

Feminist Theory  
& Music 9  
Speaking Out of Place / Parler sans frontières

 McGill  
 Schulich School of Music  
École de musique Schulich

*Feminist Theory and Music 9:*  
*"Speaking Out of Place / Parler sans frontières"*

**June 6 - 10, 2007**

Schulich School of Music of McGill University  
555 Sherbrooke Street West  
Montreal Quebec Canada





Feminist Theory  
& Music

Speaking Out of Place Parler sans frontières

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Schulich School of Music of McGill University  
Montreal (Canada)

## FEMINIST THEORY & MUSIC 9

### Program

#### Room Guide:

**C201** - Strathcona Music Building, Central Wing

**C204** - Strathcona Music Building, Central Wing

**Clara** - Clara Lichtenstein Recital Hall, Strathcona Music Building, Room C209

**East Lounge** - Strathcona Music Building, Central Wing

**Pollack** - Pollack Hall, Strathcona Music Building

**Tanna** - Tanna Schulich Hall, New Music Building

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**Wednesday, 6 June 2007**

**3:00-5:00pm** Registration (New Music Building Lobby)

**3:30-4:30pm** Performance (Tanna)

*Composing Identity: Works by Women Composers*

Gina Ryan (McGill University), percussion;

Louise Campbell (McGill University), clarinet

**7:00pm** Pre-concert Public Discussion (East Lounge)

Patti Schmidt (CBC Radio Two), Host. Free to the public.

**8:00pm** CBC Radio/McGill Concert: *Entre les lignes* (Pollack)

Works by queer male composers with

Paul Stewart and David Jalbert (pianos),

Mark Pedrotti (baritone), and Olivier Thouin (violin).

Free to the public.

**Thursday, 7 June 2007**

**8:30-5:00** Registration (New Music Building Lobby)

#### MORNING SESSIONS

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**9:30-11:30** Session 1: Feminist Soundscapes (Clara)

Ellen Waterman (University of Guelph), Chair

Tara Rodgers (McGill University),

"Pink Noises and Sound Reproductivity: Time in Women's Productions of Electronic Music"

Katherine Kaiser (Stony Brook University),

"Re-manufacturing the Factory: Annie Gosfield's *Manufacture of Tangled Ivory*"

Gascia Ouzounian (University of California-San Diego),

"Imagined States: Anna Friz's Radio Utopias"

**9:30-12:00** Session 2: Renewing Operatic Conventions (C201)

Naomi André (University of Michigan), Chair

Stephanie Doktor (University of Georgia),

"Women Divided, Women United': Homosocialism and Homoeroticism in *Aïda*"

Shinobu Yoshida (University of Michigan),

"Puccini's Exotic Women?: Subverting Conventions of the Tragic Heroine"

Colette Simonot (McGill University),

"The Gender of Hysteria: Poulenc's Mad Scene in *Dialogues des Carmélites*"

Stephanie Jensen-Moulton (City University of New York Graduate Center),

"Streetwalkers and Adoring Assistants: American Women Writing Feminism in 1950s Opera Libretti"

**9:30-12:00** Session 3: Constructing Whiteness (Tanna)

David Brackett (McGill University), Chair

Sean Murray (City University of New York Graduate Center),

"Ivory, the Piano, and the Construction of Whiteness"

Sarah Culpeper (University of Virginia),

"That Clear Flow of Sound': Themes of Vocal and Sexual Purity in Early Joan Baez Reception"

Kimberly Francis (University of North Carolina-Chapel Hill),

"And You Love My Dark': Exoticism and Alanis Morissette's Transition from 'Whiteness' to 'Niceness'"

Alyssa Woods (University of Michigan),

"Raced Music, Gendered Rhymes: Lady Sovereign's British Rap Comes to America"

**12:15-1:15** Session 4a: Lunchtime Performance (Tanna)

*Learning to be Crazy—Voicing Mennonite Women's Stories into Song:*

*Music by Carol Ann Weaver*

Rebecca Campbell (Toronto), voice

Carol Ann Weaver (University of Waterloo), piano

**12:15-1:15** Session 4b: Lunchtime Performance (Clara)

*Wimmin Waxen Wonderproud: A Performer's Perspective of the Feminine in Medieval Music*

Rebecca Bain (Montreal), voice, vielle

Catherine Herrmann (Montreal), voice, organetto

**1:30-2:15** Workshop: Contemporary Sound Art and Production: Working Ways Out of Gendered Contexts (Tanna)

Andra McCartney (Concordia University)

#### AFTERNOON SESSIONS

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**2:30-4:30** Session 5: East-West Transformations (C204)

Roe-Min Kok (McGill University), Chair

Nancy Yunhwa Rao (Rutgers University),  
"Racial Castration and The Idea of Female Voice"

Lydia Hamessley (Hamilton College),  
"From Beijing to Appalachia: Abigail Washburn's Song of the Traveling Daughter"

Miki Kaneda (Stony Brook University),  
"The Emasculation of Bamboo Battling: Reconfiguring Gender and Ethnicity  
in the Downtown New York Avant-Garde Scene"

**2:30-5:00 Session 6: Changing Roles in Fin-de-siècle Vienna (C201)**

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

Susan Borwick and Johanna Young (Wake Forest University),  
"A Room of One's Own in the House of Multiple Identities: Composers Alma Mahler and Amy Beach"

Julie Pedneault (McGill University),  
"*Frau und Seele*: Constructions of Femininity in Berg's  
*Picture Postcard Songs on Texts by Peter Altenberg*, Op. 4, No. 2-3"

Megan Jenkins (City University of New York Graduate Center),  
"Sex and Reason in *Salome*"

Anna Boyden (University of Western Ontario),  
"*Die Frauenfrage* in Hofmannsthal's and Strauss's *Elektra*"

**2:30-4:30 Session 7: Strange Intersections: Music, Myth, Sexuality (Tanna)**

Lloyd Whitesell (McGill University), Chair

Marianne Kielian-Gilbert (Indiana University),  
"Dissembled Poise — Passion and Abyss in Britten's *Phaedra*, Op. 93"

Tamara Levitz (University of California-Los Angeles),  
"Persephone's Liminal Dance"

Heidi Epstein (University of Saskatchewan),  
"Sour Grapes: Dislocating the Sacred Erotic via Shulamith's Migration into Folk and Grunge"

**5:00pm Book Signing and Reception**, sponsored by the *Department of Music Research*,  
*Schulich School of Music, McGill University* (New Music Building, 8<sup>th</sup> floor Lounge)

**7:00pm Pre-concert Public Discussion (East Lounge)**

Patti Schmidt (CBC Radio Two), Host.  
Free to the public.

**8:00pm CBC Radio/McGill Concert: *Autour de Sappho* (Pollack)**

Ancient and modern versions of Sappho's poetry with Lori Freedman (clarinets),  
Ensemble Constantinople, and Shannon Mercer (soprano). Free to the public.

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Friday, 8 June 2007

**8:30-5:00** Registration (New Music Building Lobby)

**MORNING SESSIONS**

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**9:30-11:30 Session 8: Responding to Trauma (Clara)**

Kip Pegley (Queen's University), Chair

Marta McCarthy (University of Guelph),  
"The Performance Journey to *École Polytechnique* by Hildegard Westerkamp"

Fred Maus (University of Virginia),  
"Music and Sexual Abuse"

Jenny Olivia Johnson (New York University),  
"*Those Songs*: An Acoustic Reading of Childhood Sexual Abuse"

**9:30-11:30 Session 9: Shifting Contexts: Refiguring Stars and Subjects (Tanna)**

Marion Guck (University of Michigan), Chair

Kevin Mooney (University of Western Ontario),  
"Four Lola Songs: Music, Modernity, and *The Blue Angel*"

Rachel Ann Lewis (Cornell University),  
"'Seeing Differently': Transnational Perspectives on Music  
and Lesbian Desire in Deepa Mehta's *Fire*"

Elizabeth Wells (Mount Allison University),  
"Rose's Turn": The Role of the Diva in Musical Theatre"

**9:30-12:00 Session 10: Music, Gender & Nation (C201)**

Cynthia Leive (McGill University), Chair

Alma Bejtullahu (University of Ljubljana),  
"Female Folk Singers and their Transformations during Kosova's National Movement"

Marcia Ostashewski (Nipissing University),  
"The Cossack and the Maiden: Gender and Nation in Canadian Ukrainian Culture"

Ana Hofman (University of Nova Gorica),  
"Reviving 'Traditionalism': The Female Amateur Vocal Groups in Post-Socialist Serbia"

Louise Wrazen (York University),  
"Who Plays and Who Sings?: Reconsidering Gender and Music Performance from the Polish *Tatras*"

**12:15-1:15 Session 11a: Lunchtime Lecture-Recital (Tanna)**

*(In)Habitation: Musical Settings of Margaret Atwood Poetry*  
Eileen Stempel (Syracuse University), soprano  
Sylvie Beaudette (Eastman School of Music), piano

**12:15-1:15 Session 11b: Lunchtime Lecture-Recital (Clara)**

*Saffo Novella: The Voice of the Greek Poet Revisited by Barbara Strozzi*  
Marília Vargas (Basel, Switzerland), soprano  
Silvana Scarinci (Universidade Estadual de Campinas, Brazil), theorbo, baroque guitar

## AFTERNOON SESSIONS

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### 1:30-3:30 Session 12: Queering Subjectivity (C204)

Marc Lafrance (Concordia University), Chair

Erik Steinskog (University of Bergen),

"For Today I Am a Boy': Voicing Queer Subjectivities"

Shana Goldin-Perschbacher (University of Virginia),

"For Today I am a Boy': Negotiations of White Gender, Sexuality, and Nationality via Black Vocality"

Kevin Schwandt (University of Minnesota),

"(Re)Queering Orpheus in the Music of Rufus Wainwright"

### 1:30-2:45 Session 13a: Musique Populaire au Québec (Tanna)

Line Grenier (Université de Montréal), Chair

Mélie Laurier-Crompt (McGill University),

"Une intersection d'identités dans «Montréal» d'Ariane Moffatt"

Chantal Savoie (Université Laval),

"Palmarès populaire, palmarès féminin et répertoire national: jalons d'une étude des préférences musicales des Québécoises dans les années 1940 et 1950"

\*Simultaneous English translation available.

### 2:45-4:00 Session 13b: Transnational Dialogue in Dance (Tanna)

Susan Cook (University of Wisconsin-Madison), Chair

Christina Baade (McMaster University),

"Drill Sergeant of the Ballroom': Victor Silvester, Manliness, and Inventing the English Style"

Mary Simonson (University of Virginia),

"Dancing the Future, Performing the Past: Isadora Duncan and Wagnerism in the American Imagination"

### 1:30-4:00 Session 14: Respectability and the Limits of Acceptance (C201)

Sherrie Tucker (University of Kansas), Chair

Louise Chernosky (Columbia University),

"Ethnographic Experimentalism: The Politics of Representation in Brenda Hutchinson's Music"

Samantha Thrift (McGill University),

"Beyond Bootylicious: Racializing Postfeminism with Destiny's Child"

Benjamin Piekut (Columbia University),

"Gender and Race in the Jazz Composers Guild"

Gillian Rodger (University of Wisconsin-Milwaukee),

"The 'Exceptional' Woman and the Limits of Acceptance: Working-class Gender Construction as Seen in the Mid- to Late-Nineteenth Century American Variety"

### 4:15 Keynote Address: "Out of Place: Ethnomusicology's Challenge for Feminist Music Theory" (Tanna)

Beverly Diamond (Memorial University of Newfoundland)

### 7:00pm Pre-concert Panel Discussion: Gender, Improvisation and the Body (Tanna)

Eleanor Stubbley (McGill University), Moderator

Ellen Waterman (University of Guelph)

Sherrie Tucker (University of Kansas)

Andra McCartney (Concordia University)

### 8:00pm Concert: Expressing Something Else: Translating the Body in Improvisation (Tanna)

Lori Freedman (Montreal), clarinets

Danielle Palardy Roger (Montreal), percussion

Ellen Waterman (University of Guelph), flutes/voice

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Saturday, 9 June 2007

8:30-4:00 Registration (New Music Building Lobby)

## MORNING SESSIONS

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### 8:30-9:45 Roundtable Session 15: Writing Biographies on Women of Color: African-American and Egyptian Case Studies (Tanna)

Naomi André (University of Michigan), Moderator

Rae Linda Brown (University of California-Irvine), Tammy Kernodle (Miami University), Virginia

Danielson (Harvard University), Franya Berkman (Lewis & Clark College)

### 10:00-12:00 Session 16: Gendering Alterity in Opera (Clara)

Julie Cumming (McGill University), Chair

Emily Wilbourne (New York University), "Resounding Bodies: *Lo Schiavetto* (1612) and Travestied Performance"

Bonnie Gordon (University of Virginia), "Altered Masculinities"

Kathleen Hulley (Stony Brook University), "The New Woman in Pants at the Opera: Travesty as Subversion in Richard Strauss's *Der Rosenkavalier*"

### 10:00-12:00 Session 17: Pop and Jazz Women (C201)

Kirsten Yri (Wilfrid Laurier University), Chair

Beau Bothwell (Columbia University), "Creating a Portrait of Jazz Femininity"

Jada Watson (University of Ottawa), "Sexualized Images, Musical Gestures & The Meaning of a Song: Three Versions of 'Let Him Fly'"

Julian Humphreys (University of Toronto), "Performing Gender in Popular Music:

Lily Allen and the Response Song"

Jacqueline Warwick (Dalhousie University), "Backup Singers in 1960s Records: The Case of the Blossoms"

**10:00-12:30 Session 18: Aesthetics, Ethics, Politics (Tanna)**

Suzanne Cusick (New York University), Chair

Dana Baitz (York University), "The Trouble with Queer: Lesbian and Gay Musicology Confronts Transsexual Embodiment"

Jamie Currie (University at Buffalo), "Sexuality, Gender, and the Political Agency of Musical Identities"

Jenni Veitch-Olson (University of Wisconsin-Madison), "Patti Smith and Ethics"

Judy Lochhead (Stony Brook University), "The Sublime, the Ineffable, and Other Dangerous Aesthetics"

**12:30-1:15 Session 19a: Lunchtime Performance (Tanna)**

*Being Mother*

Amanda Smallbone (University of Winchester), voice

**12:30-1:15 Session 19b: Lunchtime Performance (Clara)**

*Becoming Bach, Blaspheming Bach: Performing, Hearing, and Analyzing Ysaye's "Obsession for Solo Violin"*

Mary Greitzer (Harvard University), violin

**AFTERNOON SESSIONS**

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**1:30-3:30 Session 20: Feminism and Guerrilla Tactics (C204)**

Nadine Hubbs (University of Michigan), Chair

Ruth Longobardi (University of Richmond), "Speaking Beyond Gender: Patty Hearst as American Documentary Opera"

Martha Mockus (Hamilton college), "Carla Lucero's *Wuornos*: Feminism, Violence and Lesbian Redemption"

Rachel Devitt (University of Washington), "Man, I Feel Like a Woman': Passing and Ambivalence in Femme Performative Negotiations of the Popular"

**1:30-4:00 Session 21: Embodying Popular Music (C201)**

Ellie Hisama (Columbia University), Chair

Tracy McMullen (University of California - San Diego), "'Are We Not Men?': Punk, Women, and the Disintegrating Body"

Laura Hawley (University of Ottawa), "Intimacy, Ecstasy, and Euphoria in Björk's 'Coccon'"

Christina Gier (University of Alberta), "Is P.J. Harvey 'Dressed'? Music, Performativity and Subjectivity"

Lori Burns/Marc Lafrance (University of Ottawa and Concordia University),

"Visceral Meditations on Desire: Embodied Dimensions of Musical and Lyrical Expression in P.J. Harvey's *Uh Huh Her* (2004)"

**1:30-4:00 Session 22: Women Speaking (and Singing) Out of Place (Tanna)**

Beverley Diamond (Memorial University of Newfoundland), Chair

Elizabeth Keathley (University of North Carolina-Greensboro), "¿Nuevas Adelitas?: Mexican Women Speaking (and Singing) out of Place"

Kaley Mason (University of Alberta), "Marginal Feminine Musicianship in Kerala, South India: Telling Stories of Singing from Subaltern Locations"

Anna Hoefnagels (Carleton University), "Native Canadian Female Musicians: Indigenous Feminism and Performance Choices"

Charity Marsh (University of Regina), "New Forms of Storytelling: Indigenous Hip-Hop on the Canadian Prairies"

**4:15 Plenary: Feminist Rock Criticism (Tanna)**

Ellie Hisama (Columbia University), Moderator

Daphne Brooks (Princeton University)

Susan Fast (McMaster University)

Ann Powers (*Los Angeles Times*)

**8:00pm Concert: Composer Adela Maddison: International Woman of Mystery (Tanna)**

Lisa Lutter (Ramapo College), voice

Sylvia Kahan (City University of New York), piano

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**Sunday, 10 June 2007**

**8:30-10:00** Registration (New Music Building Lobby)

**8:30-9:30** Breakfast Meeting: GRIME (Gender Research in Music Education) (C204)

**8:30-9:30** Coffee and pastries, sponsored by the *McGill Centre for Research and Teaching on Women* (New Music Building Lobby)

**MORNING SESSIONS**

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**9:30-11:30 Session 23: GRIME (Gender Research in Music Education) - Space, Voice, and Place: Feminist Theory and Praxis in Music Education (Clara)**

Roberta Lamb (Queen's University), Chair

Lise Vaugeois (University of Toronto), "Claiming Space: Music Education as a Site of Postcolonial Contestation"

Katherine Sinsabaugh (New York, New York), "Through Music: Helping Girls and Boys Find Their Voices"

Elizabeth Gould (University of Toronto), "Difference Out of Place: Feminist Necessity(ies) in Music Education"

**9:30-10:45 Session 24: Discourses of Performance, 1800-1865 (C201)**

Elizabeth Sayers (Ohio University), Chair

Elizabeth Morgan (University of California-Los Angeles), "Battle at the Keys:  
Performances of Francis Kozzara's *Battle of Prague* at the Turn of the Nineteenth Century"  
Julia Chybowski (University of Wisconsin-Madison), "Translating 'The Black Swan':  
Elizabeth Taylor Greenfield's Mid-19<sup>th</sup> Century Musical Career and Reception"

**9:30-12:00 Session 25: After the Second Wave (Tanna)**

Martha Mockus (Hamilton college), Chair

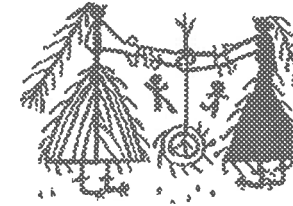
Elizabeth Lindau (University of Virginia), "'O pulchre facies':  
Hildegard of bingen in the Womyn's Choral Movement"  
Jennifer Taylor (York University), "Understanding Lilith: Identity, Respectability and Diversity in Lilith Fair"  
Elizabeth Keenan (Columbia University), "Who Are You Calling 'Lady'?:  
Femininity, Sexuality, and Third Wave Feminism"  
Norma Coates (University of Western Ontario): "John, Yoko, and Mike Douglas:  
Performing High Art for the Heartland"

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**12:15-1:30pm Closing Plenary: Feminist Theory & Music: (Trans)Disciplinary Perspectives  
(Tanna)**

Eileen Hayes (University of North Texas), Moderator  
Lori Burns (University of Ottawa)  
Susan Cook (University of Wisconsin-Madison)  
Roberta Lamb (Queen's University)  
Tomie Hahn (Rensselaer Polytechnic Institute)  
Nany Yunhwa Rao (Rutgers University)

**ABSTRACTS**



## Abstracts

Thursday, 7 June 2007

### Session 1: Feminist Soundscapes (Clara) Ellen Waterman (University of Guelph), Chair

Pink Noises and Sound Reproductivity: Time in Women's Productions of Electronic Music  
Tara Rodgers (McGill University)

This paper examines time and temporalities in women's productions of electronic music. I draw on a series of interviews I have conducted with women composers of different generations and backgrounds, and situate this material in the context of feminist theories. I consider how sounds contain multiple temporalities, including computer-based audio and control rates; audible durations of compositional structures; and the embodied routines of home studio-based music productions. I also discuss gendered aspects of the historical time of electronic music, in particular factory labor and machinic production, and aesthetic priorities of precision and control that emerged in conjunction with military and scientific agendas. Investigations of time provide an organizing framework to address how sounds matter in constituting gendered experience. This is a crucial endeavor considering the significant exclusion of women artists from electronic music historiography.

Re-manufacturing the Factory: Annie Gosfield's *Manufacture of Tangled Ivory*  
Katherine Kaiser (Stony Brook University)

Modernist iconography has frequently portrayed the factory as a masculine place, full of efficient, gleaming machines and often ignoring its largely female population of workers—a vision frequently echoed in those modernist musical masterworks which consciously celebrate the machine age. In contrast, American composer Annie Gosfield (b. 1960) tells a different story. She gazes back at the factory, re-inscribing it with memories of her grandmother, a Polish immigrant factory worker in New York City. *The Manufacture of Tangled Ivory* (1995) for sampled and electronically-modified detuned piano, percussion, and electric guitar refigures the technological sublime and “decays” it with archaic sounds that mangle modernist progress narratives.

Drawing on recent scholarship on the musical construction of “places,” this paper will demonstrate a contemporary female composer's re-imagining of the factory as a place that gathers sounds from past and present, East and West. Gosfield's work places the listener inside the factory through the resonant, metallic timbres of the detuned piano. Although Barthes' “The Grain of the Voice” illuminates timbre's interactions with performance and sonic interiors, Gosfield's piece provides an important challenge to Barthes' claim that even an instrumental performer's body is audible, a claim that reflects his fetishistic gaze rather than engagement with a sounding presence. Gosfield's work draws the listener's attention to the sinews of the detuned piano, electronics, and the factory they evoke rather than Gosfield's own body. If a body is to be heard, it is Gosfield's as cyborg, sounding through the spaces of the detuned piano struck by the composer's fingers. The sounding cyborg in effect reconciles the “masculine” machine and its female operators.

Imagined States: Anna Friz's Radio Utopias  
Gascia Ouzounian (University of California-San Diego)

Since the late 1990s, Canadian radio artist and scholar Anna Friz has been making “self-reflexive” radio, an artform in which radio is the “source, subject and medium of the work.” Her repertoire includes weekly programs like the earlier *Radio Free Women* (“feminist talk-and-rawk radio”) and the current *The Harvey Christ Radio Hour* (“mock-religious fervor, ranting and radio art”), as well as concert performances and installations with radio. All of these embrace the idea of “transception,” a hybrid model of transmission-reception (sending-receiving) processes. Transception moves beyond traditional broadcast-dialogue models to suggest that communication happens in multiple places: literal or figurative bodies, geographies, worlds.

These places may take shape as political landscapes, emotional states or aural architectures; they may emerge as decaying neighborhoods revived through sound (Friz's “Vacant City Radio”), as intricately-designed imaginary worlds (“The Clandestine Transmissions of Pirate Jenny”), or as sites of corporate-media resistance (“The Automated Prayer Machine”). This paper examines Friz's radio practice as it develops within an aesthetics and language of place. Carving a route through Friz's complex network of radio utopias, it offers analytical models for navigating their labyrinthine web of rooted and ethereal haunts. The discussion engages a “transceptive listening” of Friz's works, actively participating in their elaborate production of place. Through this process, it considers the role of communications technologies in the design of social infrastructures, and the invisibility of women in radio spaces – critical zones that Friz skillfully treads in her prolific radio art and in her writings on radio.

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### Session 2: Renewing Operatic Conventions (C201) Naomi André (University of Michigan), Chair

“Women Divided, Women United”: Homosocialism and Homoeroticism in *Aïda*  
Stephanie Doktor (University of Georgia)

Catherine Clément's 1988 work, *Opera, or The Undoing of Women*, ignited debate on women and their roles in opera. Focusing primarily on the libretto and the plot that drove it, Clément ignored the musical fabric of the operas themselves. More recently, musicologists, including Carolyn Abbate, have striven to undo the “undoing” of women by turning away from plot-based analysis and instead using musical and contextual analyses to illuminate the empowered “envoicing” of female characters. However, there are ways to analyze plot without merely highlighting adverse depictions of women in opera. This paper begins by exploring the numerous nineteenth-century Italian operatic plots that depict women divided. Adrienne Rich and Eve Sedgwick's notion of the continuum along with bell hooks' theory of heterosexism as pervasive discourse that prevents women from uniting is applied to the analysis in order to elucidate the social function of depictions of female discordance. These plots are then reconceptualized using the analytical toolkits provided by musicologists Corinne Blackmer and Patricia Smith as well as feminist theorist Eve Sedgwick to reveal these women divided in opera as “envoiced”—conjoined through subtle depictions of homosocial bonding. Using these frameworks as underpinnings for exploring operatic plots, new models of plot and music analysis are created and applied to Verdi's *Aïda*.



Puccini's Exotic Women?: Subverting Conventions of the Tragic Heroine  
Shinobu Yoshida (University of Michigan)

After the successes of *Manon Lescaut*, *La bohème*, *Tosca*, and *Madama Butterfly*, Puccini was criticized for creating a similar kind of heroines. They are often frail and die pathetically in the end. In his subsequent works, Puccini strove to create different kinds of women characters, especially those in *La fanciulla del West* and *Turandot*. These two operas, however, are often discussed in terms of exoticism, and are less studied as works that exemplify Puccini's attempts to create new kinds of heroines. Why Puccini might have chosen operas whose settings are exotic to work out his ideas of new and different heroines is the subject of this paper.

Puccini might have chosen unfamiliar settings so that he could subvert expectations and conventions without offending his viewers' social codes. Though she is Japanese, *Madama Butterfly* might be the most typical or "European" of the "exotic" female characters, including Minnie from *La fanciulla del West* and *Turandot*. *Butterfly* fulfills the mould of a pathetic heroine: she is fragile, naïve, and submissive. Minnie and *Turandot*, too, are considered to be exotic from a European (i.e. nineteenth-century Italian) perspective. They, however, are nothing like a conventional tragic heroine. They are fully in control of their lives, asserting their agencies and power over the love interests in their lives. Minnie and *Turandot* can possess these strengths, because Puccini constructed a world in which his audience would readily accept it as fantasy and imaginary.

The Gender of Hysteria: Poulenc's Mad Scene in *Dialogues des Carmélites*  
Colette Simonot (McGill University)

Poulenc's opera, *Dialogues des Carmélites* (1956), is based on the historical account of the martyrdom of sixteen Carmelites during the French Revolution. Throughout the work, Blanche, a novice guided by her Prioress, struggles with complex theological issues while fighting an overwhelming fear of her fate at the guillotine. Adapted from a stage play by Georges Bernanos, *Dialogues des Carmélites* is typical of his work in that it is an interior drama shot through with metaphysical issues, with little action and even less romantic intrigue. In this paper, I examine how Poulenc overlays a conventional operatic mad scene (the death scene of the Prioress in Act I, scene iv) onto a crisis of faith scene. Bernanos spent his literary career examining the inner life of the contemporary French Catholic, so spiritual crisis is a theme ubiquitous in his writings. The simultaneity of the two scene types—the operatic mad scene and the Bernanosian crisis of faith—provides an interesting tension at the locus of gender. Mad scenes, particularly after 1835, are often identified with female characters, and *Dialogues des Carmélites'* theme of fear, in connection with its predominantly female cast, strongly suggests the topos of feminine hysteria. Bernanos, however, almost always assigns the crisis of faith to males; the Prioress is his only female religious character with this scene type. Bernanos's identification with the Prioress's fate—as he was dying of cancer while writing this, his last work—as well as Poulenc's documented empathy with Blanche further problematize the notion of hysteria as the realm of the feminine.

Streetwalkers and Adoring Assistants:  
American Women Writing Feminism in 1950s Opera Libretti  
Stephanie Jensen-Moulton (City University of New York Graduate Center)

American composers Julia Perry (1924-1979) and Miriam Gideon (1906-1996) each wrote their sole operas in 1950s New York City. Gideon and Perry endowed the female characters in their respective operas with sexual agency that challenged codes of sexuality established by mainstream American society during the post-war era. When Perry composed her opera *The Cask of Amontillado* in 1953, she fashioned her libretto on Edgar Allan Poe's short story of the same name, but wrote an extended scene for a female streetwalker who does not exist in Poe's tale. Perry's addition both alters the dramatic thrust of this stage work and envoices the composer in the context of her opera. Miriam Gideon wrote the libretto for her 1958 opera *Fortunato* based on the play by Serafin and Joachin Quintero Alvarez. While the male characters in Gideon's opera parallel their counterparts in the spoken drama, she radically re-interprets several female characters, especially in regard to their expressions of sexuality.

I will examine female characters from *Fortunato* and *The Cask of Amontillado* using personal writings of and biographical detail about Gideon and Perry as a basis for musical and literary analysis. Although Gideon did not publicly identify as a Jewish composer, and Perry avoided categorization as an African American composer, their respective interior landscapes—when viewed within the socio-political moment of post-war New York City—provide a context for my exploration of two undersung American operas.

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**Session 3: Constructing Whiteness (Tanna)**  
David Brackett (McGill University), Chair

Ivory, the Piano, and the Construction of Whiteness  
Sean Murray (City University of New York Graduate Center)

Recent work in material culture explores the lives of objects as they circulate globally. Inspired by such work, this paper considers the materiality of ivory, embedded in the piano. For nineteenth-century Westerners, ivory embodied whiteness, purity, and opulence. At the same time, elephants and their tusks were ubiquitous symbols of Africa. Ivory was inextricably tied to colonialism, which both facilitated its extraction and lent ivory meaning. Livingstone's descriptions of the conjoined ivory and slave trades in East and Central Africa ("soft" ivory extracted from this area made the ideal piano key: smooth, pliant, bleachable) inspired the West's imagined geography of Africa.

Literary and iconographic materials place the piano at the nexus of Western ideas of civility and savagery. In the 1860s and 70s, New York was the musical and piano-making center of America. Across the street from the Union Square's most prestigious music venues—the Academy of Music and Steinway Hall—stood Grote's ivory store. Such juxtapositions and their related hierarchies have been thoroughly explored by scholars scrutinizing colonial discourse. Ronald Radano and Philip Bohlman assert that race is constructed at musical instruments; Sherrie Tucker notes that musical *accomplishments* were mainly cultivated by white women. The piano was both emblem of Western culture and essential to the Victorian "cult of true (white) womanhood." I suggest that the ivory's materiality and the "others" associated with the piano are important—that race, along with gender and class, was constructed at the piano bench.

"That Clear Flow of Sound": Themes of Vocal and Sexual Purity in Early Joan Baez Reception  
Sarah Culpeper (University of Virginia)

In this paper, I discuss the reception of Joan Baez in the mainstream print media between 1960 and 1962, paying particular attention to the regularity with which critics used terms such as "pure," "natural" or "clear" to describe Baez' young singing voice. These writings often reveal a network of associations whereby "pure" implies a positive evaluation of Baez' gendered image—one of "pure" or "virginal" femininity—in addition to characterizing the sonic qualities of her voice.

Released in 1960, Baez' self-titled debut album consists largely of Anglo-American ballads, a repertory for which folk revival enthusiasts favored a measured and "unself-conscious" performance style. Indeed, Baez' interpretations on the album may sound static when compared to the vocal stylings of her female peers in competing genres (for example early 1960s mainstream pop, country, jazz or blues.) However, Baez conforms to the static folk aesthetic all while shaping her selections with subtle variations in vocal timbre and dynamics. I analyze the ballad "Silver Dagger" and suggest that Baez' interpretive nuances bring to light the text's underlying theme of forbidden sexual encounters. That Baez inflects the song with an undercurrent of eroticism through her vocal interpretation makes the attempt to divide her "pure" voice from her "sexual" body particularly fraught. I suggest that Baez' young voice was not "sexless," but instead evoked for many critics an idealized pre-twentieth century conception of feminine sexuality; one that seemed "pure"—and perhaps less threatening—compared to the more extroverted presentations of female sexuality in early 1960s popular culture.

"And You Love My Dark":  
Exoticism and Alanis Morissette's Transition from "Whiteness" to "Niceness"  
Kimberly Francis (University of North Carolina-Chapel Hill)

In 2004, Canadian rock superstar Alanis Morissette released her fifth international album *So-Called Chaos* marking a return to a six-year old strategy characterized by elements of exoticism. *So-Called Chaos* incorporates sitar timbres, quarter tones, and harmonic progressions whose origins can be traced back to her sophomore album *Former So-Called Infatuation Junkie*. Additionally, the strategies found in *Chaos* and *Junkie* show a sensitivity to the changing uses of exoticism and ethnic discourses in both the popular music industry at large and the North American political climate between 1998 and 2004. By way of these strategies, Alanis distanced herself from the "angry, white female" of her initial fame and later attempted to bolster her lagging record sales.

This paper suggests that an important part of Morissette's transformation from "whiteness" to "niceness" rests on her adept manipulation of racial and ethnic discourses. It examines how these discourses manifest themselves not only in the visual elements of Morissette's interviews and videos, but also in the musical material of these two albums, especially in the singles "Are You Still Mad?," "Would Not Come," "Everything," and "Eight Easy Steps." This paper will also connect Morissette's strategies with a growing number of Canadian female performers who experiment with exotic racializations as a powerful component of their marketing strategies. The implications of this study are that racial and ethnic identities are a potent, yet generally unspoken, part of how Canadian female artists sell their music, a criticism that both fans and critics have overlooked.

Raced Music, Gendered Rhymes: Lady Sovereign's British Rap Comes to America  
Alyssa Woods (University of Michigan)

Less than a year after stepping up to the mike in the U.S., British rapper Lady Sovereign has captured the attention of both rap and pop fans with her witty rhymes and huge personality. The young rapper has been active in the U.K. 'grime' scene for several years and made a huge breakthrough into the U.S. when rap mogul Jay-Z signed her to Def Jam Records early in 2006. Sovereign's unique vocal delivery and lyrics set her apart from most popular female rappers, thus offering the possibility for alternative female identities in the rap sphere.

In a domain where blackness is normative, a white rapper such as Sovereign has to somehow set herself apart in order to gain acceptance in the competitive rap industry. Sovereign must also negotiate the heavily gendered codes of rap, performing her femininity in a primarily masculine genre. I contend that Sovereign exaggerates her whiteness as well as her 'girlish' voice and appearance in order to carve out her own niche in the rap industry. In an analysis of the music, lyrics and videos for "Love Me or Hate Me" and "Random," I demonstrate the ways in which Sovereign conflates black and white musical signifiers, thus creating a unique representation of femininity. I also discuss how gender, race, class, and nationality intersect in Lady Sovereign's persona in pursuit of further insight into the sociocultural dynamics of rap.

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**Session 4a: Lunchtime Performance (Tanna)**  
*Learning to be Crazy—Voicing Mennonite Women's Stories into Song:*  
*Music by Carol Ann Weaver*  
Rebecca Campbell (Toronto), voice; Carol Ann Weaver (University of Waterloo), piano

This performance of recent compositions of mine is based on poetry and stories from North American Mennonite women and girls, texts by Julia Kasdorf, Ann Hostetler, Kiera Schneider, and others. The music, informed by my own Mennonite background, reflects women's quietness, space, humour, piety, earthiness, crazy busyness, and the make-believe worlds created by girls sitting through long Sunday morning sermons, taught to listen, not to speak! The songs, covering a wide gamut of women's colours, conflicts, tragedies, and joys within their diasporic communities, celebrate these largely unsung heroines who are taught to be silent and submissive but become the very building blocks, glue, and fiber in their close-knit communities, finding unique forms of self-expression which are often hidden to the outside world.

But when tragedy strikes, as it did on Oct. 2, 2006, claiming the lives of five young Amish Mennonite girls, their "separate" world becomes a public arena and their private space becomes globalized. Women within this community who are thus targeted and traumatized show a rare, almost crazy gift of grace and forgiveness, creating new definitions and models for how to be courageous in today's world. The "Lobsang" I composed for the girls helps bridges some of the gaps between our contemporary world and their traditional, timeless world, giving them a legitimate voice in our contemporary setting, inviting them to share some of their secrets.

**Session 4b: Lunchtime Performance (Clara)**

*Wimmin Waxen Wonderproud:*

*A Performer's Perspective of the Feminine in Medieval Music*

Rebecca Bain (Montreal), voice, vielle; Catherine Herrmann (Montreal), voice, organetto

This performance will explore perceptions of the feminine and the female voice in medieval music. We would like as well to open discussion about what it means for a modern performer to specialize in the medieval repertoire – one that is so outside the mainstream and is so often misunderstood.

The selection of pieces, the choice of instrumentation and performers, the interpretation of notation and text, and the way in which a concert is presented - all these questions and more require, for the performer of early western music, much research, thought and careful decision-making. This is particularly true for the earliest repertoires. But what factors influence these decisions and how can feminism inform medieval music performance practice? Indeed, what is the relevance of medieval music in today's world (after all, medieval music is marginal, most notably within the world of "serious" musicians, but also in such fields as art history) and for a conference on feminist theory and music? This concert-presentation, with performances from the known medieval "women's repertoire," will include convent music, the trobairitz and the "chansons de toile" as well as other songs, both sacred and profane, covering a 350-year period. We will raise these issues not from a purely theoretical perspective, but from the point of view of two performing specialists in this field, whose lengthy international experience confirms the need for a feminist perspective in the performance of this music.

**Workshop: Contemporary Sound Art and Production: Working Ways Out of Gendered Contexts (Tanna)**

Andra McCartney (Concordia University)

This workshop will begin with a report on the research of the "In and Out of the Sound Studio" project, an inter-university ethnographic study of the working practices of women sound producers, artists and composers in Canada, by Dr. Andra McCartney (Concordia University), Dr. Beverley Diamond (Memorial University), Dr. Kip Pegley (Queen's University), and Dr. Ellen Waterman (University of Guelph). Themes to be discussed will include training, mentoring, survival strategies, aesthetics, technological choices and working practices for change. Participants in the workshop will have the opportunity to discuss their experiences in this field and responses to the themes and issues raised.

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**Session 5: East-West Transformations (C204)**

Roe-Min Kok (McGill University), Chair

Racial Castration and the Idea of Female Voice

Nancy Yunhwa Rao (Rutgers University)

This paper explores a nexus of gendered issues that include vocality, performing body, visual image, sonic imagination and authenticity surrounding female singers' rise to prominence in Chinese opera theaters in the United States. In the 1920s, female Cantonese opera singers dominated the stages, assuming the position held by their male predecessor-female impersonators-in previous decades here.

First the paper discusses the gendered imagination and musical representation of Chinese America of the late nineteenth century, through an examination of female impersonation in Chinatown opera theaters, as well as the immensely popular yellowface performances- such as those of Charles Parsloe. The question is how vocality and performing body became crucial ingredients in the construction of these racial-gender-encrypted figures in American popular imagination.

Then the paper will consider the ways in which these sonic and visual images were interrupted, contested and transformed in the 1920s by celebrated actress-singers that came to dominate Chinatown opera theaters. Through the persistent use of studio-quality photography, newly emerged vocal virtuosity and spectacular performing body, the female singers walked a fine line between seeking their own forms of representation and seeking consent from the gendered and racialized imagination. These explorations will wrestle with the question of how the nascent female voice, with the new artistic license, transgressed social and national constraints.

From Beijing to Appalachia: Abigail Washburn's Song of the Traveling Daughter

Lydia Hamessley (Hamilton College)

When Abigail Washburn traveled to Shanghai to study Chinese, the last thing she expected was that the experience would be a bridge to her American roots. But, she explains, "I discovered a Chinese culture so deep and ancient; it changed my perspective on America." Her journey led her to the banjo and old-time music, and she soon began writing clawhammer banjo tunes with Mandarin lyrics. She recently toured in China and Tibet with Bela Fleck, and she performs regularly with Uncle Earl, an all-female old-time string band. Her 2005 solo album *Song of the Traveling Daughter* captures her distinctive blend of East and West through instrumentation and language, as well as what she calls the loose sense of rhythm and emotive quality of Chinese opera.

Not merely an exercise in cultural appropriation, Washburn's music invokes notions of home and transformation in the way it moves between cultures and styles. In this paper I first explore her use of the banjo which, for Washburn, is not just "a magical symbol of things American," but also emblematic of the border crossings that characterize much of her music and her own journey: "It's not a native instrument; it came from somewhere else as most of us have." I then place Washburn's music in the context of feminist writings about the icon of the bridge (Anzaldúa, Moraga, Keating) that position women at the intersections of cultural boundaries, a location Washburn relishes: "I am caught between two cultures, but I like being a bridge."

The Emasculation of Bamboo Battling:

Reconfiguring Gender and Ethnicity in the Downtown New York Avant-Garde Scene

Miki Kaneda (Stony Brook University)

Ikue Mori's *Bamboo Battle* (1996) for three drum machines, bamboo, and effects deconstructs the duality of "Eastern" and "Western" identities by referencing sounds that typically signify Japan. By parodying cultural stereotypes, *Bamboo Battle* inverts hegemonic power relations and notions of the oriental feminine other.

My analysis is premised on the idea that sounds and rhythms in *Bamboo Battle* serve as signifiers based on their familiarity to listeners through previous encounters with sounds associated with images of East or West, and feminine or masculine. Their significance requires a specific cultural context where composer and audience share an understanding of conventions acknowledged in an intercultural urban *milieu*.

Yet Mori strongly denies that her music is inherently feminist or Japanese, but rather, a product of her cosmopolitan experience. Mori's music needs to be evaluated in the context of her musical home, the downtown New York avant-garde scene led by John Zorn. The downtown community stands out as an environment that includes women and Asians—not dominated by white males, as is the case for the majority of internationally recognized avant-garde music circles. Still, some have criticized the scene for embracing Asian women based on their ethnicity rather than simply artistic merit. Ethnicity and gender can lead to automatic appraisal by some, while eliciting deep suspicion from others. In this context, Mori's music self-reflexively engages with her own position within her community. In doing so, the contradictions and tensions in *Bamboo Battle* contest conventional social categories of ethnicity, race, gender or class.

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**Session 6: Changing Roles in Fin-de-siècle Vienna (C201)**  
Elizabeth Keathley (University of North Carolina-Greensboro), Chair

A Room of One's Own in the House of Multiple Identities:  
Composers Alma Mahler and Amy Beach  
Susan Borwick and Johanna Young (Wake Forest University)

This presentation discusses the discord in women composers between their ability and desire to compose and the demands of external circumstances, societal attitudes, and familial insinuations. We focus on the high personal and creative costs of the (first) marriages of Alma Schindler and Amy Cheney. As girls, both exhibited compositional prowess. Upon marriage at young ages to an older, prominent man—Gustav Mahler for Alma and Dr. H. H. A. Beach for Amy—both women were required by their spouses to give up significant musical identities—composing for Alma and performing publicly for Amy—with telling consequences for both women and both marriages.

This presentation places Alma Mahler's and Amy Beach's lives into broader contexts. (a) It establishes a pattern for many *fin de siècle* women composers, members of the first generation of professional women musicians (Gillett): prodigious musicality at a young age, multiple identities in discord, cloaked strategies for protecting their full musical identities, and a loss of a part of the self. (b) It compares that pattern to earlier and later generations (Reich, Tick). (c) More generally, it revises feminist theories about the impact of class status on creative women (Olsen) and about "women worthies'" success in a man's world (Lerner).

The presentation takes the form of a dialogue between a second-wave and a third-wave feminist.

*Frau und Seele: Constructions of Femininity in Berg's Picture Postcard Songs on Texts*  
by Peter Altenberg, Op. 4, No. 2-3  
Julie Pedneault (McGill University)

Of all the turn-of-the-century Viennese writers who addressed the *Frauenfrage* (feminine question)—Freud, Karl Kraus, and Otto Weininger—Berg was especially drawn to the views of the eccentric poet Peter Altenberg, whom he knew and admired. Reacting against ossified bourgeois morality, Altenberg developed his own aesthetic known as *Frauenkult* (cult of femininity), conceiving the essence of woman as the dialectical synthesis of a liberated, sensuous body and an asexual, immaterial soul.

Berg's Opus 4 (1912) was his first work to manifest a life-long interest in the feminine psyche. This paper proposes a hermeneutic interpretation of the second and third lieder against the backdrop of Altenberg's *Frauenkult*. Building on Mark DeVoto's structuralist analyses, I will show how the songs' motivic treatment and voice-leading strategies capture two complementary facets of the persona David Schroeder calls Altenberg's "idealized prostitute." *Sahst du* (No. 2), I argue, is a metaphor for sexual intercourse. Of the song's two principal motives—one associated with feminine imagery, the other with the masculine—it is the feminine motive that sustains and paces the development of the arch form, seizing control of the intercourse. Conversely, in *Über die Grenzen* (No. 3), a rupture in structural voice-leading deflects the music beyond its projected path, symbolizing a soul that transcends all physical bounds.

Berg's *Picture Postcard Songs*—his own response to the *Frauenfrage*—offer snapshots of the "New Woman," a construct which, despite its putative liberalism, only reified an old stereotype: in the *Frauenkult* ideology, "She" existed solely as the (masculine) artist's muse *par excellence*, ultimately denied autonomy.

Sex and Reason in *Salome*  
Megan Jenkins (City University of New York Graduate Center)

Madness has been understood, both by scientists and psychologists of the early twentieth century and by a recent generation of feminist critics as an essentially female condition, but I argue that it is better understood as a gendered phenomenon—feminizing but not feminine. It is possible that these medical and scholarly interpretations of madness as a condition that affects primarily females have the effect of masking male madness in opera. For example, Strauss's opera *Salome* has generally been interpreted in light of the evident madness of Salome herself. There are any number of reasons why scholars and opera-goers reach the conclusion that *Salome* is an opera about a madwoman; Salome is, after all, the title character, and certainly she demands attention with her vocal and visual dramatic gestures. Too, the restoration of social order and the appearance of a lucid Herod at the very end of the opera might cause one to focus on Salome to the exclusion of other mad characters.

Although scholars have referred to an operatic topos of madness, little has been agreed upon as to the exact musical signs of madness. The most commonly commented-upon marker of Salome's insanity is her sinuous, chromatic melodies. While I concede that Salome's melodies are indeed seductive and chromatic, I suggest that they do not stand in sharp contrast to other characters' more tonal utterances. The entire musical language of *Salome* is harmonically rich and steeped in chromaticism, and this may be in part because Salome is not the only mad character. Using music-analytical tools suggested by Richard Cohn and Rita Steblin, as well as critical theories of scholars such as Elaine Showalter, Siobhan Somerville, and Jennifer Terry, I examine Herod's music in *Salome* with an eye toward demonstrating that Herod, who is often interpreted as being the guardian of patriarchal values—including the value of reason—is as mad as Salome herself. Furthermore, I argue that Herod's madness, and more importantly, his apparent recovery from it, are key elements of the plot.

*Die Frauenfrage* in Hofmannsthal's and Strauss's *Elektra*  
Anna Boyden (University of Western Ontario)

The artistic depiction of women in fin-de-siècle Vienna affords a glimpse into the world in which they were created. In this paper I focus on the depiction of women in Hugo von Hofmannsthal's and Richard Strauss's respective versions of the *Elektra* legend, specifically how these versions relate to the political, social, and intellectual climate in fin-de-siècle Vienna. The Mycenaean courtyard is symbolic of the problems plaguing early twentieth-century Vienna: the empire is in ruins, traditional authority is under siege, the threat of violence looms, and the role of women is changing. In Mycenae these changes are attributable to two women: Elektra and her mother Klytämnestra. Although it is too reductive to identify a single cause for the crisis in Vienna, through artistic depictions like Hofmannsthal's, women become prime suspects.

I shall argue that Strauss's view of women, as projected in his opera, is inconsistent with the views depicted in Hofmannsthal's drama. Aesthetic clues revealed by formal analysis of the drama and the opera display non-congruent images of women. The polyphony of gender and sexuality presented by Hofmannsthal and Strauss exists in response to what Victorians of the day called *die Frauenfrage*: Are women inferior or equal to men? Should they be restricted to domestic life; do they have the right to vote, own property, and choose their spouses? These two versions of *Elektra* imply different answers to such questions.

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**Session 7: Strange Intersections: Music, Myth, Sexuality (Tanna)**  
Lloyd Whitesell (McGill University), Chair

Dissembled Poise — Passion and Abyss in Britten's *Phaedra*, Op. 93  
Marianne Kielian-Gilbert (Indiana University)

Writers have fixed on the opposition of Apollonian and Dionysian elements as defining aspects of Benjamin Britten's music. This maneuver, as Philip Brett has shown (1993, 1994), allows the framing of the 'open secret' in terms of a 'safe' coding of simple binary oppositions, enforcing the exclusions of hetero-normativity and the taboo of homosocial practices. It is precisely these apparent oppositions and their culturally gender-coded mappings that Britten may be experimenting with and reworking in his musical practices.

Britten's final vocal composition, *Phaedra*, Op. 93 (1975), selectively sets Robert Lowell's verse translation of Racine's *Phèdre* as a dramatic solo cantata for mezzo soprano and small orchestra. I explore connections between Britten's *Phaedra* Op. 93 and his 1973 opera *Death in Venice* on Thomas Mann's novella about the aging novelist Aschenbach and his passion for the boy Tadzio. At the end of *Death in Venice*, the deathly ill Aschenbach recalls Plato's dialogue between Socrates and the boy Phaedrus in a simple strophic aria that serves as a denouement, a recognition. In Plato's *Phaedrus* the love of beauty leads to the same end as the love of wisdom. For Aschenbach, the perils of beauty through the senses have led to passion and the abyss. If in *Death in Venice*, Aschenbach succumbs to fate from outside forces, in the cantata, *Phaedra* energizes potentials from within. My analysis highlights this musical "coming out" of *Phaedra*—the becoming of *Phaedra/Phaedrus* that alters insider-outsider relationships, moving between and undoing them, to actualize something new and unforeseen.

Persephone's Liminal Dance  
Tamara Levitz (University of California-Los Angeles)

The myth of Persephone tells the story of a young maiden who is violently abducted by Hades, the God of the underworld, while innocently plucking a narcissus flower. Persephone's mother Demeter pursues the injustice of her daughter's abduction and potential rape by demanding from Zeus that Hermes go down to the underworld to fetch her. In the meantime, Hades convinces Persephone to stay in his realm by asking her to eat three pomegranate seeds. In the end a compromise is met, whereby Persephone spends part of the year in the underworld and part with her mother on earth. The myth can thus be read as an allegory of heterosexual marriage and mother-daughter relations from adolescence to adulthood.

In this talk, I explore André Gide's and Ida Rubinstein's queer reinterpretation of the Persephone myth in Igor Stravinsky's melodrama *Perséphone*. I focus on the moment when Persephone plucks the narcissus, which corresponds with rehearsal numbers 34 to 73 of Stravinsky's score. Remarkably, Gide omits the heterosexual rape at this crucial moment—an aspect of his interpretation that has never been commented upon in any of the secondary literature. Instead, his Persephone experiences queer desire for an amorphous colonial subject. At the premiere in Paris in 1934, Ida Rubinstein reinforced Gide's queer reading of the myth with her disruptive performance, which I reconstruct based on archival documents, and interpret in light of Rubinstein's bisexuality. I end by contemplating how Stravinsky's music dialogues with or rejects the queer understanding of his collaborators.

Sour Grapes: Dislocating the Sacred Erotic via Shulamith's Migration into Folk and Grunge  
Heidi Epstein (University of Saskatchewan)

How might a strange intersection of disparate fields—biblical criticism and new musicology—generate mutually sustentant fruit?

A playful debate has arisen over the erotic content of the Song of Solomon. Feminist scholars conventionally framed the Song and its heroine's romantic pursuits as odes to the joy of egalitarian heterosexual love (Brenner). More recent provocateurs queer its pitch to accommodate s/m fantasies of a bottom's "pain-filled pleasures" (Moore and Burrus). Two popular musical settings of the SoS curiously anticipate these polemics. Steeleye Span's electric folk ("Awake, awake"), and the Pixies' post-punk alternative ("I've Been Tired") seem respectively to honour and revile this canonical text and its mysterious *animatrice*. Steeleye Span's music and text reproduce the linear *pas de deux* that readers coerce from the text; no melodic ruptures, jagged intervals, dissonant or misleading harmonies evoke its violent beating scene, the Shulamite's anguish, or the grotesqueries that in fact compose the lovers' bodies (Black). By contrast, the Pixies (pleasurably) drag the pair through musical grunge, charge the woman with incest, and scream her into oblivion.

Yet such analysis is good-pop/bad-pop agitprop. Reread via new musicology's sense of music as a culturally inflected "technique of the self," rather than from a textually hermetic perspective, generic differences between normative and deviant Shulamites recede to allow appreciation of their affinities. My comparisons will frame these two as riot grrrls, fraternal twins. As such, biblical scholars will be surprised by the postmodern 'allegorical' potential that the Shulamite's *musical* peregrinations provide. And for musicologists, this interdisciplinary conversation not only furthers, but also broadens in unlikely directions the very scope of the sonically rendered "sacred erotic" (McClary).

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Friday, 8 June 2007

**Session 8: Responding to Trauma (Clara)**

Kip Pegley (Queen's University), Chair

The Performance Journey to *École Polytechnique* by Hildegard Westerkamp  
Marta McCarthy (University of Guelph)

The issues brought into horrifying relief by the events of December 6, 1989 are no less urgent today. Westerkamp's *École Polytechnique* (1990, for SATB chorus, trumpet, bass clarinet, and percussion) is a dramatic and moving response to the tragedy. Participating in the rehearsals and performance of such a piece challenges the singers to their core: they must remain open and vulnerable enough to be totally engaged in the process, yet must also channel their emotional response towards an accurate, convincing, and meaningful performance.

This presentation tells the story of the University of Guelph Choir's journey through the rehearsals and performance of *École Polytechnique*. I will discuss the various ways we approached the piece, how we prepared the audience within the performance context, and the range of student responses to the emotional difficulty of singing about, and to some extent, re-enacting the "Montreal massacre." Using the composer's insights, the singers' responses to the musical imagery, and brief excerpts of our performance, I will relate the experience of our micro-community to current issues that intersect feminist thought and the phenomenology of performance. In particular, I will focus on the visceral aspects of the singers' engagement, reflecting on possible implications for our understanding of the body's role in performance.

Music and Sexual Abuse  
Fred Maus (University of Virginia)

Music therapy sometimes addresses traumatized clients, including survivors of childhood sexual abuse. Therapists use texted pop songs to initiate discussion; recorded instrumental music to access fantasy; improvisation to form relations of trust, among these Winnicott's maternal "holding"; improvisation to express feelings, among them rage and aggression.

The last model resembles cultural theorist Ann Cvetkovich's discussion of performances by the band Tribe 8, which explore violence, domination, and sado-masochism, in part as responses to incest. Cvetkovich argues that "safety" can accommodate exploration of triggers and dangerous feelings. More generally, she writes to depathologize the consequences of sexual abuse. Consequences of trauma need not always be understood as symptoms, requiring medical treatment: sometimes they are valuable, creative responses to trauma, to cherish and develop.

These approaches share a positive role for musical activities. *Memory Slips*, by pianist Linda Katherine Cutting, shows other possibilities. As Cutting tells it, sexual abuse by her father ended when he gave her a piano, as a bribe to silence her. The piano's sounds became her way of expressing feelings while keeping her father's secrets. In the main narrative of the book, the eventual verbal expression of her experiences left her "finally free to make music for its own sake." But many details of the book escape this teleology, as when she writes of the piano as a mother, perhaps a source of self-initiated holding, or when she finds, in the classical works she performs, narratives that bear directly on her experiences of eroticism and betrayal.

"Those Songs": An Acoustic Reading of Childhood Sexual Abuse  
Jenny Olivia Johnson (New York University)

A staggering number of children are sexually abused, usually by family members or people they know. The taboo of sexual abuse crosses cultural as well as geographic borders, and the "terrible knowledge" that one has been sexually violated often becomes a deadly secret that must be repressed. Many survivors retain only vague or fragmentary memories of their traumatic experiences, but tend to have profoundly strong sensory reactions to certain kinds of music. These reactions can border on acoustic synaesthesia, or the involuntary perception of sounds as colors, tastes, smells, or physical sensations. Some of the survivors I have interviewed describe the music of their childhoods as "smelling like sweaty skin," "glaring like doctor's office lights," or even "feeling drippy between the legs"—suggesting that, where normative memories fail, sounds become capable of storing and recuperating detailed bodily memories of sexual abuse.

This paper tells the story of three survivors whose abuse memories are inextricably tied to the sonic landscape of their childhoods: pop songs on the radio (what one survivor calls "those songs"), sounds from television shows, and even the particular acoustic properties of churches or bathrooms. My work will explore how these survivors' synaesthetic reactions to sound represent a drastic reconstruction of their physical experiences of being abused, and the complex ways in which these traumatic memories seem to be *musically* encoded. By reading these women's lives acoustically, I hope to further our understanding of the fragmented yet sensorially vivid nature of traumatic memories through Luce Irigaray's haunting dictum: "your body remembers."

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**Session 9: Shifting Contexts: Refiguring Stars and Subjects (Tanna)**

Marion Guck (University of Michigan), Chair

Four Lola Songs: Music, Modernity, and *The Blue Angel*  
Kevin Mooney (University of Western Ontario)

Josef von Sternberg's *The Blue Angel* (1930) was the most famous sound film to emerge from Weimar Germany. This film, which launched the career of Marlene Dietrich and featured music by Berlin cabaret composer Friedrich Holländer, has been celebrated for its representation of the "*neue Frau*," the modern woman whose social and sexual autonomy found expression in Dietrich's portrayal of cabaret showgirl Lola-Lola. Although widely acclaimed as an emblem of Weimar culture, *The Blue Angel* has received slight treatment of what is arguably its most salient feature—music, as a vehicle for the themes of sexual emancipation and social reform.

In this paper I examine the four "Lola songs" commissioned by Sternberg and incorporated into the film. I argue that the use of these songs serves a highly ambivalent modernity, one that presents a conservative view of women and a reactionary worldview. Modern cabaret in effect facilitates an antimodern stance. I relate this paradox to sociologist Jeffrey Herf's thesis of "reactionary modernism," which claims that modern means-ends rationality helped to advance the irrational values of Weimar's political Right. The four Lola songs suggest an aesthetic version of this phenomenon. They enlist vanguard musical practice to conjure a dystopian world of man-eating technology where high and low are no longer meaningful divisions of art and German *Kultur* is trumped by European *Zivilisation*. Traditional assessments of *The Blue Angel* are turned on their head under this view, and the specific focus on music yields an enriched account of how and to what extent the film expresses the cultural attitudes and values of Weimar Germany.

“Seeing Differently”:  
Transnational Perspectives on Music and Lesbian Desire in Deepa Mehta’s *Fire*  
Rachel Ann Lewis (Cornell University)

Directed by Canadian Indian filmmaker Deepa Mehta, the 1997 production *Fire*—one of the first Indian films to deal explicitly with the subject of female homoeroticism—gained a significant South Asian diasporic viewership as well as a mainstream gay and lesbian audience in the United States and Canada. Whilst recent analyses of the film have tended to focus almost exclusively on issues of transnationalism and globalization, the relationship between music and lesbian desire in *Fire* has remained largely unexplored. And yet film music is a particularly important text in the context of a transnational analysis; the high financial stakes that usually accompany film production in India in the form of heavy injections of capital from music companies ensure that film music is deeply imbricated within the circuits of global capitalism and culture. It is important that we develop frames of analysis that can account for the place of music in transnational movements and the discourses of gender and sexuality to which music gives rise. In the opening scene of *Fire*, the reference to seeing “without looking”—to seeing “differently”—has an analogy with the way the film interrogates the notion that the proper location of lesbian desire is within a politics of visibility in the public sphere. This paper considers how music works to create and define female homoerotic space in *Fire*. I conclude from this by suggesting that visibility might not be the most useful category of analysis for thinking about the complexities of gender and sexuality in a post-colonial world.

“Rose’s Turn”: The Role of the Diva in Musical Theatre  
Elizabeth Wells (Mount Allison University)

Many scholars (Wolff, Miller, Clum) have discussed the musical theatre diva, from Ethel Merman to Patti Lupone, as an important icon of the genre, performing difference for an often disenfranchised audience. Reflecting particularly identity for gays and lesbians, the diva has been treated in the literature as a kind of conduit for the hopes, fears, and aspirations of those who idolize and sometimes identify with her. Often defying stereotypical sex roles, the diva bridges ideological gaps while providing an outlet for fantasy and exploration of identities. Adding a nuance to the critical literature, this presentation attempts to focus attention away from the (primarily male) gaze of the audience and back to the women themselves who became Broadway’s divas. A close look at the careers of Ethel Merman and Barbra Streisand, two examples from different periods in musical theatre history, reframe these women as exerting power and influence beyond the stage, not simply inheriting identities and personas from their male authors or the male members of their audiences. Looking beyond the music, lyrics, and choreography to the behind-the-scenes careers of these women challenges some of the assumptions that have been born out of analysis of them as individual characters in specific musicals. What are the expectations, both positive and negative, of the diva? What roles and responsibilities do these women hold for their audiences, and how have they shaped feminist identities? Reassessing the character and role of the diva reveals surprising sources of power and agency, both then and now.

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Session 10: Music, Gender & Nation (C201)  
Cynthia Leive (McGill University), Chair

Female Folk Singers and their Transformations during Kosova’s National Movement  
Alma Bejtullahu (University of Ljubljana)

This study analyses the singing of women from rural parts of Kosova. The author presents the social background of the patriarchal rural environment where these women grew up and began to sing. These beginnings, in the 1970s, were rooted in tradition. These young women became renowned for their patriotic singing, which coincided with the political movements for national emancipation of Kosova Albanians.

The author points out that in the beginning these women were subjected to Kosova’s social and political hierarchy; however, they soon gained the sympathy of the masses and gained a more powerful position in the society, which they still have today. Further, by reaching for the masses, these women used several archetypes from the Albanian tradition, developing thus not only their music but also lyrics and their physical appearance. As a result, when these women sang, they also represented the bravery, the defiance and the united Albanians. The creativity of these women entered a new phase with the outbreak of the war in Kosova, during which they elaborated the image of the “masculine” woman warrior that was highly acclaimed in Albanian tradition.

The author argues that women negotiated a better position for them in the society. During this process they used the established cultural values and adapting them for their needs little by little, at the same time they have crossed the boundaries of gendered repertoire and appropriated male songs. Now they have the power to set new musical trends and they are able to choose between traditional and modern elements in their songs.

The Cossack and the Maiden: Gender and Nation in Canadian Ukrainian Culture  
Marcia Ostashevski (Nipissing University)

This ethnographic research focuses on dance and music at the Vegreville Ukrainian Pysanka cultural festival in Alberta, a site where numerous pathways of people, histories, commodities, expressions and articulations of Ukrainianness converge. Examining stage performance practices among Canadian Ukrainians, I ask how cultural production is implicated in the construction and redefinitions of national and group identities in a diasporic community. Like Jane Cowan (*Dance and the Body Politic in Northern Greece*, 1990), I observe the festival-event as a whole and explore how gender ideas are embodied, even celebrated, within it. Focusing on national hopak dance performances at the festival, I consider stage performance as a nexus through which gender and nation are negotiated. I draw upon detailed examples of movement and sound to demonstrate how various elements of a dance performance work together in the staging of stereotypical images of masculinity and femininity: the Cossack and the Maiden. These stereotypes are part of the invocations and recreations of Ukrainian national mythologies and Ukrainian identity in this Canadian Ukrainian diasporic community. Inspired by Judith Butler (in *Performing Feminisms*, 1990), I ask how the regulatory practices that govern gender also govern culturally intelligible notions of identity more broadly. How are the Cossack and the Maiden, central identity tropes in Ukrainian culture, involved in the construction and redefinitions of community and group identity for Canadian Ukrainians?

Reviving "Traditionalism": The Female Amateur Vocal Groups in Post-Socialist Serbia  
Ana Hofman (University of Nova Gorica)

This paper focuses on the activities of the female vocal amateur groups in Southeastern Serbia and its role in construction of the "femininity" by official discourse. Though personal narratives of the female singers who performed at public manifestations during socialism, but also in the post-socialistic context, I examine changes in the representational practices of gender and construction of the female subject in different institutional contexts.

Stage performances represents optimal place for production and representation of meaning, social legitimization and power re-negotiating. Socialist authorities introduced the identity politics of gender equality as integral part of their political-cultural project of development of the entire society. In the new context of post-socialism in Serbia, politics of representation was shaped by the nationalistic, male oriented discourses that propagated returning to the "traditional" gender roles. The female amateur vocal groups previously marked as important element of the socialist ideology of modernization, in post-socialist discourse were used in "reviving" of the national identity, characterized as bearers of the "authentic" heritage. Drawing on the concept of identity as category constantly open for re-signification, I put in light changes in the representation of women analyzing female amateur vocal groups' performances.

Who Plays and Who Sings?:

Reconsidering Gender and Music Performance from the Polish Tatras  
Louise Wrazen (York University)

Subdivision of musical roles by gender has been a prominent feature of many traditional forms of music making found throughout the world, where men often play instruments and women sing. Despite rapidly changing demographics and global cultural flows, such performance conventions can appear surprisingly uncontested despite occasional exceptions. This paper will explore the negotiation of expressive culture and gender in relation to prescribed norms through an ethnographically based study of several women and their roles within a tradition increasingly tempered by globalization and transnationalism in the Tatra mountain region of Podhale in southern Poland.

As the central protagonists in tales of heroism associated with the harsh Tatra mountain landscape, Górale (Highlander) men re-enact and promote these ideals through their leading roles in the traditional music and dance forms which derive from these same narratives. They lead the dance, play in the string ensemble and sing; women, in contrast, only sing (and outside the context of the dance). As recently as the late 1980s, Górale women were rarely heard to play fiddle, even while their contemporaries in North America were learning instruments within the diasporic enclaves of Chicago and Toronto. This is now changing. This paper will consider the increasing participation of Górale women in both traditional and popular forms of regional music making within the last ten years in this preliminary examination of shifting roles and expectations within an expanded musical and regional space.

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Session 11a: Lunchtime Lecture-Recital (Tanna)

(In)Habitation: Musical Settings of Margaret Atwood Poetry

Eileen Stempel (Syracuse University), soprano; Sylvie Beaudette (Eastman School of Music), piano

What comprises a pleasing aesthetic balance between poem and music in song is a highly subjective matter, and at the center of this challenge is a seemingly irresolvable contradiction: while listeners are first inclined to remember the melody, most composers begin with the poem. While this word-tone fusion obviously presents the challenge of discovering a way to respect the integrity of the poem without overwhelming it, it also creates the possibility of a spectacular musical-poetic synthesis that is greater than the sum of its parts. By adding music, new layers of meaning and dialogue are created, and the resulting intertextuality can expand, comment upon, as well as contradict poetic meanings. This is further enriched by the musical inter-relationship between the voice and piano as well as the performers' interpretive choices. The magical word-tone synthesis that can result is richly exemplified by selections taken from larger cycles (musical sets comprised of three to five songs) composed by various composers expressly for Stempel and Beaudette, including works by Elisenda Fábregas, Libby Larsen, Lori Laitman, Judith Cloud, Tania Léon and Amanda Harberg. This lecture recital provides a fascinating sample of these newly created artworks. The capstone to this project was the March 2007 Women and Music Festival at the Eastman School of Music, where Atwood and León jointly gathered to hear the public premiere, and discuss the creative processes.

Session 11b: Lunchtime Lecture-Recital (Clara)

Saffo Novella: The Voice of the Greek Poet Revisited by Barbara Strozzi

Marília Vargas (Basel, Switzerland), soprano; Silvana Scarinci (Universidade Estadual de Campinas, Brazil), theorbo, baroque guitar

It is highly significant that Strozzi began her career announcing herself as a new Sappho, a woman who receives from her father (poet and librettist Giulio Strozzi) an authorial voice, incarnating the Greek poet: *Mercé di voi, mia fortunata stella, / ... / e coronata d'immortali allori / forse detta sarò Saffo novella*. The voices of many women poets and musicians create a dense dialogue with the *Venere Canora's* own singing voice. From Sappho to Gaspara Stampa, from Ovid's heroines to Barbara Strozzi, they all express the pains of abandonment with the violent shades of erotic longing. I try to explain how Strozzi's work fits into this tradition and how she constructs the figure of the abandoned being within a new poetic and cultural environment. In *L'Astratto* (Eighth Book) we see the classic *topos* of abandonment, dressed with new marinistic concepts, skilfully translated into her music. *L'Astratto* becomes a self-referential piece, corresponding to Strozzi's wish to create an exemplary work of her own life. The overlapping of her roles as singer and composer invite us to try out hermeneutic strategies distinct from those we would use to approach other composers: we cannot ignore the way these two voices become inseparable. As hostess of the Venetian *Accademia degli Unisoni*, Barbara Strozzi creates music that dialogues with her male visitors in a language that wittily provokes, allures and bravely claims dignity for her position as a courtesan.

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**Session 12: Queering Subjectivity (C204)**  
Marc Lafrance (Concordia University), Chair

“For Today I Am a Boy”: Voicing Queer Subjectivities  
Erik Steinskog (University of Bergen)

In discussing song, it has been common to claim an intimate relation between voice and subjectivity. Equally persistent is the understanding of the voice as gendered, and as clearly positioned in accordance with sexual difference. Taking as musical points of departure the songs “For Today I Am a Boy” by Antony and the Johnsons (from the album *I Am a Bird Now*, 2005) and “The Art Teacher” by Rufus Wainwright (from the album *Want Two*, 2005), this paper discusses different vocal strategies questioning such understandings. Both songs, in different ways, are localized in-between “traditional” masculine and feminine positions. This is most obvious in the lyrics, where “For Today I Am a Boy” moves between a “masculine” and a “feminine” position, whereas “The Art Teacher” is sung from a female subject-position, but where the vocalist still clearly (?) is male. But even if the lyrics give way to interpretations of this in-between-ness, the voicing of these positions take place in the sound of the voices themselves. Focusing on the voice as ambivalent, the paper opens up for a discussion of voices to which no gender can be easily assigned. Theoretically, the paper builds upon discussions of performativity, of impersonation, and of drag/cross-dressing. With a particular focus upon vocal drag, the paper explores ways of giving voice to these positions, and thus simultaneously opens up ways of negotiating queer subjectivities.

“For Today I am a Boy”:  
Negotiations of White Gender, Sexuality, and Nationality via Black Vocality  
Shana Goldin-Perschbacher (University of Virginia)

2005’s Mercury Prize winner, Antony Hegarty, of Antony and the Johnsons, confounds identity categorization. To start, he’s a gay, white singer who sounds like he’s black. “[Lou] Reed reportedly used to take friends to Hegarty’s New York concerts telling them they should expect a black transsexual” (Townley 2005). Instead, audiences find a white, 6-foot tall man who sometimes earnestly wears women’s clothing and a wig, singing songs inspired by social isolation – songs about people in transformation, people who want to be something else. He sings, “Someday I’ll grow up, I’ll be a beautiful woman...but for today I am a boy.”

To complicate matters, British-born Antony has lived most of his life in America. Winning the Mercury Prize, an honor bestowed upon the best album of the year in the UK, was controversial to those who thought him not British enough. Seemingly in response to this cross-Atlantic tension, Hegarty considers his singing voice to be “home,” rather than his speaking voice, which changes accent when he’s worried about fitting in. But what does it mean for this “home” to sound black? Is this a legacy of “blackvoice” minstrelsy? Can we compare Mick Jagger, a straight, white male singer singing blues-inflected rock about wanting sex, and Antony Hegarty, a gay, white singer singing otherworldly, string quartet-accompanied soul songs about wanting a sex change? In this paper, I examine Antony’s specifically queer negotiation of isolation and marginalization from nation and sex through use of “black” vocal and instrumental idioms.

(Re)Queering Orpheus in the Music of Rufus Wainwright  
Kevin Schwandt (University of Minnesota)

Rufus Wainwright is associated in the popular imagination with two related cultural images—Camp art and the opera queen. Both of these images strongly evoke prominent perceptions of queer culture, but frequently are understood in terms of aesthetics, rather than through examinations of content. Yet, for Wainwright, these conceptions of artistic production and reception enable a move across the problematic and largely arbitrary boundary between “high” and “low” art, a move through which he rejects musical and historical “master” narratives and powerfully asserts the legitimacy of queer interpretive positions in the face of monolithic, heteronormative “objectivity.” This paper seeks to examine one of the ways Wainwright musically accesses opera history, in order to suggest a conceptualization of both the opera queen and Camp production which differs from conventional understandings of them. Specifically, I will argue that Wainwright uses Camp as a means to access an otherwise denied queer cultural authority. Further, by claiming, identifying with, and ultimately revamping the figure of Orpheus in the songs “Memphis Skyline” and “Waiting for a Dream,” Wainwright takes for himself the right to conceptualize cultural products queerly, in opposition to the strictures of compulsory heterosexuality. Opera queendom becomes detached from aesthetic and largely passive notions of identification with divas or the attempt to uncover homoerotic subtexts. Rather, through Orpheus, it enables an authority from which Wainwright asserts his queer agency both to rewrite and reinterpret opera and to voice a productive, anti-tragic, and reparative queer conception of identity.

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**Session 13a: Musique Populaire au Québec (Tanna)**  
Line Grenier (Université de Montréal), Chair

Une intersection d’identités dans «Montréal» d’Ariane Moffatt\*  
Méliane Laurier-Crompt (McGill University)

L’une des artistes féminines les plus populaires de la scène de la chanson québécoise, Ariane Moffatt, nous offre, dans sa chanson « Montréal », différentes visions de sa ville. Grâce à une analyse sémiotique et féministe de cette chanson, je montre comment Moffatt y exprime son identité, celle de sa ville et celle de ses concitoyennes.

Cette communication vise à montrer comment l’identité de Moffatt, comme femme et comme Montréalaise, se reflète dans la musique et les paroles de sa chanson. Pour se faire, j’analyserai les codifications de cette chanson avec les méthodes d’analyse de la musique populaire de Brackett, dont l’approche situe le texte musical dans son contexte socio-culturel. De plus, je m’inspirerai de la théorie affective de Tagg pour mieux situer la pièce dans son contexte musical. De là, je décrirai comment Moffatt renouvelle son identité au retour d’un voyage libérateur. Premièrement, cette transformation identitaire se reflète dans sa description de Montréal, tant au point de vue des paroles que de la musique. En effet, l’artiste s’inspire de différents genres musicaux pour créer une mosaïque sonore où Montréal est décrite comme une ville jeune et cosmopolite. Deuxièmement, mon analyse de l’interprétation délicate de Moffatt révèle un espace où l’artiste réinvente sa féminité. Finalement, je démontre comment la parolière emploie un champ lexical décrivant sa féminité, qui s’inscrit dans le corps. En résumé, les paroles, la musique et l’interprétation de « Montréal » s’unissent pour rejoindre l’identité collective des Montréalaises de 20 à 30 ans à travers celle d’Ariane Moffatt.

*An intersection of identities in Ariane Moffatt's "Montréal"*

*Ariane Moffatt, one of the most popular female artists of Québec's music scene, presents multiple views of her city in her song "Montréal." Proposing a semiotic and feminist analysis of this song, I describe how Moffatt expresses, in her work, her attachment to this city, her individuality, and the collective identity of her fellow female citizens. This paper explores Moffatt's use of both music and lyrics to shed light on her identity as a woman and as a Montrealer. In order to do so, I analyze the codes present in this song using David Brackett's method of popular music analysis, an approach that locates the musical text within its sociocultural context. Then, I apply Philip Tagg's affect theory to situate the work in its musical environment. From there, I describe three ways in which Moffatt renews her identity, after coming back from a liberating trip. First of all, I show how different musical genres inspired Moffatt to create a sound mosaic where Montréal is presented as a young and cosmopolitan city. Then, my analysis of Moffatt's delicate performance reveals a space where the artist reinvents her womanhood. Third, I examine the song's lyrics, where the writer describes her transformed femininity, which comes within a poetic metaphor of the body. In the end, I demonstrate that the lyrics and music, as articulated through the performance of "Montréal," reach the collective identity of young female Montrealers through Moffatt's identity.*

\*Simultaneous English translation available.

Palmarès populaire, palmarès féminin et répertoire national: jalons d'une étude des préférences musicales des Québécoises dans les années 1940 et 1950\*  
Chantal Savoie (Université Laval)

L'histoire de la musique populaire en général, et celle de la chanson québécoise en particulier, tend à s'intéresser de manière prioritaire à deux dimensions de l'histoire de la chanson : celle de la production (évolution de la technologie en général et des médias en particulier, maisons de disques, catalogues, partitions, étiquettes, etc.) et celle du texte (contenu textuel et musical, interprétation). Peu de travaux permettent, au-delà de quelques statistiques visant à mettre en évidence le succès d'un artiste ou les ventes d'un album, de saisir l'histoire de la chanson du point de vue de sa réception, et qui plus est de sa réception par le grand public. Or, de l'avis de plusieurs chercheurs, tant dans le monde anglophone que dans le monde francophone, la nécessité de s'intéresser à la réception de la chanson par le grand public semble incontournable. C'est dans cette perspective que nous avons entrepris un programme de recherche « Les préférences musicales des lectrices du *Bulletin des agriculteurs*, 1939-1955 », qui vise à poser les jalons d'une analyse de la popularité du répertoire dans une perspective historique et à réfléchir aux moyens de renouveler les recherches sur la chanson dans cette perspective.

C'est dans le contexte de travaux sur l'histoire de la presse périodique féminine (Savoie 2004a; Savoie 2004b; Savoie 2003) que j'ai entrepris d'étudier différents courriers des lectrices, dont celui des lectrices du *Bulletin des agriculteurs*, qui se distingue des autres par les très nombreuses demandes musicales des abonnées. Des recherches préliminaires m'ont amenée à constater que les titres des chansons qu'évoquaient les lectrices suggéraient un engouement pour des œuvres dont il est assez peu question dans les différents articles, chapitres d'ouvrages et monographies sur la chanson québécoise de ces années. Les chansons les plus souvent demandées étaient ensuite diffusées durant l'émission *Le réveil rural*, diffusée sur les ondes des différents postes du secteur français de Radio-Canada. L'émergence de cet intérêt pour les goûts du public, et en particulier du public féminin, en matière de chanson populaire s'inscrit dans la foulée de phénomènes très semblables qui ont cours à la même

époque aux États-Unis, où dès 1935, une émission de radio intitulée *Your Hit Parade* (NBC) diffuse les chansons demandées par les auditeurs, et où la revue *Billboard* commence à diffuser, en 1940, les résultats de ses enquêtes sur les préférences du public (Thérien et D'Amours, p. XV).

Nous souhaitons lors de cette communication présenter les premiers résultats de cette recherche, soit le palmarès des chansons les plus demandées. Ce palmarès sera dans un premier temps brièvement comparé avec le répertoire mis en valeur par les études qui s'intéressent à l'histoire de la chanson du point de vue de sa production. Mais nous souhaitons également sonder les incidences du caractère sexué du public sur le choix des chansons, de même que nous tenterons d'en déduire le rôle dans la constitution d'un répertoire musical national distinct de celui des États-Unis et de la France, qui constituent les deux courants d'influence prépondérants à l'époque.

*Popular charts, female listeners and national repertoire:  
Guidelines for the study of 1940's and 1950's women's musical preferences in Québec*

*When examining the history of popular music, especially songwriting in Québec, it is easiest to fall into two categories: the history of the industry and the history of text. But aside from statistical exercises flexing the importance of an artist or of a particular album, there are few researches that seek to understand the importance of the audience's reception on songwriting history. To many researchers, however, it is crucial to finally focus on this audience/industry interaction. It is in this respect that we have undertaken a research program on "Musical preferences of female readers of the Bulletin des agriculteurs." Through this work, we hope to propose waypoints for the historical analysis of the popularity of a repertoire and to find ways of updating researches on songwriting from this standpoint.*

*It was while working on the history of women's periodical press that I started studying different female readers' columns. The one from the Bulletin des agriculteurs struck me as particularly distinct by the great number of musical requests included in it. Preliminary inquiries have led me to find that the works mentioned by the readers hint at an enthusiasm for songs that have more or less been overlooked by studies on Québec songwriting of those years. These special requests were then honored during Radio-Canada's French radio show Le réveil rural. Of course, such acknowledgement of the public's musical taste, in this case women's musical taste, was an expanding phenomenon in the United States as well. NBC's Your Hit Parade in 1935 welcomed musical requests from listeners and, of course, Billboard magazine started printing, in 1940, their observations of listeners' preferences.*

*With this communication, we wish to present the first results of our research, that is to say the chart of the most requested songs. But further on, we would like to probe the influence of listeners' gender on the songs requested. We would also like to grasp, throughout the then dominant French and American songwriting cultures, how this special branch of audience in Québec helped create a distinct national repertoire.*

\*Simultaneous English translation available.

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**Session 13b: Transnational Dialogue in Dance (Tanna)**

Susan Cook (University of Wisconsin-Madison), Chair

"Drill Sergeant of the Ballroom": Victor Silvester, Manliness, and Inventing the English Style  
Christina Baade (McMaster University)

In 1924, Victor Silvester was the only male member of the committee created by the Imperial Society of Teachers of Dancing to standardize the dances that formed the foundation for English (now, International) Style ballroom. The committee's composition reflected the fact that, despite ballroom's heterosexual spectacle and ostensible male control, women gained prominence in the profession while men's status was more problematic. Silvester, who began his career as a gigolo, negotiated his performances of manliness, respectability, and Britishness with care. His success was marked: by the 1960s with his BBC television program *Dance Club*, he was a national icon for a popular pastime.

From the 1920s, Silvester emphasized discipline and standardization in the ballroom. The English Style, he argued, tamed "primitive" African-American dance with the Englishman's "love of order." Silvester also limited the excesses of dance bands by overseeing hundreds of "strict-tempo" dance music recordings, which featured straightforward, non-vocal arrangements. During World War II, he brought his popular formula to radio, where he promoted ballroom dance as patriotic physical fitness. By enacting discipline, in both choreography and sound, Silvester developed a cross-class audience, lengthy career, and lasting influence.

This paper examines how Silvester performed disciplined masculinity in his dance manuals and strict-tempo recordings. It contextualizes his work within the exploding interwar British dance culture and the transnational currents that influenced English Style ballroom. Finally, it reflects upon how practices of appropriation and standardization, Silvester's gender performativity, and strict-tempo dance recordings shaped the English style and facilitated its international influence.

Dancing the Future, Performing the Past:

Isadora Duncan and Wagnerism in the American Imagination

Mary Simonson (University of Virginia)

In 1908, "barefoot dancer" Isadora Duncan reappeared on the American stage after nearly ten years abroad. Though initially quite skeptical, audiences quickly came to embrace Duncan and her dances. Duncan's originality, her exciting, liberating approach to movement, and her striking personality entranced Americans, particularly middle- and upper-class women. Yet it was Duncan's artistic, intellectual, and personal self-association with Richard Wagner – a mythological being in the contemporary American imagination – that truly captured the attention of many audience members. Choreographing dances to excerpts from Wagner's music dramas, simultaneously troping upon and vehemently disagreeing with his theories in her own rhetoric, and regularly relating tales of her 1904 Bayreuth performance (including her dramatic announcement to Cosima Wagner that the *Gesamtkunstwerk* was unattainable), Duncan conjured herself as a Wagnerian prophetess in the eyes of her audiences.

In his seminal study *Wagner Nights*, Joseph Horowitz positions the American Wagner cult as peaking in the late nineteenth century under the baton of conductor Anton Seidl. Yet Isadora Duncan's American performances model another sort of Wagnerism, one that resonated in American music and thought well into the twentieth century. In this paper, I will explore Duncan's written and danced dialogue with the theories and performance practices of Richard Wagner, and examine the musicological and

cultural resonances of this dialogue. Does Duncan's conjuring of Wagner stage a shift in the meaning and power of Wagner and Duncan's works and personas, and how might this dialogue deflect our ways of thinking about performance, authorship, and even American musical modernism.

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**Session 14: Respectability and the Limits of Acceptance (C201)**

Sherrie Tucker (University of Kansas), Chair

Ethnographic Experimentalism: The Politics of Representation in Brenda Hutchinson's Music  
Louise Chernosky (Columbia University)

In the early 1980s composer Brenda Hutchinson (b. 1954) moved to New York City's subway system, sleeping in moving cars, and collecting stories, songs, and ambient sounds. The resulting recordings were edited and embellished to create the piece *Apple Etudes* (1982). Hutchinson's aural representations of communities (local, national, or imagined) are often predicated on such musical "fieldwork." In fact, many of her tape pieces could be described as provocative aural ethnographies that explore non-normative social and physical geographies of America. In this work, Hutchinson perforates the ostensibly solid line between art and ethnography by translating and interpreting her assembled material. Contrary to the notion that artistic intervention muddies the representational potential of ethnography, I assert that self-conscious manipulation enhances representation, augmenting the communicative properties of her music.

In this paper I undertake a close reading of "West 4<sup>th</sup> Street Quartet" from *Apple Etudes* in order to argue that Hutchinson's tape music is best understood through the dual lenses of ethnographic and feminist theory. Drawing on conceptions of reflexivity that emerged from anthropology in the 1980s, I show how Hutchinson adroitly negotiates her place of power as both ethnographer and composer. Hutchinson depicts the stark inequalities of New York City while exposing latent assumptions about social stratification related to gender, race, and economic means. She also coyly withholds key information about the individuals heard in her music, refusing to mark them with constraining labels. Hutchinson's representation of her performer/subjects thus uncovers culturally contingent values that inform awareness of identity.

Beyond Bootylicious: Racializing Postfeminism with Destiny's Child  
Samantha Thrift (McGill University)

During their tenure as the reigning glamazons of girl power in the late 1990s, Destiny's Child defended their sexualized representation by developing discourses in their media interviews, promotional materials and musical performances around their upwardly-mobile identities as empowered young black women with solid family ties, even stronger moral codes and an uncanny knack for knowing where to draw the line between "sexy" versus "nasty" performances. While I will trace the evolution of these discourses throughout their career arc, nowhere is this last quality more evident than in the media hullabaloo surrounding the release of their record, *Bootylicious*. Without denying Destiny's Child's success at reframing the black female backside as a site of defiance, empowerment and feel-good feminist politics, I posit that the sexualized aspects of their cultural production are representative of women's sexual subjectification in the new gender regime.

In addition to current projects that seek to debunk postfeminist logic that links women's public sexuality with their empowerment, attention must also be paid to slightly less obvious questions around *which* women are allowed to control their sexuality in public space and how women of colour performers, like Destiny's Child, encounter different socio-cultural repercussions for their sexual subjectification than their white counterparts. I argue that Destiny's Child's use of the abovementioned discourses establishes and maintains class boundaries around their expressions of black female sexuality that has endowed the group with an implied "exceptional" status which, in turn, mitigates their positioning in mainstream media as low, denigrated Other.

Gender and Race in the Jazz Composers Guild  
Benjamin Piekut (Columbia University)

The Jazz Composers Guild was formed in the fall of 1964 by composer and trumpeter Bill Dixon. Reacting against the exploitative working conditions of the major clubs and record labels, its members withdrew their labor from the market with the aim of fundamentally restructuring the field of musical production. The Guild offers a rich case study of how the emerging discourse of black experimentalism took shape in New York City. In this paper, I am particularly interested in charting the gender terrain on which the organization came into being. Carla Bley's inclusion in the group, the result of no small argument, raises several questions—Was she respected? Treated differently? Resented? Desired? Paying close attention to gender in this context affords the opportunity not only to notice the specificities of one woman's experience of alternative forums of jazz life, but also to follow how gender framed the discourse of avant-garde jazz itself, men and women alike. Drawing on my own interviews with members of the Guild and music criticism of this period, I argue that gender discourse was a modality through which competing interests in the jazz avant-garde could act. A rhetoric of masculinity, particularly the black virility of black nationalist ideology, played no small role in the reception of this music, a point I elucidate through an examination of the rivalry between Dixon and LeRoi Jones, who were both spokesmen and leaders of the underground movement at this time.

The "Exceptional" Woman and the Limits of Acceptance: Working-class Gender Construction as Seen in the Mid- to Late-Nineteenth Century American Variety  
Gillian Rodger (University of Wisconsin-Milwaukee)

Women played a small but vital role in variety entertainment in the United States during the mid- to late-nineteenth century, performing as dancers, singers, and sometimes acrobats. The careers of female performers were, generally, vastly shorter than those of their male counterparts because many women left the profession in their late teens or early twenties to marry and raise families. It is possible that some of these women later worked in support roles in theaters, particularly in the costume department or as dressers, but there no records survive to support this. There were, however, a small number of women whose careers spanned two or three decades, and within the variety world these women operated as "exceptional women," women whose presence was tolerated and even encouraged at times.

Using case studies drawn from extensive research on variety and its performers, this papers seeks to explore the limits of acceptance of the "exceptional" woman within the context of variety. I will focus in particular on Ella Wesner and Annie Hindle, two male impersonators whose careers spanned from the 1860s to around 1900, as well as on the burlesque managers May Fisk and Ninon Duclos, both of whom operated all-female troupes presenting sexualized entertainment that appealed to an exclusively

male audience. I am particularly interested in examining the limits of acceptance in variety. What roles were deemed completely inappropriate for these women and why, and how were transgressions of working-class gender roles treated by the profession, the trade press and the broader public?

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#### Pre-concert Panel Discussion: Gender, Improvisation and the Body (Tanna)

Eleanor Stublely (McGill University), Moderator  
Ellen Waterman (University of Guelph)  
Sherrie Tucker (University of Kansas)  
Andra McCartney (Concordia University)

The members of this panel are all participants in a new Major Collaborative Research Initiative funded by the Social Sciences and Humanities Research Council of Canada. "Improvisation, Community and Social Practice" is a seven-year international and interdisciplinary study of the social effects of post-1960s jazz and creative improvised music. The project has a strong focus on making connections between academic research, community projects, and social policy. Improvisation, Gender and the Body is one of seven research areas addressed within the larger project. This panel is an opportunity for our researchers to address important issues related to the performativity of improvisation, both through our individual research on the subject, and through a discussion of some of the key questions that will drive our collaborative research.

Gender studies and improvisation studies have much to offer each other, yet these spheres often function independently and rarely in a way that accounts for the nuances of their complementary intersections. In thinking about material bodies improvising, several key questions arise:

- To what extent might studies and practices of musical improvisation extend and develop theoretical insights of gender-as-performance?
- What kinds of research methods are best suited for exploring gender and embodiment within improvising communities who may or may not see themselves as "improvising gender"?
- How does improvisation differ from other practices that facilitate sounding bodies in accessing pathways for doing/undoing gendered subjectivities?
- How are representations of improvised music (such as writings, analyses, conferences, festivals) populated? What personalities, repertoires, histories, and geographies are important sites of knowledge?
- How are genres of improvised music gendered in the language used to describe them?
- How does this language feed into stereotypical tropes of masculinity and femininity?
- If performance may be understood to have social effects, what kinds of improvisatory practices foster community and tolerance of diversity

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Saturday, 9 June 2007

**Session 16: Gendering Alterity in Opera (Clara)**

Julie Cumming (McGill University), Chair

Resounding Bodies: *Lo Schiavetto* (1612) and Travestied Performance

Emily Wilbourne (New York University)

Giovan Battista Andreini, playwright and commedia dell'arte actor, published *Lo Schiavetto* (lit. "The Little Slave") in Milan, in 1612. The drama hinges on a series of *travestimento* incidents, where I use the Italian *travestimento* (cross-dressing) because it refers not only to cross-gendered clothing, but to any act of dressing up in clothes not proper to one's own identity: vagabonds dress as nobility disguised as vagabonds, (Italo-Catholic) lovers dress as Jews, and the (white) female lead spends all but the final moments cross-dressed as a black male slave.

In commedia dell'arte, the sound of each character is an essential element of their characterisation: the play of dialects and the rhythms of intelligible and unintelligible words operate as markers of identity. The moment of *travestimento* puts pressure on the limits of aural representation. Insistently foregrounding the body and voice of both character and performer, *travestimento* sound simultaneously articulates and destabilises the boundaries of the body and its manifest qualities of gender, citizenship and language.

This paper focuses on two moments: one involving language, one involving song. Using methodology drawn from musicology, performance studies and critical theory, this paper – written to be read aloud – performs strategies of "promising, smuggling, reading, overreading" (Sedgwick, *Tendencies*, 3-4). It emphasises sound, to which, like music, meaning can be only provisionally and subjectively assigned. At the same time, the process of listening for the unrecoverable sounds of an historically distant performance question the exclusions of historiographical method and disciplinary boundaries, actively negotiating the practice of historiography as performance.

Altered Masculinities

Bonnie Gordon (University of Virginia)

According to Johann von Archenholtz's guide to Italy, when the 18<sup>th</sup> century castrato Balami sang a vigorous aria "those parts, which had so long been concealed by nature, dropped into their proper place." He may have gained testicles, but he also, according to Archenholtz's text, lost his voice, the power he had previously wielded. This paper takes Balami's story as a point of departure to argue that the castrato's mechanically altered voice acted as a supplement to the human body, one in which vocal productivity replaced sexual productivity.

The castrato is a puzzling phenomenon. Within musicology, discussions of castrati have focused on gender-bending and on their place in Baroque Spectacle. At the same time, post-Freudian sensibilities assume that a sense of lack dominated perceptions of the castrato. Considering the stunning effects of their voices in performance and attending to the understandings of vocal production that prevailed during their heyday suggest an alternative reading --one that is grounded in the mechanics of singing. In this reading, the castrato's voice breaks open and refigures the notion of sexual power as a force not necessarily associated with biological reproduction. Vocal productivity substitutes for sexual productivity, and the castrati's voices provide power and potency--an idea made explicit by Angelini Bontempi's 1695 *Historia musica*, which equates the production of music with the production of semen. The castrato, in effect, reorganizes masculinity, giving the singer access to a superhuman vocality as he sacrifices reproductive capacity.

The New Woman in Pants at the Opera:  
Travesty as Subversion in Richard Strauss's *Der Rosenkavalier*  
Kathleen Hulley (Stony Brook University)

*Der Rosenkavalier* (1911) is often considered a regressive opera, from its anachronistic music and rococo setting to its use of the travesty role. Yet in this paper, I argue that Strauss and Hofmannsthal's representation of gender and sexuality, which allow the singer to transgress their sexed body, are subversive within the opera's own historical and ideological context of *fin-de-siècle* Germany and Austria. A woman assuming a male role would have been radical amidst this era's social, medical, and psychological discourses about the New Women, the *Frauenfrage*, and women's sexuality. Not only is Octavian sung by a woman, as "his" voice reveals, but this travesty role also results in numerous sexual moments between two women, which would have resonated within contemporaneous discourses.

Framing this examination in terms of present feminist understandings of "woman" and female sexuality as historically fluid concepts, I examine representations of gender and sexuality in the opera in relation to its historical and cultural context. Extending conversations from Italian and French opera studies to German repertoire, I explore the explicit performance of gender within *Rosenkavalier*. In this masquerade of gender, categories of "femininity" and "masculinity" are destabilized, taken on and off, much like costumes, revealing gender as created and contested through performative – and musical – acts. Although *Rosenkavalier* is often understood as musically regressive, I demonstrate that the opera's questioning of the relationship between the voice and the singer's body transforms it into a progressive text that challenges *fin-de-siècle* understandings of gender and sexuality.

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**Session 17: Pop and Jazz Women (C201)**

Kirsten Yri (Wilfrid Laurier University), Chair

Creating a Portrait of Jazz Femininity

Beau Bothwell (Columbia University)

Scholars who hope to reconstruct the undocumented stories of women in jazz have largely had to go outside the standard discographical histories of the music because, to put it bluntly, there are no women on "Giant Steps." Representations of women on the other hand, while similarly absent from most of the scholarly discourse about jazz, are ubiquitous within the discographical record. In this sense, when we expand "Where are the women?" to include those both actual and represented, we now hear two women on Giant Steps, in the musical portraits of "Cousin Mary" and "Naima".

The musical portrait inhabits a unique position in the creation of social meaning in that it allows the performer to simultaneously embody two separate identities within the discursive space created by a piece. A ballad like "Naima," which on one hand can be perceived as addressed to Naima in the way that we might imagine a standard texted love song to operate, also carries the simultaneous assumption that the music itself is Naima, or at least a representation of her.

This paper examines the way that the musical portrait, along with the film, literary and critical discourse surrounding jazz, has helped to create one specific kind of feminine image associated with jazz, the ideal of the "jazz wife". Focusing on Coltrane's "Naima" and Jaco Pastorius' "Portrait of Tracy" (written for Naima Coltrane and Tracy Pastorius respectively), the paper addresses the ways in which these two musical 'portraits' contribute to and modify the arch-type of the jazz wife.

Sexualized Images, Musical Gestures & The Meaning of a Song:  
Three Versions of "Let Him Fly"  
Jada Watson (University of Ottawa)

Women's role in popular music has changed drastically over the last decade, as images of provocatively dressed superstars, sending sexualized musical messages have replaced the feminist-inspired musicians of the late 1990s. LaFrance and Burns have defined this shift as the "rise of Porno Pop and the fall of Liliith Fair" (2007). This shift can be tracked in the evolving images of women in media sources, as the female image has become the object instead of the art. If the image has become more important in the development of the artist's career than the music, what happens to the song? How does the objectified image of an artist affect the quality of the artist's song and the message it relays?

"Let Him Fly" is an excellent case study for this inquiry, as an example of a song that has evolved from its original performance by a singer-songwriter to a highly stylized cover by an artist with a sexualized promotional style. Written and recorded by Patty Griffin (1996), the song has been covered by the Dixie Chicks (1999) and, most recently, Jessica Simpson (2006). Although both the Dixie Chicks and Simpson retained the melodic line and acoustic guitar accompaniment of Griffin's original song, the differences in the vocal performances, as well as the promotional styles, are astonishing. My goal in this paper is to address the consequences for the musical expression of a song when the artist's image becomes fundamental to its meaning.

Performing Gender in Popular Music: Lily Allen and the Response Song  
Julian Humphreys (University of Toronto)

In this paper I look at the "response" song, invoking Judith Butler's theory of performativity to show how gender and sexuality are done and undone in this popular music genre. I focus on three songs in particular: British singer/songwriter Lily Allen's response to 50 cent's "Window Shopper"; British rapper Example's response to Lily Allen's "Smile," and British rapper Sway's response to Lily Allen's "LDN" (short for London). I show how the response song retains the instrumental tracks of the source song while reconfiguring the lyrics to highlight key absences and excesses of meaning in the original. Thus in "Vile," Example's response to "Smile," the subject-position of Allen's ex-boyfriend, as she describes him in the original, is taken up and the story of their break-up presented from his point of view rather than hers. In "Nan, You're a Window Shopper," Allen's response to 50 cent's "Window Shopper," race, gender and sexuality are all reconfigured when the context of the song is changed from LA gangster rap to white, middle-class London. And Sway's response to Allen's "LDN" challenges her authority in defining the city they share, while offering a rapprochement through collaboration. I will illustrate my argument with concrete examples, including excerpts from Allen's blog, concluding that new music production and distribution technologies such as Myspace allow for a more immediate engagement with other musicians, and hence allow for expanded opportunities for musically mediated dialogue through which gender and sexuality are publicly negotiated.

Backup Singers in 1960s Records: The Case of the Blossoms  
Jacqueline Warwick (Dalhousie University)

The trio of non-white, female backing vocalists is an icon of popular music, still visible today, whether the "girls" are backing rock bands such as the Red Hot Chili Peppers or jazz/pop crooner Michael Bublé. In classic examples from the 1960s, the contributions of backing vocalists are crucial to

recordings such as Aretha Franklin's "RESPECT" and Elvis Presley's "Suspicious Minds." These unnamed and usually undifferentiated women provide support to famous performers, in a relationship that can be understood to symbolize the unacknowledged female drudgery behind male success that is critiqued by Marxist feminist writers, and that depends on knee-jerk assumptions about race in order to make sense (Hartsock 1983).

But where does this image come from? In this presentation, I examine the Blossoms, arguably the most visible and audible backing group of all time, for all that many listeners have never heard their name. The Blossoms provided vocals on so many records produced in Los Angeles in the 1960s that they became known in the industry as "the LA sound," and the trio also acted as the regular backing vocalists on the popular television variety show *Shindig!* (1964-66). As such, they provided vocals on records in genres ranging from rock'n'roll to adult pop, backing artists black and white, young and old. Analyzing the Blossoms' career in the recording and television studio, as well as drawing on conversations with Fanita James, a founding member of the group, I consider the function and meaning of backup singers in the popular culture of the 1960s.

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Session 18: Aesthetics, Ethics, Politics (Tanna)  
Suzanne Cusick (New York University), Chair

The Trouble with Queer:  
Lesbian and Gay Musicology Confronts Transsexual Embodiment  
Dana Baitz (York University)

Although musicologists have engaged with feminist and queer locations, the neighbouring (and often intersecting) identity of transsexuality has yet to be accounted for. Critiques of feminist and queer musicology based in transsexuality offer implications which extend far beyond this identity-group. Ultimately, a musicology that represents "trans" subjects will integrate issues of embodiment and meaning into queer musicology.

Queer musicology, feminist musicology, and perhaps "new musicology" in general frequently rely on a poststructuralist framework. In these fields, music often acts as a lens through which broader cultural issues are examined. It is my position that this lens often magnifies some experiences and identities while downplaying others. I identify three ways in which accounts of music and gender can be distorted within queer musicology.

By contrast, transsexual theorists generally take up distinctly non-postmodernist positions. In particular, phenomenology is invoked to reclaim the authority that embodiment and experience hold. A dialectic is thus introduced between poststructuralist queer musicology and the concerns of embodiment. By expanding on existing research on music and the body (Cusick 1994, Mockus 1999), I integrate general issues of embodiment and specific issues around transsexuality more fully into feminist and queer musicology. A musicology that reflects the intersection of trans and queer perspectives allows us to better address questions around historical continuity, legible subjectivities, the practical limits of fragmentation, and issues of musical meaning.

Sexuality, Gender, and the Political Agency of Musical Identities  
Jamie Currie (University at Buffalo)

Identity remains an important tool for postmodern political activity in gender and sexuality studies in music, for it works to demythologize the hegemony of certain musical practices by showing how their universalizing tendencies mask the aggressive protection of the identity interests of (usually) privileged minorities. Having performed this deconstruction, the space of musics' representations is liberated from its totalized, vertical deadlock, and transforms into a fluid horizontal plane across which previously marginalized musical identities can then dialogically interact.

But what if oppressive power has already taken identity pluralization into account? For example, we presently live within a crisis that has been produced by the universalization of late capitalist excess. Yet the messages and images we receive—predominately from a politically centralized, miniscule group of Titanic media corporations (i.e., from late capitalist excess itself)—are of unprecedented plurality: gay men hosting TV shows, the endless proliferation of niche markets for recorded music, etc. Of course, we might reject these appearances as “false consciousness,” unmasking them to reveal the “real” underlying plurality. But there is a certain naivety in imagining that the assertion of difference is enough to destabilize totalized global systems of domination. As recent political philosophers (notably Žižek) argue, since the situation *is* catastrophic what is now needed is not identity pluralization, but an insistence of our unity of purpose as subjects opposed to capitalism. This paper examines the theoretical implications of such provocations for the continuing political credibility of the field of gender and sexuality studies in music.

Patti Smith and Ethics  
Jenni Veitch-Olson (University of Wisconsin-Madison)

“Jesus died for somebody’s sins but not mine,” Patti Smith solemnly states in the opening lines of her 1975 hit “Gloria (In Excelsis Deo).” The calculated confidence, irreverence, and contradiction in her voice slides in and out of femininity and masculinity, physicality and performance, having and being a phallus. Insightful recent work on Smith’s voice argues for her appropriation of the phallus (Middleton 2006), and the conventional vocal norms of white, heterosexual, male cock-rock (Whiteley 2000; Daly 1997). These studies rightly complicate Smith’s vocal performances by privileging the voice as a corporeal site of symbolic power. Yet something else complicates these vocal performances, something that I identify as the ethical responsibilities of speaking and listening.

Interest in the humanist philosophy of Emmanuel Levinas sparked a flurry of studies on the ethics of relationships and reconciliations (Butler 2005; Cavarero 2005), including this one. Music is a constituent of human subjectivity, a means to combine the present and the future, and it may serve as a resource for utopian and dystopian imaginations (DeNora 2000). Jankelevitch’s theorizing of music as “drastic” as well as Small’s notion of “musicking” implicates each of us in the action of music and the subsequent ethical responsibilities of our engagement. I enter into a relationship with Smith from the moment that I hear her unique voice, and in hearing her voice, I respond to her humanness. Stated as a question: how does music demand an unselfish response from its listeners? And why does Patti Smith’s voice demand a response from me?

The Sublime, the Ineffable, and Other Dangerous Aesthetics  
Judy Lochhead (Stony Brook University)

What were once the moribund aesthetic concepts of the sublime and the ineffable have been resuscitated in recent years. The resurgence of concepts once understood as old-fashioned and regressive has occurred under the guise of postmodern thought which has had a conflicted relation to feminism. In music studies, the recent promotion of the aesthetic categories of the sublime and its twin the ineffable (with a distant echo in the uncanny), serves to reinscribe a host of aesthetic concepts that are contrary to the philosophical and political goals of feminism.

Founded in a gendered opposition, the eighteenth century concept of the sublime assumed masculine attributes of power and strength which evoke fear and admiration, while the concept of beauty assumed feminine attributes of delicacy and passivity which evoke love. Nineteenth century aesthetics amplified the power of the sublime, transforming it into an ineffable quality that exceeds human understanding. Falling out of favor in the early years of the twentieth century, the concepts have made a troubling resurgence in recent years, in such guises as the “postmodern,” the “feminine,” and the “technological” sublime.

This paper will briefly review the debate over the concept of “sublimity” that has taken place over the last 25 years in the domains of cultural theory, feminist philosophy, and aesthetics. Then turning to the use of the terms sublime, ineffable, and the uncanny in recent music scholarship (in Abbate, Burnham, Fink, Krims, Schreffler, and others), I will argue that the resurgence of these concepts may lead critical thought to either passive muteness or “nostalgic violence” (Huhn).

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**Session 19a: Lunchtime Performance (Tanna)**

*Being Mother*

Amanda Smallbone (University of Winchester), voice

This devised vocal performance for offers a contemporary feminist interpretation of Henry Purcell’s extended song, *The Blessed Virgin’s Expostulation*, exploring the themes of maternal guilt and fractured identity, within the context of motherhood framed within a primarily Western context.

Drawing on the writings of Julia Kristeva and Marina Warner, the piece interrogates the construct of maternal perfection as symbolised by the figure of the mother Mary, and explores the idea that it represents what Kristeva (1977) describes as an “ideal totality that no individual woman could possibly embody.”

Purcell employs a range of musical affects in his setting of Nahum Tate’s text to reveal a mother struggling with the complexities of the role of motherhood. The devised piece suggests that this portrayal of Mary renders her a more approachable icon of motherhood, susceptible to the mortal pressures of mediating the struggle between appearances of outward control and the realities of inner turmoil. The figure of Mary is re-incarnated as that lasting archetype of contemporary motherhood, the 1950s housewife. Never far from her side is a platter of “baked to perfection” fairy-cakes, suggested as an iconic representation of perfect motherhood. Together they chart the complex waters of contemporary motherhood and, as the central character’s struggle to maintain the smiling veneer of perfection, her fairy-cakes crumble with her.

Whilst attempting to interface with contemporary feminist discourses concerning the nature of motherhood, the piece also seeks to consider new ways in which classical music can serve as a platform through which to engage with these issues.

**Session 19b: Lunchtime Performance (Clara)**

*Becoming Bach, Blaspheming Bach:*

*Performing, Hearing, and Analyzing Ysaÿe's Obsession for Solo Violin*

Mary Greitzer (Harvard University), violin

Ysaÿe's *Obsession for Solo Violin* is a piece of music "obsessed" with Bach. This lecture-performance will explore various sonic and physical embodiments of this obsession, showing how Ysaÿe both idolizes and blasphemes Bach through tensions dually rooted in Ysaÿe's identity as composer and violinist. My work derives from my own identity as analyst and violinist, demonstrating how a feminist perspective attentive to performance issues need not reject western music theory's paradigmatic concern with a "close reading" of musical details. I argue that feminist methodology in this case not only supplements traditional (score- and sound-centric) music analysis, but reveals aspects of musical meaning foreclosed by these traditional approaches. In foregrounding various notions of Voice and Body, I also reconsider music theory pedagogy – of which this presentation is an example – and how performance and analysis might be more fruitfully interrelated in the music theory classroom.

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**Session 20: Feminism and Guerrilla Tactics (C204)**

Nadine Hubbs (University of Michigan), Chair

Speaking Beyond Gender: Patty Hearst as American Documentary Opera

Ruth Longobardi (University of Richmond)

My paper approaches Patty Hearst as a key persona in America's cultural imagination, on whom is repeatedly grafted contemporary ideas about gender. Representations of a kidnapped Hearst, I propose, beginning in 1974, continuously re-negotiate boundaries of gender, in large part through the medium of sound.

My paper grows out of an examination of Anthony Davis's opera *Tania* (1992), which highlights a Hearst whose gender is overtly produced and easily adapted. Images of Hearst as enacted *femme* are prominent in other recent works as well. Davis's *Tania*, Joan Didion's "Girl of the Golden West," Patti Smith's "Hey Joe," and Christopher Sorrentino's *Trance* reflect a late-century culture that increasingly celebrates gender as improvised—a culture saturated with soap operas and reality television, in which female fabrication is key.

Gender, however, is consistently complicated by the role of Hearst's voice, invoked repeatedly across works, and media, as a sign of essential subjectivity. In this paper, I situate a representational dependence on the sound of voice in these works in relation to developing technology in the 1970s, specifically answering machines, in which voice becomes a reliable source of identification. Indeed, the sound of voice—*sans* body—problematizes wide-spread cultural interest in gender performance.

While my paper highlights the opera *Tania* as a microcosm of social and cultural tensions surrounding the production of gender in late-century America, I propose that Hearst representations, as a whole, function as a site at which gender intersects with emerging technologies, and genres, and is thus continuously re-produced in the collective social consciousness.

Carla Lucero's *Wuornos*: Feminism, Violence and Lesbian Redemption

Martha Mockus (Hamilton College)

In October 2002, Aileen Wuornos, dubbed "the lesbian serial killer," was executed after spending eleven years on death row in Florida for killing seven men. Her story has attracted attention from feminists, prison activists, born-again Christians, sex worker advocates, biographers, documentary and feature filmmakers (notably Patty Jenkins's *Monster* in 2004), all of whom found in Wuornos a tragic heroine whose life thematized a number of politically charged social problems. Her life of violence and survival forms the center of Carla Lucero's opera, *Wuornos* (2001), which posits the cycle of domestic abuse as crucial to understanding Wuornos's tragedy. This paper shows how Lucero's opera performs a feminist critique of violence against women (both domestic and state-administered) yet maintains an ambivalence about female violence itself. In addition, the redemptive power of lesbian romance in *Wuornos* further complicates this opera's treatment of female violence. Specific musical features such as instrumentation, harmonic language, and casting two "Aileens"—one adolescent and one adult—who sing together during Wuornos's first "murder" all underscore the opera's fraught portrayal of violence. My analysis moves in two directions. First, I draw from Sara Ahmed's work on the sociality of emotion (in *The Cultural Politics of Emotion*, 2004) which recognizes pain and rage as both necessary and productive for feminism. Second, I turn to Valerie Solanas's *SCUM Manifesto* (1968) as a provocative source for rethinking the vexed relationship between feminism and violence as they converge in Wuornos.

"Man, I Feel Like a Woman":

Passing and Ambivalence in Femme Performative Negotiations of the Popular

Rachel Devitt (University of Washington)

Dressed as cheerleaders and varying in size from pixie-thin to more cushion for the pushin', four queer women from Seattle performance troupe the Queen Bees run onstage to the saucy strains of Shania Twain's "Man, I Feel Like a Woman." Herkies, spread eagles, and pyramid mounts ensue before the front line turns around, drops to their knees, and simulates cunnilingus on their fellow squad members. It's a gleeful, dizzyingly ecdysiast display of gender play and good, old-fashioned erotic fun. It's also, as I argue in this paper, a uniquely femme strategy of pop music consumption. Femme performance is both explicitly stylized and strategically earnest, at once critiquing and celebrating the femininity it performs. The relationship of femme performance to the pop music to which it is set is similarly ambivalent: Rather than simply parodying or imitating pop artists, troupes like the Queen Bees use their onstage performances to compel music they consume in their daily lives to tell stories it never does, to combat the castigation of femme, to re-sexualize bodies that have been coded undesirable. On one level, this strategy is akin to queering. At the same time, the blissfully ambiguous ambivalence of femme performance is also steeped in the lived and historical experience of passing, of not looking like what one "is." This paper will explore the use of popular music in these aesthetic realizations of passing and ambivalence as a kind of dialogue femme performers engage in with femininity, queerness, and the consumption of popular culture.

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## Session 21: Embodying Popular Music (C201)

Ellie Hisama (Columbia University), Chair

"Are We Not Men?": Punk, Women, and the Disintegrating Body  
Tracy McMullen (University of California-San Diego)

Devo's question was answered in the affirmative in at least two significant ways by the punk movement of the 1970s. Punk was the first widespread cultural movement to threaten assumptions of the coherent physical body (through piercings, mutilation, scarring, etc.). It was also a musical movement where an integrated male/female band was often an explicit genre marker, a phenomenon I connect with punk's assaults on the body: as the physical body was disintegrating, the white male *mise-en-scène* of rock was now also open to "experimentation." I argue, therefore, that the punk bandstand was not only a literal site of border-crossing, but was a ritual enactment of a fragmented subjectivity presented through the "body" of the band. Punk's musical characteristics reflected and combined with interrogations of bodily coherence, the anti-rock-star ethic that encouraged audience members to storm the stage, and the heterogeneous image of having women and men instrumentalists in a single band, to offer a stylized performance of a disintegrating "I," particularly in the male/female bands The Germs and the (also racially integrated) Bags.

However some found this specter of plurality threatening. Later all-white-male "hardcore" bands like Fear answered the pluralized punk scene with homophobia, misogyny, and musical whiteness, evoking and solidifying boundaries around dominant white hetero-masculinity. Looking particularly at the Los Angeles punk scene, and referencing sonic practices as well as visual ones, I claim that these various performances of the "band-body" represented battling visions of identity in an increasingly pluralized post-1960s world.

Intimacy, Ecstasy, and Euphoria in Björk's "Cocoon"  
Laura Hawley (University of Ottawa)

This paper examines how Björk musically communicates the experience of intimacy, ecstasy, and euphoria in the song "Cocoon" from her 2001 album, *Vespertine*. Although the lyrics of this track are surprisingly erotic, their musical context prevents "Cocoon" from sounding pornographic. Instead, Björk shifts the focus of the song away from the sexual event and moves it onto her personal, emotional response. She achieves this effect in several ways: The sparseness of her orchestration and her choice of instruments in "Cocoon" draw the listener into a uniquely intimate sonic backdrop for her flexible treatment of form and her unusual phrasing within that form. Combined with these elements, "Cocoon"'s rhythmic and harmonic fluidity, and Björk's unique vocal delivery convey the ecstasy and euphoria that she identified as central concepts of *Vespertine*.

Björk has discussed *Vespertine*'s themes in a number of interviews, contrasting them with those of her previous album, *Homogenic*. *Homogenic* was intentionally confrontational and outgoing; combining lush strings with aggressive industrial sounds and samples of volcanic rhythms. After her award-winning role in Lars von Trier's 2000 film, *Dancer in the Dark*, in which her character escapes the difficulties of her life by accessing an interior musical world, Björk wanted to make an album which explored feelings and thoughts experienced in solitude. *Vespertine* explores themes of intimacy; of creating a paradise in the every-day experience of being alone. This paper examines how Björk uses music to express intimacy, ecstasy, and euphoria in *Vespertine*'s second track, "Cocoon."

Is P.J. Harvey "Dressed"? Music, Performativity and Subjectivity  
Christina Gier (University of Alberta)

Performing "Dress" in concert on her 2006 DVD "Please leave Quietly," P. J. Harvey whisper-sings, "Put on that dress, I'm going out dancing... Clean and sparkling he'll see me...;" later revealing the husk of gender expectations like these, the song's last words ache, "a fallen woman in dancing costume." As we listen and watch, her voice crystallizes a fluid, multi-layered subject-position. In her a gruff voice and garish pink high-heels, she is incongruous with the narrative-self. Later, in the DVD's interview, a disorienting montage of Harvey frames interview moments that profess veracity from the reclusive diva: Harvey, gendered by her black dress, fine heels, and choker, speaks calmly of her craft. If performativity for Judith Butler is a constant process of discursive flux, then how does one distinguish between the stage and the interview's "performances" of gender? Where is the subject? Is musical performance unique?

This paper critiques the usefulness of Butler's performativity for unraveling the complexity of personality and musical performance. By not differentiating performance from subjectivity, Butler's poststructuralist theory fails to offer an understanding of the subject's specific and multiple ways of being and becoming. Toril Moi critiques the "dress" of perpetual performance and focuses attention on a situated, layered subjectivity. This focus does not efface the musical performance moment, and it enhances attention to significant details of musical subjectivity, or the artist's "symbolic capital." My close discussion of Harvey's musical poetics argues that one can profoundly destabilize the norm, or the "dancing costume," without de-centering the subject.

Visceral Meditations on Desire:  
Embodied Dimensions of Musical and Lyrical Expression in PJ Harvey's *Uh Huh Her* (2004)  
Lori Burns/Marc Lafrance (University of Ottawa and Concordia University)

This paper explores the embodied aspects of musical and lyrical expression in an album constituted by themes of raw, visceral and intensely subjective meditations on desire. PJ Harvey's creative work offers a rich terrain for the interpretation of cultural themes made manifest in the complex juxtaposition of words and music. As an artist who has sustained an active profile in alternative rock, she is celebrated for her development of resistant social and innovative sonic strategies.

PJ Harvey's most recent album, *Uh Huh Her*, explores the complex themes of desire, gender, and youth, illuminating the paradoxical nature of these embodied social phenomena—the paradoxes embedded in the lived experiences of female sexuality, of sexual desire, and of youthful coming-of-age. Desire is represented as both that which sustains and uplifts and that which destroys and depraves. The experiences of young women are innocent and naive as well as jaded and violent. PJ Harvey exposes and embodies these paradoxical experiences through the development of lyrical and musical strategies that capture the nuances and complexity of her social message.

Our interpretive methodology synthesizes a number of recent approaches to popular music analysis, and especially places emphasis on the performative expression of the recorded voice. The analysis offers an integrated interpretation of musical and lyrical dimensions in order to shed light upon the expressive social message of the artist and her songs.

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**Session 22: Women Speaking (and Singing) Out of Place (Tanna)**  
Beverley Diamond (Memorial University of Newfoundland), Chair

¿Nuevas Adelitas?: Mexican Women Speaking (and Singing) out of Place  
Elizabeth Keathley (University of North Carolina-Greensboro)

*Las soldaderas*, the female soldiers and camp followers of the Mexican Revolution (1910-1920), have been caricatured and romanticized, venerated and vilified, in Mexican visual art, cinema and music, most famously in the *corridos* "La Adelita" and "La Valentina." While their part in the revolution has suffered erasure in most historical accounts, it is clear that the *soldaderas* assumed a variety of roles, ranging from nurturing helper to military officer, formidable in battle and vocally assertive. Their refusal to suffer in silence reaped ridicule, physical punishment, and even death for many *soldaderas*, in spite of their indispensability to the revolution: women speaking out of place were no more welcomed by revolutionary leaders than by the *federales*.

This paper considers the disjuncture between historical *soldaderas* and their musical representation, then examines several ways that *mexicana* singers and songwriters have, like the *soldaderas*, given voice to their discontent. The lamenting *boleros* of composer María Teresa Lara (1900-1984), extravagant vocalization of *ranchera* singer Lola Beltrán (1932-1996), and anti-*macho* rhetoric of Paquita la del Barrio (Francisca Viveros Barradas, b. 1961) represent a range of musical styles as well as modes of resistance to the expectation that women suffer in silence. But, like the *soldaderas*, these musicians also endure erasure and abuse: Lara's songs stand in the shadow of her more famous brother; and angry audience members fling beer bottles at la del Barrio as she sings, "¿Me estás oyendo, inútil? ¡Rata de dos patas!" (Are you listening to me, useless? Rat with two legs!).

Marginal Feminine Musicianship in Kerala, South India:  
Telling Stories of Singing from Subaltern Locations  
Kaley Mason (University of Alberta)

Most research on feminine musicalities in South Asia concentrates on one of two types of lived experience. Representations of feminine musicianship are either limited to stories about exceptional women positioned outside the domestic life of the majority, including courtesans and playback singers, or they focus on collective musical practices subsumed under folk genres specific to women, for example marriage songs. Moreover, recognition of individual feminine agency has concentrated primarily on middle-class experiences, thereby overlooking how other categories of social identification enable or limit speaking out of place. Recalling bell hooks' critique of white, middle-class, monolithic feminist movements, Hindu Dalit women (formerly stigmatized as untouchable) locate themselves according to a different set of available feminine roles as a consequence of their disadvantaged position in a hierarchical caste society. This paper investigates how regional historical dynamics in southwestern India both constrained and empowered Dalit women with hereditary musical backgrounds to gender their musicianship in strategic ways. More specifically, I present the life stories of two Malayan Hindu women from different generations as an intervention in dominant narratives of Indian feminine middle-class modernity. Based on ethnographic fieldwork in the state of Kerala, these accounts reveal how access to secular music education and participatory democracy expanded feminine mobility associated with hereditary caste-based occupational roles, namely ritual service and midwifery. Facing a different ceiling of social and patriarchal constraints, some Malayan women are using subaltern musicality to improve their individual and familial socio-economic status in the public sphere.

Native Canadian Female Musicians: Indigenous Feminism and Performance Choices  
Anna Hoefnagels (Carleton University)

As highlighted in various publications and forums by Native writers and academics, the label "feminist" is problematic for many Native women. One of the key reasons that Native women resist feminist labels is because they believe that any oppression they experience is firstly because they are Native, with any gender oppression as secondary. Since the publication of Paula Gunn Allen's *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* in 1986, many essays, books, art and other media have been published by Native women in which they address their experiences of oppression within Native and non-Native society and they seek to reclaim their voices and work towards cultural healing. "Indigenous feminism" and "tribal feminism" are terms that are increasingly used by Native women, activists and academics in reference to contemporary efforts to empower and restore the influence of women within Native society, and to return to more traditional power structures in their communities.

In terms of music-making by Native women, many see their music-making as a form of social action that benefits their communities and creates a network of support for Native women performers who have emerged on the music scene since the 1990s. Other female musicians and activists are challenging the traditional teachings associated with particular genres, teachings that can be seen as patriarchal and exclusive. Drawing on interviews with Native female musicians of different "traditional" repertoires, this paper examines whether and/or how performers' notions of feminism and indigenous feminism affect their performance choices and music-making generally.

New Forms of Storytelling: Indigenous Hip-Hop on the Canadian Prairies  
Charity Marsh (University of Regina)

"Cause this is where I share bits and pieces of my truth" (MC Eekwol)

The Canadian Prairies represent rich and complicated narratives of 'traditional' Indigenous musics; narratives that have developed out of, or in spite of, the horrific circumstances associated with colonization, settlement, and a federal policy of assimilation. Today, traditional music continues to play an essential role in the preservation of identity, storytelling, and resistance for Indigenous Peoples. And yet, many Indigenous youth are turning towards non-traditional arts practices, like hip-hop culture, as a way to express the complexities of present-day lived experiences. One outcome has been the emergence of a new and provocative music culture: a culture that combines aspects of traditional music and performance with elements of contemporary international hip-hop.

For some people, Canada's new burgeoning Indigenous hip hop scene represents the globalization (read Americanization) of Canada's Indigenous youth. For others, this new culture represents empowerment because it gives Indigenous youth a means to share their experiences and to tell new stories. Drawing on the work of Tony Mitchell (2001) and his suggestion that we must resist "the prevailing colonialist view that global hip-hop is an exotic and derivative outgrowth of an African-American owned idiom subject to assessment in terms of American norms and standards" (2001), I will argue for the disruptive potential of Canada's Indigenous Hip Hop scene. Through a close reading of Saskatchewan's MC Eekwol's "Apprento" and "Too Sick," I will begin to explore the following questions: How do these stories, these "bits and pieces of [Eekwol's] truth" directly challenge mimicry? How does hip-hop play an integral role in narrating colonialism on the prairies? How does Hip-Hop challenge contemporary Canada to think about 'Indian' politics in the now and the future, rather than think of colonialism as only relevant to the past? What happens to narratives of colonialism when they are (re)told through a contemporary oral practice and mediated by the discourses associated with hip-hop culture on a global scale?

\* \* \* \* \*

**Concert: Composer Adela Maddison: International Woman of Mystery (Tanna)**  
Lisa Lutter (Ramapo College), voice; Sylvia Kahan (City University of New York), piano

Adela Maddison (1866-1929) is best known to music historians as a student and putative lover of Gabriel Fauré. The Irish-born Maddison, married to Fauré's first London publisher, was an early champion of the Frenchman's compositions, and subsequently became his student and translator. She evolved into an excellent composer in her own right, and her substantial output deserves to be more widely known. Drawing from Maddison's *oeuvre* for voice and piano in English, French, and German, the presenters, a lecture-pianist and soprano, will demonstrate the richness and variety of her work.

Peregrinating from England to France to Germany to find a musical community that would support her career and perform her compositions, she developed a strategy of altering completely her compositional style depending on the language of the text she set. The early English-language songs are simple, diatonic, direct, written in the style of folksongs. In contrast, the songs on French poetry are sensuous and subtle, built on continuously shifting harmonies—reminiscent of, but never derivative of, the *melodies* of Fauré. Maddison's move to Germany in 1904 led to another shift in compositional style. The harmonic language of her *lieder* is denser and highly chromatic, the accompaniments more "orchestral" in texture. While the influence of Strauss is evident, Maddison once again makes the harmonic idiom and post-romantic style her own.

Through analysis and performance of songs in English, French, and German, the presenters will trace the development of the various creative styles of Adela Maddison, a mysterious—and truly international—composer.

\* \* \* \* \*

Sunday, 10 June 2007

**Session 23: GRIME (Gender Research in Music Education)—Space, Voice, and Place:  
Feminist Theory and Praxis in Music Education (Clara)**  
Roberta Lamb (Queen's University), Chair

Claiming Space: Music Education as a Site of Postcolonial Contestation  
Lise Vaugeois (University of Toronto)

Generated from within a dominant Western liberal culture, multicultural music education is conceptualized from a "normative position of whiteness" and positioned as politically innocent, thus masking the "silent" partner of coloniality in the social relations of music education. Western cultural practices are deeply implicated in historical and contemporary colonial projects, and the migration of populations attempting to escape structural poverty and oppression are tied to both past and present colonial relationships. Western countries' implication in these migrations is rarely part of public discourse, however, and thus is not considered when the role and function of multicultural projects is considered.

In her 1994 article, "Gender and the Cultural Work of a Classical Music Performance," Suzanne Cusick uses her analysis of a poem by Adrienne Rich to grapple with the dilemmas posed by the "implied misogyny of so much classical music," arguing against a binary response that might confer a single negative meaning on western cultural artifacts. My research builds on Cusick's suggestions about how

we might both resist and create possibilities for the circulation of new ideas while "troubling" an always already troubled relationship with western music. While I argue that it is imperative to reconsider the function of "multicultural" music education with a full consideration of the imbrication of cultural practices in political structures, I move beyond binary concepts of complicity and innocence to imagine how concepts of music education might change if we were to acknowledge our political locatedness.

Through Music: Helping Girls and Boys Find Their Voices  
Katherine Sinsabaugh (New York, New York)

Historically, women and girls have felt that they have fewer choices than men and boys, and in some areas, they continue to feel this way. Recent research on musical instrument selection, however, shows this trend reversing: both boys and girls tend to feel that girls have more choices in instrument selection and more choices generally.

My own research in student perceptions of gender issues and musical instrument selection has allowed me to rethink how I can work to help my daughter overcome women and girls' perennial struggle to be heard. But my research also points to the fact that today's adolescent boys often feel the same lack of choice—and lack of voice—that women and girls have felt historically. The significance of this finding is clear in the light of the recent *Chronicle of Higher Education* article on declining male enrollments in U.S. universities.

This paper presents and interprets the results of my research on student perceptions of gender, and relates the progress of girls to specific initiatives taken by women leaders and educators to empower and educate girls. I further argue that, from the perspective of building an equitable society, we must now make similar efforts to empower and educate boys, so that both girls and boys feel that they have choices and that their voices can be heard.

Difference Out of Place: Feminist Necessity(ies) in Music Education  
Elizabeth Gould (University of Toronto)

"Speaking out of place" in a profession where it is characterized as "extreme" and "a special interest," feminism in music education serves as a catalyst for interrogating the profession's philosophies, practices, and discourses. It has proven to be necessary and influential to the extent that it cannot be ignored, responding to problems like gender segregation and stereotyping of music education positions, music instruments and musical roles, exclusionary performance practices and the music canon, all as implicated by sexuality and race. Responding to the exigencies of these and related issues and imposed imperatives to posit alternatives, feminism has been deployed as critique with goals that are perhaps simultaneously too small (limited to solving specific problems), and too large (complete transformation of the profession).

The purpose of this presentation is to explore ways in which feminism in music education may speak from and in terms of "out of place-ness," initiating theory related to issues in music and education that creates spaces and events to produce questions, concepts, and practices engaged with material life. Thinking through and with "the straight mind" (Wittig, 1992) and "an ethics of sexual difference" (Irigaray, 1993), I argue the necessity of feminism in music education to enable difference. While Wittig opens up the field of difference as a way of thinking, Irigaray opens it up as difference itself. Together in the context of Gilles Deleuze's materialist ontology, they provide a means for creating concepts proliferating change and potentialities of and for difference in music education that makes (a) difference.

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**Session 24: Discourses of Performance, 1800-1865 (C201)**

Elizabeth Sayers (Ohio University), Chair

**Battle at the Keys:**

Performances of Francis Kotzwara's *Battle of Prague* at the Turn of the Nineteenth Century  
(Elizabeth Morgan (University of California-Los Angeles))

Considering the rigid rules of decorum that governed women's music making in England at the turn of the nineteenth century, it is surprising that battle pieces for the keyboard met with particular popularity in drawing rooms during the late Georgian and Regency periods. These works often exhibited unabashed physical display and a bravura sensibility, the very kind of overt corporeal exhibition that conduct books and treatises on musical repertoire cautioned young women against. In the most famous of late eighteenth-century battle pieces, Francis Kotzwara's *Battle of Prague*, which reached the height of its popularity during the Napoleonic wars, the pianist imitates the events of the battlefield in sonic terms: rumbling octaves representing canons, running sixteenth-notes depicting an attack, dotted rhythms as trumpets and bugles, and lament motives as cries of the wounded. The work demands sudden movements—such as leaps and hand crossings—that create a visual corollary to the sonic drama, rendering the pianist's gestures crucial to the meaning of the piece for both performer and audience member.

Using Kotzwara's piece as its model, this paper seeks to understand the popularity of battle pieces among women pianists in the patriarchal, proto-Victorian culture of England circa 1800. It considers battle pieces as forerunners to the bravura works of Liszt's generation, examining how these works contributed to a changing definition of keyboard virtuosity, one that developed with women pianists in mind. Much of this paper includes demonstrations at the piano, where I will re-enact the keyboard battles of turn-of-the-nineteenth-century English women.

**Translating "The Black Swan"**

Elizabeth Taylor Greenfield's Mid-19th Century Musical Career and Reception  
Julia Chybowski (University of Wisconsin-Madison)

Born into slavery decades before the Civil War, Elizabeth Taylor Greenfield sang for audiences in the northern United States, Canada, and England as "The Black Swan" during the 1850s and 1860s. Although widely proclaimed today as America's first black "concert singer," historians have largely overlooked the details of Greenfield's mid-nineteenth-century reception. Building upon my previous work on Greenfield's English tour, this presentation draws from North American reviews to explore the significance of her potent pseudonym. As a form of praise, reviewers noted Greenfield's "swan-like" qualities that relate her to the "Swedish Nightingale," Jenny Lind. However, reviews and concert advertising never overlooked Greenfield's African American heritage and enslavement. The image of her as a pitiful, sentimentalized character and the patronizing description of her voice as natural, untrained and spiritually pure helped construct a newly public alternative to the comic and cheerful slave musicality popularized through minstrelsy. Critics juxtaposed "black" and "swan-like" attributes in order to raise suspicion about her authenticity and provoke curiosity. When we consider Greenfield's accomplishments and profound cultural work, we see that she had no immediate contemporaries; she was indeed a rarity. The tropes in her reviews, however, are familiar to us because they became conventional ways of reviewing African American female voices. The reception of *The Black Swan*, thus, provides new sources for discussing the complexity of race as a factor in the reception of American music.

**Session 25: After the Second Wave (Tanna)**

Martha Mockus (Hamilton college), Chair

"O pulchre facies": Hildegard of Bingen in the Womyn's Choral Movement  
Elizabeth Lindau (University of Virginia)

Since its inception in the mid-1970s, the LGBT choral movement has inspired its participants and audiences to acknowledge the queer potential of familiar folk tunes, popular songs and works of Western classical music. The chants of Hildegard of Bingen are among th works cast in a new light through performances by lesbian / feminist choruses. These groups comment on Hidegard's chants through program and liner notes, original translations of her texts, and by programming her music alongside that of contemporary Women's Music artists. Concurrently, but independent of these amateur community activities, recent scholarship has described Hildegard's music as expressive of same-sex desire. Such academic work is part of a larger project to construct an LGBT history that predates the relatively recent invention of these identity categories. I argue that Womyn's ensembles perform similar interpretive and historical work in singing this music. While neither the scholars nor the choral groups are so simplistic as to "out" Hildegard, their writings and performances claim her as a potentially queer historical subject.

In an analysis of representative recordings of Hildegard, I contrast the rather unfocused choral sound of Womyn's groups with the blended, univocal timbres of professional Early Music ensembles, challenging criteria for "authentic" performance of this music. I describe feminist choruses' "imperfections" as aural markers of the inclusiveness they pride themselves on. Each of their performances is a nexus of women's devotion to one another: an abbess's to her convent, singers' to a composer's musical text, and community members' to each other.

**Understanding Lilith: Identity, Respectability and Diversity in Lilith Fair**  
Jennifer Taylor (York University)

Lilith Fair was an all female music festival that toured North America during the summers of 1997, 1998 and 1999. Its founder, Sarah McLachlan, hoped that Lilith Fair would demonstrate the "great and diverse music being made by women." What was immediately apparent in the inaugural 1997 tour, however, was the predominance of white singer/songwriters. As a consequence, the festival did not celebrate a diverse range of women musicians, but rather a particular "women's music" community informed by the patriarchal ideology of "Woman" and respectability. Furthermore, as Lilith Fair 1998 and 1999 attempted to diversify the festival's line-up, the notions of diversity and difference were enacted in specific and problematic ways, reproducing the racial duality white/black and enforcing this hierarchy by the way in which the festival utilized physical space. Locating Lilith Fair in ideologies of gender, sexuality, race and class, this paper will examine how the music and extra-musical activities of Lilith Fair constructed this particular "women's music" community. By considering the festival's relationship to the notion of respectability, the problems of representation this invokes are explored, especially with respect to the position of women musicians in popular music. Finally, through an examination of the vocal and instrumental music as they relate to the use of the body, the musical performances will be examined as a site in which the women musicians were able to resist the politics of respectability and create alternative spaces.

What does it mean to be a "lady"? Since feminism's beginnings, women have questioned the role that traditional modes of femininity have played in women's oppression. Now, however, younger women are increasingly embracing various forms of femininity while still calling themselves feminists. This paper explores the presentation of sexuality at a series of punk-rock, Third Wave feminist music festivals called "ladyfest" and relates those festivals to long-standing debates about sexuality in feminist theory and to discourses of femininity within popular music. Drawing on influences from Third Wave and pop-culture oriented "sex-positive" or "girlie" feminism, young women's music festivals have showcased a highly feminized presentation of women's sexuality that seems to at once mirror and mock, embrace and reject both traditional heterosexual femininity and lesbian construction of the "femme." At the first ladyfest in Olympia, Washington, in 2000, the name of the festival itself became the cause for confusion about who is or can be a "lady." The name also became an endless source for puns tying the festival's perceived femininity to sexual orientation, with "Straightyfest" implying heterosexuality and "Ladyquest" implying a possible butch/femme meeting place. Since that time, more than ninety groups of women around the world have organized their own Ladyfest, often associating the same festival - its organizers, the bands playing, and its attendees - with differing sexual identities but with similar presentations of femininity in performance. This paper explores the implications of these critiques and celebrations of femininity for both queer and straight women.

John, Yoko, and Mike Douglas: Performing High Art for the Heartland  
Norma Coates (University of Western Ontario)

One of the odder occurrences on a pre-Springer-era syndicated afternoon talk show was the week in February 1972 when John Lennon and Yoko Ono co-hosted the highly-rated *Mike Douglas Show*. Lennon and Ono were deeply into radical politics at the time, using their celebrity to advance their causes and viewpoints in the press and on television via talk show appearances. Given the opportunity to choose half of the week's guests, Lennon and Ono chose, among others, former Chicago 7 defendants Jerry Rubin and Bobby Seale, head of the Black Panther Party.

*The Mike Douglas Show*, while very popular with what media scholar Victoria E. Johnson terms the heartland audience, did not shy away from presenting a range of popular music artists, including rock musicians and groups, on the program. Nor did Douglas shy away from controversial guests. The Lennon and Ono week was therefore unusual but not way out of character for the program.

In this paper, I argue that the most controversial guest of the week was not a member of the Chicago 7, but Yoko Ono. Ono's overt feminism, her musical collaborations with Lennon, and her attempts to involve the in-studio and at-home audiences in several conceptual art pieces transgressed the generic conventions of talk show and complicated Douglas' attempts to control and mediate the discourse on the program. Ono's conceptual art and avant-garde vocal stylings were difficult for the heartland audience, and Mike Douglas, to grasp. Her feminism and Lennon's support of it challenged the ideological dependency of the afternoon talk show on traditional gender roles within family units. Ono's highly cerebral feminist performance art, coupled with her "exotic" ethnicity, unsettled the hegemony of middlebrow taste in popular conceptions of high art.

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