

## Thursday-Friday, 23-24 June

CUNY Graduate Center lecture and performance spaces: Elebash Recital Hall (lobby level), Martin Segal Theater (lobby level), Skylight Room (9<sup>th</sup> floor)

## Saturday-Sunday, 25-26 June

NYU lecture and performance spaces: Silver Center, Rooms 206, 220, 318, 320, 703

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## **Thursday, 23 June (CUNY Graduate Center, 365 Fifth Avenue)**

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**12 noon** Registration, Elebash Recital Hall lobby

**1:30-3:00 pm Session 1: Composing New Visions: Performance (Elebash)**

Ursel Schlicht, *Ex Tempore: The Development and Practice of an Artistic Vision in Response to World Conflict* (performed by Jamie Baum, flutes, electronics; Kyoko Kitamura, vocalist; Thomson Kneeland, bass, electronics; Balla Kouyate, balafon; Ravish Momin, table, percussion; Ursel Schlicht, piano; Brandon Turzic, oud)

**3:30-5:00 Session 2: Opening Plenary Session (Elebash)**

Moderator: Suzanne G. Cusick, New York University  
Farzaneh Milani, University of Virginia, and Elizabeth Wood

**5 pm** Dinner Break (on your own)

**8 pm Session 3: Concert: *She Lost Her Voice & The Gender of Now* (Elebash)**

Frances White, composer, and Valeria Vasilevski, librettist and director, *She Lost Her Voice, That's How We Knew: A Chamber Opera for Solo Performer*  
(performed by Kristin Nordeval, soprano)

Pauline Oliveros, *The Gender of Now: There and Not There* (performed by Sarah Cahill, piano, and Monique Buzzarté, trombone)

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## **Friday, 24 June 2005 (CUNY Graduate Center, 365 Fifth Avenue)**

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**9 am** Registration, Elebash Recital Hall lobby

**10 am-12 noon Session 4: Crossings of Race and Gender (Elebash)**

Chair, Ellie M. Hisama (Brooklyn College & the Graduate Center, CUNY)

Annie Janeiro Randall, Bucknell University, "Dusty's Hair"

Miles Parks Grier, New York University, "Painting the Only Black Man at the Party: Joni Mitchell and the Age of Diversity"

Nicole Rustin, University of Illinois, "Can you be a black feminist and laugh at this book? Black Feminist and Black Jazz Musicians' Autobiographies"

Jessica M. Courtier, University of Wisconsin, "Vocal Fantasies: Race, Masculinity, and Jazz in Rudy Vallee's *Musical Doctor* and Louis Armstrong's *Rhapsody in Black and Blue*"

**10 am –12 noon Session 5: Feminist Epistemologies, Lesbian Imaginary, and Music Education (Segal)  
Chair, Roberta Lamb, Queen's University**

Beth Denisch, Berklee College of Music, "Empowering Music Students Through Non-Sexist Teaching Strategies"

Karen Pegley, Queen's University, "Listening to the Girls: Music, Gender and Technology in a Technology-in-Music Program"

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

Elizabeth Gould, University of Wisconsin, "Desire(ing) and Difference: Not Who I Am, But How I Am"

**12:15-12:45 pm Session 6: Lunchtime Performance (Elebash)**

Airi Yoshioka, violin: *Music for Violin and Electronics* (music by Linda Dusman, Milica Paranosic, Alice Shields and Karen Tanaka)

**12:45-1:30 pm** Lunch Break [on your own. Recommended: Dining Hall on 8<sup>th</sup> floor]

**1:30-2:30 pm Session 7: Roundtable on Gender and Computer Music: Tracing Change (Skylight)  
Moderator, Mara Helmuth, University of Cincinnati**

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

**SESSION 7 IS IN CONJUNCTION WITH SESSION 11B: CONCERT OF ELECTROACOUSTIC MUSIC AT 8 PM, COLUMBIA UNIVERSITY, 116<sup>TH</sup> STREET AND BROADWAY, PHILOSOPHY HALL**

**1:30-3:30 pm Session 8: Feminist American Histories (Elebash)  
Chair, Catherine Parsons Smith, University of Nevada-Reno**

Judith Tick, Northeastern University, "Affinities between American Music Studies and Women's Studies, ca. 1960-1985: A Revisionist Approach to the Historiography of Modern Feminist Scholarship in Music"

Gillian Rodger, University of Wisconsin–Milwaukee, “The Downside of Upward Mobility: Women, Musical Theater and Moral Reform in Nineteenth-Century America”

Adrienne Fried Block, CUNY Graduate Center, “Matinee Mania: Regendering the Concert Scene in Nineteenth-century New York”

Lydia Hamessley, Hamilton College, “Banjos and Bicycles: The New Woman As Viewed Through the Stereograph”

**1:30-3:30 pm Session 9: “Women Don’t Do It” (Segal)**  
**Chair, Imani Perry, Rutgers University at Camden**

Stephanie Jensen-Moulton, CUNY Graduate Center, “Gender Dynamics in the Film *Anne B. Real*”

Marnie Binfield, University of Texas–Austin, “‘Down-Ass Bitch’: Race, Class, Gender and Lil’ Kim’s Gangsta Rap”

Robin Burdulis, percussionist, Brooklyn, NY, “Dismantling the Entrenchment of Sexism and Religion: Women, Cuban Bata Drumming, and the Trailblazing Work of Amelia Pedroso”

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

**4 pm Session 10: Keynote Address (Elebash)**  
**“Midsummer’s Night in Harlem, 1943: A Cultural Critic Listens”**  
**Farah Jasmine Griffin, Columbia University**  
(Introduced by Robin D.G. Kelley, Columbia University)

**5:30 pm Reception**

**7 -9:00 pm Session 11a: Film Night (Elebash)**  
*Soul on Soul: The Story of Mary Lou Williams*, preview of documentary on Mary Lou Williams, introduced by director & editor Carol Bash

*Packin’ Up: Marion Williams and the Philadelphia Gospel Women*, rough cut of documentary on gospel singer Marion Williams, introduced by producer/editor Kathryn Golden, post-screening Q&A with producer/director Ashley James and producer/musicologist Ray Allen

**8 pm Session 11b: Concert of electroacoustic music (Columbia University, Philosophy Hall)**  
**ADDRESS: 116<sup>TH</sup> STREET AND BROADWAY**  
[in conjunction with session 7: Gender and Computer Music Roundtable]

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**Saturday, 25 June 2005 (New York University, Silver Center, entrance at 24 Waverly Pl., corner of Washington Square East)**

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**8:30-9:30 am Breakfast meeting, *Women and Music* editorial board (Silver 365)**

**8:30-9:30 am Breakfast meeting, Gender Research in Music Education (Silver 318)**

**10 am–12 noon Session 12: Logics and Anti-Logics (Silver 318)**

**Chair, Marianne Kielian-Gilbert, Indiana University**

Linda Dusman, University of Maryland–Baltimore County, “To Persist Is To Ignore: Women Composers and the Denial of the Body”

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

Lauren Wooley, University of California–San Diego, “Discontinuity in Motion: Walking the Virtual Body with Janet Cardiff”

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

**10 am–12 noon Session 13: Stars (Silver 320)**

**Chair, Roxanne Reed, University of Illinois**

Shana Goldin-Perschbacher, University of Virginia, “The Mouth’s Cradle: Vocal Intimacy in Björk’s *Medulla*”

Christina Baade, McMaster University, “*Sincerely Yours–Vera Lynn*: Performing Class, Sentiment and Femininity in the ‘People’s War’”

Gayle Wald, George Washington University, “Sister Rosetta Tharpe and the Church of the Electric Guitar”

Elaine Hayes, University of Pennsylvania, “‘This Girl Isn’t Just a Singer. She’s a Musician’: Sarah Vaughan, Instrumental Singing, and Mannerisms in Jazz”

**10-11:30 am Session 14: Affect (Silver 206)**

**Chair, Marion A. Guck, University of Michigan**

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

Emily Wilbourne, New York University, "Reading, Listening: Music as Metaphor"

James Kennaway, Berlin, Germany, "Women's Electric Nerves and Musical Nervousness"

**12:15-1 pm Session 15: Lunchtime Performance: "Forbidden Clarke" (Silver 320 )**

Liane Curtis, lecturer; Eileen Stempel, soprano; Sylvie Beaudette, piano; Pia Liptak and Janet Mills, violins; George Taylor, viola.

**1-1:30 pm** Lunch Break [on your own]

**1:30-3:30 pm Session 16: Queer(ing)s (Silver 206)  
Chair, James Currie, University at Buffalo**

Christopher Brent Murray, New York University, "Ambrosia, Darienne, Pandora and Aggie: Their Drag-Naming Stories"

Samantha Pinto, UCLA, "'Where's that partner of mine?' Ethel Waters and the Management of Black Queer Desire"

Lisa Barg, McGill University, "Between the *Sugar Plum Fairy* and *Sugar Rum Cherry*: The Ellington-Strayhorn *Nutcracker Suite*"

Amy Daken Valladares, New York University, "The Erotically Satisfying Experience of Performance"

**1:30-3:30 pm Session 17: Politics (Silver 318)  
Chair, Deborah Wong, University of California–Riverside**

Zoe Sherinian, University of Oklahoma, "Singing Christianity as Emancipatory Justice"

Ejima Baker, CUNY Graduate Center, "Powerful Women: Images of Women in Trinidadian Music"

Shana L. Redmond, Yale University, "Speaking Back: The Political Project of Nina Simone"

Susan Thomas, University of Georgia, "'La era esta pariendo...': Re/producing Sexual Politics in Cuban Nueva Trova"

**1:30-3:30 pm Session 18: Performance and Performativity (Silver 320)  
Chair, José Muñoz, New York University**

Mary Simonson, University of Virginia, "'The Call of Salome': American Adaptations and Recreations of the Female Body"

Yoko Suzuki, Rutgers University, "Invisible Woman: Vi Redd's Contributions as an Alto Saxophonist"

J. Michele Edwards, Macalester College *emerita*, "The Work of Mieko Shiomi at the Intersection of Fluxus, Feminism and National Identity"

Belinda Deneen Wallace, University of Maryland, “Staging the Body: Sexuality, Music and Feminism”

**3:30-4:00 pm** Break

**4-6 pm** **Session 19: American Women Making Musical Culture (Silver 206)**  
**Chair, Ruth Solie, Smith College**

Connie Arrau Sturm, West Virginia University, “Female Piano Teachers and Performers in Early Twentieth Century America: Challenges, Innovations, Legacies”

Constance L. McKoy, University of North Carolina–Greensboro, “Women Teachers as Musical Creators: Three Daughters of Miriam”

Elizabeth L. Keathley, University of North Carolina–Greensboro, “Making Modern Music History: Marion Bauer’s *Twentieth Century Music*”

Elizabeth Yackley, University of North Carolina–Greensboro, “Power and Gender in Modern Music patronage: Elizabeth Sprague Coolidge’s Changing Patronage Style”

**4-6 pm** **Session 20: Mediations (Silver 320)**  
**Chair, Anahid Kassabian, Fordham University**

Carol Muller, University of Pennsylvania, “Virtually Connected to Billie Holiday”

Judy Tsou, University of Washington, “Cultural and Gender Identities in *Flower Drum Song*”

Pavitra Sundar, University of Michigan, “‘MeriAwaazSuno’ (Listen to My Voice): Women, Vocalism and Nation in Hindi Cinema”

Roshanek Khesti, University of California–Santa Cruz, “Aural Intercourse: the (Hetero)Sexual Trope of Hybridity”

**6-8 pm** Dinner break [on your own]

**8 pm** **Session 21: Concert of electroacoustic music: (re)sounding spaces (Silver 220)**  
Featuring works by Linda Buckley, Kali Z. Fasteau, Allison Johnson, Anne LeBaron, Sabrina Aguilar Peña, Daria Semegen, and Alice Shields

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**Sunday, 26 June 2005 (New York University, Silver Center, entrance at 24 Waverly Place, or corner of Washington Square East)**

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**10 am-12 noon Session 22: Possibly Punk (Silver 206)**

**Chair, Martha Mockus, Stony Brook University**

Heather Feldman, CUNY Graduate Center, “‘Politics is music–is life!’: Ani DiFranco on post-9/11 Feminism”

Christina Linklater, Harvard University, “Babelogues: The Feminine Writing of Patti Smith”

Brooke Bryant, CUNY Graduate Center, “Gender Performance and Conflict in the 1970s Punk Movement”

Angela Wilson, Montréal, Québec, “‘For the ladies, and the fags, yeah’: Electronic Feminist Punk Subculture, Performativity and Queer Politics”

**10am-12 noon Session 23: Voice (Silver 320)**

**Chair, Karen Henson, Columbia University**

Inna Naroditskaya, Northwestern University, “Catherine’s Operas: Royal Female Performativity in the Patriarchy of Eighteenth-Century Russia”

Naomi André, University of Michigan, “British Queens on the Early Nineteenth-Century Italian Opera Stage”

Juliana Snapper, University of California–San Diego, “Heard But Not Seen: Extended Vocalism and Queer Femininity”

Megan Jenkins, CUNY Graduate Center, “Diva-Worship and Homoeroticism in Berio’s *Recital 1 (for Cathy)*”

**12:15-1:30 pm Session 24: Closing Plenary (Silver 703)**

**Moderator, Nancy Rao, Rutgers University–New Brunswick**

Kyra Gaunt, New York University; Nadine Hubbs, University of Michigan; Niloofar Mina, New Jersey City University; and Ruth Solie, Smith College