

Feminist Theory and Music 8
as of 14 April 2005

Panel A: American Women Making Musical Culture

Chair: Ruth Solie (Smith College)

contact: elizabeth337@earthlink.net DON'T SCHEDULE AGAINST F

“Female Piano Teachers and Performers in Early Twentieth-century America: Challenges, Innovations, Legacies”, Connie Arrau Sturm, West Virginia University, Connie.Sturm@mail.wvu.edu

“Women Teachers as Musical Creators: Three ‘Daughters of Miriam’”, Constance L. McKoy, UNC-Greensboro

“Making Modern Music History: Marion Bauer’s *Twentieth Century Music*”, Elizabeth L. Keathley, UNC-Greensboro, elizabeth337@earthlink.net

Power and Gender in Modern Music Patronage: Elizabeth Sprague Coolidge’s Changing Patronage Style”, Elizabeth Yackley, UNC-Greensboro

Panel B: Feminist American Histories

Chair: Catherine Parsons Smith (University of Nevada, Reno)

“Affinities between American Music Studies and Women’s Studies, ca. 1960-1985. A Revisionist Approach to the Historiography of Modern Feminist Scholarship in Music”, Judith Tick, Northeastern University, Jtick@starband.net

“The Down side of Upward Mobility: Women, Musical Theater and Moral Reform in Nineteenth-Century America”, Gillian Rodger, University of Wisconsin-Milwaukee, grodger@uwm.edu

“Changing Audiences in 19th-Century New York: the matinee offers women new freedom” Adrienne Fried Block, Director, Music in Gotham, CUNY Graduate Center,

ablock@gc.cuny.edu

“Banjos and Bicycles: ‘The New Woman’ As Viewed Through the Stereograph”, Lydia Hammessley, Hamilton College,
lhamessl@hamilton.edu

Panel C:

Crossings of Race and Gender Chair: Daphne Brooks (Princeton University)

“Dusty’s Hair”, Annie Janeiro Randall, Bucknell University,
arandall@bucknell.edu

“Painting ‘the Only Black Man at the Party’: Joni Mitchell’s White Female Artistry at Work”,

Miles Parks Grier, New York University, mpg236@nyu.edu

“‘Can you be a black feminist and laugh at this book?’ Black Feminist and Black Jazz Musicians Autobiographies”, Nicole T. Rustin, University of Illinois at Urbana–Champaign,
nrustin@uiuc.edu

“Vocal Fantasies: Race, Masculinity, and Jazz in Rudy Vallee’s *Musical Doctor* and Louis Armstrong’s *Rhapsody in Black and Blue*”, Jessica M. Courtier, University of Wisconsin–Madison, jmcourtier@wisc.edu

Panel D: Stars Chair: Roxanne Reed (University of Illinois)

“‘The Mouth’s Cradle’: Vocal Intimacy in Bjork’s *Medulla*”, Shana Goldin–Perschbacher, University of Virginia, smgoldin@virginia.edu

“*Sincerely Yours—Vera Lynn: Performing Class, Sentiment, and Femininity in the ‘People’s War’*”,

Christina Baade, McMaster University, baadec@mcmaster.ca

“Sister Rosetta Tharpe and the Church of the Electric Guitar”, Gayle Wald, George Washington University, gwald@gwu.edu

“‘This Girl Isn’t Just a Soinger. She’s a Musician’: Sarah Vaughan,
Instrumental Singing, and Mannerisms in Jazz”,
Elaine Hayes, Seattle, Washington,
elaine.hayes@gmail.com and hayesela@sas.upenn.edu

Panel E: Voice Chair: Karen Henson (Columbia University)

“Catherine’s operas: royal female performativity in the patriarchy of
eighteenth-century Russia”, Inna Naroditskaya, Northwestern
University, in-narod@northwestern.edu

“British queens on the early nineteenth-century Italian opera stage”, Naomi
Andre, University of Michigan, nandre@umich.edu

“Heard but not Seen: Extended Vocalism and Queer Femininity”, Juliana
Snapper, University of California at San Diego, jnspartner@ucsd.edu

“Diva-Worship and Homoerotic Desire in Berio’s *Recital I (for Cathy)*”,
Megan Jenkins, mjenkins@gc.cuny.edu

Panel F: Feminist Epistemologies, Lesbian Imaginary, and Music Education
chair: Roberta Lamb NOT AGAINST A
contact: Elizabeth Keathley, elizabeth337@earthlink.net

“Empowering Music Students through Non-Sexist Teaching Strategies”, Beth
Denisch, Berklee College of Music

“Listening to the Girls: Music, Gender and Technology in a “Technology in
Music” Program”,
Karen Pegley, Queen’s University

“The Witch Dance: Composition, the Negotiated Curriculum, and the Music
Classroom”, Carol Matthews, Boise State University

“Desire(ing) and Difference: Not Who I Am, but How I Am”, Elizabeth Gould,
University of Wisconsin–Madison

Panel G: *Queer(ing)s* [asked Sophie Fuller; next: Jamie; Chip
Whitesell, Tavi’a Nyongo?

[no title, ethnography of vocal choices in drag personae, Rochester NY],
Christopher Brent Murray, New York University,, cbm227@nyu.edu

“‘Where’s that partner of mine?’ Ethel Waters and the Management of Black
Queer Desire”, Samantha Pinto, UCLA, spinto@ucla.edu

“Between the *Sugar Plum Fairy* and *Sugar Rum Cherry*: The
Ellington–Strayhorn *Nutcracker Suite*, Lisa Barg, McGill University,
lisa.barg@mcgill.ca

“The Erotically Satisfying Experience of Performance”, Amy Daken
Valladares, New York University, ald236@nyu.edu

Panel H: *Politics* [Chair: Ana Maria Ochoa – waiting to hear; Deborah
Wong; Linden Lewis]

“Singing Christianity as Emancipatory Justice”, Zoe Sherinian, University of
Oklahoma, zsherinian@ou.edu

“Powerful Women: Images of Women in Trinidadian Music”, Ejima Baker,
CUNY Graduate Center, ejimabaker@hotmail.com

[no title: Nina Simone’s political engagements], Shana L. Redmond, Yale
University, shana.redmond@yale.edu

“‘La era esta pariendo..’: Re/producing Sexual Politics in Cuban Nueva Trova”,
Susan Thomas,
University of Georgia, suthomas@uga.edu

Panel I: Possibly Punk Chair: Renee Coulombe (University of California, Riverside)

“Babelogues: The Feminine Writing of Patti Smith”, Christina Linklater, Harvard University, linklat@fas.harvard.edu

“Gender Performance and Conflict in the 1970s Punk Movement”, Brooke Bryant, CUNY Graduate Center, bbryant@gc.cuny.edu

“‘For the ladies, and the fags, yeah’: Electronic Feminist Punk Subculture, Performativity, and Queer Politics”, Angela Wilson, Montreal, Canada, wila@canada.com

“‘Politics is music—is life!’ Ani DiFranco on Post-9/11 Feminism”, Heather Feldman, CUNY Graduate Center, hfeldman@gc.cuny.edu

Panel J: Performance and Performativity Chair: Jose Munoz (New York University)

“‘The Call of Salome’: American Adaptations and Recreations of the Female Body”, Mary Simonson, University of Virginia, msimonson@virginia.edu

“Invisible Woman: Vi Redd’s Contributions as an Alto Saxophonist”, Yoko Suzuki, Rutgers University–New Brunswick, yokogenki@aol.com

“The Work of Mieko Shiomi at the Intersection of Fluxus, Feminism, and National Identity”,

J. Michele Edwards, Professor Emerita, Macalester College, edwards@macalester.edu

“Staging the Body: Sexuality, Music and Feminism”, Belinda Deneen Wallace, University of Maryland–College Park, femmenoire72@yahoo.com

Panel K: Logics and Anti-Logics

Chair: Marianne Kielian-Gilbert (Indiana University)

“The Eternal City of Women: Transparency, Time, and Community in Meredith Monk’s *Education of the Girlchild*”, Nicole Anaka, University of Victoria, nanaka@uvic.ca

“Meetings of Two in Kaija Saariaho’s Music”, Pirkko Moisala, Abo Akademi University,

pmoisala@abo.fi

“Discontinuity in Motion: Walking the Virtual Body with Janet Cardiff”, Lauren Wooley,

University of California at San Diego, lwooley@ucsd.edu

“To Persist Is To Ignore: Women Composers and the Denial of the Body”, Linda Dusman,

University of Maryland–Baltimore County, dusman@umbc.edu

Panel L: Mediations Chair: Anahid Kassabian (Fordham University)

“Virtually Connected to Billie Holiday”, Carol Muller, University of Pennsylvania, camuller@sas.upenn.edu

“Cultural and Gender Identities in *Flower Drum Song*”, Judy Tsou, University of Washington, jtsou@u.washington.edu

“MeriAwaaz Suno (Listen to My Voice): Women, Vocalism, and Nation in Hindi Cinema”, Pavitra Sundar, University of Michigan, psundar@umich.edu

“Aural Intercourse: the (Hetero)Sexual Trope of Hybridity”, Roshanak Khesti, University of California at Santa Cruz, rkheshti@yahoo.com

Panel M: Affect Chair: Marion Guck (University of Michigan)

“Gender, Media, and Performative Shifts in Toba Batak (North Sumatra, Indonesia) Pop Laments: Referencing, Reframing, and Re-presenting Grief” W. Robert Hodges, University of California at Santa Barbara, johpoj@umail.ucsb.edu

“Reading as Singing: Sound, Rhythm, and Music in Gertrude Stein”, Angela Steidele, Koln, Germany, steidela@gmx.de

“Reading, Listening: Music as Metaphor”, Emily Wilbourne, New York University, mle.wilbourne@nyu.edu

“Women’s Electric Nerves and Musical Nervousness”, James Kennaway, Berlin, Germany, jgkennaway@yahoo.com

Panel N: “Women Don’t Do It” [Chair: Imani Perry – waiting to hear; Leith Mullins]

“Dismantling the Entrenchment of Sexism and Religion: Women, Cuban Bata Drumming, and the Trailblazing Work of Amelia Pedroso”, Robin Burdulis, percussionist, RobinBurd_tktn@juno.com with copy to magtap@mindspring.com

“From Lisheen to London: Julia Clifford’s Life Remembered”, Tes Slominski, New York University, fiddlemethis@yahoo.com

“‘Down-Ass Bitch’: Race, Class, Gender, and Lil’ Kim’s Gangsta Rap”, Marnie Binfield, University of Texas at Austin, binmax@sbcglobal.net

“Anne B. Mainstream: Negotiating Female Rappers’ Identity on the Big Screen”, Stephanie Jensen-Moulton, CUNY Graduate Center, JensenMoulton@aol.com

**Panel O: Roundtable: Music and AIDS, Speaking Globally [½ panel]
CANCELLED**

Panel P: Roundtable: Gender and Computer Music [½ panel, moderated by Mara Helmuth (University of Cincinnati) – EH sent acceptance note to MH

Participants include Brad Garton, Columbia University; Elizabeth Hoffman, New York University; Margaret Schedel, University of Cincinnati, and Mary Simoni, University of Michigan.