Program

Wednesday, Sept. 21
6:00 – 9:00 p.m. WELCOME RECEPTION at the Twin Palms Hotel, Copper Room

Thursday, September 22
8:00 a.m. REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30 a.m. PLENARY SESSION I: Dr. Susan McClary - Katzin Concert Hall
"Making WAVES"

9:45 – 11:45 PAPER SESSION I
W121 Performance of Gender in Jazz
Session Chair: Mary Margaret Fonow, Arizona State University

"Devil Woman [?]": Representations of Women in the Works of Charles Mingus
Eduardo López-Dabdoub - CUNY Graduate Center

"Look at Me ...": Sarah Vaughan's Musical Performances of Gender in the 1950s
Amanda Cannata - Stanford University

The Problem of Being Female in Jazz
Erin Wehr - The University of Iowa

W218 Mentoring Women
Session Chair: Sondra Howe, Independent Scholar

Grace Nash, Pioneer in Mentorship for Women
Judith Cole - Texas Tech University
Elizabeth Bucura - Arizona State University

Making a Difference through Music and Movement: Phyllis Weikart's Legacy in Music Education
Marsha Vanderwerff - Arizona State University

Florence Clinton Sutro on the Boundary World between Fact and Imagination
Katherine Norman Deard - University of North Dakota
Composing Women and Reclamation
Session Chair: Jeananne Nichols, University of Illinois

"We are on a level playing field but we’re not being taken seriously": A Feminist Discursive Analysis of New Zealand Women Composers
Suzanne Court - Central Queensland University
Diane Smith - Otago University

Composing a Women’s Musical Future as a "Becoming-Other-Than-Itself"
Sally Macarthur - University of Western Sydney

Gender Equity in Music Education: Exposing the Hidden Curriculum
Giovanna Confalone - Boston University

Noon – 1:00 p.m.

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

Recital Hall, E510
Myth of Absence: A Dialogic Performance
Dana Reason, piano - Oregon State University

Recital Hall, E510
Asian Women Composers and Their Works for Piano and Electronics
Mei-Fang Lin, piano and tape - Texas Tech University

Katzin Concert Hall
Improvisation - Healing, Political, Feminist
Ursel Schlicht, piano - Columbia University

Katzin Concert Hall
Playing the Sapphonic: A Performer's Feminist Analysis of Kaija Saariaho's ‘Nocturne’ for Solo Violin
Megan Atchley, violin - New York University

1:15 – 3:15

PAPER SESSION II

W121
Transformations
Session Chair: Sondra Howe, Independent Scholar

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

The Red Queen of an Eclectic Musical Community: Tui St. George Tucker and Camp Catawba
Reeves Shulstad - Appalachian State University
"It Takes a Sangin Girl to Know a Sangin Girl!": Traditions and Transformations in Female Gospel Music Rhetoric
Nina Ohman - University of Pennsylvania

W218 Feminine and Masculine-Coded Attributes
Session Chair, Susan McClary, Case Western Reserve University

The Return of the Repressed: Janis Joplin, Bessie Smith, and the Origins of Cock Rock
Tracy McMullen - University of Southern California

Stevie's Voice
Wayne Heisler, Jr. - The College of New Jersey

The Mood Swings All-Female Swing Band: Meanings of Musical Belonging and Performance
Danelle Larson - Eastern Illinois University

Recital Hall, E510 Politics, Policy, and Power
Session Chair: Julia Koza, University of Wisconsin-Madison

Slimsuits, Bridal Shoes and Music Education: Reflections on Mrs. America and MENC
Kathleen McKeage - University of Wyoming

"Beautiful Girl" or "big strong tower"? Hillary Clinton's Sonic Identity and Feminist Destiny
Dana Gorzelany-Mostak - McGill University

"I'm Nothing Without My Wonderbra!": "Girl Power," Feminism and the Spice Girls
Keith McCuaig - Carleton University

3:30 – 5:00 PAPER SESSION III

W121 Socio-Cultural Conventions and Liberations
Session Chair: Ted Solis, Arizona State University

"When it comes to thumrī, I feel very feminine": Thumrī Style and the Construction of Gendered Subjectivities
Chloe Zadeh - School of Oriental and African Studies

Holding Her Creator: The Voice of Women in the Music of the Eastern Orthodox Church
Rachel Brashier - Southern Illinois University
Gender Considerations in Technology Occupations and Curriculum
Session Chair: H. L. T. Quan, Arizona State University
Solo, Multitrack, Mute? Producing and Performing (Gender) in the Popular Music Classroom
    Evan Tobias - Arizona State University

Let’s Play! The Importance of Women Composers in Early Video Game Music
    Jennifer Kelly - Lafayette College

Recital Hall, E510
Domestic Violence, Rape
Session Chair: Carol Matthews, York University

Last Night I Heard the Screaming: "Kinesthetic empathy" and Tracy Chapman’s Behind the Wall
    Joelle Meniktos-Nolting - University of Michigan

Domestic Violence, Song and the Legacy of Blues Women
    Christina Gier - University of Alberta

Friday, September 23

8:00 a.m.     REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30 a.m.     PLENARY SESSION II: Dr. Julia Koza - Katzin Concert Hall
    "Someday They Will Dance: On Surviving and Moving Forward While Walking Backward into the Future"

9:45 – 11:45     PAPER SESSION IV
W121
Transforming Intersections
Session Chair: Anne Koblitz, Arizona State University

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

The Kaleidoscope as Method
    Gayla Blaisdell - Central Washington University

Casting Female Singers for Male Lovers. Conventions and Vocal Profiles in 18th Century Comic Opera
    Kordula Knaus - Karl-Franzens-University Graz
W123  **Reclamation & Examination**  
*Session Chair: Jeananne Nichols, University of Illinois*

*A History of the Iowa State Normal School Ladies’ Band (1904–1942)*  
Scott Muntefering - Wartberg College

*An Investigation into the Current Perceptions of Women Teaching Secondary Instrumental Music*  
Sarah Minette - St. Thomas University

W218  **Gendered Music/Sound in Film**  
*Session Chair: Joey Eschrich, Arizona State University*

"Coffy is the Color": Divas, Theme Songs, and the Blaxploitation Sound  
Stephanie Gunst - Tufts University

*Gender and the Music in Harry Potter: How Difference Makes a Difference in the Gendered Portrayal of Musical Events between Harry Potter Books and Films*  
Jamie Lynn Webster - University of Oregon

*Beethoven's Supremacy over Carmen: The Musical Omnipotence in Jean-Luc Godard's Prénom Carmen*  
Michael Baumgartner - Independent Scholar

Noon – 1:00 p.m.  **LECTURE RECITALS**  
*Session Chairs: Margaret Schmidt (Katzin), Judith Zaimont (Organ Hall)*

Katzin Concert Hall  
*Beyond One Weekend a Year: Keeping Women Composers Alive Year-Round in Performance!*  
Joanna Ross Hersey, tuba - University of North Carolina at Pembroke

Katzin Concert Hall  
"Better a Jazz Album than Lipstick." Images of Jazz and Gender in Postwar Germany  
Ursel Schlicht, piano, Columbia University

Organ Hall  
The Story behind Grazyna Bacewicz's Success  
Ilona Kubiaczyk-Adler, organ - Arizona State University
Dagmara Suchoń, violin - Poznan Academy of Music

Organ Hall

Chiquinha Gonzaga and Feminism in Brazilian "Choro" Music
Maurita Murphy Mead, clarinet - The University of Iowa
Gibran Araújo De Souza, guitar - Arizona State University

1:15 – 3:15 PAPER SESSION V

W121 Looking Backward and Forward
Session Chair: Erin Wehr, The University of Iowa

Reflections on the Roles of Women in Music Education in the United States, 1900–1940
Sondra Howe - Independent Scholar

Representation of Women on American College Music Faculties from 1970 to 2010
Emily Schwartz - Arizona State University

The Midwest Band and Orchestra Clinic: A Content Analysis of Female Conductors and Clinicians from 1946–2010
Amy Spears - Arizona State University

W123 Gender Paradox
Session Chair: Ruth Solie, Smith College

Re-sounding Echo: The Acoustic Double in E.T.A. Hoffmann’s and George Sand's Musical Fiction
Anne Marcoline - University of California at Santa Barbara

"I Have Sung You, For I Am Your Melodies" The Female Artist in E.T.A. Hoffmann's Musical Fiction
Deanna Davis - University of Alberta

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

W218 Music Appropriation in Popular Music Videos
Session Chair: Evan Tobias, Arizona State University

Gender, Sexuality and Technology in Beyoncé's "Videophone" (Featuring Lady Gaga)
Marc Lafrance - Concordia University
Lori Burns - University of Ottawa

Devouring Popular Music Hits: Lady Gaga's Appropriations on Fame Monster (2009)
Lori Burns - University of Ottawa
Alyssa Woods - University of Michigan
Deconstructing Neo-confederate Music Videos
Elizabeth Whittenburg Ozment - University of Georgia

3:30 – 5:30
PAPER SESSION VI
Gendered Instrumental Performances
Session Chair: Maurity Murphy Mead, The University of Iowa

Guitar Virtuosity and Feminine Sign Play: Jeff Beck's Recent Collaborations with Female Artists
Charles Mueller - Florida State University

"She's a Japanese Jerry Lee Lewis!": Body, Mind, and Spectacle in Hiromi's Piano Performance
Yoko Suzuki - University of Pittsburgh

"The Bronze Gypsy and Her Violin": Writing A Biography of Ginger Smock
Laura Risk - McGill University

Pioneering Women
Session Chair: Sandy Stauffer, Arizona State University

Helen Hewitt, A Pioneering American Woman Musicologist
Jane Bowers - University of Wisconsin-Milwaukee

Ironic and Subversion in Johanna Beyer's String Quartet No. 2 (1936)
Rachel Lumsden - CUNY Graduate Center

The Diva without a Voice: Pauline Viardot and the Problem with Biography
Natalie Emptage Downs - Michigan State University

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

Romancing the Diva: Music, Exoticism, and the Colonial Imaginary
Elizabeth Gould - University of Toronto

"Let your skin begin to blend itself with mine": Gender-Crossing and Sexual Transgression in Neutral Milk Hotel’s in the Aeroplane over the Sea
Joey Eschrich - Arizona State University

Trope of Desire and Jouissance in Kaija Saariaho's L'amour de loin (2000)
Yayoi Uno Everett - Emory University

5:45 – 7:00
CONFERENCE DINNER (ASU Memorial Union - MU 202 Alumni Lounge) Performance by the Dixie Devils

7:30 – 9:00
EVENING CONCERT (Katzin Concert Hall)
“A Celebration of Women in Music”

Saturday, September 24
8:00 a.m.
REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 – 9:30
PLENARY SESSION III: Dr. Deborah Vargas - Katzin Concert Hall
"Sounding Chicana Music, Listening to Eva Garza"

9:45 – 11:45
PAPER SESSION VII

W121
Electro-Acoustic, Multimedia, Embodiment
Session Chair: Kay Norton, Arizona State University
"Listening with Small, Finely Tuned Ears" Gender, Embodiment, and Knowledge in Maryanne Amacher's Third Ear Music
Amy Cimini - New York University

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

"A female voice reading a poetic text": Cathy Berberigan's Disembodied Voice
Kate Meehan - Washington University

W218

**Legitimize and Marginalize**
Session Chair: Suzanne Cusick, New York University

*Marriage and Morality in Parisian Lyric Theatres, 1830–1848*
Kimberly White - McGill University

*Of Sirens and Sorceresses: Representing Femininity in Augusta Holmes's “Les Argonautes”*
Mark Seto - Columbia University

*Secrets Known and Unknown: Explorations in the Research of Musica Secreta*
April Cound - Arizona State University

Recital Hall, E510

**Borders, Resistance, Social Class**
Session Chair: Deborah Vargas, University of California - Irvine

*La Frontera: Women's Musical Creativity at the Mexico-U.S. Border*
Elizabeth Keathley - University of North Carolina at Greensboro

"El Grito de La Llorona": Performance as Resistance
Carol Matthews - York University

*Social Class, Privilege, and Participation in School Orchestra: Stories of Two String Teachers*
Raquel Ramos - Adams and Keller Elementary Schools, Mesa Public Schools
Margaret Schmidt - Arizona State University

12:00 – 1:00 p.m.

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

1:15 – 3:15

**PAPER SESSION VIII**

**Gender Identity in Popular Music and Compositional Modernization**
Session Chair: Evan Tobias, Arizona State University

*I Can Never Go Home Anymore: Nostalgic Voices and Girl Identity in the Songs of the Shangri-Las*
Alexandra Apolloni - University of California Los Angeles

*Re-creating Calisto: Innocence, Perversity, and AIDS in a Baroque Modernization*
Jacob Sangrans - McGill University
W218  Female Modernism
Session Chair: Ruth Solie, Smith College

"The Miracle of Unintelligibility": The Music and Invented Instruments of Lucia Długoszewski
  Kevin Lewis - College-Conservatory of Music at the University of Cincinnati

Professional Women Musicians and the Logierian System during the Romantic Era
  Bonny H. Miller - Independent Scholar

Recital Hall, E510

Gendering Band
Session Chair: Elizabeth Gould, University of Toronto
  Dawn Farmer - Arizona State University

"Marching Barbies": Influences of Gender Bias in Three Female High School Band Teachers
  Sara Jones - Northwestern University

Paving Their Own Way: Experiences of Female High School Band Directors
  Colleen Sears - Teachers College, Columbia University

3:30 – 5:30  PAPER SESSION IX
W121

Defiance, Remembrance, Subjugation
Session Chair: Collette Simonot, McGill University

"Motivic Transformation and the Harrowing of the Feminine in Wagner's Ring"
  Anthony Barone - University of Nevada

Brundibár: Trauma, Mourning, and Remembrance
  Teryl Dobbs - University of Wisconsin-Madison

Francis Poulenc's Les Mamelles de Tirésias as an Opera of the Resistance
  Colette Simonot - McGill University

W218

Activism, Criticism, and Resistance
Session Chair: Ellen Koskoff, Eastman School of Music -University of Rochester
Feminist Criticism and the Role of Hildegard Jone in the
Compositional Practice of Anton Webern
Catherine Nolan - University of Western Ontario

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

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

Recital Hall, E510

**Politicized Voice**
Session Chair: Dee Ferrett, University College Falmouth

The Unspeakable Voices of Diamanda Galás
Dee Ferrett - University College Falmouth

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

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

Sunday, September 25
8:00 a.m. REGISTRATION/COFFEE - School of Music ASU - Cowley Lobby

8:30 a.m. – 10:30 a.m. PAPER SESSION X

**Permeability of Sound**
Session Chair: Kay Norton, Arizona State University

Bleeding Through: The Maternal Voice and the Permeability of Sound, Body, and Subjectivity in Rosemary’s Baby
Morgan Woolsey - University of California Los Angeles

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

W218

**Queer Intersections**
Session Chair: Keith Wace – McGill University

Flowers in the Closet: Queer Meaning in The Killers' "Spaceman" Music Video
Keith Wace - McGill University

Queering Disability/Disabling Queerness: The Carnivalesque Politics of R. Kelly’s Global Closet
Recital Hall, E510

William Cheng - Harvard University

Eighteenth Century Influences
Session Chair: Ted Solis, Arizona State University
Disobedience and Reclamation: Reformulating Eighteenth Century Music for Twenty-First Century Bodies
Clare Harmon - Michigan State University

Rethinking the Intimacy of Voice and Ear: Intimacy, Affect, and Pleasure in the Discourse of Hysteria
Clara Latham - New York University

10:45 a.m. – noon

PLENARY IV: Dr. Judith Tick - Katzin Concert Hall
"Reflections on the 25th Anniversary of Women Making Music: The Western Art Tradition, 1150–1950"

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

Conference Convener
Jill Sullivan, Arizona State University