



Program

**FEMINIST THEORY AND MUSIC 4
CHARLOTTESVILLE VA JUNE 5 - 8, 1997
PROGRAM**

***Suzanne G. Cusick and Fred Everett Maus
co-directors***

Program committee: Paul Attinello, Suzanne Cusick (co-chair), Linda Dusman, Rita Felski, Sophie Fuller, Kyra Gaunt, Ellie Hisama, Ellen Koskoff, Roberta Lamb, Fred Maus (co-chair), Martha Mockus, Eva Rieger, Carolina Robertson, Deborah Wong, Elizabeth Wood.

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Book exhibit and sales

Organized by Wayne Terwilliger

130 Minor Hall

Thursday June 5 2 - 4:30 PM

Friday June 6 10 AM - 12:45 PM and 2 - 4:30 PM

Saturday June 7 10 AM - 12:45 PM and 2 - 4:30 PM

Thursday June 5

1 - 2 PM

Session 1 Bringing Feminism into Music Studies

Ann Lane, University of Virginia, chair 125 Minor

1 - 1:30:

Feminist Musicology/Gender Studies in German Musicology - A Survey. Ruth Heckmann and Eva Rieger, University of Bremen.

1:30 - 2:

Feminist Epistemologies and Ethnomusicology. Elizabeth Tolbert, Peabody Conservatory of the Johns Hopkins University.

2:30 - 4 PM

Session 2 Stories of Women's Lives 1

Susan Fraiman, University of Virginia, Chair 125 Minor

2:30 - 3:

Nadia Boulanger as Composer/Teacher. Stephanie Van der Wel, University of Virginia.

3 - 3:30:

Writing the Biography of a Black Woman Blues Singer. Jane Bowers, University of Wisconsin, Milwaukee.

3:30 - 4:

On the (Auto)biography of Peggy Glanville-Hicks: Telling a Life - or Lies? Suzanne Robinson, University of Melbourne.

Session 3 Recent Women Composers 1

Judith Shatin, University of Virginia, chair Cabell Auditorium

2:30 - 3:

Remember to Live: The Spirit of Brenda Ueland. Laurel Thomas, St. Mary's University.

3 - 3:30:

The Music of Betty Jackson King. Ronald Baltimore, Jr, Fisk University.

3:30 - 4:

Recent Piano Works by Contemporary American Women. Nanette Kaplan Solomon, Slippery Rock University.

Session 4 Constructing Women's Voices

Sophie Fuller, University of Reading, chair 311 New Cabell

2:30 - 3:

"Don't You Know Yet Who I Am?" P. J. Harvey and the Question of Scholarly Authenticity. Kala Pierson, Eastman School.

3 - 3:30:

Signifying Screams: Wailing Banshees and Virile Men. Theodore Cateforis, SUNY Stony Brook.

3:30 - 4:

"we're in a room without a door?": white queer-feminist politics, erotics and musical space in ani difranco's "shameless." Natasha Smith, York University.

Metropolitan Museum of Art

Session 5 Depictions of Gender 1: Women's Subjectivity and Agency

Alison Booth, University of Virginia, chair 301 Wilson

3 - 3:30:

Female Subject, Male Muse: Augusta Holmes's Symphonic Poem *Andromède*. Matt Baumer, University of North Carolina.

3:30 - 4:

"The Voice Which Was Whose Music?": Envoicing Astarte in Robert Schumann's *Manfred*. Elizabeth Paley, University of Wisconsin, Madison.

Plenary Session 1

Thursday 4:30 PM 125 Minor

"Remembering Ruth Crawford Seeger"

Mike Seeger and Judith Tick

sponsored by the Virginia Foundation for the Humanities

Plenary Session 2

Thursday 8:30 PM Cabell Auditorium

A Concert of Electronic Music by Women

Friday June 6

8:30 - 10 AM

Session 6 Latin American Devotions

Ruth Hill, University of Virginia, chair 125 Minor

8:30 - 9:

Virgins Old and New: Musical Devotions to the Virgin of Guadalupe in Mexico before 1700. Grayson Wagstaff, Virginia Commonwealth University.

9 - 9:30:

Convent Music and Culture in Colonial Chile. Beth K. Aracena, University of Chicago.

Session 7a Gender Identities of Chopin and Liszt

William Meredith, San Jose State University, chair Cabell Auditorium

8:30 - 9:

"The gaze revers'd": Franz Liszt as specular androgyne. Marischka Olech-Hopcroft, University of California, Los Angeles.

9 - 9:30:

Who's Wearing the Dress? Gender Identity and Ambivalence in the Piano Music of Chopin and Liszt. Kevin Purrone and Eleanor Trawick, Ball State University.

Session 7b African-American Feminist Composers: An Odyssey

William Meredith, chair Cabell Auditorium

9:30 - 10:

Sharon Bennett, Capital University.

Session 8 Controlling Women's Voices

Cynthia Benton-Groner, University of Virginia, chair 311 New Cabell

8:30 - 9:

From Hustler to Heavenly Nymph to Pop Star: Sexual Image and Class of the Javanese Female Singer. Susan Pratt Walton, University of Michigan.

9 - 9:30:

From Kitchen to Court and Back Again: Indian Women's Images and Identities on Stage and in Worship. Harriotte Hurie, Wesleyan University.

9:30 - 10:

Kol Isha -- Women's Voices in Ultra-Orthodox Jewish Society. Ruth Rosenfelder, City University, London.

Session 9 Music in the Life of Man

Eric Lott, University of Virginia, chair 301 Wilson

8:30 - 9:

Heavy Metal Sex(ist) Machine. Stacy Stevens, University of Virginia.

9 - 9:30:

The Pretty Hate Machine: Masculinity in Industrial Music. Jason Hanley, SUNY Stony Brook.

9:30 - 10:

Women, Men, and Phonographs, 1900-1930. Mark Katz, University of Michigan.

10:30 AM - 12 noon

Session 10 Theatrical Performances of Gender and Sexuality

Michelle Kisiuk, University of Virginia, chair 125 Minor

10:30 - 11:

The Performance of Gender in Cavalieri/Guidiccioni's "Ballo" 'O che nuovo miracolo' (1589). Nina Treadwell, University of Southern California.

11 - 11:30:

"The Play's the Thing": Music, Theater, and Sexuality in Early Modern England. Amanda Eubanks, University of Michigan.

11:30 - 12:

Containing Eroticism through Musical Frames: Bacchanales in French Grand Operas. Maribeth Clark, University of Pennsylvania.

Session 11 Depictions of Gender 2: Baroque Vocal Music

Marita P. McClymonds, University of Virginia, chair Cabell Auditorium

10:30 - 11:

"Faro la mia vendetta": *Lucrezia* and the quest for self-determination. Marie Tavianini, University of Miami.

11 - 12:

Representations of Women in Baroque Chamber Music: Theory and Practice

1) *Vanagloria Intento*: The Voice of the Virgin Mary in the Music of Henry Purcell and Antonia Bembo. Claire Fontijn, Wellesley College.

2) *Partes feminarum* in Baroque Musical Rhetoric. David Schulenberg, University of North Carolina.

With performance of selected works from both papers.

Session 12 Women in Pants

Jessica Feldman, University of Virginia, chair 311 New Cabell

10:30 - 11:

Voice, Desire, and the Trouser Role in *Der Rosenkavalier*. Melina Esse, University of Virginia.

11 - 11:30:

"He isn't a marrying man": Gender and Sexuality in the Repertoire of Male Impersonators, 1870-1920. Gillian Rodger, University of Pittsburgh.

11:30 - 12:

Cut to Fit the Performer: The Composer *en travesti* in Richard Strauss's *Ariadne auf Naxos*. Christina L. Baade, University of Wisconsin, Madison.

Session 13 Depictions of Gender 3: the 50s and 60s

Margaret T. McFadden, Colby College, chair 301 Wilson

10:30 - 11:

"Ces nymphes, je les veux perpetuer." Pastoral Predicaments in Space-Age Bachelor Pad Music. Rebecca Leydon, SUNY Stony Brook.

11 - 11:30:

Voice-over/Voice Under, or The Not-So-Silent Star of Billy Wilder's *Sunset Boulevard*. Stephan Prock, University of Virginia.

11:30 - 12:

"Man is Created Unequal": Intimations of *The Feminine Mystique* in Bernstein's *Trouble in Tahiti*. Richard Rischar, University of North Carolina.

Installation: Annea Lockwood, A Sound Map of the Hudson River, part 1

11:50 AM - 12:50 PM

Foyer, Old Cabell Hall

Plenary Session 3

12:45 PM Cabell Auditorium

Rehearsal and Performance of Maura Bosch, "The Crossing"

a choral work commissioned for FTM4

J. Michele Edwards, conductor

with support from the McIntire Department of Music

2 - 4 PM

Session 14 Gender and U.S. Music, Late 19th and Early 20th Centuries

Katherine K. Preston, College of William and Mary, chair 125 Minor

2 - 2:30:

Amy Beach: the Composer as Agent. Adrienne Fried Block, City University of New York.

2:30 - 3:

Johana Harris: The Composer as Hidden Hand. Louise Spizizen, The Harris Project.

3 - 3:30:

Wife, Daughter, Professional Composer: Gender and the Confluence of Social Roles in the Careers of Five Boston Women. Laurie Blumson, Brandeis University.

3:30 - 4:

Cultivations of Vanity: Representations of Women in *Dwight's Journal of Music* (1852-1881). Bernadette Ballard, University of Melbourne.

Session 15 Finding Identities for Women Composers

Clare Shore, Palm Beach Atlantic College, chair Cabell Auditorium

2 - 2:30:

Ruth Crawford Seeger: Art Music and Folk Music. Betty Ann Miller, Washington, D.C.

2:30 - 3:

The Ironies of Gender in the Music of Augusta Holmès. Jann Pasler, University of California. San Diego.

3 - 4:

Lili Boulanger and the *mélodie* as tradition and innovation - a lecture-recital. Anna Yow Briscoe, pianist; Mary Katherine Kelton, mezzo-soprano; James R. Briscoe, lecturer.

Session 16 Theorizing Persons, Relationships, and Power

Linda Dusman, Clark University, chair 311 New Cabell

2 - 2:30:

Music, Feminism, and the Problem of the Material. Tamara Schwartzentruber, University of Alberta.

2:30 - 3:

Do We Treat Music As We Would A Human Being? The Relationship of Music and Language and its Implications for Feminist Musiology. Laurel E. Zeiss, University of North Carolina.

3 - 3:30:

What Is the Problem with Beethoven? Marion A. Guck, University of Michigan.

3:30 - 4:

A Relational Reflection. Andrew Mead, University of Michigan.

Session 17 Racial and National Identities

Ellie Hisama, Ohio State University, chair 301 Wilson

2 - 2:30:

Joy's Ode or Code? Music at Beijing. Susan Harden Borwick, Wake Forest University.

2:30 - 3:

Subverting the Dominant Language: Reflections on Trickster Figures and the Domestic Sphere. Catherine Parsons Smith, University of Nevada, Reno.

3 - 3:30:

The Gendering of Race: Images of Chinese in American Popular Sheet Music. Judy Tsou, University of California, Berkeley.

3:30 - 4:

Cross Cultural Confusion in the Music Classroom. Randall Everett Allsup and Marsha Baxter, Columbia University.

Plenary Session 4

4:30 PM Cabell Auditorium

"Tough Women"

Lecture-Recital by Gwendolyn Lytle

sponsored by the Virginia Foundation for the Humanities

Plenary Session 5

8:30 PM Cabell Auditorium

Concert by Ekko!

sponsored by IAWM and the McIntire Department of Music

Saturday June 7

8:30 - 10 AM

Session 18 Instrumental Performances of Gender

Elizabeth LeGuin, University of California, Berkeley, chair 125 Minor

8:30 - 9:

Gender, Genre, and the Decline of the Oboe. Elizabeth Sayrs, Ohio State University.

9 - 9:30:

A Woman Performer of Shakuhachi. Cynthia Nyoen Chaffee, Huntington, NY.

9:30 - 10:

"Unsexing" the Violin: The Regendering of a Musical Instrument in Victorian England. Paula Gillett, San Jose State University.

Session 19 Agency, Healing, and Resistance

Frances White, Princeton University, chair 311 New Cabell

8:30 - 9:

Woman as Agent and Creator: Silences that Generate Music. Sharon Guertin Shafer, Trinity College.

9 - 9:30:

Annea Lockwood and the Music of a Radical Resistance. Michael Lee, University of Oklahoma.

9:30 - 10:

"Drive another nail in": intersections of religion and misogyny in Tori Amos's "Crucify." Lori Burns and Melisse LaFrance, University of Ottawa.

Session 20 Strange Voices

Mitchell Morris, McGill University, chair 301 Wilson

8:30 - 9:

Witches, Bitches, Whores, and Britches: The Liminal Life of the Operatic Mezzo-Soprano. Johanne Blank, Brandeis University.

9 - 9:30:

"Singing Magic": The Incantatory Logic of Vocal Androgyny. Brian Eugenio Herrera, University of New Mexico.

9:30 - 10:

"Ecriture feminine" and electrovocal music. Hannah Bosma, University of Amsterdam.

10:30 AM - 12 noon

Session 21 18th Century Europe

Gretchen Wheelock, Eastman School, chair 125 Minor

10:30 - 11:

Elisabetta de Gambarini (1731-1765): Composer, Performer, and Patron of the Arts in Eighteenth Century London Society. Martha Asti, Wingate University.

11 - 11:30:

"... only a womanly man would love such a softhearted melody": The Role of Gender in Joseph Riepel's *Anfangsgruend*. Stefan Eckert, SUNY Stony Brook.

11:30 - 12:

The Song of the Slave Girl: Articulating Racial and Sexual Difference in Opera. Michael McClellan, The Chinese University of Hong Kong.

Session 22 The Boys or Girls in the Band

Monique Buzzarte, chair *Cabell Auditorium*

11 - 11:30:

Patrician Rituals: Toward A Critical Theory of Orchestral Patriarchy. William Osborne.

11:30 - 12:

Helen May Butler and her Ladies' Military Band: Gender and Image. J. Michele Edwards, Macalester College.

Session 23 Recent Women Composers 2: Values and the Canon

Lloyd Whitesell, *SUNY Stony Brook*, chair *311 New Cabell*

10:30 - 11:

Sofia Gubaidulina at 65: The Great Composer In the Totalitarian State and After. Vera Lukomsky, University of California, San Diego.

11 - 11:30:

Opera and the Female Composer: a study of the operatic works of British composer Judith Weir. Jennifer Barker, Christopher Newport University.

11:30 - 12:

The Will to Change. Maura Bosch, Minneapolis.

Session 24 Political Communication in Popular Music

Elizabeth Ladenson, *University of Virginia*, chair *301 Wilson*

10:30 - 11:

"Does She Shock You, Electrify and Rock You?": Melissa Etheridge's Variegated Appeal. Maria Johnson, Stanford University.

11 - 11:30:

I Will Survive: The Disco Anthem's Minor-Mode Semiotics of Transcendence. Nadine Hubbs, University of Michigan.

11:30 - 12:

"A Distant Land to Roam": Pioneering Women of Bluegrass. Lydia Hamessley, Hamilton College.

Installation: Annea Lockwood, A Sound Map of the Hudson River, part 2

11:50 AM - 12:50 PM

Foyer, Old Cabell Hall

Plenary Session 6

12:45 Cabell Auditorium

Music as Community: Workshop in Central African Polyphony

Michelle Kisliuk

2 - 4 PM

Session 25 African American Musics

Deborah McDowell, *University of Virginia*, chair *125 Minor*

2 - 2:30:

Art Music, Activist Discourse, and Nineteenth-Century African American Feminism: The Case of Amelia L. Tilghman. Juanita Karpf, University of Georgia.

2:30 - 3:

The Happening: The Supremes and Civil Disorder. Suzanne Smith, George Mason University.

3 - 3:30:

What Are the "Drums" Saying About Gender, Bwana?: Constructing History, Identity and Authority in Black Popular Performance. Kyra D. Gaunt, University of Virginia.

3:30 - 4:

Singing the Blues from the Dark Continent: Music/Feminist Theory/Cultural Studies. Jacquelyn A. Fox-Good, Illinois Institute of Technology.

Session 26 Performances of Feminism

Kevin Concannon, Virginia Commonwealth University, chair

Note that because of technical requirements this session begins in one room and moves to another after the first paper!

2 - 2:30, 301 Wilson:

Thinking Through the Body, Performing Through the Wires: Music, Multimedia Performance, and Technology. Andra McCartney and Selena Cryderman, York University.

2:30 - 3, Cabell Auditorium:

Dorothy Troubles MusicLand: Musicality, Identity, Pedagogy. Roberta Lamb, Queen's University.

3 - 4, Cabell Auditorium:

Di-Va-Construction: old.ways, new.ways, all.ways... A performance and fantasy. Kristin Norderval.

Session 27 Queer Subjectivities

Bruce Holsinger, Colorado College, chair 311 New Cabell

2 - 2:30:

Schoenberg and Coming Out. Holly Watkins, University of Virginia.

2:30 - 3:

super amorem mulierum: Homoeroticism and Humanism in Renaissance Music. Todd Borgerding, University of Michigan.

3 - 3:30:

"Lover, sulk no more": Auden, Britten, and Gay Initiation. Richard Bozorth, Texas Christian University.

3:30 - 4:

A Symmetrical Reading of 'Inversion' in Late 19th-Century Musicology and Sexology. Martin Rudolph Scherzinger, Columbia University.

Session 28 A Boy/Girl Debate on the Indigo Girls

301 Wilson

3 - 4:

The Indigo Girls, Fanship, and Critical Perspective: A Boy/Girl Debate. Andrew Dell'Antonio, University of Texas, and Judith Peraino, Cornell University.

Reception

4:30 PM Foyer, Old Cabell Hall

To celebrate the publication of Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music* and the first issue of *Women and Music*, a new scholarly journal

Dinner meeting of GRIME (Gender Research in Music Education)

6:30 - 8 PM Newcomb Dining Hall

Plenary Session 7

8:30 PM Cabell Auditorium

Women Composers and Electronic Music

Insook Choi, Anne LeBaron, Annea Lockwood, Judith Shatin, and Frances White; Alicyn Warren, chair

sponsored by the Virginia Foundation for the Humanities

Sunday June 8

8:30 - 10 AM

Session 29 Late-Nineteenth-Century Rituals in the US

Scott DeVeaux, University of Virginia, chair 125 Minor

8:30 - 9:

Perceptions of Sentimentality and Representations of Gender in Late-Nineteenth-Century White Gospel Hymnody. Janelle Foster-Joyce, University of Virginia.

9 - 9:30:

Invading the Public Sphere: Women in Chicago's Opera House, 1889. Mark Clague, University of Chicago.

Session 30 Politics of Representational Music

Philip Brett, University of California, Riverside, chair Cabell Auditorium

8:30 - 9:

At three in the morning, with both pedals down: Tori Amos' "Not the Red Baron." Paul Attinello, University of Hong Kong.

9 - 9:30:

Towards Re-representation of AIDS: Musical Responses to AIDS by American Women. Robert Garcia, University of Cincinnati.

9:30 - 10:

A Faustian Narrative in Franz Liszt's B-minor Sonata. Minna Re Shin, McGill University.

Session 31 Late Verdi and Early Strauss

Elizabeth Hudson, University of Virginia, chair 311 New Cabell

9 - 9:30:

Boito's and Verdi's Desdemona. Halina Goldberg and Christine Timm, Queens College.

9:30 - 10:

Strauss, Salome, and The Jewish Question. Anne L. Seshadri, University of California, San Diego.

Session 32 Feminist Embodiments

Thomasin LeMay, Goucher College, chair 301 Wilson

8:30 - 9:

Sounding the Circle, Embodying the Sound. Carol L. Matthews and Elizabeth S. Gould, Boise State University.

9 - 10:

Sound Bodies - Tango, Texture, and Identity in works of 20th-century Women Composers (bodily interventions, resisting the arbitrariness of signs). Marianne Kielian-Gilbert, Indiana University.

10:30 AM - 12 noon

Session 33 Stories of Women's Lives 2

Ruth Solie, Smith College, chair 125 Minor

10:30 - 11:

Telling it like it was? Sophie Fuller, University of Reading.

11- 11:30:

Dame Ethel Smyth: In the Company of Kindred Spirits. Alison Ames Galstad, Cornell College.

11:30 - 12:

Revisiting the "Distinguishing Virility." Nancy Yunhwa Rao, Rutgers University.

Session 34 Recent Women Composers 3: Between Cultures

Anne Rasmussen, College of William and Mary, chair Cabell Auditorium

10:30 - 11:

From Kenya to Canada - Composing Women's Narrative. Carol Ann Weaver, University of Waterloo.

11 - 11:30:

The Music of Victoria Bond. Linda Burian Plaut, Virginia Tech.

Session 35 Performance Art

Martha Mockus, University of Minnesota, chair 301 Wilson

10:30 - 11:30:

Ladies and Gentlemen, Androgyns and Cyborgs: Disembodied Narratives in Laurie Anderson's *Home of the Brave*. Kathryn Alexander, Yale University.

11:30 - 12:

Re-Presenting History: Thoughts on Ownership and Collectivity. Jessica M. Courtier, Mills College.