
 - Nursing Rooms may be found at the following locations:
 - 161 Massachusetts Avenue, Level 2, Room 201
 - 1126 Boylston Street, Level 2, Room 206
 - 150 Massachusetts Avenue, Room B7
 - 855 Boylston Street, Level 3, Room 342
- **Lost and Found** will be located in the lobby of 160 Massachusetts Avenue.
- Seating: All plenaries, sessions, recitals, and lectures are open seating. Seats are available on a first-come, first-served basis.
- For the convenience of our attendees, all restrooms on campus are gender neutral.
- **Accessibility and Accommodations:** We are committed to welcoming and accommodating all attendees. Attendees who need assistance or accommodations to experience this conference are encouraged to stop by the conference desk in the lobby of 160 Massachusetts Avenue or email graduatestudies@berklee.edu.
- **Berklee Dining Hall Information:** The Berklee Dining Hall is open for breakfast, lunch, and dinner. If you selected the meal plan option, you will be given five meal tickets that can be used for any meal of your choice. If you did not purchase the meal plan option, please purchase your meal tickets in the Dining Hall at the front desk.
 - Dining Hall Hours on Weekdays:
 - 8:00 a.m.–10:00 a.m. for breakfast; door rate: \$8.50
 - 11:30 a.m.–1:30 p.m. for lunch; door rate: \$12.00
 - 5:00 p.m.–7:00 p.m. for dinner; door rate: \$14.15

- Dining Hall Hours on Weekends:
 - 8:00 a.m.–9:30 a.m. for a catered breakfast Saturday and Sunday in the 160 Massachusetts Avenue cafeteria, third floor, for those with a meal plan (ticket required)
 - 10:30 a.m.–2:00 p.m. for brunch; door rate: \$11.60
 - 5:00 p.m.–7:00 p.m. for dinner; door rate: \$14.15

Provost Welcome Letter



Berklee is honored to be hosting the joint IAWM and FT&M15 Conference 2019: Women, Feminists, and Music: Transforming Tomorrow Today.

Berklee takes pride in providing an innovative and diverse look at today's music, and in our support of the music being written, performed, and studied by the members of these two strong and vibrant organizations. Berklee has long provided a home for a flourishing community of living composers, with one of the premier and largest bodies of concert and stage composition and conducting faculty in the U.S.

Our commitment to music on the concert stage is evident in our core curriculum, which provides instruction to all Berklee music majors encompassing contemporary harmony and composition, foundations of Western classical harmony and composition, as well as the roots of American music as connected to the African diaspora. Berklee has long been the place to bring together musics from across the globe and to form new musical expressions. Our hope in sponsoring this conference is to continue to nurture diverse voices in the global community of musicians and scholars.

This partnership with the IAWM and FT&M organizations represent an opportunity for Berklee to further support living and working composers, performers, and musicologists as they generate new connections and ideas through this gathering. We look forward to experiencing the power of music today and being a partner in helping to create the transformations of tomorrow's music.

A handwritten signature in black ink, appearing to read 'Larry Simpson'.

Larry Simpson
Senior Vice President for Academic Affairs/Provost

Conference Director Welcome Letter

Welcome to Boston, Berklee, and the Women, Feminists, and Music: Transforming Tomorrow Today joint conference of the International Alliance for Women in Music organization and the Feminist Theory and Music 15 group. A brief glance through the program will reveal the depth and diversity of presentations this year, and I hope that the many fruitful exchanges during the conference will continue afterward. An important part of both IAWM's and the FT&M's efforts is to expand networking and support structures for individuals and artistic groups, as well as to increase the visibility of our research, creative work, and accomplishments beyond our own communities.

I'd like to express my deepest appreciation to Berklee President Roger H. Brown; Larry Simpson, senior vice president for academic affairs/provost; and Rob Lageaux, associate vice president for academic affairs, for hosting us in association with the Berklee Institute of Jazz and Gender Justice's leadership, Terri Lyne Carrington, founder and artistic director, and Aja Burrell Wood, managing director. The logistical miracle that has created our conference is due to the generosity and persistence of many people on campus. Of special note, I thank Jeanine Cowen, who encouraged me to do this four years ago, and Camille Colatosti, who initialized our institution's commitment one year ago. And a big thank you to the core conference planning including the Graduate Studies and Faculty Development Offices: Mary McClory, Anjelica Montemayor, and Keira Harman; as well as Christina Quarles, director of special events, for all the time and effort they gave to make this conference happen. I also thank Heather Reid, dean of learning resources, for opening up the library and hosting our poster sessions; Rachel Devorah Rome, who got us started with the EasyChair platform and so much more; and Judy Pinnolis, Collection Assessment and Relocation Projects Librarian, and Zoe Rath, manager of the collection development for putting together the poster sessions and the exhibit of our many conference presenter and chair authors and composers at the Stan Getz Library.

Conference highlights this year include plenary sessions with the outstanding Tammy L. Kernodle (IJGJ) and Lainie Fefferman (IAWM). FT&M15's tectonic plenary panel session, From Margins to Center: Three Presidents Speak, brings together Suzanne G. Cusick, president of the American Musicological Society, Eileen M. Hayes, president of the College Music Society, and Tammy L. Kernodle, president of the Society for American Music, with panel chair Judy Tsou, vice president of the American Musicological Society.

Both conference program committees worked many hours in reviewing and selecting the concerts, performer lecture recitals, and panel sessions that will be presented in the next three days. I thank Hedy Law, who chaired the FT&M15 program committee with members Alisha Jones, Yun Emily Wang, Christi Jay Wells, and Aja Burrell Wood; and Jeanine Cowen, who chaired the IAWM program committee with members Elizabeth Hinkle-Turner, Ayn Inserto, Kimcherie Lloyd, and Judith Shatin. And special thanks to Sarah Brady and Marti Epstein, who helped me find the finest performers for our combined concerts.

Beth Denisch
Conference Director and Professor, Berklee College of Music



The Berklee Institute of Jazz and Gender Justice is proud to be in association with this joint conference of the International Alliance for Women in Music organization and the Feminist Theory and Music 15 group. Women, Feminists, and Music: Transforming Tomorrow Today represents an incredible opportunity to connect with so many artists, composers, and scholars committed to transforming music and culture towards an equitable future.

Our institute focuses on equity in jazz and the role that jazz plays in the larger struggle for gender justice. The institute celebrates the contributions women have made in the development of the art form and works to frame more equitable conditions for all who pursue careers in jazz in an effort to work toward a necessary and lasting cultural shift in the field.

Berklee is a leading institution for the study of jazz. Its academic programs are rooted in the musical traditions of the African diaspora and reflect school's belief that artistic expression has the power to raise consciousness, galvanize community, challenge social norms, and give meaning to the world around us. Berklee is proud of the accomplishments of many female alumni and faculty, ranging from luminaries such as NEA Jazz Masters Toshiko Akioishi and Joanne Brackeen to Grammy Award-winning contemporary artist Esperanza Spalding and Grammy-nominated saxophonist Tia Fuller. Yet, we know there is still much work to be done, both here and in the field at large, to reach true gender equity.

Thank you to Berklee President Roger H. Brown; Larry Simpson, provost; and Robert Lagueux, associate vice president of academic affairs, for making it possible to host this year's conference at Berklee. A special thank you to Beth Denisch, conference director; planning committee members Mary McClory, Anjelica Montemayor, and Keira Harman for their tireless efforts and commitment to the success of this conference; as well as Aja Burrell Wood, our institute's managing director, for her exemplary work at Berklee and her commitment to gender justice.

I am also excited to welcome our institute's special guest, Tammy L. Kernodle, a true leader and change agent in her field. This year's program highlights some very innovative and critical work that points toward a better future. We look forward to advancing this important discourse and creative work together.

Terri Lyne Carrington
 Founder and Artistic Director
 Berklee Institute of Jazz and Gender Justice

Conference Schedule at a Glance

Thursday, June 6

Time	Event	Location
2:00 p.m.–5:00 p.m.	Registration	Lobby, 921 Boylston Street
5:00 p.m.–6:00 p.m.	Welcome Reception	The Loft, 939 Boylston Street, Red Room Cafe Eleanore Maria Niubo, harp; Stefano Battaglia, bass
6:00 p.m.–6:30 p.m.	Welcome/Opening Remarks	David Friend Recital Hall 921 Boylston Street, First Floor
6:30 p.m.–6:45 p.m.	Remarks from Terri Lyne Carrington	David Friend Recital Hall 921 Boylston Street, First Floor
7:30 p.m.–8:30 p.m.	Jazz and Gender Justice Roundtable Discussion	David Friend Recital Hall 921 Boylston Street, First Floor
8:30 p.m.–9:30 p.m.	Concert with Students	David Friend Recital Hall 921 Boylston Street, First Floor

Friday, June 7

Time	Event	Location
8:00 a.m.–9:00 a.m.	Breakfast*	Berklee Dining Hall 160 Massachusetts Avenue, Second Floor
9:00 a.m.–10:30 a.m.	Concurrent Sessions 1–3	<i>Please see below for specific location</i>
10:40 a.m.–12:10 p.m.	Concurrent Sessions 4–6	<i>Please see below for specific location</i>
12:20 p.m.–1:10 p.m.	Concurrent Performer, Lecture Recitals	<i>Please see below for specific location</i>
1:10 p.m.–2:00 p.m.	Lunch*	Berklee Dining Hall 160 Massachusetts Avenue, Second Floor
2:00 p.m.–3:30 p.m.	Concurrent Sessions 7–9	<i>Please see below for specific location</i>
3:40 p.m.–5:10 p.m.	Concurrent Sessions 10–12	<i>Please see below for specific location</i>

3:30 p.m.–4:30 p.m.	Poster Sessions and Book Displays	Stan Getz Library 150 Massachusetts Avenue, Second Floor
4:30 p.m.–5:30 p.m.	Dinner (<i>on your own</i>)	
5:30 p.m.–6:15 p.m.	Reception	The Loft, 921 Boylston Street, Third Floor
6:30 p.m.–7:30 p.m.	IAWM Plenary Lainie Fefferman	David Friend Recital Hall 921 Boylston Street, First Floor
7:30 p.m.–10:00 p.m.	Evening Concert (IAWM and FT&M15)	David Friend Recital Hall 921 Boylston Street, First Floor

**If you did not purchase the meal plan but would still like to eat in the Dining Hall, please purchase meal tickets at the front desk in the Dining Hall.*

Saturday, June 8

Time	Event	Location
8:00 a.m.–9:00 a.m.	Breakfast (<i>on your own</i>)	
9:00 a.m.–5:00 p.m.	Poster Sessions and Book Displays	Stan Getz Library 150 Massachusetts Avenue, Second Floor
9:00 a.m.–10:30 a.m.	Concurrent Sessions 13–15	<i>Please see below for specific location</i>
10:40 a.m.–12:10 p.m.	Concurrent Sessions 16–18	<i>Please see below for specific location</i>
12:20 p.m.–1:10 p.m.	Concurrent Performer, Lecture Recitals	<i>Please see below for specific location</i>
3:00 p.m.–4:30 p.m.	Concurrent Sessions 19–21	<i>Please see below for specific location</i>
4:30 p.m.–5:30 p.m.	Dinner (<i>on your own</i>)	
5:30 p.m.–6:15 p.m.	Reception	The Loft, 921 Boylston Street, Third Floor
6:30 p.m.–7:30 p.m.	FT&M15 Plenary Panel: Judy Tsou (Chair), Suzanne Cusick, Tammy L. Kernodle, Eileen M. Hayes	David Friend Recital Hall 921 Boylston Street, First Floor
7:30 p.m.–10:00 p.m.	Evening Concert (IAWM and FT&M15)	David Friend Recital Hall 921 Boylston Street, First Floor

Sunday, June 9

Time	Event	Location
8:00 a.m.–9:00 a.m.	Breakfast*	Berklee Dining Hall 160 Massachusetts Avenue, Eisenson Room, Third Floor
9:00 a.m.–10:30 a.m.	Concurrent Sessions 22–23	<i>Please see below for specific location</i>
10:40 a.m.–12:10 p.m.	Concurrent Sessions 24–26	<i>Please see below for specific location</i>
12:20 p.m.–1:10 p.m.	Concurrent Performer, Lecture Recitals	<i>Please see below for specific location</i>
1:15 p.m.–2:30 p.m.	IAWM Leadership Closing Event (<i>Board Members</i>)	Berklee Dining Hall 160 Massachusetts Avenue, Eisenson Room, Third Floor
1:15 p.m.–2:30 p.m.	FT&M15 Leadership Closing Event (<i>open with RSVP to graduatestudies@berklee.edu</i>)	161 Massachusetts Avenue, Room 240, Second Floor

**If you did not purchase the meal plan but would still like to eat in the Dining Hall, please purchase meal tickets at the front desk in the Dining Hall.*

Conference Schedule

Thursday, June 6

2:00 p.m.–5:00 p.m.	Registration Lobby, 921 Boylston Street
5:00 p.m.–6:00 p.m.	Welcome Reception and Opening (Registration continues inside) The Loft, 921 Boylston Street, Third Floor
6:00 p.m.–6:30 p.m.	Welcome and Introductions The Loft, 921 Boylston Street, Third Floor Beth Denisch, <i>Conference Director and Professor, Berklee College of Music</i> Roger H. Brown, <i>President, Berklee</i> Melissa Howe, <i>Chief of Staff, Berklee</i> Larry Simpson, <i>Senior Vice President for Academic Affairs/Provost, Berklee</i> Robert C. Lagueux, <i>Associate Vice President, Academic Affairs, Berklee</i>
6:30pm–6:45 p.m.	Remarks from Terri Lyne Carrington Terri Lyne Carrington, <i>Artistic Director for Berklee Institute of Jazz and Gender Justice</i> David Friend Recital Hall, 921 Boylston Street, First Floor
6:45pm–7:30 p.m.	Opening Plenary–Tammy L. Kernodle* David Friend Recital Hall, 921 Boylston Street, First Floor <i>*For more info on this speaker, please view the Plenary Speaker Profile section of this program.</i>
7:30pm–8:30 p.m.	Jazz and Gender Justice Roundtable David Friend Recital Hall, 921 Boylston Street, First Floor
8:30pm–9:30 p.m.	Concert with Students David Friend Recital Hall, 921 Boylston Street, First Floor Berklee Institute of Jazz and Gender Justice Student Ensemble Lolivone De La Rosa, Guitar Milena Casado Faquet, Flugelhorn/Trumpet Anatassiya Petrova, Keys Ben Street, Bass Ivanna Cuesta Gonzalez, Drums

Friday, June 7

8:00 a.m.–9:00 a.m.	Breakfast (meal tickets needed) Berklee Dining Hall, 160 Massachusetts Avenue, Eisenson Room, Third Floor <i>If you did not order a meal plan, meal tickets can be purchased at the desk in the Dining Hall.</i>
9:00 a.m.–10:30 a.m.	Concurrent Sessions 1–3 <i>Session 1: Panel: Navigating Dualities: Composer-Performers, Genre Fluidity, and Intersectionality (IAWM)</i> Red Room at Cafe 939, 939 Boylston Street Simone Baron (Boulanger Initiative), Chair Penny Brandt (Women Composers Festival of Hartford) Laura Colgate (Boulanger Initiative) Rachel Devorah Wood (Berklee College of Music) Camille Colatosti (Interlochen Center for the Arts) <i>Session 2: Gender and Ethnography (FT&M)</i> Berk Recital Hall, 1140 Boylston Street, Room 1A Yun Emily Wang (Columbia University), Chair Tamar Sella (Harvard University), "Performing Pre-National Genders Through and Against Mizrahi, Cultural Memory in Contemporary Israel" Sylvia Bruinders (University of Cape Town), "Playing Together: Gender Roles and Transformative Displays in the Christmas Bands Movement in Cape Town, South Africa" Emmanuela Wroth (Durham University), "Sex, Song and Self-Fashioning: Women on the Parisian Popular Stage" <i>Session 3: Gender, Race, and Sound (FT&M)</i> Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W Ellie Hisama (Columbia University), Chair Michèle Duguay (City University of New York), "Gendering the Home Studio: Intimacy and Virtual Space in the Music of Agnes Obel and Imogen Heap" Kate Galloway (Wesleyan University), "Listening to Indigenous Knowledge of the Land and Feminist Sound Ecologies in North American Indigenous Sound Art" Merche Blasco (New York University), "Queering Sound Technology"
10:40 a.m.–12:10 p.m.	Concurrent Sessions 4–6 <i>Session 4: Power (FT&M)</i> Red Room at Cafe 939, 939 Boylston Street Sherrie Tucker (University of Kansas), Chair Kiernan Steiner (Arizona State University), "Powerful, with a Little Bit of Tender: Queering Social Norms in Janelle Monáe's <i>Dirty Computer</i> " Judith Shatin (University of Virginia), "Subversion as Strategy in the Music of Judith Shatin"

Session 5: Black Feminist Studies (FT&M)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Aja Burrell Wood (Institute of Jazz and Gender Studies, Berklee), Chair

Tammy L. Kernodle (Miami University), "Even Diana Had to Get an Afro Wig: Aretha Franklin and the Deconstruction of the Girl Singer"

Samantha Skaller (McGill University), "My Name is Nina Simone: Jazz, Violence, Trauma, and the Civil Rights Movement"

Daniel Fister (Washington University), "Organizing Coalitions through Song: Bernice Johnson Reagon, Sweet Honey in the Rock, and the Legacy of Ella Baker"

Session 6: Madness (FT&M)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Elizabeth Keathley (University of North Carolina, Greensboro), Chair

Jordyn Middleton (University of Texas, Austin), "Trauma, Hysteria, and Madness in Benjamin Britten's *The Rape of Lucretia*"

Alexis Scangas (Independent), "A Moment of Madness: Exploring the Mind of Ophelia in Amy Beth Kirsten's *Ophelia Forever*"

Mckenna Milici (Florida State University), "Memory, Mad Scenes, and Moonlight: Libby Larsen's *Clair de Lune*"

12:20 p.m.–1:10 p.m.

Concurrent Performer Lecture Recitals

Mirna Lekic (Queensborough Community College, CUNY), "Women's Voices in the 21st Century: Duos for Soprano, Flute and Piano (and Electronics)"

Sara Paar, soprano

Roberta Michel, flute

Mirna Lekic, piano

Berk Recital Hall, 1140 Boylston Street, Room 1A

Daria Binkowski (Independent), "The Female Network and the Toy Piano Renaissance: A Lecture Recital"

Daria Binkowski, piano

Berk Recital Hall, 1140 Boylston Street, Room 1A

Maria Abad Gonzalez (Conservatory of Torrente), "Claudia Montero: Music, Poetry, and Tango"

Red Room at Cafe 939, 939 Boylston Street

Colleen Bernstein (University of Michigan), "Strength and Sensitivity: Percussion, Poetry, Empowerment"

Colleen Bernstein, percussion, multi-media

David Friend Recital Hall, 921 Boylston Street, First Floor

1:10 p.m.–2:00 p.m.

Lunch (meal tickets needed)

Berklee Dining Hall, 160 Massachusetts Avenue,
Eisenson Room, Third Floor

If you did not order a meal plan, meal tickets can be purchased at the desk in the Dining Hall.

2:00 p.m.–3:30 p.m.

Concurrent Sessions 7-9

Session 7: Panel: Incursions and In-Betweenness: The Strategic Artistry of Marian Anderson and Florence Price (FT&M)

Red Room at Cafe 939, 939 Boylston Street

Alisha Jones (Indiana University), Chair

Gwynne Brown (University of Puget Sound)

Naomi Andre (University of Michigan)

Carol J. Oja (Harvard University)

Minnita Daniel-Cox (University of Dayton)

Session 8: Gender and Modernism (FT&M)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Tracy McMullen (Bowdoin College), Chair

Elizabeth Keathley (University of North Carolina, Greensboro), "New Operas, New Tonalities, New Women: The Schoenbergs' Post-Feminist Zeitoper, *Von heute auf morgen* (1929)"

Gabrielle Ferrari (Columbia University), "The Voice of the People: Gendered Voice and Mass Politics in Ruth Crawford's Sandburg Songs"

Session 9: Gender, Sound, and Object (FT&M)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Susan C. Cook (University of Wisconsin-Madison), Chair

Judy Dunaway (Massachusetts College of Art and Design), "The Forgotten 1979 MOMA Exhibition: How Women Defined the Sound Art Movement"

Stephanie Gunst (University of Virginia), "Sounding Difference: Hearing the Music Box in 'The Story of Agee Sang Long'"

3:40 p.m.–5:10 p.m.

Concurrent Sessions 10-12

Session 10: Trans (FT&M)

Steve Heck Room, 1140 Boylston Street, Room 1D

Tes Slominski (Beloit College), Chair

Sandow Sinai (City University of New York, Queens College), "'You Went Home as Someone Else': Narratives of Transformation and Gender Transition in Alex Temple's *Behind the Wallpaper*"

Emma Joy Jampole (University of Wisconsin at Madison), "Transgender Band Students and Double Consciousness"

Session 11: Jazz and Gender (FT&M)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Carol J. Oja (Harvard University), Chair

Sherrie Tucker (University of Kansas), and Nichole T. Rustin-Paschal (Independent), "Big Ears at 10"

Vanessa Blais-Tremblay (McGill University), "Where You Are Accepted, You Blossom: Towards Care Ethics in Jazz Historiography"

Session 12: Hegemony and Iconicity (FT&M)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Annie Randall (Bucknell University), Chair

Nancy Newman (SUNY at Albany), "#Alma Too: New Approaches to the Mahler Complex"

Campbell Shiflett (Princeton University), "The Ninth Symphony of Beethoven: A Rich History"

Emanuelle Majeau-Bettez (McGill University), "Domestic Objects, 'Third' Spaces, and 'Alternative' Lofts: Éliane Radigue's Trips to the New York Downtown New Music Scene"

3:30 p.m.–4:30 p.m.	Poster Sessions Stan Getz Library, 150 Massachusetts Avenue, Second Floor
4:00 p.m.–5:30 p.m.	Dinner (meal tickets needed) Berklee Dining Hall, 160 Massachusetts Avenue, Third Floor <i>If you did not order a meal plan, meal tickets can be purchased at the desk in the Dining Hall.</i>
5:30 p.m.–6:15 p.m.	Reception The Loft, 921 Boylston Street, Third Floor <i>Light fare and refreshments</i>
6:30 p.m.–7:30 p.m.	Plenary Speaker-Lainie Fefferman (IAWM)* David Friend Recital Hall, 921 Boylston Street, First Floor <i>*For more info on this speaker, please view the Plenary Speaker Profile section of this program.</i>
7:30 p.m.–10 p.m.	Evening Concert David Friend Recital Hall, 921 Boylston Street, First Floor
Earth Mother <i>Interactive electronics, Kittie Cooper</i>	Kittie Cooper
Unraveling Sam Spear, soprano saxophone Caitlin Aylmer, alto saxophone Sam Moffett, tenor saxophone 1 Claudia Medina, tenor saxophone Nicholas Suchecki, baritone saxophone	Samantha Spear
Foundations Samuel Boswell, tuba Sandra Hebert, piano	Amparo Edo Biol
Of Spheres Nicole Parks, violin 1 Kyra Davies, violin 2 Maureen Heflinger, viola Gramm Drennan, violoncello	Angela Slater
INTERMISSION	
The Everyday Lullaby: Unfurlings and Solidarities Vocal Quartet: Mahoko Taniguchi, lyric soprano Oriana Inferrera, lyric coloratura Alexandra Logue, lyric coloratura Yohji Daquiao, coloratura	Elizabeth Ditmanson
Variations on a Laundry Song Deborah Yardley Beers, piano	Deborah Yardley Beers

The Chance that Time Takes Kristina Warren
Nicole Parks, Violin 1
Kyra Davies, Violin 2
Maureen Heflinger, Viola
Gramm Drennan, Violoncello

Saturday, June 8

8:00 a.m.–9:00 a.m.	Breakfast (on your own)
9:00 a.m.–5:00 p.m.	Poster Sessions and Book Tables Stan Getz Library, 150 Massachusetts Avenue, Second Floor
9:00 a.m.–10:30 a.m.	Concurrent Sessions 13-15

Session 13: Alsop, Greatedrix, and Circe (IAWM)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Geneviève Leclair (Berklee College of Music), Chair

Vivian Montgomery (Longy School of Music at Bard), "Did She Cease Her Funning? Quieting A Georgian Prodigy in the Midlands"

Jessica Rudman (The Hartt School), "Contextual Inversion and Form in the Finale of Zwilich's Quintet"

Catherine Laub (University of British Columbia), "Performing Gender on the Podium: Female Conductors in the Twenty-First Century"

Session 14: Jazz, Institutions, and Method (FT&M)

939 Boylston Street, Red Room at Cafe 939

Tammy L. Kernodle (Miami University), Chair

Tracy McMullen (Bowdoin College), "Jazz Woke: Jazz Education as Social Transformation"

Kara Attrep (Northern Arizona University), "Toward a Feminist Understanding of Jazz Curatorship"

Kelsey Klotz (UNC Charlotte), "Dave Brubeck in the Penthouse: White Masculinity and Respectability"

Session 15: Transnationalism, Feminism, and the Composer Diversity Database (IAWM)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Carrie Leigh Page (IAWM), Chair

Marta Beszterda (McGill University), "Polish Women Composers and Transnational Feminism: Local Genealogies, Oral Histories, and the East/West division"

Rob Deemer (SUNY Freedomia), "Composer Diversity in Practice and Programming: The Composer Diversity Database"

10:40 a.m.–12:10 p.m.	Concurrent Sessions 16-18
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Session 16: Virtual Identities and Sounding Bodies in Digital Media (IAWM)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Dana Reason (Oregon State University), Chair

Eva Sophie Ogilvie-Hanson (McGill University), "Human Aesthetics, Virtual Bodies: The Rise of Digital Pop Star Miquela"

Session 17: Natural Environment in Female Composers' Music and Just Intonation (IAWM)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Judith S. Pinnolis (Berklee College of Music), Chair

Mengqi Wang (Shanghai Conservatory of Music), "Coming from NATURE: Images and Metaphors in Kaija Saariaho's Music"

Denise Von Glahn (Florida State University), "Ice Becomes Water Becomes Lament: Judith Shatin Calls for Change"

James Dalton (Boston Conservatory at Berklee), "Kathleen Schlesinger and Elsie Hamilton: Two Pioneers of Just Intonation"

Session 18: Panel: Sexual Harassment: Case Study of a College in Distress (IAWM)

Red Room at Cafe 939, 939 Boylston Street

Suzanne Hanser (Berklee College of Music), Chair

Alicia Bower (Berklee College of Music)

Jessica Teperow (REACH), Director of Prevention Programs

Kelly Downes (Berklee College of Music)

12:20 p.m.–1:10 p.m.

Concurrent Performer Lecture Recitals

Samantha Ege (University of York), "The Chicago Black Renaissance Women"

Samantha Ege, piano

Berk Recital Hall, 1140 Boylston Street, Room 1A

Tara Rodgers (Independent), "Analog Tara: Synthetic Fields"

Tara Rodgers, interactive electronics

Red Room at Cafe 939, 939 Boylston Street

Melissa Weikart (Independent), "Wouldn't It Be Nice: *Pet Sounds* Reimagined"

Melissa Weikert, vocals, recompositions

Priya Carlberg, vocals

Jolee Gordon, vocals

Grace Ward, vocals

Wendy Eisenberg, guitar

Brittany Karlson, bass

Romarna Campbell, drums

David Friend Recital Hall, 921 Boylston Street, First Floor

1:10 p.m.–2:00 p.m.

Lunch (meal tickets needed)

If you did not order a meal plan, meal tickets can be purchased at the desk in the Dining Hall.

2:00 p.m.–2:50 p.m.

Concurrent Performer Lecture Recitals

Patricia Zarate Perez (Berklee College, Global Jazz Institute), "Performing LatinX Memory"

Patricia Zarate Perez, alto saxophone

Berk Recital Hall, 1140 Boylston Street, Room 1A

Merche Blasco (New York University), "Fauna"

Merche Blasco, interactive electroacoustic unique multi-media instruments

Red Room at Cafe 939, 939 Boylston Street

3:00 p.m.–4:30 p.m.

Concurrent Sessions 19-21

Session 19: The Music of Taaffe Zwilich, Saunders, and Saariaho, and the Kingma System Flute (IAWM)

Berk Recital Hall, 1140 Boylston Street, Room 1A

Wendy Rolfe (Berklee College of Music), Chair

Elizabeth Ditmanson (Independent), "Explorations and Reimaginings of Materialities in the Double Bass Works of Rebecca Saunders and Kaija Saariaho"

Diane Kessel (Georgia Southern University), "The Kingma System Flute: Redesigning the 19-Century Flute for the 21st Century"

Session 20: Panel: From Pittsburgh to the World: Geri Allen's Visions and Contributions (FT&M)

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Yoko Suzuki (University of Pittsburgh), Chair

Vijay Iyer (Harvard University)

Ellie Hisama (Columbia University)

Courtney Bryan (Tulane University)

Session 21: #MeToo Stories (IAWM)

Red Room at Cafe 939, 939 Boylston Street

Christina Rusnak (IAWM), Chair

Samantha Spear (Sam Spear Music), "Mary Lou Williams in the Age of #MeToo"

Elizabeth Keathley (University of North Carolina, Greensboro), "#MeToo, Women Composers Edition"

Sharon Mirchandani (Rider University), "Sensitivity and Women's Friendship: Ada's Admonition Aria from Jennifer Higdon's Opera *Cold Mountain*"

4:30 p.m.–5:30 p.m.

Dinner (meal tickets needed)

Berklee Dining Hall, 160 Massachusetts Avenue, Third Floor

If you did not order a meal plan, meal tickets can be purchased at the desk in the Dining Hall.

5:30 p.m.–6:15 p.m.

Reception

The Loft, 921 Boylston Street, Third Floor

Light fare and refreshments

6:30 p.m.–7:30 p.m.

Plenary Speaker-Panel From Margins to Center: Three Presidents Talk Back (FT&M15)*

David Friend Recital Hall, 921 Boylston Street, First Floor

Judy Tsou, Chair

Eileen Hayes, Suzanne G. Cusick, Tammy L. Kernodle

**For more info on these speakers, please view the Plenary Speaker Profile section of this program.*

7:30 p.m.–10 p.m.

Evening Concert

David Friend Recital Hall, 921 Boylston Street, First Floor

Lakapati <i>Fixed media</i>	Rachael Coleman
Grappes Jeffrey Means, percussion	TAO Yu
Long Distance Shannon Leigh, clarinet Nicole Parks, violin Kevin Madison, piano	Dayton Kinney
INTERMISSION	
Excerpts from <i>A City is Burning</i> Burcu Gulec, voice Nedelka Prescod, voice and members of the Berklee Crepeculum Choir Anna Unchu Pyon, piano Linda J. Chase, flute	Linda Chase
Red Light/Green Light Sarah Brady, flute Kelly Vaneman, oboe Eran Egozy, clarinet Grant Bingham, bassoon Amparo Edo Biol, horn	Rita Yung
The Passion of Joan of Arc Simona Minns, voice Simona Minns, kanklés Nicole Parks, violin 1 Kyra Davies, violin 2 Louie Lau, viola Gramm Drennan, violoncello	Simona Minns
Lucy Sarah Brady, flute Michael Norsworthy, clarinet Nicole Parks, violin Louie Lau, viola Ben Baker, violoncello Sandra Hebert, piano	Elena Ruehr

Sunday, June 9

8:00 a.m.–9:00 a.m.

Breakfast (on your own)

9:00 a.m.–10:30 a.m.

Concurrent Sessions 22–23

Session 22: *Suffrage and Stewardship (FT&M)*

Berk Recital Hall, 1140 Boylston Street, Room 1A

Nancy Newman (SUNY at Albany), Chair

Emily Eubanks (Florida State University), “Blanche Wetherill Walton: Stewardship and the American Modernist Music Movement”

Session 23: *Musical and Opera (FT&M)*

Berk Recital Hall, 1140 Boylston Street, Room 1A

Gwynne Brown (University of Puget Sound), Chair

Alice Huang (California State University at Northridge), “*Fun Home* and Queer Visibility in U.S. Musical Theater”

Lauren Hartburg (Florida State University), “Her Burden of Proof: Gender Equality Narrative in Missy Mazzoli’s *Proving Up*”

10:40 a.m.–12:10 p.m.

Concurrent Sessions 24–26

Session 24: *Trauma (FT&M)*

Red Room at Cafe 939, 939 Boylston Street

Naomi André (University of Michigan), Chair

Lydia Hamesley (Hamilton College), “‘Coat of Many Colors’: Dolly Parton’s Memory Palace of Healing”

Emily Milius (Stephen F. Austin State University), “Trauma and Tonal Ambiguity in Kesha’s ‘Praying’”

Jackson Flesher (University of Washington), “‘Til It Happens to You’: Trauma Narratives, Affect, and Activism in Popular Music”

Session 25: *Intersectionality (FT&M)*

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Judy Tsou (University of Washington), Chair

Samantha Cooper (New York University), “The Agential Intersectional Voices of Fanny Brice and Barbra Streisand”

Kyle Kaplan (Northwestern University), “Intimacy, Misrecognition, and the Optics of *Nachtstücke und Arien*”

Session 26: *Queer Aesthetics (FT&M)*

Berk Recital Hall, 1140 Boylston Street, Room 1A

Suzanne G. Cusick (New York University), Chair

Lloyd Whitesell (McGill University), “Monstrosity as a Queer Aesthetic”

Kiersten van Vliet (McGill University), “Changing with the Times: The Mutable Queer Aesthetics of Tegan and Sara”

Jacob Sagrans (Boston Conservatory at Berklee), “Angelic or Butch Voices?: Gender and ‘Authenticity’ in Modern Performances of Vivaldi’s ‘Gloria’ (RV 589)”

12:20 p.m.–1:10 p.m.

Concurrent Performer Lecture Recitals

Carol Shansky (New Jersey City University) and Joseph d'Auguste, *The Music of Rosy Wertheim* (1888-1949)
Carol Shansky, flute
Shiela Kibbe, piano
Joseph d'Auguste, clarinet
Christopher Wickham, bassoon

Berk Recital Hall, 1140 Boylston Street, Room 1A

Ana María Hernández-Candelas (Independent), *Flute Music by Latin American Women Composers*
Ana María Hernández-Candelas, flute
Jennifer Elowsky-Fox, piano

Oliver Colvin Recital Hall, 1140 Boylston Street, Room 1W

Kristin Wolfe Jensen (River Oaks Chamber Orchestra), *Trio ROCO Performance and Informance*
Alecia Lawyer, oboe
Nathan Williams, clarinet
Kristen Wolfe Jensen, bassoon

Red Room at Cafe 939, 939 Boylston Street

Danielle Moreau, percussion and Danielle VanTuinen, Euphonium, (Independent),
ELISION: Solo and Chamber Works for Percussion and Euphonium
Danielle Moreau, percussion
Danielle VanTuinen, euphonium

150 Massachusetts Avenue, B41 (downstairs, on floor B, coming out of the elevator, to the right)

1:15 p.m.–2:30 p.m.

Concurrent Closing Events

IAWM Leadership Closing Event (Board Members)

Berklee Dining Hall, 160 Massachusetts Avenue,
Eisenson Room, Third Floor

**FT&M15 Leadership Closing Event (open with RSVP
to graduatestudies@berklee.edu)**

161 Massachusetts Avenue, Room 240, Second Floor

Plenary Speaker Profiles



Terri Lyne Carrington

Grammy-winning drummer, composer, and bandleader Terri Lyne Carrington '83, '03H has toured with music luminaries such as Herbie Hancock, Wayne Shorter, Al Jarreau, Stan Getz, David Sanborn, Joe Sample, Cassandra Wilson, Clark Terry, and Dianne Reeves. Carrington's extensive recording career includes several albums she released as a leader, including *The Mosaic Project*, for which she won a Grammy for Best Vocal Jazz Album, and *Money Jungle: Provocative in Blue*, for which she won a Grammy for Best Jazz Instrumental Album—becoming the first woman ever to win a Grammy in this category.

Her recording credits include work with Carlos Santana, John Scofield, Terence Blanchard, Dianne Reeves, George Duke, Nancy Wilson, Esperanza Spalding, and Geri Allen, among many others.



Suzanne G. Cusick

Suzanne G. Cusick, professor of music on the Faculty of Arts and Science at New York University and honorary member of both the American Musicological Society and the Society for Ethnomusicology, has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and contemporary North America. Her 2009 book *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago) received the Best Book award in 2010 from the Society for the Study of Early Modern Women. More recently, she has studied the use of sound in detention and interrogation of prisoners held during the 21st century's "war on terror," work for which she won the Philip Brett Award of the American Musicological Society.

Cusick is currently at work on a book on gendered, eroticized, and politicized modes of hearing in Medicean Florence and, with Emily Wilbourne, a coedited volume tentatively titled, "Sound, Music and Early Modern Alterities." She serves as president of the American Musicological Society.



Beth Denisch

Conference Director Beth Denisch is a professor in the Composition Department at Berklee College of Music, board member of the International Alliance for Women in Music, and participant in the Feminist Theory and Music conferences. Her music has been performed at Moscow's Concert Studio of Radio Kultura in Russia, at Jordan Hall in Boston, Weill Recital Hall at Carnegie Hall in New York, and at many other venues across the U.S. and in around the world. Her music is widely available online with published and distributed from Albany, Juxtab, Odyssey, and Interval record labels. Her scores are published and distributed by Juxtab Music, ClearNote Publications, and TrevCo

Music. Denisch frequently draws inspiration from artists as well as authors, such as Henry James in *Sorrow and Tenderness*, commissioned by the Handel and Haydn Society; Jeanette Winterson, for *Jordan and the Dog Woman*, commissioned by the Equinox Chamber Players; and Kathleen Jamie's *The Tree House*, commissioned by the Concord Women's Chorus. The Calyx Trio commissioned her most recent piece, *Factor Fiction*, which circles around antipodal juxtapositions of obfuscation and clarity using timbral, temporal, and linear transformations. Many ensembles and organizations have awarded Denisch including the Chamber Orchestra Kremlin, the Pennsylvania Academy of Fine Arts with the Philadelphia Classical Symphony, the PatsyLu Fund, the American Music Center, Our Bodies Ourselves, and the American Society of Composers, Authors, and Publishers.



Lainie Fefferman

Composer Lainie Fefferman's most recent commissions have been from Tenth Intervention, Sō Percussion, Make Music NY, Experiments in Opera, ETHEL, Kathleen Supové, TILT Brass, James Moore, Eleonore Oppenheim, JACK Quartet, and Dither. Her one-woman voice and live electronics feminist song performance project, "White Fire," an electroacoustic meditation on the heroines of the Hebrew Bible, premiered at Merkin Hall in 2016; she has been touring it internationally ever since. Fefferman is the founder and co-director of Exapno, a new music community center in Downtown Brooklyn, and was an organizer of the New Music Bake Sale, an annual concert/bazaar in Brooklyn from 2010 to 2016. She is a cofounder and director of New Music Gathering, an annual conference/festival hybrid event for the national and international new music community. She received her doctorate in composition from Princeton University and continues to be a programming/performing member of the Princeton-based laptop ensemble Sideband. She is a professor of music and technology at Stevens Institute of Technology. For more information, visit lainiefefferman.com.



Eileen M. Hayes

Eileen M. Hayes is a professor and dean of the College of Arts and Communication at the University of Wisconsin-Whitewater. From 2012 through 2017, she served as professor and chair of the Department of Music at Towson University. Prior to that, she served as chair of the Division of Music History, Theory, and Ethnomusicology at the University of North Texas for four years. Hayes holds degrees from Temple University, Indiana University, and the University of Washington. Her research interests include African American music, feminist theories, queer studies, and race in American popular culture. She is the author of *Songs in Black and Lavender: Race, Sexual Politics, and Women's Music* (University of Illinois Press, 2010). Her writings appear in *Ethnomusicology* and *Women and Music: the Journal of Gender and Culture*. She is a past Book Review Editor, *Women and Music*. She has presented papers at numerous conferences including the Society for Ethnomusicology, the College Music Society, Feminist Theory and Music, Society for American Music, German Musicological Society, Center for Black Music Research, and NASM. She is the coeditor with Linda Williams of *Black Women and Music: More than the Blues* (University of Illinois Press, 2007). Hayes is a Ford Foundation postdoctoral fellow (University of California Riverside) and a DAAD fellow (University at Göttingen). She is president of the College Music Society.



Tammy L. Kernodle

Tammy L. Kernodle is a professor of Musicology at Miami University in Oxford, Ohio, where she teaches in the areas of African American music, American music, and gender studies in music. She served as the scholar in residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City from 1999 to 2001. She has worked closely with a number of educational programs, including the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center, NPR, Rock 'n' Roll Hall of Fame lecture series, and the BBC. Her work has appeared in *American Studies*, *Musical Quarterly*, *Black Music Research Journal*, *The Journal of the Society of American Music*, *American Music Research Journal*, *The U.S Catholic Historian*, *The African American Lectionary*, and numerous anthologies.

Kernodle is the author of the biography *Soul on Soul: The Life and Music of Mary Lou Williams* and served as associate editor of the three-volume *Encyclopedia of African American Music*. She served as a scholarly consultant for the National Museum of African American Music and Culture's inaugural exhibit *Musical Crossroads*, and appears in a number of award-winning documentaries, including *Mary Lou Williams: The Lady Who Swings the Band*, *Girls in the Band*, and *Miles Davis: Birth of the Cool*. In 2018, she was awarded the Benjamin Harrison Medallion, the highest award given to a Miami University faculty member in recognition of their research, teaching, and service. She is the first African American to receive this award. She is president of the Society for American Music.



Judy Tsou

Judy Tsou is emeritus music librarian and was on the faculty of the School of Music (Music History) at the University of Washington. Her research interests include the intersection of race and gender in operas and musical theater, rights for online-only music, and music archives. Her publications include "Composing Racial Difference in *Madama Butterfly*," in *Rethinking Difference in Music Scholarship* (Cambridge, 2015), "Ether Today, Gone Tomorrow" (*MLA Notes*, 2016), and the award-winning *Cecilia Reclaimed* (Illinois, 1994). She presented her work at universities around the world and has served on the editorial boards of *JAMS* (2006–2009), *JSAM* (2008–2011), and *Women and Music*, where she was a founding editor (1997–2003). She served on many committees for AMS, SAM, MLA, and IAML, including the chairing the Committee on the Status of Women, and the Committee on Race and Ethnicity. She currently serves on the National Recordings Preservation Board (Library of Congress) and is the Vice-President of AMS. She was president of the Society for American Music (2013–2015) and while president of IAML-US, she was instrumental in the merger of the U.S. branch with MLA, for which she won the Papakhian Special Achievement Award (2008). She won a second Papakhian Award for her work on diversity at MLA (2011). She was named an honorary member of AMS in 2017; other honors include the Distinguished Service Award of SAM (2017). In 2013, she acquired a gift of 700 first-edition opera scores for the UW Music Library, appraised at \$1.3 million.

Abstracts (organized by session)

Session 1: Panel: Navigating Dualities: composer-performers, genre fluidity, and intersectionality (IAWM)

Boulanger Initiative presents a panel that explores the perspectives and complexities around the 21st century composer-performer identity that many women, trans, non-binary, and gender non-conforming artists have taken on. Topics to be discussed include genre fluidity, programming considerations, how the physicality of an instrument seeps into creative compositional practice, notational practices, the improviser/composer spectrum, and the relationship to/role of academia to the composer-performer. The panel will include women, trans, non-binary, and gender non-conforming artists who identify as both composer-performers, artists who identify as composers or performing improvisors, genre fluid artists, a sociologist, and programmers/curators. The panel will also discuss the ethical implications of the opportunities suddenly beginning to be afforded to women/trans/non-binary/gender non-conforming artists, both from the perspective of composers finding their place within this rapidly changing landscape while making space for others, as well as from the perspective of programmers who work to ethically program women and composers.

Cofounded by violinist Dr. Laura Colgate and organist/musicologist Joy-Leilani Garbutt, the Boulanger Initiative is a rapidly growing Washington, D.C.-based advocacy group whose mission is to promote music by women, trans, non-binary, and gender non-conforming artists and redirect the narrative. There is no other organization in existence for composers who face gender-related oppression with the scope and vision of the Boulanger Initiative.

Simone Baron (Boulanger Initiative), Chair

Penny Brandt (Women Composers Festival of Hartford)

Laura Colgate (Boulanger Initiative)

Rachel Devorah Wood (Berklee College of Music)

Session 2: Gender and Ethnography (FT&M)

Yun Emily Wang (Columbia University), Chair

Tamar Sella (Harvard University), "Performing Pre-National Genders Through and Against Mizrahi, Cultural Memory in Contemporary Israel"

Within the fertile space of contemporary performances of Mizrahi (Jews from Arab and Muslim countries) cultural memory in Israel, a range of gendered issues emerge. In navigating this terrain, Mizrahi female and queer performers use the imagined pre-national past to challenge prescribed boundaries and enact imagined alternative identities and futures.

In this paper, drawing on my ethnographic work, I highlight these challenges, performances of alternative Mizrahi gender identities, as well as resistance to the very institutions of memory within the context of the nation-state, namely religion and ethnicity-based tradition. Musicians Neta Elkayam and Tamar Bloch and dancer Shira Eviatar individually and collectively challenge the absence of women within Moroccan Jewish religion and art music. Performing forgotten female figures from the pre-national past, they offer possibilities of a quotidian religiosity that exists outside of the synagogue (Elkayam), the body as an institution of memory (Eviatar), and the popular song as complex repertoire (Bloch).

In their respective work, musicians Tom Fogel and Igal Mizrahi use the pre-national past to perform alternatives to the Yemeni hypermasculinity that has been a response to Ashkenazi feminizing of Yemeni men. Performing women's song in drag, Mizrahi highlights traditions of Yemeni gender porousness and homoeroticism, and Fogel decenters the prevailing myth of the masculinity of religious Yemeni song. In the process of drawing connections between pre-national memory, performance, institutions, and resistance, I draw out emergent ties to wider discourses of transnational feminism in which Israel functions as a borderland of the Maghrebi and Peninsular Middle East.

Emmanuela Wroth (Durham University), "Sex, Song and Self-Fashioning: Women on the Parisian Popular Stage"

Historically, the study of both the Parisian popular stage and its female actors has been neglected: it is the high-status operatic traditions and the operatic 'diva' that have tended to occupy musicologists. This paper thus examines the role, status, and agency (public, artistic, institutional) of some of the many female actors that worked on the boulevards in the mid-nineteenth century, when popular theatres—and genres such as vaudeville, mélodrame, and farce—became established, post-Restoration. It considers the female actors' self-fashioning and representation; their skill-set and agency, their performance practices and repertoire; their institutional status and career trajectories.

In that social mobility beyond the stage often involved taking on the role of mistress, this line of questioning encompasses the historic associations between the role of female actor and prostitute, to ask how central this was to perceptions of the role by the first half of the nineteenth century. How far did women grapple with the moral associations of their profession? How far did they see the instrumentalization of their "erotic capital" (Hakim, 2010) as central to their dramatic activities? This enquiry extends to their engagement with their own fame, drawing on recent scholarship on celebrity and charisma. How far did such women contribute to the shaping of their public profiles? And given their publicity, what role did they play in shaping public taste in fashion and in art? By engaging in both a genre and gender that have been overlooked, this paper hopes to offer new perspectives for feminist, musicological enquiry.

Session 3: Gender, Race, and Sound (FT&M)

Ellie Hisama (Columbia University), Chair

Michèle Duguay (City University of New York), "Gendering the Home Studio: Intimacy and Virtual Space in the Music of Agnes Obel and Imogen Heap"

How is gender constructed in the recording studio? How do women artists articulate their gendered experience via recorded music? As a point of entry into these questions, I present two analyses of recent recordings by Imogen Heap and Agnes Obel, musicians who write, record, and produce music in their own homes. My paper complements previous critiques on the masculine gendering of the recording studio (Sandstrom 2000; Schmidt Horning 2004; Wolfe 2012, 2017).

Drawing upon work on the hermeneutics of recorded sound (Moore and Dockwray 2010, 2011; Clarke 2013), I analyze how Heap's and Obel's use of virtual space—the sense of physical space conveyed by a recording—relies on expressions of intimacy to construct a gendered experience. I contend that Heap's and Obel's different representations of intimacy claim and reinvent the traditionally female-gendered domestic sphere as an artistic resource. I highlight how Heap's "Bad Body Double" (Ellipse, 2009) unfolds in the private, intimate space of her bathroom, in which she explicitly draws attention to her physical presence through body percussion and layered vocals. Obel's 2016 album *Citizen of Glass* explores the fragility of intimacy in the digital age. I argue that in the track "Familiar," the spatial opposition between Obel's vocals and that of a male persona—created through the pitch-shifting of her own voice—reinforces the lack of privacy she aims to communicate. I then link the album's theme to feminine-gendered autobiographical techniques through which women define themselves in relationship to others (Mason 1988, Dresdner 2003).

Kate Galloway (Wesleyan University), "Listening to Indigenous Knowledge of the Land and Feminist Sound Ecologies in North American Indigenous Sound Art"

In this presentation, I explore the soundscapes and sonic residue of Rebecca Belmore's (Anishnawbe) and Julie Nagam's (Anishnawbe/Métis) sound installation work and how their sound art reflects their concern for the environment and a profound commitment to Indigenous ways of knowing, making, and listening.

Working at the intersecting borders of art and politics, Belmore's work across different artistic and performance media is a crucial site of Indigenous knowledge formation. In sound installations such as *Wave Sound* (2017) and *Ayum-ee-aawach Oomama-mowan: Speaking to their Mother* (1991), Belmore explores pressing issues that concern both Indigenous and non-Indigenous peoples, including, water and land rights, women's rights and agency, violence against Indigenous people by the state and police, and the embodied and viscerally sensed impact of global climate change.

Similarly, in *Our future is in the land: If we listen to it* (2017), Nagam uses a variety of media, including light, digital projection, and innovative sound technology to create an immersive 360-degree installation that combines environmental field recordings and the voices of Indigenous storytellers with line drawings and projections of an arboreal landscape to highlight our destructive and complex relationship with the environment. Their work collectively gravitates towards the ecological and considers what healthy and unhealthy relationships between humans and the nonhuman world—plants, animals, water, natural resources—sound like. Belmore and Nagam introduce marginalized perspectives and voices to address the problematic authority of whiteness that conspicuously dominates the discourse on music, sound, and environment, a relatively homogenous and exclusionary artistic, technological, and scientific discussion.

Merche Blasco (New York University), “Queering Sound Technology”

Technology is presented to us heavily coded and embedded in our social structures and power dynamics, with great potential to reinforce them, but also with the possibility to intervene and re-route the course of history. In this paper, I bring musicological attention to a number of women in the contemporary experimental music scene who create spaces of resistance and self-expression by queering the use of audio technologies, challenging their presumption of a “universal user”. For these artists, who include Thessia Machado, Pamela Z, Tara Pattenden (aka Phantom Chips), Bonnie Jones, Yvette Janine Jackson, Cecilia Lopez, Laetitia Sonami, Miya Masaoka and Cathy Van Eck, I understand the queerness of their technological practice as political resistance to discourses scripted in technological tools that alienate them through hegemonic concepts of musical performance and music. From a marginal space these artists offer non-normative, “wrong” uses of mass-produced audio technologies, or invent unique technological assemblages they bring into their performance ecosystems. Extrapolating concepts in cyberfeminist theory from artists’ testimonies and a close analysis of their work, I explore how these technological works disturb and push multiple traditional binaries, both inside and outside musical performance (engineer/artist, nature/technology, composer/performer, male/female, audience/performer, DIY culture/academia), and how these works are modeling necessary alternative futures for audio technology.

Session 4: Power (FT&M)

Sherrie Tucker (University of Kansas), Chair

Kiernan Steiner (Arizona State University), “Powerful, with a Little Bit of Tender: Queering Social Norms in Janelle Monáe’s *Dirty Computer*”

For more than a century, musical women of color have challenged normative perceptions about love and identity. Female classic blues singers of the 1920s and 1930s, such as Gertrude “Ma” Rainey and Bessie Smith, and their historical, social, and musical conditions provide frameworks for a self-love anthem created nearly 100 years later, “Make Me Feel” (2018) by Janelle Monáe. A sub-genre of the greater phenomenon, classic blues featured black women who sang of the black experience in early-twentieth-century America. During this time, these female performers curated a new identity, “The Blues Woman,” a label I use to describe a woman who was confident, self-aware, socially conscious, and sexually liberated—in sum, she was modern for her times.

In the monograph *Blues Legacies and Black Feminism*, Angela Y. Davis takes the conversation even further by shedding light on the complex identities of the leading ladies of the classic blues and the realities of black women in the 1920s. References to this scholarship will be employed to provide background information to support the concept of the identity “The Blues Woman” concept as a disruption. In many ways, Monáe’s “Make Me Feel” expresses a similar need for autonomy and agency by acknowledging the persisting ambiguity in modern-day binary constructs of gender and sexuality. In a thorough analysis of the textual and musical significance of Monáe’s recent single, I aim to suggest that Monáe uses the concept “The Blues Woman” as a form of disruption to emancipate queer women of color.

Judith Shatin (University of Virginia), “Subversion as Strategy in the Music of Judith Shatin”

In this talk, I will explore how my attitudes toward gendered power dynamics find their expression in two of my pieces: *Ignoto Numine* (piano trio) and *The Passion of St. Cecilia* (piano and orchestra).

I attack classical prescriptions concerning form, pitch, and timbre in *Ignoto Numine*. It opens with timpani mallet blows to the lowest D on the piano, and ends with the performers screaming in concert with their instruments. This design shreds the structural closure of classical norms, while creating an alternate, emergent tonality that turns traditional notions of harmonic progression upside down.

For my piano concerto, *The Passion of St. Cecilia*, I reclaim the word ‘passion,’ derived from the Latin meaning ‘suffer,’ and apply it to the martyrdom of St. Cecilia, who came to be known as the patron saint of music. Although her association with music is apocryphal, her legend, and the associated narrative, suggested a form that gives agency to her voice, expressed by the piano. The orchestra is the aggressor in the outer movements, but in the central one it is drawn into St. Cecilia’s spiritual world. Her voice emerges through five pivotal cadenzas, through spirited rebukes to the overpowering orchestra of the outer movements and through the expressive quality of her music. Here, too, there is an emergent tonality glimpsed through the timbral darkness.

Session 5: Black Feminist Studies (FT&M)

Aja Burrell Wood (Institute of Jazz and Gender Justice, Berklee), Chair

Tammy Kernodle (Miami University), “Even Diana Had to Get an Afro Wig: Aretha Franklin and the Deconstruction of the Girl Singer”

In 1967, Aretha Franklin reemerged on the popular music scene with a new sound and a new recording contract with Atlantic Records. For six years, Columbia Records and producer John Hammond invested a considerable amount of money and effort to brand Franklin as the next iteration of the “girl” singer—a concept which dated back to the late 1920s. By the time of Franklin’s “reemergence”, the concept of the “girl” in popular culture had spawned into the ever-popular girl group, an entity designed to address the paucity of female representation in 1950s rock culture. In the case of both, very few female artists had agency in reference to the image or sound they promoted. Aretha Franklin stood at the intersection of the girl singer and the girl group in the late 1960s. It was from this place of ambiguity that she challenged and deconstructed both, offering instead a more mature, black feminist alternative. This presentation will discuss how Franklin’s role as instrumentalist and arranger in her early studio sessions with Atlantic Records anticipated the female singer-songwriter aesthetic of the 1970s (largely associated with white women such as Carol King, Carly Simon, etc.) and the agency in which these women operated in by constructing their respective sound identities. Using selected performances, it will also explore how Franklin, in tandem with her peers Nina Simone and Roberta Flack, was central in shifting the performance narrative of black girl singers to a feminist aesthetic informed by a Black Nationalist consciousness.

Samantha Skaller (McGill University), “My Name is Nina Simone: Jazz, Violence, Trauma, and the Civil Rights Movement”

By the late 1960s, Nina Simone’s music began to express the socio-political struggles in the United States, narrowing in on issues specific to black women. In 1966, she released her controversial song “Four Women,” in which she shed light on the oppressive mainstream hetero-patriarchal notions of blackness and beauty pushed onto black women. Simone dedicated each verse to one of the four main stereotypes of black women: the “mammy,” the “mulatta,” the “jezebel,” and “the violent black woman.”

Second, in her 1964 song “Go Limp,” she employed humor to call out the sexual, gender, and racial politics present in the civil rights movement. Using double-speak and appealing to multiple layers of her audiences, this folk song parody provided a lens into the patriarchal threats facing young black women joining nonviolent marches in the civil rights movement. Both of these songs center on the lived experiences of black women and, more specifically, black women who have experienced violence. Simone’s music represents a form of black feminist resistance that continues to go underrepresented in the discourses of both activism and music in 1960s America. This presentation situates Nina Simone’s works at the intersection of trauma theory and black feminist thought in an effort to bring to light the ways in which Simone’s personal experiences with sexual and domestic violence inform her civil rights movement music. More broadly, this project aims to bring forth a trauma-informed approach to addressing sexual and domestic violence in music.

Daniel Fister (Washington University), “Organizing Coalitions through Song: Bernice Johnson Reagon, Sweet Honey in the Rock, and the Legacy of Ella Baker”

Bernice Johnson Reagon, founder of the a cappella group Sweet Honey in the Rock (SHIR), began her activist work in the early 1960s under the tutelage of the Black Freedom Struggle organizer Ella Baker. As a Freedom Singer and field secretary for the Student Nonviolent Coordinating Committee, Reagon learned Baker’s foundational methods of radical social justice organization and group-centered leadership, which she continued in the 1970s and beyond by way of musical work with SHIR.

This paper focuses on SHIR's first six years (1973–78) and examines how the group, led by Reagon, embodied Baker's leadership style using a cappella performance as a form of social justice organization. SHIR reached a broad range of activist groups and general audiences (women's movement, racial and social justice, folk festivals, jazz clubs) with songs that conveyed historical information while also teaching Baker's philosophy. Drawing broadly on black diasporic music, Reagon sought to model radical coalitions across causes and positionalities using the relational musical textures, vocal timbres, and text setting techniques of a cappella music. In performance, Reagon and SHIR engaged the audience in a radical form of activist organizing, what performance studies scholar Diana Taylor calls the ability of performance to "function as a vital act of transfer." Hearing SHIR in the 1970s as extending Baker's approach in the 1960s restores multi-generational models of female leadership to the historical record and revises historical narratives that suggest a decline in black social justice activism after the end of the Movement's "classical" phase in 1968.

Session 6: Madness (FT&M)

Elizabeth Keathley (University of North Carolina, Greensboro), Chair

Jordyn Middleton (University of Texas, Austin), "Trauma, Hysteria, and Madness in Benjamin Britten's *The Rape of Lucretia*"

Benjamin Britten's *The Rape of Lucretia* stands as a powerful depiction of the dangers of desire and its consequences. Musicologists and performers have described Lucretia's attitude toward her own sexual assault in the opera as ambiguous. Peter Evans and Claire Seymour go so far as to argue that Britten's musical treatment of the title character indicates her secret desire for a sexual relationship with Tarquinius, a desire that is confirmed by her suicide. However, these perspectives have not adequately addressed the function of trauma in the music and dramatic action that concludes *The Rape of Lucretia*.

This paper addresses trauma in Britten's opera by examining the role that operatic conventions of madness and hysteria play in depicting both Tarquinius and Lucretia, while exploring alternative explanations for the musical connections between the two characters, particularly in the final scene of the opera. A close examination of the music and text of *The Rape of Lucretia* and its Shakespearean ancestor demonstrates that the perceived guilt Lucretia experiences is a product of a transference of Tarquinius' madness and masculine agency to Lucretia through her rape. I argue that Lucretia's attitude towards her rape is not ambiguous, as Britten's score clearly indicates that it is the trauma Lucretia experiences repeatedly throughout the final act that alters the agency in her final actions. In focusing on trauma in *The Rape of Lucretia*, this paper sheds new light on ways of understanding and representing operatic madness and hysteria.

Alexis Scangas (Independent), "A Moment of Madness: Exploring the Mind of Ophelia in Amy Beth Kirsten's *Ophelia Forever*"

Ophelia's story originated with Shakespeare's *Hamlet*, but continued after the curtain closed; artists, poets, and musicians have constantly resurrected and reimagined her character. In Amy Beth Kirsten's chamber opera *Ophelia Forever* (2005), three different representations of Ophelia's psyche interact. Taking inspiration from Carol Solomon Kiefer's art exhibit, *The Myth and Madness of Ophelia*, Kirsten presents Ophelia as The Mad Mermaid, The Faithful Seductress, and The Violated Saint, exposing the shifting cultural expectations of women the character has represented throughout history. Each version of Ophelia has a different voice type and interacts with operatic conventions in different ways.

I argue that choices Kirsten makes regarding how, and if, to engage with established traditions provide a feminist commentary. By casting her three Ophelias in character archetypes common to the opera canon—the madwoman, the damsel in distress, the lover—Kirsten foregrounds the societal roles that Ophelia has shouldered. Kirsten assembled the text herself, using both original text and supplemental poetry, and the resulting libretto shows the guilt, shame, and failure Ophelia feels from being manipulated. Framed as a conversation that occurs the moment before her death, Kirsten's *Ophelia Forever* probes Ophelia's feelings and thoughts that have resulted from constant reinterpretations. I engage in hermeneutic musical analysis by observing the engagement with operatic vocal conventions, studying text-music relationships, and interpreting Kirsten's compositional voice, arguing that *Ophelia Forever* critiques the history of limitations imposed upon women.

Mckenna Milici (Florida State University), "Memory, Mad Scenes, and Moonlight: Libby Larsen's *Clair de Lune*"

Libby Larsen (b. 1950) began composing her 1984 opera *Clair de Lune* by writing the first act aria that would become its centerpiece. The opera revolves around Clair, a middle-aged former aviatrix who spent years flying her plane, the "Clair de Lune," in Monte Carlo air shows during the 1930s. In this rhapsodic aria, Clair reflects on her years of flying, and a particularly interesting feature is that Larsen's accompaniment to the aria is an almost note-for-note transcription of Claude Debussy's famous third movement from the *Suite bergamasque*.

In this paper, I examine the ways in which this aria intersects with a rich intertextual web of material surrounding Debussy's original piano work. By reading Larsen in conversation with Debussy's compositional practice, and by situating the aria in the context of the opera as a whole, I highlight Larsen's deft negotiations with the conventions of opera in order to illuminate how Larsen critiques the genre's historical treatment of female characters. I also draw upon the literature of operatic mad scenes to argue that Clair's aria represents a late-twentieth century manifestation of the form, one which nuances the gendered associations bound up in the history of mad scenes and allows Larsen to speak to a contemporary social context. As part of my presentation, I will sing excerpts of the aria to demonstrate how Larsen's vocal line transforms the performance practice of the original solo piano work, transformations which offer further points of entry for a feminist critique of this underexamined opera.

Session 7: Panel: Incursions and In-Betweenness: The Strategic Artistry of Marian Anderson and Florence Price (FT&M)

Marian Anderson's legendary status stems not only from her "once-in-a-century" voice (as Toscanini put it), but from her persistence in the face of racist barriers. She famously triumphed in 1939, when she responded to the exclusionary policies of Constitution Hall by performing in front of the Lincoln Memorial for an audience in the tens of thousands, and again in 1955, when she became the first African American to perform a role in a Metropolitan Opera production. This panel explores the processes, strategies, and artistic decisions that led to these and other quieter but equally groundbreaking aspects of Anderson's career. We also consider, through both musical analysis and live performance, ways in which art songs and spirituals composed by Florence B. Price (1887-1953), an African American composer often performed by Anderson, both parallel and illuminate the singer's own artistry, boundary-crossing, and resilience.

Alisha Jones (Indiana University), Chair

Gwynne Brown (University of Puget Sound)

Naomi Andre (University of Michigan)

Carol J. Oja (Harvard University)

Minnita Daniel-Cox (University of Dayton)

Session 8: Gender and Modernism (FT&M)

Tracy McMullen (Bowdoin College), Chair

Elizabeth Keathley (University of North Carolina, Greensboro), "New Operas, New Tonalities, New Women: The Schoenbergs' Post-Feminist Zeitoper, *Von heute auf morgen* (1929)"

It is a striking fact that two of the three operas Arnold Schoenberg completed during his lifetime were based on librettos written by women. Marie Pappenheim wrote the libretto for *Erwartung* (Expectation, 1909), and Gertrud Kolisch Schoenberg, the composer's second spouse, wrote *Von heute auf morgen* (From one day to the next, 1929). Each of these operas is not only a hallmark of Schoenberg's non-tonal compositional development in its period, but also concerns European women's contemporary social condition.

Moreover, although people are more likely to point to Berg's Lulu or Schoenberg's unfinished *Moses und Aron* as exemplars of 12-tone opera, *Von heute auf morgen* was actually the first 12-tone opera. *Von heute auf morgen* has engendered several recent studies emphasizing dramaturgy, performance practice, or the opera's relationship to Zeitoper (opera of the time), especially Hindemith's *Neues vom Tage* (News of the day, 1929). A significant facet of the opera that has been largely overlooked is its imbrication in the new gender relations of the 1920s. As confirmed by reports of the 1929 Berlin Congress of the International Alliance of Women for Suffrage and Equal Citizenship, acquisition of the vote in 1918, new industrial jobs for women, and new marriage and property rights did not guarantee that women and men were held to an "equal moral standard."

Gertrud Kolisch Schoenberg imbued the libretto of *Von heute* with many of the signifiers of modernity typical of Zeitopern (e.g., everyday technologies and modern fashion). But she also—and this feature distinguishes *Von heute auf morgen* from *Neues vom Tage* and other domestic comedy operas—embedded in her libretto a clear call for companionate marriage. Companionate marriages, in which members of the couple act as equal partners, were on the rise in the 1920s, and were often thematized in cinema. This paper demonstrates how Gertrud Schoenberg's libretto fits into the new context of modern gender relations in the 1920s and how Arnold Schoenberg's music interacts with the text to create a persuasive and amusing social critique with a feminist edge.

Gabrielle Ferrari (Columbia University), "The Voice of the People: Gendered Voice and Mass Politics in Ruth Crawford's Sandburg Songs"

One evening in 1917, musical archeologist Kathleen Schlesinger and composer Elsie Hamilton collaborated on a "demonstration of natural intonation," which purported to reintroduce the *harmoniai* of ancient Greece to the world. Schlesinger had calculated the intervals from the placement of finger holes in ancient wind instruments. Other scholars did not agree with her conclusions. The *harmoniai* may have had very little to do with ancient music, but the two women realized that they had a "new language" for composition.

On the program that evening was "The First Public Performance of Modern Compositions in Natural Intonation." Schlesinger and Hamilton developed "a musical system of great ingenuity and potential utility," decades ahead of other more well-known practitioners of just intonation, such as Harry Partch and Lou Harrison. They promoted it around Europe through their writing, concerts, and workshops. A prescient reviewer wrote of Hamilton: "If this composer were a man with a long foreign name...we might be rushing to know all about this subject... But as these compositions are the work of a woman...the music written in the *harmoniai* will probably be quietly preserved... till more people are born who have an ear for it..." This paper will examine and explain Schlesinger's theoretical system and place it in the context of 20th century microtonality.

Session 9: Gender, Sound, and Object (FT&M)

Susan C. Cook (University of Wisconsin-Madison), Chair

Judy Dunaway (Massachusetts College of Art and Design), "The Forgotten 1979 MOMA Exhibition: How Women Defined the Sound Art Movement"

The first significant documented use of the term "sound art" to describe an exhibition of sound-based work in a visual arts context was for the installation "Sound Art" at New York's Museum of Modern Art from June 25 to August 5, 1979. While this was not marketed as a feminist exhibition, curator Barbara London selected three women to exemplify the new form.

Maggi Payne created multispeaker works that utilize space in a sculptural fashion and augmented these pieces with abstract slides and/or video that expressed the sound visually (i.e., oscillator images); Connie Beckley combined language and sounding sculptural objects, showing sound in both a conceptual and physical manifestation; and Julia Heyward believed (at the time) that popular music would forever stop being disconnected from image and her works advocated the new "video disc" as a replacement to LPs (still the dominant format at the time). (Heyward's work, in particular, was an outgrowth of composer/video-artist Nam June Paik's "New Ontology" that framed all his work with video and sculpture as music.) While "sound art" exploded as a form in the ensuing 40 years, this important exhibition has been almost completely forgotten, after which men became the predominant representatives of the form throughout the '80s, '90s, and '00s. In this paper, I will describe and reconstruct the exhibition and analyze the three works from both musical and visual arts angles, emphasizing the importance of the female view and experience in defining this new cutting-edge form.

Stephanie Gunst (University of Virginia), "Sounding Difference: Hearing the Music Box in 'The Story of Agee Sang Long'"

Anna Eichberg King's "The Story of Agee Sang Long" (1886), published in *Harper's Bazaar*, tells the story of a Chinese immigrant woman from the perspective of a white, male doctor. According to him, Agee spent half of her life savings on a music box. Accompanying her tragedies and triumphs, the mechanical instrument became a tool through which Agee could experience the divine; however, it also revealed her status as an ethnic and religious outcast compared to American society at large. In an especially fraught period when Chinese immigrants were systematically excluded from the U.S., the story encouraged readers to sympathize with Agee, while also highlighting her inability to be recognized as fully human.

In this paper, I argue that the music box emerged in nineteenth century fiction as a way for white authors to indicate racialized difference. The narrator's many observations concerning Agee Sang Long's behavior evoked travel accounts of imperialist explorers that were popular earlier in the century. These travel accounts forged a distinction between normative society—embodied by the explorers themselves—and the indigenous peoples they encountered on their journeys. I use three examples published between 1824 and 1826 to show a continuity of representation with "The Story of Agee Sang Long," whereby the music box revealed marginalized characters. More significantly, these travel accounts made a spectacle of newer and novel music technologies, including the music box. Ultimately, I demonstrate that the link between the racialized body and the music box was longstanding and widespread.

Session 10: Trans (FT&M)

Tes Slominski (Beloit College), Chair

Sandow Sinai (Queens College-CUNY), "'You Went Home as Someone Else': Narratives of Transformation and Gender Transition in Alex Temple's Behind the Wallpaper"

Emma Joy Jampole (University of Wisconsin at Madison), "Transgender Band Students and Double Consciousness"

W. E. B. DuBois coined the term "double consciousness" to describe the dissonance between Black freedmen's lived experiences and White Americans' expectations and attitudes, famously asking, "How does it feel to be a problem?" Scholars from feminist and transgender studies, general education, and music education note that transgender, nonbinary, and gender nonconforming youth adopt a double consciousness similar to that described by Du Bois.

In this paper, I consider transgender students' double consciousness within the setting of school bands. Bands have a long historical and cultural association with the military; students often consider the wind and percussion instruments that comprise bands to be more masculine than the string instruments of school orchestras. School bands invoke gender through the association of various instruments with specific binary genders; uniforms; travel arrangements; and administrative routines. Bands enact gender in ways that can intensify and/or mitigate the impact of double consciousness on transgender adolescents. Allsup asks, "What does band provide? ... What values do its space foster?"

Music education has yet to ask Allsup's questions in terms of transgender band students: What does band offer to transgender youth? What values do its space foster regarding gender identity diversity? In the current political moment, transgender Americans are increasingly called upon to justify our identities and our right to public spaces, potentially imposing the burden of double consciousness on thousands of our most vulnerable youth. I argue that music educators must consider the needs of transgender students in their planning and practice.

Session 11: Jazz and Gender (FT&M)

Carol J. Oja (Harvard University), Chair

Sherrie Tucker (University of Kansas), and **Nichole T. Rustin-Paschal** (Independent), "Big Ears at 10"

In 2008, the first edited volume on jazz and gender studies was published. In this joint paper, the co-editors will discuss how attention to gender has shaped jazz studies since the publication of *Big Ears: Listening for Gender in Jazz Studies*. What has changed? What hasn't? Has a distinctly feminist jazz critical practice emerged in its wake? Are jazz studies scholars still required to justify a gender analysis? Is jazz and gender studies still predominantly about the invisibility of women jazz musicians? Are women jazz musicians still held to "exceptional" narratives to explain their presence? How has masculinity emerged as a site for analysis? What more work is there to do to make gender central to the study of jazz? Nichole Rustin-Paschal and Sherrie Tucker will share their own reflections on the state of jazz and gender studies since 2008 and invite dialogue with the audience.

Alex Rodriguez (Association for Contemplative Mind in Higher Education), "The Jazz World from Margin to Center: Ethnographic Listening, Potential Feminisms"

This paper draws from ethnographic research in the Chilean jazz community to examine both contemporary dynamics of jazz patriarchy and potential manifestations of feminist possibilities. The analysis takes as its starting point 25-year-old Chilean jazz saxophonist Melissa Aldana's victory at the prestigious Thelonious Monk saxophone competition in September 2013. The differences in press coverage in the U.S. and Chile were striking: American

press outlets all hailed her as the first female saxophonist to win the competition in its history—sometimes burying the lead by not even mentioning her name until the third paragraph—while Chilean media celebrated her as an exemplar of Chilean success on a global stage.

Inspired by Sherrie Tucker's reevaluation of "women in jazz," which draws on Sara Ahmed's idea of "diversity work" in her book *On Being Included* as a central theme, I examine this discrepancy in press coverage through the patriarchal contours of the jazz world, especially at its geographical centers such as Boston's Berklee College of Music, her alma mater. On what terms is Aldana "being included" here? I also suggest, through dialogue with Aldana and other women and men involved in making jazz in 21st-century Santiago, that the assemblages which make jazz possible on its geographical margins today might also be understood as sites for reconfiguring the music's patriarchal inheritances. Furthermore, I argue that the listening practices of ethnography—especially those inflected by the musicality of ethnomusicologists—offer a pathway into deepening engagement with these emerging trends.

Vanessa Blais-Tremblay (McGill University), "Where You are Accepted, You Blossom: Towards Care Ethics in Jazz Historiography"

This paper draws on oral histories of African-American jazzwomen to explore the impact of motherwork, othermothering, and other gendered care-giving on early-twentieth-century jazz participation.

I build on feminist scholarship on care (Hill Collins 2000; O'Reilly 2016) and I focus on important figures in Montreal's jazz scene, such as the Spencer Sisters Trio, piano teacher Daisy Peterson Sweeney, and dance teachers Olga Spencer and Ethel Bruneau to analyze how gender, race, sexuality and class intersected with motherwork and other gendered care-giving in the shaping of these women's careers and legacies in jazz. I argue for a move towards care ethics in jazz historiography, where jazz artistry and care-giving are not mutually exclusive categories to be superimposed on a public vs private dichotomy, and where the activity of teaching is shown to occur at the nexus between jazz participation, motherwork, and othermothering in early-twentieth-century urban African-American communities.

In this, I answer Sherrie Tucker's call for narratives that eschew the trope of the "exceptional woman in jazz," a discourse often structured on a "one-of-the-boys" rationale that insists on gendered deviance at the same time as it justifies the lack of attention that other women in jazz have received (Rustin and Tucker, 2008). Without casting aside the power dynamics at play in maintaining women, mothers, and teachers at the margins of jazz historical narratives, I argue that such a focus uncovers extended homosocial and matricentric networks of women who sustained gendered practices of jazz apprenticeship and participation throughout the twentieth century.

Session 12: Hegemony and Iconicity (FT&M)

Annie Randall (Bucknell University), Chair

Nancy Newman (SUNY at Albany), "#Alma Too: New Approaches to the Mahler Complex"

In 1939, Alma Schindler Mahler Werfel (1879–1964) wrote that the memory of Gustav Mahler was being systematically obliterated across Germany and the Austria from which she and her then husband, Franz, were fleeing. The Nazi effort to erase Gustav's "life and compositions" convinced her to join international efforts "to keep the torch alight" by publishing *Memories and Letters*. Despite the key role Alma played in preserving Gustav's biographical record, some view her as deliberately perpetrating distortions. The current scholarly dispute has been encapsulated since 2006 in the Wikipedia entry on the "Alma Problem."

This paper considers Alma's position in terms of the #MeToo movement, which has demanded the reevaluation of sexual politics between powerful men and younger women. Alma was nearly 20 years Gustav's junior, from a Catholic family, and likely pregnant when their marriage was hastily arranged. I explore key elements in their relationship, such as Gustav's devastating letter to Alma forbidding her composing, in light of the 2011 film *Mahler aus der Couch*. Director/writers Percy and Felix Adlon were prescient in forefronting the couple's age difference as the source of their 1910 marital crisis in this imaginative depiction of Gustav's single visit to Freud. As too often happens to the widows of accomplished men, Alma's capacity for sound judgment and right to control her own image have been challenged by scholars and her husband's devotees. The #MeToo movement's articulation of gender dynamics offers the possibility of fundamentally altering assumptions about one of Europe's most famous musical couples.

Campbell Shiflett (Princeton University), "The Ninth Symphony of Beethoven: A Rich History"

Adrienne Rich's poem "The Ninth Symphony of Beethoven Understood at Last as a Sexual Message" has become a fixture in musicological accounts of Beethoven and the Ninth ever since its invocation by Susan McClary in *Feminine Endings*. But while it has been cited in numerous books and articles in the intervening decades, Rich's work has remained yoked to McClary's text, with critics rarely considering the poem on its own terms. Instead, authors tend to elide Rich's voice with McClary's, ignoring the stanza's differences from McClary's text and the subtleties of its nuanced message.

This paper considers what is at stake in our discipline's reliance on Rich's "Beethoven" poem. After taking stock of its uses and misuses at the hands of musicologists since the publication of *Feminine Endings*, asking to what end authors reference Rich's work, it returns to the poem itself to retell the complicated story of its origins, reestablish its connections to contemporary discussions of Beethoven and feminism, and confront its text directly. Listening to the poem's voice, to its ambiguous syntax and subtle shifts in focus, reveals a more nuanced message than musicology has heretofore acknowledged; perhaps more tellingly, it uncovers a number of unsettling doublings. Not only does Rich's poem begin to resemble Beethoven's symphony in its impassioned, frantic lyricism and its cultural iconicity, but the poem's more partisan readers, plastering over the work's nuances, seem guilty of the insensitivity they ascribe to those writers they criticize.

Emanuelle Majeau-Bettez (McGill University), "Domestic Objects, 'Third' Spaces, and 'Alternative' Lofts: Éliane Radigue's Trips to the New York Downtown New Music Scene"

Scholars have commented upon the informality and the domestic-like aspects of the 1970s New York downtown new music loft scene. Such accounts emphasize the flexibility of time planning, the ridiculously cheap cost of events, food and drinks, and the laid-back attitude of musicians and audience members (Gendron 2012). Domesticity is read as indicating lofts' status as alternative "third spaces," eschewing both commercial demands of nightclubs, and formal restrictions of high-art concert halls (Heller 2016). While acknowledging the new modalities of performing, listening, and networking that were afforded by such spaces, this presentation questions the concept of "third space," and problematizes the way domesticity is expressed by scholars when reminiscing the New York experimental music scene.

I investigate such notions by following Parisian-based female electronic music pioneer Éliane Radigue in her 1970s trips to two New York lofts, The Kitchen and Phill's Loft. As a composer whose gender has historically been homologically bonded to the domestic sphere, such "third (loft) spaces" presented Radigue with the only public venues in which she could perform her music. I therefore argue that nostalgic renderings of the loft era's domesticity, and the sense of choice embedded in "third spaces" are symptomatic of an analysis that limits itself to an assumed hegemonic male sensitivity. I conclude by emphasizing how privileging a male perspective participates in obscuring the labour and modes of resistance of female composers who creatively reappropriated domestic spaces and, in Radigue's case, whose stubborn aesthetic desire repeatedly drove her across the Atlantic Ocean.

Session 13: Alsop, Grottorix, and Circe (IAWM)

Liane Curtis (Brandeis University), Chair

Catherine Laub (University of British Columbia), "Performing Gender on the Podium: Female Conductors in the Twenty-First Century"

Marin Alsop (b. 1956) became the first woman to helm a major American orchestra when she ascended the podium in 2007 for her first concert as music director of the Baltimore Symphony Orchestra. In a male-dominated profession where traditional apparel has only been well-established for a single gender, both her conducting skills and her dress are continually critiqued. While the visual element of costuming as a form of gender performance has previously been examined in relation to opera and theatre, I propose that it can also be usefully applied to orchestral conducting, a field which has, to date, received little musicological examination.

This paper considers Alsop as a case study, demonstrating that female conductors engage in multiple fashions with visual and musical self-representation as they relate to the social projection of gender stereotypes. I have designed a visual index based on Classical music's gender binary costumes – the tail tuxedo traditionally worn by male conductors and the lavish, often revealing gown worn by many female soloists. Analyzing images from Alsop's

website, alongside images from contemporaries, I assign values via a fixed scale, with discrete categories where zero corresponds to neutral costuming (neither exclusively masculine nor feminine). I propose that the way Alsop performs gender on the orchestral podium, carefully curating a musical and visual product, opens up a liminal space between representational binary poles, revealing gender neutrality to be her way of navigating this profession.

Vivian Montgomery (Longy School of Music at Bard), "Did She Cease Her Funning? Quieting A Georgian Prodigy in the Midlands"

In 1796, the *Leicester Journal* issued its last praise of the prodigious Martha Greatorex (1759-1829), organist since age 13 for Leicester Cathedral. Four years later, having received a public reprimand for neglecting her organ cleaning and tuning duties, Greatorex resigned her post and teaching, "retiring" to Burton-upon-Trent to live amidst her father and brother, both prominent musicians. Identified in 1808 only as a Staffordshire "gentlewoman" and otherwise traceable only by association with abolitionists and Utopians, little is heard of her until the sudden publishing of variations on "Cease Your Funning" in 1820, followed by two other virtuosic piano reworkings of popular melodies shortly before her death.

We will uncover Greatorex's place among ignored women organists in English churches of her day, as a brilliant keyboard inventor in both public and private spheres, as the showpiece of an ambitious, cash-strapped father, and as an unmarried woman tenuously retaining her professional status as a musician. Greatorex's variations on "favorite" songs cause one to take notice: quirky tunes, extensive preludes, intricate counterpoint, unusual textures and innovative techniques. Through examples of her music, recorded by Montgomery on an 1820 Broadwood, Greatorex's choice output is heard in detail, and the question of what might have happened in those 20 years of quiet is considered. Until now, there have been only pat reductions of her history found in sketchy coverage, so this presentation aims to provide a richer picture within the contextual scaffolding of her story, poking persistently at the need for further inquiry.

Session 14: Jazz, Institutions, and Method (FT&M)

Tammy L. Kernodle (Miami University), Chair

Tracy McMullen (Bowdoin College), "Jazz Woke: Jazz Education as Social Transformation"

My paper examines the transfer of knowledge in and through jazz practice, asking what types of knowledge are passed on in different contexts. Jazz entered the academy several decades ago and young musicians now primarily learn jazz in an academic environment. I highlight some of the lesser-discussed problems with learning jazz in academia, that is, the sexism and racism inherent in the value system underpinning many of these programs. At its worst, jazz education teaches sexism and racism to students. By prizing a certain "how" of jazz (the technical aspects) and not the "why" or the "what it's for," jazz programs pass on prejudices embedded in a Eurocentric view and marginalize other perspectives, including what pianist, scholar, and advocate, Dr. Billy Taylor called the "Afro-American value system" of jazz.

My paper asks for a shift in understanding what jazz is in higher education and therefore a shift in what is important to teach when we teach jazz. I believe musician and educator Terri Lyne Carrington is at the forefront of such a shift. I explore her founding of the Berklee Institute for Jazz and Gender Justice in 2018 through the lenses of black feminist thought and an "Afro-American value system" that recognizes jazz as a collective, utilitarian, and spiritual practice. By practicing a broader definition of artistic awareness that includes social, ethical and historical cognizance and responsibility, new musicians may help create a beautiful "jazz without patriarchy" and the sound of jazz, fully woke.

Kara Attrep (Northern Arizona University), "Toward a Feminist Understanding of Jazz Curatorship"

The Online Etymology Dictionary defines a curator as "a guardian; one who has care or superintendence of something." In the case of jazz curatorship, the main guardians of jazz history have been, in large part and until relatively recently, white men. In addition, white men have predominantly presented and curated the performance of jazz. Finally, those jazz performers who act as presenters and curators of jazz—Wynton Marsalis, for instance at Jazz at Lincoln Center—are also, in large part, men. However, women have and continue to curate the history of jazz. This paper focuses on two female curators of jazz whose National Public Radio programs revealed to North America a multi-faceted understanding and, I argue, a feminist perspective, on jazz history and performance.

Examining shows presented by jazz pianist Marian McPartland on her "Piano Jazz" (1978-2011) program and the recently deceased vocalist Nancy Wilson on "Jazz Profiles" (1995-2002), reveals an implicitly feminist approach to jazz curation. In particular, McPartland's 1982 program featuring Alice Coltrane and Wilson's "Jazz Profiles" 2008 feature on the Village Vanguard will be examined. While neither McPartland nor Wilson explicitly stated their projects as feminist, this paper seeks to examine their radio work through a feminist curatorial lens and thus shift the narrative of the guardianship of jazz toward a more feminist understanding.

Kelsey Klotz (UNC Charlotte), "Dave Brubeck in the Penthouse: White Masculinity and Respectability"

Throughout his career, white jazz pianist Dave Brubeck boasted of his ability to "make converts" of respectable audiences—audiences typically frightened away by racist stereotypes of jazz. Given Brubeck's popularity among young, predominantly white housewives and his image as a family man, his simultaneous collaborations with *Playboy* magazine appear at first to present conflicting public images. Brubeck's participation in *Playboy* culture was significant: within a span of five years, it included articles, readers' and musicians' polls, his and saxophonist Paul Desmond's joint composition of a song ("Pilgrim's Progress") for *The Playboy Jazz Allstars Vol. 1* album, and the quartet's appearances in the *Playboy Jazz Festival* and on the television show *Playboy's Penthouse*.

This paper analyzes Brubeck's engagement with *Playboy*, asking how he was able to interact so closely with *Playboy*, a brand with obvious connections to sex and sexual fantasies, while still maintaining a "respectable" public image—particularly given stereotypically racist associations made between jazz and sex since the genre's beginning. This paper extends previous ethnomusicological interest in jazz masculinity (Rustin-Paschal) and white masculinity in particular (Monson, Burke), by considering the intersections of race, gender, sexuality, and respectability at play as readers gazed at the pages of *Playboy*. Brubeck's interactions with the *Playboy* brand and lifestyle illustrate the ways in which white consumerism deployed jazz as a method to shore up connections between American democratic values and masculinity within a Cold War context—connections that continue to shape jazz culture today.

Session 15: Transnationalism, Feminism, and the Composer Diversity Database (IAWM)

Carrie Leigh Page (IAWM), Chair

Marta Beszterda (McGill University), "Women Composers in Poland: The Challenges for Feminist Research (or How Not to Study Women Composers in Poland)"

The entanglements of gender with communist politics in Poland between 1945-1989 provide a complex case for feminist musicologists studying the history of the Polish New Music scene. The understanding of gender equity by local composers of the postwar generation is significantly different from the premises of Western feminist musicology. For example, internationally-renowned Polish women composers born postwar express reluctance towards embracing feminist narratives in contextualizing their craft, even though they simultaneously recall gender-based challenges in their careers. Similarly, in the Polish academy, to this day issues of gender remain understudied relative to the growing body of research on gender in Western musicology, despite the fact that the archive shows a striking disproportion between women and men composers' participation in Warsaw's music scene under communism. The above reveals the need for alternative theoretical frameworks and research practices for investigating the issues of gender in Polish music history.

In this presentation, I draw on recent interviews I conducted with composers in order to introduce a new framework that better accounts for gender politics under communism and contextualizes the realities of the profession of composer in the Polish classical music scene. By doing so, I integrate the discourse around the (im)possibility of a shared feminist narrative across the former Iron Curtain with the field of musicology. Lastly, by reflecting on contemporary music scenes in Europe as transnational spaces where the East/West categories are negotiated, I also work towards building a theoretical model instructive for the feminist study of music in the Eastern European region.

Rob Deemer (SUNY Fredonia), "Composer Diversity in Practice and Programming: The Composer Diversity Database"

Composer Diversity in Practice and Programming Winner of the 2018 ASCAP Deems Taylor/Virgil Thomson Internet Award, the Institute for Composer Diversity is quickly becoming an important resource for the music community at large and it is already having a strong impact on programming and curricula across the country. The Institute for Composer Diversity has a great many projects geared toward providing performing ensembles, educators, and presenters the tools, models, and best practices with which to explore new repertoire and ultimately to better connect with their communities through diverse seasonal programming.

Rob Deemer, founder and director of the Institute, will outline the various initiatives and findings that the project has put forth and will engage in discussion with the participants about how and why performers, presenters, educators, and researchers can and should increase their incorporation of composers from underrepresented groups.

Session 16: Virtual Identities and Sounding Bodies in Digital Media (IAWM)

Christina Rusnak (IAWM), Chair

Eva Sophie Ogilvie-Hanson (McGill University), "Human Aesthetics, Virtual Bodies: The Rise of Digital Pop Star Miquela"

Digital alterations to sound and image are ubiquitous in the popular music market, with Photoshop-enhanced art a readily accepted pairing to glimmering vocal production and electronic instrumentation. This blurry distinction between real and rendered is transgressed, however, by Instagram It-girl Miquela, a virtual avatar created by L.A.-based startup Brud. In addition to her success as an online influencer, and a figurehead for campaigns by Ugg and Prada, Miquela has released music with chart-topping producer Baauer, of "Harlem Shake" success. Characterized by overly auto-tuned vocals, bubbly percussion, and warm layered synths, Miquela's single "Hate Me" is a typical EDM and R&B inflected pop song, indiscernible as "non-human" amongst its streaming-era cohorts.

I argue that through her evocation of conventional contemporary "humanness" both musically and visually, Miquela evades concerns about authorship, instead employing a seductive potential of alterity that is typical of much engagement with online influencers. Furthermore, I interrogate Miquela's engagement with political causes such as Black Lives Matter and the protection of LGBT rights, arguing that her representation as "woke" affords her greater leeway in promoting her image for capital gain. Drawing on feminist posthumanist discourse (Braidotti, 2013, Hayles, 1999) as well as musicological literature on electronic audiovisual practices (Richardson, 2012) I suggest that Miquela's use of posthumanist imagery simultaneously critiques the false construction of online identities, while revelling in this digital potential as both a creative and capitalist endeavour.

Session 17: Natural Environment in Female Composers' Music and Just Intonation (IAWM)

Judith S. Pinnolis (Berklee College of Music), Chair

Mengqi Wang (Shanghai Conservatory of Music), "Coming from NATURE: Images and Metaphors in Kaija Saariaho's Music"

This paper focuses on three instrumental works, *Cendres*, *Terrestre*, and *Cloud Trio* by Kaija Saariaho, to consider images and metaphors in her music, using typical segments to exemplify. Her birthplace, Finland, where she also spent her childhood and youth, cultivates a unique impression in her music. Feeling the warmth of sunlight in a dark room, hearing birds singing in the summer forest and listening to shimmering streams, along with the help of computer and experiences from electronic music, endows her music with a delicate quality. It always surges inside but shows great tranquility in the distance.

Despite the nuances of her music, there is still a hidden meaning behind it. Her works are multi-sensational, and some specific images played essential roles, such as ash, earth, cloud, dream, light, fragrant and the sixth sense, all of which are not easy to be captured in our real-lived world. These unique and subtle images conveying a sense of aromatic, lightness, color, or other materials and energy, not only reflect the natural characteristics but also remark the exquisite peculiarity of feminine, delivering metaphors of life and the world. A conclusion that she combines brilliant sonority with nature, as in these three works, ash, earth, and cloud, is illustrated in this paper, exploring the sexuality and nationality in her music.

Denise Von Glahn (Florida State University), "Ice Becomes Water Becomes Lament: Judith Shatin Calls for Change"

In March 2018, Judith Shatin's electro-acoustic work *Ice Becomes Water* premiered with Barbara Day Turner conducting the San Jose Chamber Orchestra. The conductor had commissioned Shatin to write a piece for the group. After considering the possibilities the composer turned to field recordings made by glaciologist Oskar Glowacki for the basic sonic materials of a musical statement about climate change. Long fascinated by the timbral possibilities of sound and the acoustic riches of the natural environment Shatin listened to Glowacki's recordings of melting glaciers, subjected them to numerous transformations, and composed the groaning death rattles of ancient ice fields as they pulled apart and fell into the sea. Her piece is alternately awe inspiring and devastating. Shatin describes the work as "a lament for our role in this process," but also understands it as "a call to change." Over the years and in more than a dozen pieces, Shatin has demonstrated her sensitivity to the acoustic bounty of the natural world. In *Piping the Earth* (1990), she explored the sounds of the wind in its gentle and more agitated states; in *For the Birds* (2005), Shatin honored the birds of Yellowstone and argued for maintaining their habitat. Shatin's music eliminates boundaries between human and non-human other, and acoustic and electronic media. It is the seamlessness of her understanding of our larger ecological reality that makes *Ice Becomes Water* a powerful musical entreaty for increased environmental awareness, vigilance, and action.

James Dalton, (Boston Conservatory at Berklee), "Kathleen Schlesinger and Elsie Hamilton: Two Pioneers of Just Intonation"

One evening in 1917, musical archeologist Kathleen Schlesinger and composer Elsie Hamilton collaborated on a "demonstration of natural intonation," which purported to reintroduce the *harmoniai* of ancient Greece to the world. Schlesinger had calculated the intervals from the placement of finger holes in ancient wind instruments. Other scholars did not agree with her conclusions. The *harmoniai* may have had very little to do with ancient music, but the two women realized that they had a "new language" for composition. On the program that evening was "The First Public Performance of Modern Compositions in Natural Intonation."

Schlesinger and Hamilton developed "a musical system of great ingenuity and potential utility," decades ahead of other more well-known practitioners of just intonation such as Harry Partch and Lou Harrison. They promoted it around Europe through their writing, concerts, and workshops. A prescient reviewer wrote of Hamilton: "If this composer were a man with a long foreign name... we might be rushing to know all about this subject... But as these compositions are the work of a woman... the music written in the *Harmoniai* will probably be quietly preserved... till more people are born who have an ear for it..." This paper will examine and explain Schlesinger's theoretical system and place it in the context of 20th-century microtonality.

Session 18: Panel: Sexual Harassment: Case Study of a College in Distress (IAWM)

A highly publicized case of multiple sexual harassment charges launched attempts by a local college to educate faculty and update policies. Alicia Bower, founding member of the Feminist Faculty Alliance and Kelly Downes, Chief Equity Officer and Title IX Coordinator at Berklee, will be joined by Jessica Teperow, an expert on domestic violence to comprise the panel to discuss the handling of this case. Specifically, the panel will detail student demographics, the impact of sexual abuse on young women, and the multifaceted response of the college community. The recommendations from the consensus study report of the National Academies of Sciences, Engineering, and Medicine on the sexual harassment of women will be presented, and provide the context for the actions taken by the college, and implications for other arts colleges.

Suzanne Hanser (Berklee College of Music), Chair

Alicia Bower (Berklee College of Music)

Jessica Teperow (REACH), Director of prevention programs

Kelly Downes (Berklee College of Music)

Session 19: The Music of Taaffe Zwilich, Saunders, and Saariaho; and the Kingma System Flute (IAWM)

Wendy Rolfe (Berklee College of Music), Chair

Elizabeth Ditmanson (Independent), "Explorations and Reimaginings of Materialities in the Double Bass Works of Rebecca Saunders and Kaija Saariaho"

With international prominence in avant-garde music circles, composers Kaija Saariaho and Rebecca Saunders in some ways represent beacons of female representation in a largely male-dominated sphere. While these composers are by no means sole female representatives of their particular strands of composition, their international acclaim and particular limelight in British and Continental European avant-garde circles is notable in the sense that they are often included in modernist programming and analysis platforms in ways that draw attention to the lack of female representation in these fields. This is somewhat exacerbated by the nature and context of analysis of their music, which often appears in pools of discussion in which female-identifying composers are under-represented. In the interest of exploring these gaps in representation, this paper offers a comparative and focused discussion of two works for double bass(es) by each of these composers. Through briefly but carefully applying analytical techniques to the scores, the question of how these two composers each address questions of materiality around the instrument of the double bass is explored.

Jessica Rudman (The Hartt School), "Contextual Inversion and Form in the Finale of Zwilich's Quintet"

Ellen Taaffe Zwilich's music is characterized by organic yet unpredictable melodies and chord progressions. These intricate pitch structures are often created through the use of common-tone preserving contextual inversions. This presentation will present a theory for analyzing such pitch transformations and use that framework to analyze the third movement of Zwilich's *Quintet* (2011).

Common-tone preserving contextual inversions can be applied to a wide variety of set classes. This allows a composer to use related processes on diverse pitch materials, creating a sense of coherence even when pitch collections differ. This can be seen in the *Quintet*, which features such inversions on a variety of melodic and harmonic motives. Though the first movement is distinct in terms of its pitch content, it is related to the others through the use common-tone preserving contextual inversions and through quotation. The other two movements are both based on a single hexachord type that does not appear in I. Presented most often as a six-note blues scale, this set class has two interesting characteristics Zwilich exploits in the work: an embedded series of inversionally-related (025) subsets with the potential for RI-chaining and a high capacity for common-tone preserving contextual inversions. These transformations are particularly important in the finale, which can be interpreted as passes in a compositional space relating all 24 forms of the hexachord through inversion and transposition. These passes delineate the movement's ternary form and create a sense of directed motion in the music.

Diane Kessel (Georgia Southern University), "The Kingma System Flute: Redesigning the Nineteenth-Century Flute for the Twenty-First Century"

This presentation investigates the development and critical reception of the Kingma System flute, designed by Dutch flutemaker Eva Kingma. Kingma has not only established herself as a brilliant innovator in the male-dominated field of flutemaking, but her new design represents the most significant reimagining of the flute's mechanism since Theobald Boehm's 1847 flute.

Kingma's flute is comfortable to play, versatile in performance, and beautifully suited for the emerging repertoire. A timely and invaluable tool for performers and an exciting new voice for composers, the Kingma flute offers unprecedented musical possibilities and yet undiscovered expressive potential, all without deviating from the standard fingerings. Despite being more capable than its predecessor, the Kingma flute has been largely misunderstood, gaining little traction with the flute community.

Although contemporary music outstrips the 170-year-old design of our mechanism, flutemaking remains a tradition-bound field and flutists continue to struggle against limitations of the familiar Boehm. Techniques prescribed by composers can often only be given imperfect approximations and composers' ideas cannot be fully expressed. In contrast, Kingma's modifications extend the harmonic and timbral vocabulary exponentially; her flute is capable of countless microtones, multiphonics, glissandi, and other unique effects. Although the advent of such an instrument should be especially exciting for composers, misconceptions have led many to dismiss the Kingma flute as a novelty, rather than a truly groundbreaking redesign. The purpose of this project is to raise awareness, correct misinformation, dispel common concerns, and ultimately bring Eva Kingma's work the recognition it rightly deserves.

Session 20: Panel: From Pittsburgh to the World: Geri Allen's Visions and Contributions (FT&M)

This panel will illustrate Allen's visions for collaboration, tradition, and improvisation, which can be traced back to her formative years in Pittsburgh. The first paper examines Allen's musical and academic experiences in Pittsburgh from 1979 to 1984. While pursuing an M.A. in ethnomusicology, she performed a wide range of Black music genres, including jazz, gospel, and R&B with her fellow students and prominent local musicians. Through performances and academic study, Allen perceived a continuation from African to African-American improvised music, which she explored in her later work. The second paper considers Allen's piano playing, tracing some of her influential contributions to African American creative music. Part of the paper focuses on her earlier recordings in which many of her innovations in jazz piano technique and language were already apparent. The third paper, which is coauthored, examines Allen's practice of collaboration and explores her ability to maintain her presence as a leader while creating an extraordinary interconnectedness with other women artists across a variety of art forms. This notion of collaboration also impacts Allen's teaching, which highlights her keen sense of musical lineage and deep appreciation for the traditional and modern. These three papers, in focusing on successive periods of Allen's education and career, illuminate the magnitude of Allen's work as a pianist, composer, and educator.

Yoko Suzuki (University of Pittsburgh), Chair

Vijay Iyer (Harvard University)

Ellie Hisama (Columbia University)

Courtney Bryan (Tulane University)

Session 21: #MeToo Stories (IAWM)

Camille Colatosti (Interlochen Center for the Arts), Chair

Samantha Spear, (Sam Spear Music), "Mary Lou Williams in the Age of #MeToo"

Mary Lou Williams (1910-1981) and Tadd Dameron (1917-1965) were undeniably important figures in the evolution of jazz. They each penned hundreds of compositions and were skilled pianists, and highly regarded composers and arrangers. However, it is clear that Williams had to face and overcome challenges that Dameron did not encounter, simply because of her gender. She was financially penalized, abused, and minimized by her peers. She has also been excluded from some of the most reputable jazz education curriculums. Because of trailblazers like Mary Lou Williams, the women of jazz today are less likely to face some of the overt sexism she did, but the fight for equality is far from over.

The rise of the #MeToo Movement has been deeply felt throughout the jazz community, and many have used this opportunity to organize and find solutions. Some of these efforts include the Women in Jazz Organization, We Have Voice, and Berklee's Women in Jazz Collective and Institute for Jazz and Gender Justice. How could these initiatives have supported Mary Lou Williams? Could they have helped fill the gaps in her financial compensation, reputation, and legacy?

Elizabeth Keathley (University of North Carolina, Greensboro), "#MeToo, Women Composers Edition"

It is a striking fact that two of the three operas Arnold Schoenberg completed during his lifetime were based on librettos written by women: Marie Pappenheim wrote the libretto for *Erwartung* (Expectation, 1909), and Gertrud Kolisch Schoenberg, the composer's second spouse, wrote *Von heute auf morgen* (From one day to the next, 1929). Each of these operas is not only a hallmark of Schoenberg's non-tonal compositional development in its period, but also concerns European women's contemporary social condition. Moreover, although people are more likely to point to Berg's Lulu or Schoenberg's unfinished Moses und Aron as exemplars of 12-tone opera, *Von heute auf morgen* was actually the first 12-tone opera. *Von heute auf morgen* has engendered several recent studies emphasizing dramaturgy, performance practice, or the opera's relationship to Zeitoper (opera of the time), especially Hindemith's *Neues vom Tage* (News of the day, 1929).

A significant facet of the opera that has been largely overlooked is its imbrication in the new gender relations of the 1920s. As confirmed by reports of the 1929 Berlin Congress of the International Alliance of Women for Suffrage and Equal Citizenship, acquisition of the vote in 1918, new industrial jobs for women, and new marriage and property rights did not guarantee that women and men were held to an "equal moral standard." Gertrud Kolisch

Schoenberg imbued the libretto of *Von heute* with many of the signifiers of modernity typical of Zeitopern (e.g., everyday technologies and modern fashion). But she also—and this feature distinguishes *Von heute auf morgen* from Neues vom Tage and other domestic comedy operas—embedded in her libretto a clear call for companionate marriage. Companionate marriages, in which members of the couple act as equal partners, were on the rise in the 1920s, and were often thematized in cinema. This paper demonstrates how Gertrud Schoenberg's libretto fits into the new context of modern gender relations in the 1920s and how Arnold Schoenberg's music interacts with the text to create a persuasive and amusing social critique with a feminist edge.

Sharon Mirchandani (Rider University), "Sensitivity and Women's Friendship: Ada's Admonition Aria from Jennifer Higdon's Opera *Cold Mountain*"

Jennifer Higdon's opera *Cold Mountain*, based on the eponymous 1997 novel by Charles Frazier, has garnered much ongoing attention following its successful premiere by Santa Fe Opera in 2015 and performances by Opera Philadelphia in 2016 and North Carolina Opera in 2017. It is scheduled for additional performances with Minnesota Opera and other companies.

The opera depicts an American Civil War love story between the lead roles of Inman and Ada. It also portrays a powerful friendship between Ada and Ruby, a mountain woman who helps her survive. Drawing on feminist theory, music analysis, and an interview with Higdon, this paper offers an analysis of Ada's aria "I Feel Sorry for You," a song that she sings to Ruby's father, who had largely abandoned Ruby for much of her life. The paper will examine how the music for the three verses expresses their friendship, Ada's love for Inman, and Ruby's sensitivity and connection to the world around her. It will then examine the aria as an ode to the strength of women.

"I Feel Sorry for You" was the first music composed for the opera and can be extracted for concert performance. The text is not from the novel; rather, it was developed from the partnership of Scheer and Higdon. It occurs toward the end of the opera, just before Ada and Inman are reunited. The aria offers praise to a hardworking, unappreciated, skilled woman. The musical and dramatic choices are highly effective and highlight the strong bond of women's friendship.

Session 22: Suffrage and Stewardship (FT&M)

Nancy Newman (SUNY at Albany), Chair

Emily Eubanks (Florida State University), "Blanche Wetherill Walton: Stewardship and the American Modernist Music Movement"

Blanche Wetherill Walton played a significant role in the development of America's modernist music culture throughout the 1920s and 1930s. Her legacy has largely been preserved through scholarship focused on her patronage efforts during this time. Walton's participation in modernist music, however, extended far beyond a traditional patron's roles. She carried out tasks typical of a music agent, including organizing auditions for composers, sending and receiving programs, booking dates, securing venues, coordinating networking opportunities, and performing other managerial tasks. Her efforts impacted the careers of many modernist composers, including Henry Cowell.

This paper explores the extent of Walton's activities on Cowell's behalf and their impact on his career. Walton's upbringing suggests that her managerial efforts were motivated by Quaker tenets of stewardship and equality originally practiced by her family. Examining her work in light of her Quaker background suggests that religious convictions played a central role in motivating her work. Traditional Quaker beliefs regarding gender equality coincide with "New Woman" ideals and Walton's life practices long before the 1920s. Rather than being cast exclusively as a "New Woman," Walton can be better understood as a product of the times and traditional Quaker values. Using Cowell as a case study to examine Walton's work, we can better understand her role in the cultivation of modernist music and the convictions that motivated her work.

Session 23: Musical and Opera (FT&M)

Gwynne Brown (University of Puget Sound), Chair

Alice Huang (California State University at Northridge), "*Fun Home* and Queer Visibility in U.S. Musical Theater"

Historically, U.S. musical theater productions have prioritized heteronormative narratives while portraying LGBTQ characters as buffoons or tragic cautionary tales. These one-dimensional depictions of queer characters reinforced

social perception of the LGBTQ community as alien and Other. As American society eventually came to formalize a tolerance of same-sex relationships, gay representation in the media, including musical theater, likewise increased. Celebrities in the LGBTQ community now often garner support by centering their narratives on authenticity and self-acceptance in a way that allows the non-LGBTQ-identifying public to empathize with them (Dow, 2001).

In 2013, *Fun Home* arrived on Broadway, becoming the first Broadway musical to feature a lesbian protagonist. Based on a graphic memoir by Alison Bechdel about her relationship with her closeted gay father and her own coming out experience in college, *Fun Home* enjoyed both critical and commercial success. I argue that *Fun Home* marked a distinct departure from the norm in queer representation in musical theater because the production emphasized the relatable themes of family relationships and personal authenticity rather than its characters' sexualities. I use interviews with *Fun Home*'s artistic team and text from its script to show that its success can be attributed to its focus on struggles universal to many families, regardless of sexual orientation. In doing so, *Fun Home* provided us with a new model for how to communicate non-heteronormative stories to the general audience in a way that de-alienates queerness while increasing queer visibility.

Lauren Hartburg (Florida State University), "Her Burden of Proof: Gender Equality Narrative in Missy Mazzoli's *Proving Up*"

Missy Mazzoli's third opera, *Proving Up* (2018), is the first of her works to feature a male protagonist, yet the theme of giving women a voice is just as prevalent as it was in *Song from the Uproar* and *Breaking the Waves*. Mazzoli's addition and expansion of female characters in *Proving Up*, along with her public personal views concerning women and success, serve as the two primary pillars of support for my reading of *Proving Up* as not only a bleakly realistic interpretation of the American West, but also a social commentary on marginalized women who are forced to "prove" the value and validity of their work.

I propose that intertextual comparison with the source material (Russell 2013) reveals Mazzoli's prioritization of female characters in three ways: 1) by giving dead female characters distinct voices, balancing the gender distribution of the cast, 2) by telling the tale from the perspective of young women, and 3) by granting narrative omniscience to female characters. While the surface-level plot is about two male characters trying to prove themselves—Pa to the government and Miles to his family—the expansion of female characters illustrates that these characters are not alone in their quest to live up to arbitrarily imposed unrealistic standards. According to Mazzoli (Woolfe, 2018), women in composition bear the "burden of proof," and Mazzoli herself had to "prove up" as an opera composer, a feat that brings women one step closer to ending to an unwritten "Homestead Act" in the field of opera composition.

Session 24: Trauma (FT&M)

Naomi André (University of Michigan), Chair

Lydia Hamessley (Hamilton College), "'Coat of Many Colors': Dolly Parton's Memory Palace of Healing"

Songs are Dolly's memory palaces. Whenever pressed to choose her favorite among her vast catalogue, Dolly always names "Coat of Many Colors" (1971). In it, Dolly's mother sews a patchwork coat from rags. Dolly eagerly wears it to school, only to be ridiculed. While the feel-good moral is strong—"one is only poor only if they choose to be"—the song also harbors a surprising story of bullying and sexual harassment.

In this paper, I analyze the different ways that Dolly remembers the "coat of many colors" incident. In the song and its liner notes, she focuses on the uplifting moral. But in later interviews Dolly reveals the disturbing physical abuse she encountered. The children stripped the coat from her body and locked her in a dark closet: "I didn't have on no blouse underneath and I was so embarrassed I wanted to crawl in a hole and die." In her television movie of the story (2015), a burly boy leads the pack, shoving a screaming Dolly, half naked, into the closet. Reflecting on what perhaps felt like a sexual assault, Dolly recalled, "It hurt so much I couldn't talk about it for years. Finally, as an adult I was able to write a song about it and get it out in the open." As she said, "this little song ... seems to have a healing effect on people." By unflinchingly revealing the harrowing events that inspired her song, Dolly recasts the song's story as that of a survivor.

Emily Milius (Stephen F. Austin State University), "Trauma and Tonal Ambiguity in Kesha's 'Praying'"

Only a month before the rise of #MeToo, Kesha released *Rainbow* in August 2017, after a five-year hiatus. All of the songs on the album were written as therapy to heal from traumatic abuse from her former producer, Dr. Luke. After going to rehabilitation for an eating disorder, Kesha sued Dr. Luke in October 2014 for "sexual assault and battery, sexual harassment, gender violence...and intentional infliction of emotional distress...to the point where [she] nearly lost her life."

Ultimately, Kesha's lawsuit ended in Dr. Luke's favor because she had no proof of abuse, meaning she must carry out her full contract of six albums with Kemosabe Records. The third song, "Praying," describes her struggle and ultimate acceptance of the abuse she suffered at the hand of Dr. Luke. In this paper, I use aspects of music theory, trauma research, and feminist theory. In doing so, I will argue that the g/Bb tonal ambiguity, Kesha's vocal timbre, and the texture in "Praying" are directly relatable to the lyrics as musical representations of the trauma experienced by Kesha and her coping mechanisms throughout her experience and her therapy.

Jackson Flesher (University of Washington), "'Til It Happens to You': Trauma Narratives, Affect, and Activism in Popular Music"

Content Warning: This abstract contains discussions of sexual violence and assault.

In 2016, Diane Warren and Lady Gaga's song "Til It Happens to You" received widespread attention through its televised live performances, such as the 2016 Academy Awards, and became the first song to be nominated for a Grammy, an Emmy, and an Oscar in the same year. Initially written for *The Hunting Ground*, the song seeks to raise awareness within media discourses for those who have experienced sexual trauma. In opposition to ubiquitous sentiments like "it gets better," Gaga and Warren posit "'til it happens to you, you don't know how it feels." While this initial rejection of emotional predetermination would seem to promote more plural and realistic understandings of trauma and create opportunities for diverse experiences and emotional expressions, my paper suggests otherwise.

Drawing on feminist affect theory (Ahmed 2004), feminist trauma theory (Freitag 2018), and statistics of sexual violence in the U.S. (RAINN), I offer affective analyses of the music, music video, live performances, and associated interviews to illustrate how the song is situated primarily within a "victim-to-survivor" trauma narrative. I argue that, within this narrative, the song overrepresents young, cis-, white, heterosexual sexual violence as "the" form of trauma through prescriptive processes of musical emotional gatekeeping. Finally, I contend that while the song succeeds in facilitating visibility and discussions of sexual violence for some within popular music and media, it does so by continuing to marginalize or exclude those who identify with non-victim/survivor narratives of trauma.

Session 25: Intersectionality (FT&M)

Judy Tsou (University of Washington), Chair

Samantha Cooper (New York University), "The Agential Intersectional Voices of Fanny Brice and Barbra Streisand"

This paper seeks to locate intersectional identity and performative agency within the singing voices of Fanny Brice and Barbra Streisand, two Jewish women so famous as to be constitutive sonic examples of their respective generations. To do so, I cross-compare recordings of "I'd Rather Be Blue," "Second Hand Rose," and "My Man" from the surviving Vitaphone reels of Brice's part-talkie film *My Man* (1928) and the DVD of Streisand's *Funny Girl* (1968). I contend that, by way of virtuosic vocal performances, Brice and Streisand communicate particular ethnic, geographic, and gendered self-understandings for audience consumption.

While recognizing, as Stacy Wolf (2003) does, the extraordinary mutual dependence of the voice and body in musicals, my aim is to restore the importance of the sonic and aural to a scholarship that, in recent years, has focused primarily on the physical and visual. Drawing on studies of (sonic) whiteness [Frye Jacobson (1999), Roediger and Barrett (2002), Goldstein (2006), Stoeber (2016)] and voice [Fales (2002), Eidsheim (2009, 2012), Brooks (2010)], this paper expands the limited work conducted on Jewish female intersectionality [Brettschneider (2016), Greenebaum (1999)] into the musical domain. By situating exemplary Jewish female performers Brice and Streisand against a historical backdrop of Jewish racial ambiguity, positional female liminality, and repeated bids for hybridity, I reveal how their voices function as the outward self-projections of these negotiation processes. Probing Brice and Streisand's singing can uncover the racialized, classed, gendered, and intergenerational contingencies inherent in performing and listening to the Jewish female voice.

Kyle Kaplan (Northwestern University), "Intimacy, Misrecognition, and the Optics of *Nachtstücke und Arien*"

At the 1957 Donaueschingen Festival, Hans Werner Henze, Ingeborg Bachmann, and Gloria Davy confronted the difficulty of being recognized. The festival provided high-profile visibility for *Nachtstücke und Arien*, which featured Davy premiering Henze's setting of poetry by Bachmann. But even before Davy began to sing, three men left the performance because they identified Henze's music as compositionally regressive. Walking out prevented Luigi Nono, Karlheinz Stockhausen, and Pierre Boulez hearing the first work with text written by a woman and the first performance featuring an African American woman in the festival's history. Scholars now recognize the political importance of acknowledging such intersectional achievements, as Henze, Bachmann, and Davy's collaboration disrupted the social norms of Donaueschingen and similar post-war institutions.

In this paper, I draw on original archival research to expose the rift between the première's political optics and the creative team's desire to have their identitarian experiences heard in *Nachtstücke und Arien*. I argue that correspondence and other ephemera document a series of conflicting intimate relationships rather than coordinated effort to unsettle high modernist homogeneity. These sources document incorrect assumptions Henze, Bachmann, and Davy made about each other which obstructs mapping intentional expressions of identity onto the formal features of Henze's music, Bachmann's poetry, or Davy's voice. While musicologists often work to recognize and define the intersecting sonic features of minoritized identity, I instead foreground scenes of misrecognition during *Nachtstücke's* genesis where musical and intimate relationships retreat from political and social legibility.

Mark Lomanno (Northeastern University), "Invisible Wo/men, Intersectional Afrophysics, and Fugitive Musical Science"

In this presentation I cast selected African American jazz theorists and composers as "invisible wo/men" within academic and art music circles, highlighting how the translation and explication of African American jazz performance via western art music theory can delegitimize and decontextualize their artistic and intellectual work. Like Ralph Ellison's character, though, these artists use their awareness of alternate musical time/spaces to formulate new critical systems of musical thought.

As with George Russell's Lydian Chromatic Concept, these new systems' frequent intersections with natural and mathematical sciences connect their work to what Britt Rusert identifies as a centuries-old African American tradition of interdisciplinary empiricism she labels "fugitive science." In addition, the musical systems developed by Hafez Modirzadeh, Yusef Lateef, and Don Cherry--among others--all promote intercultural musical collaboration, enacting sympathetic fusions of disparate improvisational traditions and musical systems. Through their critical stances, these musicians cut across and undermine more siloed approaches to musical science and the socio-cultural politics that undergird Western art music theory and its derivative approaches.

Adding the examples of Mary Lou Williams and Nicole Mitchell to prior research on Ornette Coleman and Russell, I highlight the gendered and racialized tropes about academia, intellect, theory-making (what Gregory Ulmer calls "heuretics") in reception of African American jazz theory and composition. I conclude by invoking Naomi Leite and Donna Haraway's discussions of emergent kinships--as well as Karen Barad's work on "entanglement," explored via both feminist theory and astrophysics--as models for more inclusive interpersonal relations and scholarly practices.

Session 26: Queer Aesthetics (FT&M)

Suzanne J. Cusick (New York University), Chair

Lloyd Whitesell (McGill University), "Monstrosity as a Queer Aesthetic"

Monsters dot the landscape of queer and trans studies (see Case, "Tracking the Vampire"; Stryker, "My Words to Victor Frankenstein"; Halberstam, *Skin Shows*; Benschoff, *Monsters in the Closet*). With the recent attention to dark feelings and antisocial urges, sightings are on the rise. Despite the figure's history as a sign of stigma, scattered voices attest to the lure of the monster as an icon of private or underground identification and a means of worrying, if not terrorizing, the social order.

I add my voice to the chorus by spelling out the monster's importance for queer aesthetics. In dominant discourse, monsters portray fearful encounters with the queer Other. Queer people have answered with a kind of counterspell, inhabiting monstrous subjectivities and looking out through Othered eyes. I will share testimony from artists describing a formative experience of self-misrecognition when faced with stigma's hoard of images, and show how such a structure of feeling erupts into monster-formations in selected examples of queer artifacts across media.

Although one can arguably piece together a queer gothic tradition encompassing Oscar Wilde's *Dorian Gray*, James Whale's *Frankenstein* films, and recent gaysploitation horror, my goal is to identify an underlying expressive impulse with implications beyond any single generic tradition. Thus, I will pay special attention to works outside horror, such as the Pet Shop Boys' wry dance track "Vampires," the song "The Initiation" by genderfluid hip hop artist Mykki Blanco, and installation artist Allyson Mitchell's sasquatches sculpted from abandoned fabric.

Kiersten van Vliet (McGill University), "Changing with the Times: The Mutable Queer Aesthetics of Tegan and Sara"

Over their twenty-year career, Canadian indie band Tegan and Sara have undergone several self-conscious stylistic overhauls. While their formative musical idiom received comparisons to queer acoustic singer-songwriter Ani DiFranco, the duo developed a confessional indie folk-pop sound in *So Jealous* (2004) and *The Con* (2007), and by 2013 broke into the top-40s market with the synthpop of *Heartthrob*. Unlike many of the lesbian artists active at the turn of the millennium such as k.d. lang, Tegan and Sara Quinn have been open about their sexualities since the band's formation. This forged a connection between their queer identities and music, which resonated with a queer youth subculture. Many of Tegan and Sara's followers, who came of age to their earlier albums, met close friends and partners through fandom activities, and identified with their music, lyrics and stage personas, felt alienated and betrayed by the band's mainstream transformation.

An evaluation of Tegan and Sara's play with various signifiers of queerness—from their earlier subcultural to their more recent mainstream musical practices—reveals both the socio-political and musico-aesthetic shifts that allowed marked queerness status in mainstream culture. Drawing on Lawrence Grossberg's idea of affective alliances in popular music—temporary identity states "that celebrate their own instability and superficiality"—I analyze Tegan and Sara's mutable queer aesthetics in their songwriting and production process, song structure, and instrumentation in relation to their career-long interplay with queer fandom and engagement with feminist and LGBTQ + activism.

Jacob Sagrans (Independent), "Angelic or Butch Voices?: Gender and 'Authenticity' in Modern Performances of Vivaldi's *Gloria*" (RV 589)

Ensembles performing Antonio Vivaldi's *Gloria* (RV 589) must face a peculiar fact: despite including tenor and bass vocal parts, RV 589 was originally sung by the all-female choir at Venice's Ospedale della Pietà. Here, girls and women sang tenor and bass lines either at pitch or transposed up an octave (Burney 1771; Talbot 1994). Few modern ensembles have attempted to re-create this aspect of the original performance; instead, most have employed men to sing tenor and bass in Vivaldi's *Gloria*. Since the mid-1990s, however, several ensembles have experimented with having only girls and women sing the *Gloria*.

In this presentation, I explore how all-female ensembles have made historically informed recordings of Vivaldi's *Gloria* while navigating modern notions of femininity and the voice. One approach is to have women sing the tenor and bass parts up an octave, creating a high, light, and bright sound well matched to traditional feminine ideals (see the Ensemble Caprice and Taverner Consort recordings). Another is for women to sing tenor and bass parts at pitch, albeit at the potential risk of sounding "too" masculine (the Schola Pietatis Antonio Vivaldi recording). The final approach is to compromise, singing the tenor and bass parts at pitch when it is most feasible for modern female singers and transposing up an octave when at-pitch performance seems unfeasible (the San Francisco Girls Chorus recording). By examining these recordings, I enumerate the challenges and rewards of negotiating gender norms to perform the *Gloria* in a historically sensitive way.

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We extend our deep appreciation to all the Berklee staff, faculty, and students who provided their time and talent to make this conference a memorable event.

Acknowledgement of Donations

On behalf of the Women, Feminists, and Music: Transforming Tomorrow Today joint conference of the International Alliance for Women in Music organization and the Feminist Theory and Music15 group, hosted by Berklee and in association with the Berklee's Institute of Jazz and Gender Justice and the Office of Academic Affairs, we would like to acknowledge the generous donations made by both the IAWM and FT&M15 communities.

Feminist Theory and Music 15 donations provided scholarships and food vouchers and support for this year's FT&M conference participants. Thank you to Susan C. Cook, Suzanne G. Cusick, Andrew Dell'Antonio, Beth Denisch, Ellie Hisama, Hedy Law, Susan K. McClary, Stephanie Jensen-Moulton, Tes Slominski, Judith Tick, Judy Tsou, Lloyd Whitesell, and Deborah Wong.

The Women's Philharmonic Advocacy provided support to both IAWM and FT&M participants.

The International Alliance for Women in Music Performer's Fund provided support for the conference's concerts.

Thank you all for working with us at Berklee to realize the vision for the Women, Feminists, and Music: Transforming Tomorrow Today joint conference of the International Alliance for Women in Music organization and the Feminist Theory and Music15 collectivist group.

Campus Map



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Allston



NORTH

FENWAY/KENMORE

BACKBAY

TO BEACON HILL

SOUTH END



