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A Celebration of Suzanne G. Cusick's Work



WOMEN MUSIC POWER

Symposium: 11–12 December 2015, 9am–6pm

Jerome Greene Annex, Columbia University Law School, East Campus
(enter at 116th Street gates between Amsterdam Ave. and Morningside Dr.)
Free and open to the public. Registration required.

Concert: 11 December 2015, 7pm

The Italian Academy, Columbia University, 1161 Amsterdam Ave.
Free and open to the public. Doors open at 6:30pm. General admission.

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SUZANNE G. CUSICK is Professor of Music on the Faculty of Arts and Science at New York University, and for many of us here, her work will need little introduction. Suzanne has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and of contemporary North America, and her thinking has proved foundational to feminist and queer musicological scholarship. Her recent writings on the use of music in the so-called “War on Terror” have helped to launch a new generation of scholarship on music and violence and have re-configured the ways in which politics and music are understood as mutually constituted; this work was awarded the Philip Brett

Award, given by the LGBTQ Study Group of the American Musicological Society, in 2007. Whether focused on new styles of music making in early modern Italian courts, or on the soundscape of CIA blacksites, Suzanne’s scholarly practice is concerned with questions of how music functions as a material practice, with palpable consequences for both listeners and performers. Her work repeatedly pushes beyond the resting places of traditional scholarship, redefining the ways in which we can think about music, about gender, and about music scholarship.

Suzanne’s monograph, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, 2009), received the “Best Book” award of the Society for the Study of Early Modern Women. Her articles appear in several of the most influential edited collections of the last thirty years, not least *Musicology and Difference* and *Queering the Pitch*; and in journals including *JAMS*, *Women & Music*, *Perspectives of New Music*, *repercussions*, and *Radical Musicology*. Her work has been translated into French, German, Dutch, Finnish, Italian, and Portuguese.

From 2005 to 2013 Suzanne was the Editor-in-Chief of *Women & Music: A Journal of Gender and Culture*, the first—and still the only English-language—journal focused on the relationship of gender and sexuality to musical culture. She is currently co-editor (with ethnomusicologist Henry Spiller) of the series *New Perspectives on Gender and Music* published by the University of Illinois Press.

In 2014, Suzanne was elected an Honorary Member of the American Musicological Society, and in 2015 she was the recipient of a festschrift volume published as *Women & Music*, vol. 19. This semester she has been in Florence, supported by an ACLS fellowship, and working on a new project, *Men Hearing Women in Medicen Florence: An Acoustemology*.

EMILY WILBOURNE

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Conference Schedule

Symposium (both days): Jerome Greene Annex, Columbia University Law School
Enter at gates on 116th Street between Amsterdam and Morningside Avenues.

Concert and composer talkback (Friday evening): Italian Academy, Columbia University, 1161 Amsterdam Avenue between 117th and 118th Streets.

Friday, December 11, 2015

8:30–9:00 a.m.	Breakfast
9:00–9:30 a.m.	<p>Welcome</p> <p>Ellie M. Hisama (Columbia University, Department of Music/IRWGS) Susan Boynton (Columbia University, Department of Music) Marianne Hirsch (Columbia University, IRWGS) Maureen Mahon (New York University, Faculty of Arts & Science)</p>
9:30–11:30 a.m.	<p>Panel – Feminist Thinking Across Disciplines</p> <p><i>Chair:</i> Ruth A. Solie (Smith College)</p> <p>Ellen Rosand (Yale University), “You’ve Come a Long Way, Baby: Francesca Caccini in the 21st Century”</p> <p>Ellen Koskoff (Eastman School of Music), “Difference and Sameness: Playing with Ambiguity”</p> <p>Annamaria Cecconi (Conservatorio Statale di Musica “A. Pedrollo,” Vicenza, Italy) and Roberta Gandolfi (Università degli Studi di Parma, Italy), “Feminism, History and Performance: A Postcard from Italy”</p> <p>Marion A. Guck (University of Michigan), “A Reality Co- Created”: First Relationship → Musical Relationships”</p>
11:30 a.m.–1 p.m.	Lunch

- 1:00–1:30 p.m. **Performance Offerings**
Amy Brosius (University of Birmingham, UK), Songs by Francesca Caccini

Jenny Johnson (Wellesley College), “Our Vibrating World” with Amy Cimini (University of California, San Diego), viola
- 1:30–2:45 p.m. **Roundtable – Disciplinary Interventions**
Chair: Ellie M. Hisama (Columbia University)

Lydia Hamessley (Hamilton College), “Feminist Theory and Music with Suzanne: First Connections”

Elizabeth Hudson (Northeastern University), “‘Always Gonna Dance’: Negotiating power and the fun principle”

Elizabeth Wood, “On Touch”

Tomie Hahn (Rensselaer Polytechnic Institute), “Perplexing Beauty”
- 2:45–3:00 p.m. **Break**
- 3:00–5:00 p.m. **Panel – Theorizing Music, Gender, Sexuality, & Race**
Chair: Tavia Nyong’o (New York University, Tisch School of the Arts)

Nadine Hubbs (University of Michigan), “Marginal Listening; or, How (Not) to Hear Homophobia in Country Music”

Melanie L. Marshall (University College Cork, Ireland), “‘As English As Cornflakes’: Singers, Gender and National Belonging in 20th-century Britain”

Fred E. Maus (University of Virginia), “What if music IS sex?”

Gayle Murchison (The College of William & Mary), “By Extension, Suzanne Cusick and the Queerness of Blackness: Opening Space for a New Conversation”

- 5:00–6:30 p.m. **Reception, Jerome Greene Annex**
Words from Deborah Wong (University of California, Riverside)
[participation by video]
- 7:00–8:30 p.m. **International Contemporary Ensemble Performance**
At the Italian Academy. Compositions by Zosha Di Castri &
David Adamcyk, Natacha Diels, and Maria Stankova
- 8:45–9:30 p.m. **Composer Talkback**
Moderators: Linda Dusman (University of Maryland, Baltimore
County) and Elizabeth Hoffman (New York University, Faculty of
Arts and Science)

Composers: David Adamcyk, Zosha Di Castri, and Natacha Diels

Saturday, December 11, 2015

- 8:30–9:15 a.m. **Breakfast**
- 9:15–9:30 a.m. **Invocation in song**
Kyra Gaunt (Baruch College, CUNY),
“‘Dear Ms. Afro’: A Dissonant Ode from Old Virginny (Carry
Me Back)”
- 9:30–11:30 a.m. **Panel – Music, Bodies, Violence**
Chair: Emily Wilbourne (Queens College, CUNY)
- Kyra Gaunt (Baruch College, CUNY), “Zulu Beads, Twerking
& Feminist Fighting Nuns: Liberating Music Departments from
Terror with Suzanne”
- Pirkko Moisala (University of Helsinki), “Musicking Materialities:
A Deleuzian Approach to What a Body Can Do”
- Jessica A. Schwartz (University of California, Los Angeles),
“Sugar, Spice, and Everything Nice: The Unmaking of ‘Little
Girls’ Voices (Through Dolls, Guitars, and Nuclear Bombs)”
- María Edurne Zuazu (Graduate Center, CUNY), “Modes of
Address”

- 11:30 a.m.–1:30 p.m. **Lunch Reception and Viewing of Symposium Exhibit**
At the Center for Ethnomusicology, Dodge 701C, and Gabe M. Wiener Music & Arts Library, Dodge Hall, 7th floor.
- 1:30–3:00 p.m. **Roundtable – Feminist Paradigms and Pedagogies**
Chair: Maureen Mahon (New York University, Faculty of Arts & Science)

Daniel Callahan (Boston College), “Private/Public Dancer”

Nicol Hammond (University of California, Santa Cruz), “Chosen Families”

Clara Latham (Dartmouth College), “Classroom erotics: Pedagogy, intimacy, power”

Tes Slominski (Beloit College), “Queer Eye for the Straight -ologist: Suzanne’s Interdisciplinarity”
- 3:00–3:30 p.m. **Panel – Where is the Jazz in Jazzercise?**
Chair: Sherrie Tucker (University of Kansas)
Panelists TBA
- 3:30–3:45 p.m. **Break**
- 3:45–5:45 p.m. **Panel – Reaching Beyond the Classroom**
Chair: Judy S. Tsou (University of Washington, Seattle)

Kimberley Francis (University of Guelph), “The Personal is Musicological”

Bonnie S. Gordon (University of Virginia), “The year that the history of music became the history of Rape”

Elizabeth K. Keenan (Independent Scholar, New York City), “On Fearlessness: How Suzanne’s Work Led Me Outside the Academy”

Monica O’Connell (Independent Scholar; Fort Atkinson, Wisconsin), “The Center for Black Music Research and Archival Authority, or How Suzanne Cusick Made Me Undisciplined”
- 5:45–6:00 p.m. **Closing Remarks**
Suzanne G. Cusick, Ellie M. Hisama, Emily Wilbourne

Participant Biographies

SUSAN BOYNTON is professor of historical musicology at Columbia University. Her research interests include liturgy and music in medieval Western monasticism, particularly the abbey of Cluny, manuscript studies, music in the Iberian peninsula, and music and childhood. She has published six books. The first, *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000-1125* (2006), won the Lewis Lockwood Award of the American Musicological Society. Her second monograph, *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (2011), won the Society's Robert M. Stevenson Award. Dr. Boynton has received fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, the American Academy in Rome, and the Institute for Advanced Study in Princeton. She chairs the Columbia University Seminar on Medieval Studies, and serves on the Board of Directors of the American Musicological Society, and on the editorial boards of the *Journal of Medieval Iberian Studies* and *Marginalia*.

AMY BROSIUS is a lecturer at the University of Birmingham, UK. She specializes in 17th-century Italian singers, singing culture, vocal music, and early modern gender construction. Dr. Brosius received her PhD in musicology at New York University under Suzanne Cusick. She is currently finishing a monograph on the career of the 17th-century Roman court singer Leonora Baroni. At Birmingham, Dr. Brosius runs an ensemble where students explore performance issues surrounding modern performances of early modern chamber duets and trios, including period vocal technique, ornamentation, and gesture.

DANIEL CALLAHAN is an assistant professor at Boston College. Dr. Callahan's musicological research focuses on the interrelationship between music and dance and engages issues of performance, theater, cinema, media, and gender and sexuality studies. His current book project, *The Dancer from the Music*, examines the connection between the listening and performing body throughout the history of US modern dance. Dr. Callahan has presented papers from this project at national meetings of the American Musicological Society, the Society for Ethnomusicology/Congress on Research and Dance, and the Society for Dance History Scholars, which awarded him the 2011 Selma Jeanne Cohen Award. He co-founded the AMS Music and Dance Study Group, and organized and chaired its inaugural panel at the 2013 Annual Meeting in Pittsburgh.

ANNAMARIA CECCONI holds a Ph.D. in Philosophy from Padua University. She is Professor of Poetry for Music and Musical Dramaturgy at the Conservatorio di Vicenza. Her recent research focuses on representations of masculinity in the Verismo operas, gendered reception and female opera audience, and Gemma Bellincioni's biography. She edited and translated Susan McClary's, *Georges Bizet: Carmen* (Rugginenti, 2007) into Italian, and is the author of "Knives and Tears: Representations of Masculinity in Late

Nineteenth Century Italian Opera” in *Masculinity and Western Musical Practice*, edited by I. Biddle and K. Gibson (Ashgate, 2008), “‘Il tabarro’: Maschilità in crisi nell’Italia fin de siècle” in *Forum Italicum* 49, no.2, 2015, “Baritoni egemoni e tenori soccombenti: L’opera lirica o il trionfo del patriarca” in *La questione maschile. Archetipi, transizioni, metamorfosi*, edited by Saveria Chemotti (Il Poligrafo, 2015).

AMY CIMINI is an assistant professor of music at UC San Diego. Dr. Cimini is a historian and performer of 20th- and 21st-century music. Recent projects include “Inexhaustible Sound,” with Jairo Moreno for *boundary2* and recording Anthony Braxton’s recent opera *Trillium J*, both due out in early 2016. Her book project, *Listening in the Future Tense* examines the use of biological and ecological sound sources in late 20th-century experimental music circles.

KIMBERLY FRANCIS is associate professor of music at the University of Guelph, Canada, where she specializes in music post 1900 and feminist musicology, particularly the career of Nadia Boulanger. Dr. Francis’s work has been supported by numerous awards, including most recently a two-year research grant from the Social Sciences and Humanities Research Council of Canada. She has published articles and reviews in the *Journal of the Society for American Music*, the *Musical Quarterly*, *Women & Music*, the *Revue de Musicologie*, and *Music Theory Online*. Dr. Francis serves as editor-in-chief for the University of Guelph’s award-winning journal *Critical Voices: The University of Guelph Book Review Project*. She is the author of *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (Oxford University Press, 2015).

ROBERTA GANDOLFI, Ph.D. in Theater Studies (1995, University of Bologna) is Lecturer at University of Parma. She teaches History of Contemporary Theater. Her main topics of research concern contemporary theater, history and theory of directing and *mise en scène*, and gender and theatre (female agency in theatre history). She is the author of several essays and of two books: *La prima regista. Edith Craig, fra rivoluzione della scena e cultura delle donne* (Roma, Bulzoni, 2003), and “Un teatro attraversato dal mondo. Il Théâtre du Soleil, oggi,” in *Teatro e Storia* 28, 2007. She is a member of SIS, Società Italiana delle Storiche.

KYRA GAUNT, Ph.D., is an ethnomusicologist whose research examines girlhood, hip-hop, sexism/racism, convergence culture, and online children’s privacy in new media ecologies. She writes about the unintended consequences of marginalized girls’ mobility in YouTube’s networked publics. She is the author of the award-winning book *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (NYUP). Gaunt is also a classically-trained singer, jazz/R&B recorded vocalist and a TED Fellow.

BONNIE GORDON teaches at the University of Virginia. Her interests center on the experiences of sound in early modern music making and sound and race in Early America. Her book *Monteverdi's Unruly Women* was published by Cambridge in 2004, and she co-edited *The Courtesan's Arts* (Oxford University Press, 2006). Dr. Gordon runs the University of Virginia's arts mentor program, which pairs university students with under-resourced children for a variety of arts experiences and works with a number of arts outreach programs in Charlottesville. She plays rock, jazz, and Baroque viola.

MARION A. GUCK is professor of music theory at the University of Michigan. Dr. Guck's work focuses on the understanding of music as conveyed through musical discourse. In particular, she has addressed how metaphors convey the dynamics of musical contexts and examined musical discourse in light of the concerns raised by feminist epistemology. Dr. Guck has presented papers at national meetings of the Society for Music Theory and the American Musicological Society as well as interdisciplinary meetings on philosophy, literature, psychoanalysis, and law. Publications include "Rehabilitating the Incurable" in *Theory, Analysis and Meaning in Music* (Cambridge University Press, 1994), "Music Loving, or the Relationship with the Piece" in the *Journal of Musicology* (1997), "Analytical Fictions" in *Music Theory Spectrum* (1994) and *Two Types of Metaphoric Transference in Music and Meaning* (Cornell University Press, 1997).

TOMIE HAHN is a performer and ethnomusicologist. She is an associate professor in the Department of the Arts at Rensselaer Polytechnic Institute, where she is currently the director of the Center for Deep Listening. Her ethnography *Sensational Knowledge: Embodying Culture through Japanese Dance* (Wesleyan University Press) received the Society for Ethnomusicology's Alan P. Merriam Prize in 2008.

LYDIA HAMESSELEY received her Ph.D. in musicology from the University of Minnesota. She is a Professor of Music at Hamilton College and has won several teaching awards and fellowships. She was coordinator for the conference "Feminist Theory and Music: Toward a Common Language" in Minneapolis in 1991. Hamesseley has published numerous articles and is the coeditor of *Audible Traces: Gender, Identity, and Music*. She is working on a project about Dolly Parton and preparing an article on the music for Paul Green's symphonic drama *The Lost Colony* (1937). She plays the clawhammer banjo.

NICOL HAMMOND is an assistant professor of cultural musicology at the University of California, Santa Cruz. She obtained a PhD in ethnomusicology from New York University in 2014 with a dissertation on Karen Zoid and queer nationalism and has published on Karen Zoid, South African choral music, and sports music in the context of the 2010 Soccer World Cup in South Africa.

MARIANNE HIRSCH is William Peterfield Trent Professor of English and Comparative Literature at Columbia University and Director of the Institute for Research on Women, Gender, and Sexuality. Dr. Hirsch's work combines feminist theory with memory studies, particularly the transmission of memories of violence across generations. Her recent books include *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (Columbia University Press, 2012), *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*, co-authored with Leo Spitzer (University of California Press, 2010), and *Rites of Return: Diaspora, Poetics and the Politics of Memory*, co-edited with Nancy K. Miller (Columbia University Press, 2011). She is one of the founders of Columbia's Center for the Study of Social Difference and of its global initiative "Women Creating Change."

ELLIE HISAMA is a professor of music at Columbia University and the Editor in Chief of *Women and Music: A Journal of Gender and Culture*. She is Founding Editor of the *Journal of the Society for American Music*. Her professional interests include 20th- and 21st-century music, American music, popular music, gender and feminist studies, critical studies of music, race and ethnicity, and the social and political roles of music. She is the author of *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* and co-editor of *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*. She has received fellowships from the Woodrow Wilson National Fellowship Foundation/Andrew Mellon Foundation and the Wolfe Institute for the Humanities, and is a member of the Governing Board of Columbia University's Society of Fellows.

NADINE HUBBS is professor of women's studies and music and faculty associate in American culture at the University of Michigan, where she also directs the Lesbian-Gay-Queer Research Initiative. She has written on gender and sexuality in popular and concert music throughout many articles and essays and in two books, *The Queer Composition of America's Sound* (California 2004), and *Rednecks, Queers, and Country Music* (California 2014). Her recent work, including *Rednecks*, also takes up class as a primary focus of analysis.

ELIZABETH HUDSON is Dean of the College of Arts, Media, and Design and professor of music at Northeastern University. Dr. Hudson's research focuses on Italian opera—primarily the works of Verdi, Donizetti, and Puccini—and has recently been exploring interpretations of the repertoire using trauma studies and neuroscience. Dr. Hudson was founding Assistant Editor and later Associate Editor of the *Cambridge Opera Journal*, and is currently a member of the executive board of the American Institute of Verdi Studies and an editorial board member of *Verdi Forum*.

JENNY OLIVIA JOHNSON is a composer and sound artist currently teaching at Wellesley College. Her music has been described as "gorgeous, ominous, and hypnotic" by the

Boston Globe, “stunning in its simplicity and power” by the *Boston Musical Intelligencer*, “bold” by the *Los Angeles Times*, and “iridescent, shimmering, and evocative” by *Time Out New York*. Her scholarly work on synaesthesia, musical memory, and trauma has been published in *Women & Music: A Journal of Gender and Culture* and the *Transcultural Music Review*. Her recent sound installation, “Glass Heart (Bells for Sylvia Plath),” is scheduled for exhibition at the Smithsonian National Portrait Gallery in 2017, and her debut solo album of emotional chamber songs, *DONT LOOK BACK* was released on Innova Recordings in September 2015.

ELIZABETH K. KEENAN completed her doctorate in ethnomusicology at Columbia University in 2008. Although she is currently on an alt-ac career track, she is nonetheless writing her first book, *Popular Music, Cultural Politics, and the Third Wave Feminist Public*, which investigates cultural politics and identity-based movements in US popular music since 1990. She has published in *Women & Music*, the *Journal of Popular Music Studies*, and *Current Musicology*; has presented her research at a variety of conferences; and writes a column for the *Chronicle of Higher Education*’s Vitae website.

ELLEN KOSKOFF is a professor of ethnomusicology at the University of Rochester’s Eastman School of Music, director of ethnomusicology programs, and general editor of the Eastman/Rochester Studies in Ethnomusicology series. She is the editor of *Women and Music in Cross Cultural Perspective* and *Music Cultures in the United States*, and author of *Music in Lubavitcher Life* and *A Feminist Ethnomusicology: Writings on Music and Gender*.

CLARA HUNTER LATHAM recently completed her PhD in music at New York University, where she worked in musicology, composition, and the history of listening. She received the NYU Dean’s Dissertation Award and the Woodrow Wilson Women’s Studies Dissertation Fellowship for her dissertation, titled “Listening to the Talking Cure: Sound and Voice in Psychoanalysis.” She is currently a visiting lecturer at Dartmouth College.

MAUREEN MAHON is an associate professor in the Department of Music at New York University, and teaches courses on the history of rock and roll, the construction and performance of race and gender in music, fieldwork methods, and African American women and music. She is the author of *Right To Rock: The Black Rock Coalition and the Cultural Politics of Race* (Duke University Press, 2004) and is at work on a new book, *Beyond Brown Sugar: Voices of African American Women in Rock and Roll, 1953–1984*.

MELANIE L. MARSHALL is a musicologist at University College Cork, Ireland. She has recently published on sugar-work Gagas in cake and breastmilk ice-cream form in *Lady Gaga and Popular Music*, edited by Martin Iddon and M.L. Marshall (Routledge, 2014); on women’s speech at the 16th-century Ferrarese court in *Sexualities, Textualities, Art and Music in Early Modern Italy*, edited by M. L. Marshall, Linda L. Carroll, and Katherine

A. McIver (Ashgate, 2014); and masculine power in 16th-century Ferrara in *Eroticism in Early Modern Music*, edited by Bonnie Blackburn and Laurie Stras (Ashgate, 2015).

FRED EVERETT MAUS teaches music at the University of Virginia. He has written on music and narrative; gender and sexuality in relation to discourse about music, popular music, embodiment, music therapy; and other subjects. He was a founding editor of the journal *Women and Music* and for several years its book review editor; he served as the first Chair of the Queer Resource Group of the Society for Music Theory. Recent essays include "Listening and Possessing" (forthcoming), "Sexuality, Trauma, and Dissociated Expression" (2015), "Berlin Postcards" (2015), "Classical Concert Music and Queer Listening" (2013), and "Narrative and Identity in Three Songs about AIDS" (2013).

PIRKKO MOISALA is professor of musicology and ethnomusicology at the University of Helsinki. Books authored by Moisala include *Kaija Saariaho* (Urbana: University of Illinois Press, 2009), *Gender and Qualitative Methods* (London: SAGE, 2003), *Musiikin toinen sukupuoli* (*The Other Sex of Music*; co-authored; Helsinki: Otava, 1994), and *Cultural Cognition in Music, Continuity and Change in the Gurung Music of Nepal* (Jyväskylä: Gummerus 1991). Dr. Moisala edited several scholarly anthologies, including textbooks on musicology and ethnomusicology, as well as thematic collections on ethnomusicology, cognitive musicology and gender studies of music, such as *Music and Gender* (co-edited, University of Illinois Press, 2000).

PAUL MORTON, theorbist, is native to the state of Pennsylvania, where he had his first music lessons on his father's banjo and later the cello. After completing undergraduate studies at the Peabody Conservatory, Morton instructed guitar as well as music history at the Pennsylvania Academy of Music while performing throughout the East Coast. In the spring of 2014, he completed graduate studies at the San Francisco Conservatory of Music where he studied twentieth-century compositions with Sergio Assad and Marc Teicholz, as well as theorbo and baroque guitar with Richard Savino. He is a 2016 candidate for the Historical Performance Program at The Juilliard School of Music in New York City.

GAYLE MURCHISON is Associate Professor of Music at the College of William and Mary. The author of *The American Musical Stravinsky: The Style and Aesthetic of Copland's New American Music, the Early Works, 1921-1938* (The University of Michigan Press, 2012), her research interests include: William Grant Still, Mary Lou Williams, the music of social and cultural movements such as the Harlem Renaissance and Civil Rights Movements; and, the music of Zap Mama and Afro-European studies. She is currently editor of *Black Music Research Journal*.

TAVIA NYONG'o is a cultural critic and an associate professor in the department of performance studies at New York University. He writes on art, music, politics, culture,

and theory. His first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (Minnesota, 2009), won the Errol Hill Award for best book in African American theatre and performance studies. He is completing a study of fabulation in black aesthetics and embarking on another on queer wildness. Nyong'o has published in venues such as *Radical History Review*, *Criticism*, *GLQ*, *TDR*, *Women & Performance*, *WSQ*, *The Nation*, *Triple Canopy*, *The New Inquiry*, and *n+1*. He is co-editor of the journal *Social Text* and the *Sexual Cultures* book series at New York University press and regularly blogs at *Bully Bloggers*.

The dynamics and truths created by and among women, music, and power manifest in broad and surprising ways across sectors and disciplines. MONICA HAIRSTON O'CONNELL has come to observe, research, practice and occasionally understand these from the standpoint of French horn performance, arts and culture consulting, and as executive director of the Center for Black Music Research among other roles. She recently initiated an early third act as a baker and social entrepreneur.

ELLEN ROSAND is a musicologist, historian, and opera critic who specializes in Italian music and poetry of the 16th through 18th centuries. Her work has been particularly focused on the music and culture of Venice and Italian opera of the baroque era. Her books include *Opera in Seventeenth-Century Venice: The Creation of a Genre* (University of California Press, 1991) and *Monteverdi's Last Operas: A Venetian Trilogy* (University of California Press, 2007). In 1990 she was awarded a Guggenheim Fellowship and in 2007 she was the recipient of the Andrew W. Mellon Foundation Distinguished Achievement Award. She is the General Editor of the fourteen-volume *Operas of Francesco Cavalli* (Baerenreiter, 2007), and founded the ongoing Yale Baroque Opera Project in 2007. She currently serves on the editorial boards of several publications, including the *Journal of Musicology*, the *Cambridge Opera Journal* and *Cambridge Studies in Opera*. Professor Emeritus at Yale University, she taught on the music faculty from 1992 to 2014, chairing the department from 1993-1998. She is a former president of the American Musicological Society.

JESSICA A. SCHWARTZ is assistant professor of musicology at UCLA. She explores musical representations and sonic histories of militarization and imperial violence, Pacific politics of indigeneity, and socio-environmental relations, such as marked aural impresses of nuclear power and climate change. She has published on Marshallese music and gender, politics, diaspora, and displacement. Her book project *Radiation Sounds: Marshallese Music and Nuclear Silences* details how the Marshallese musically and textually evoke the consequences of US nuclear weapons testing in their country. She cofounded and is cultural programs advisor of the Marshallese Educational Initiative, a nonprofit based in Arkansas.

TES SLOMINSKI is assistant professor of music at Beloit College. Her primary research connects issues of gender and sexuality in the early twentieth-century Irish nationalist music scene with recent developments in Irish traditional music, including the increasing visibility of LGBTQ performers. She is currently completing her monograph, *The Tune and the Turn: Orienting Oneself in Irish Traditional Music* (Wesleyan University Press).

RUTH A. SOLIE is professor emerita of music at Smith College; she has also taught as a visiting professor at Yale, Columbia, and Harvard Universities. She is the author of *Music in Other Words: Victorian Conversations* (University of California Press, 2004) and editor of *Musicology and Difference: Gender and Sexuality in Music Scholarship* (University of California Press, 1993). Her articles and reviews have appeared in the *Journal of the American Musicological Society*, *19th-Century Music*, the *Journal of the History of Ideas*, the *Journal of Women's History*, *Victorian Literature and Culture*, and other leading scholarly publications. She is a former president of the American Musicological Society.

JUDY TSOU is head of the Music Library and affiliate assistant professor of music at the School of Music at the University of Washington. Her research centers on the intersection of race and gender in music, as well as on archives and virtual music. She co-edited *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* and has published articles on race in Tin Pan Alley music, and opera. Her forthcoming article on the rights and access of online-only music will be in *Notes: Journal of the Music Library Association*. She won the Susan Koppelman feminist editing award for *Cecilia Reclaimed* and the Special Achievement Award from the Music Library Association for her work on the merger of the MLA and the US branch of the International Association of Music Libraries. She served as president of the Society for American Music from 2013 to 2015.

SHERRIE TUCKER, Professor of American Studies at the University of Kansas, is the author of *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen* (Duke University Press, 2014), *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000), and co-editor with Nichole T. Rustin of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). She is a member of two major collaborative research initiatives: International Institute of Critical Improvisation Studies and Improvisation, Community, and Social Practice, both funded by the Social Sciences and Humanities Research Council of Canada. She was the Louis Armstrong Visiting Professor at the Center for Jazz Studies at Columbia University in 2004-5, where she was a member of the Columbia Jazz Study Group. With Randal M. Jelks, she co-edits the journal *American Studies*. In April 2013 she joined Deborah Wong and Jeremy Wallach as series editors for the Music/Culture series at Wesleyan University Press.

EMILY WILBOURNE is assistant professor of musicology at Queens College and the Graduate Center in the City University of New York and the in-coming Editor in Chief of *Women & Music*. She has published on the commedia dell'arte and seventeenth-century music in a number of journals, and her book *Seventeenth-Century Opera and the Sound of the Commedia dell'arte* is forthcoming with the University of Chicago Press. In 2011 Dr. Wilbourne was awarded the Philip Brett Award for excellence in queer music scholarship.

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ELIZABETH WOOD is a New York City-based musicologist. She is co-editor of the volume, *Queering the Pitch: The New Gay and Lesbian Musicology* (Routledge, 1994), and author of "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts" (in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, University of California Press, 1993). Additionally, Dr. Wood co-authored the article, "Gay and Lesbian Music," in the *New Grove Dictionary of Music and Musicians* (with Philip Brett, 2001). She recently completed the story and libretto for a three-act opera with composer Sorrel Hays entitled *Bella*, which highlights the political leadership of Bella Abzug, with Shirley Chisholm, Ed Koch, and Betty Friedan, in the movements for civil, gay, and women's rights in the 1970s. It is slated for production in 2016.

MARÍA EDURNE ZUAZU is a PhD candidate in musicology at the Graduate Center in the City University of New York. She is a Fulbright and Fundación La Caixa fellow. Her work has appeared in *Latin American Music Review* and *Transcultural Music Review*, as well as in edited volumes published by Oxford University Press and Routledge about new media and Spanish popular music, respectively.

women music power Staff

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ELLIE M. HISAMA
Director
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Notes



