

# Women in Music: An Interdisciplinary Conference

Hobart and William Smith Colleges  
Gearan Center for the Performing Arts  
300 Pulteney St., Geneva, NY

Saturday, March 9, 2024



This event is sponsored by the Central New York Humanities Corridor from an award by the Mellon Foundation.

## Conference Schedule

### REGISTRATION

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8:00am–9:00am

Gearan Center

Room 119

### MORNING SESSIONS PART I

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9:00am–10:15am

Gearan Center

Room 228

NINETEENTH CENTURY

**At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in the Long Nineteenth Century**

Joe Davies (Maynooth University and University of California, Irvine)

**Gymnastics for the Fingers and Wrist: Physiology, Gender, and Music in Nineteenth-Century Britain**

Gareth Cordery (Columbia University)

**Gender, Sexuality, and Propriety in Nineteenth-Century Bound Sheet Music Collections**

Elizabeth Busch (University of Maryland, College Park)

9:00am–10:15am

Gearan Center

Room 119

VOCALITY & POPULAR SONG

***Opinião de Nara* (Nara's Opinion): Female Agency in 1960s Brazilian Popular Music** (remote)

Emily Tam and Chris Stover (Griffith University, Queensland Conservatorium)

**“Feeling Good” with Nina Simone, Dorothy Maynor, and Wé Ani**

Monica Hershberger (Lehigh University)

**“Give me Sodomy or Give me Death”: Female Vocality and Deconstructionism in Diamanda Galás's *Plague Mass***

Yan Gao (Stony Brook University)

### BREAK

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10:15–10:45am

MORNING SESSIONS PART II

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10:45am–12:15pm SONG

Gearan Center

Room 228

***Scheinakkorden, Sublimation, and Psychoacoustic Trickery in Alma Mahler-Werfel's Chromatic Tonality***

Kyle Hutchinson (Colgate University)

***I will not tell you: Disconnection, reticence, and ambivalence in Heyman's Tortie-Tortue***

Anna Stephan-Robinson (West Liberty University)

***The Energetics of Florence Price's Caged Birds***

James Sullivan (Michigan State University)

10:45am–12:15pm

COMPOSITION, PEDAGOGY AND PERFORMANCE

Gearan Center

Room 119

***Weaving Worlds: The Interlacing of Atayal Language and Heritage into Contemporary Composition*** (remote)

Chieh Huang (University of California, Irvine)

***Inclusive Pedagogy as Empowerment: Women's Compositions as Both Object and Action in a Graduate Analysis Course***

Michael Callahan (Michigan State University)

***Lili Boulanger's Clairières dans le ciel*** (performance)

Gina Hyunmin Lee, piano; Elise Noyes, voice (Eastman School of Music)

LUNCH

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12:15–1:30pm

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UNDERGRADUATE RESEARCH

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1:30–2:45pm  
Gearan Center  
Room 102

**Counterpoint as Connection: Florence Price’s Reflection of Spirituals and Vernacular Traditions in her Folksongs in Counterpoint Pieces for String Quartet**

Virginia Jansen (Boston University)

**Florence Price: An Expressive Synthesis of the Traditional and Vernacular**

Catherine Hechtman (Oakland University)

**“God and the Holy Maiden be With You!”: The Life, Conflicts, and Motivations of Princess Zinaida Volkonskaya as shown through her 1821 Opera, *Giovanna D’Arco***

Katherine Wynn (SUNY at Fredonia)

***Porgy and Bess* to *Margaret Garner*: Power, Autonomy, and Independence**

Alannah Egan (SUNY Geneseo)

**Women in Nakhi Minority Music - The Decline and Revival of the “Eastern Country of Daughters”**

Kelly (Ziyue) Yang (Brown University)

BREAK

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2:45–3:15pm

AFTERNOON SESSIONS

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3:15–4:15pm  
Gearan Center  
Room 119

DANCERS AND DIVAS

**Maya Plisetskaya as a Creative Diva: The ‘Muse’ in Rodion Shchedrin's Ballet *Anna Karenina*** (remote)

Margarita Bonora (University of Cambridge)

**Dance, Trance, and Glance: Unsuk Chin’s Chamber Recreation of Korean Shaman in *Gougalon***

Gui Hwan Lee (James Madison University)

*continued on next page*

3:15–4:15pm  
Gearan Center  
Room 102

HAUNTING AND HAUNTOLOGY

**“Haunting Power” and the Telescoping Pre-Outro Pause in Jennifer Egan’s *A Visit From the Goon Squad***

Peter Silberman (Ithaca College)

**Sofia Gubaidulina’s Shadow Tuning and Post-Soviet Hauntology**

Christopher Segall (University of Cincinnati)

BREAK

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4:15pm–4:30pm

KEYNOTE

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4:30–5:30pm  
Gearan Center  
Room 102

**Japanese Women at Work and Play: Sonic (Re)creations from the Arcade to the PlayStation, 1982–1998**

Roger Moseley (Cornell University)

DINNER

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5:30–7:30pm

CONCERT

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7:30pm  
Gearan Center  
Room 102

**Femimages: Five Centuries of Keyboard Music by Women Composers**

Kristin Ditlow, piano (University of New Mexico)

## Conference Abstracts

NINETEENTH CENTURY (9:00–10:15AM)

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### **At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in the Long Nineteenth Century**

Joe Davies (Maynooth University and University of California, Irvine)

This paper gives voice to the powerful, yet often-silenced space of widowhood by reframing it as a catalyst for creative endeavor—an open-ended mediation of loss and renewal. Such thinking is developed here in relation to two complementary case studies: Clara Schumann (1819–1896), who pursued a prolific career as concert pianist, teacher, and curator of Robert Schumann’s legacy during her lengthy widowhood; and Amy Beach (1867–1944), who similarly resumed an international career on the concert platform following the death of her husband (see Davies 2021; Reich 1985, rev. 2001; Stefaniak 2021; and Fried Block 1998, respectively). The paper builds a comparative picture of how Schumann and Beach (re)shaped their identities in the wake of loss, while exploring the ways in which piano culture served as a vehicle for grappling with the emotional complexities of widowhood. It draws these perspectives from a constellation of primary source material, including diaries, letters, and memorabilia, as well as musical inscriptions of the kind featured in Schumann’s B-minor Romanze, written in the year of Robert’s death (1856): “Liebendes Gedenken (Loving Memories) Clara”. What meanings might these words hold? To whom are the loving memories dedicated? And what might they reveal of the intersections between past and present in the discourse on widowhood? The approach adopted here not only recenters forms of creativity that tend to be overlooked, but offers a model for taking emotions and lived experience as a basis for music-historical enquiry more generally.

### **Gymnastics for the Fingers and Wrist: Physiology, Gender, and Music in Nineteenth-Century Britain**

Gareth Cordery (Columbia University)

In 1865, British pedagogue Edwin Ward-Jackson published *Gymnastics for the Fingers and Wrist... for Musical, Mechanical, and Medical Purposes*, a set of lectures with accompanying gymnastic exercises directed to women music students. His text spawned a number of emulations over the rest of the century. Despite varying physiological backing, all exhibited concerns about gendered bodily harm caused by music-pedagogical works and offered correctives for perceived feminine weakness. Ward-Jackson’s *Gymnastics* showcase a medicalized sense of gendered difference which increasingly dominated music pedagogy in late-nineteenth-century Europe. I position these exercises as a direct response to physiological understandings of finger independence, which shifted from highlighting the transverse metacarpal ligament to the flexor and extensor tendons. I also turn to popular exercise manuals,

particularly by Donald Walker, who helped kick-start the Victorian exercise revolution. Walker sourced women's frailty directly in the muscles and tendons. He charged that judicious exercise, just like the gymnastics promoted by Ward-Jackson and his followers, could improve a young woman's physical beauty and moral character. By uncovering this strand of physiology and music pedagogy focusing on diminishing potential physical harm to amateur students, my paper offers a new approach to understand how nineteenth-century writers delimited corporeal difference in gendered terms.

### **Gender, Sexuality, and Propriety in Nineteenth-Century Bound Sheet Music Collections**

Elizabeth Busch (University of Maryland, College Park)

Bound sheet music collections in the Jacklin Bolton Stopp Collection on 19th-Century American Music at the University of Maryland's Special Collections in the Performing Arts provide rich sources of analysis on gender and sexuality. One volume compiled by a "Miss Tillou" contains an 80-page elocution piece, "Evenings in Greece, First Evening," that imagines nymphs empathizing with a song about Sappho's ill-fated romance. The piece's sapphic undertones deviate from the volume's ostensible purpose, to demonstrate Miss Tillou's eligibility for the upper classes and heterosexual marriage. This presentation focuses on this and similar contradictions in eight volumes in Stopp's collection. Despite the connections between these volumes, gentility, and marriage, I argue that some of them carry hints of rebellion against 19th-century gender norms. I contextualize these volumes in their culture of patriarchy and white supremacy by presenting selections that uphold these ideologies. Drawing on Candace Bailey's and Glenda Goodman's scholarship, I then explore subversion through annotations on otherwise appropriate pieces, the polka's role in pushing the boundaries of heterosexual relationships, and the implications of Miss Tillou's inclusion of "Evenings in Greece." This paper increases understandings of subtle ways women could protest patriarchal and heterosexual culture, complicating notions of sexuality in the 1800s.

### **VOCALITY & POPULAR SONG (9:00–10:15AM)**

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#### ***Opinião de Nara* (Nara's Opinion): Female Agency in 1960s Brazilian Popular Music**

(remote)

Emily Tam and Chris Tover (Griffith University, Queensland Conservatorium)

Brazilian musician Nara Leão is most often described as the "muse of bossa nova" (Castro 2000; Smith 2014), a signifier that has worked at once to locate her in the center of that influential musical movement and to deny her agency as an innovative, and politically valent artist in her own right. Similarly, Leão's participation in the 1964 production *Opinião* (Costa et

al. 1965), which trenchantly but cautiously critiqued the oppressive government of the time, has often been relegated in historical discourse to the status of performer rather than as an active contributor to that show's activist message (Sukman 2022). More than the muse of bossa nova, Leão was an agential artist who engaged with minoritized groups and musical forms to transform the social values at work during the early military dictatorship. This paper contests dominant historical narratives by exploring how they have been shaped in and by a male-dominated Brazilian music and media industry. To do so, we bring together and analyze three kinds of evidence: (1) perspectives from archived newspaper articles; (2) the authors' recent interviews with Leão's long-time musical partner, composer-guitarist Roberto Menescal, and her daughter, writer-director Isabel Diegues; and (3) musical and textual analysis of two songs from *Opinião* sung by Leão. We aim to draw a more nuanced perspective of female representation in 1960s Brazil and deconstruct the binary structure that poses (agential) creativity and (passive) performance spectacle/speculum (Irigaray 1974) as discrete domains. In doing so, we extend existing work on the role popular music has played in resisting oppression (Perrone 1993; Dunn 1994; Priore and Stover 2014) by shining new light on one of the most influential female artists of the time.

### **“Feeling Good” with Nina Simone, Dorothy Maynor, and Wé Ani**

Monica Hershberger (Lehigh University)

In 1965, Nina Simone (1933–2003) recorded “Feeling Good.” Fifty-one years later, a seventeen-year-old singer named Wé McDonald (b. 1999) stunned the coaches of the American reality talent show *The Voice* with her powerful rendition of the song Simone had made a popular standard. I use “Feeling Good” to reflect on the educational experiences of Simone and McDonald, who now goes by the name Wé Ani. Both women studied in New York, Simone at the Juilliard School of Music, which she ultimately could not afford, and Ani at the Harlem School of the Arts, a school founded by African American soprano Dorothy Maynor (1910–1996) in 1963 to make high-quality arts education accessible to Black and Brown students. Simone wanted to be a concert pianist, Ani a pop singer. In her 1991 memoir, Simone painfully recalled being rejected by the Curtis Institute of Music. It was partly this experience—and Simone's eventual realization of its entanglement with her race, gender, and class—that caused her to reinvent herself as a protest singer. I consider the experiences of Simone, Maynor, and Ani to examine the history and possibilities for change in how we study, practice, and perform music in the United States.

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## **“Give me Sodomy or Give me Death”: Female Vocality and Deconstructionism in Diamanda Galás’s *Plague Mass***

Yan Gao (Stony Brook University)

Diamanda Galás emerged as a potent voice and an influential advocate for LGBTQ+ rights in the United States in the '80s. However, her performances have stirred controversy. Described by the Italian government as “the cursed singer,” Galás’s art has been both maligned and praised for its “near-fatal howls” and “hostile cacophony.” Such controversies have drawn scholars, journalists, and cultural critics to her work, including her early performance of *Plague Mass* in the 1990s. *Plague Mass* debuted at the Cathedral of St. John The Divine in NYC on October 12 and 13, 1990. This performance was recorded live without visuals. However, footage from a later performance on April 11, 1991, recorded by an audience member, surfaced in 2021. In this analysis, I will focus on this footage by taking a performative turn inspired by aspects of vocality, expressive symbolism, and performativity. I argue that Galás’s *Plague Mass* critically interrogates the liberal order of the 1980s and 1990s. Through her distinctive vocal and performance techniques, Galás queers dominant cultural symbols, simultaneously deconstructing and reconstituting the notion of the “abject.” In this process, she reimagines and embodies an unapologetic abjectness that resists victimization.

SONG (10:45AM–12:15PM)

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## ***Scheinakkorden*, Sublimation, and Psychoacoustic Trickery in Alma Mahler-Werfel’s Chromatic Tonality**

Kyle Hutchinson (Colgate University)

With her compositional career curtailed at the insistence of her husband, only a handful of Alma Mahler-Werfel’s compositions—all songs—have been published. The harmonic language in these songs, however, provides a glimpse into a mind at the forefront of musical modernism. Indeed, one might speculate that challenges associated with her advanced harmonic language contribute to the dearth of analytic attention. Recent work in chromatic harmony, however, has opened new pathways to thinking about chromatic relationships. Building on the work of Rings, Cohn, and Hutchinson, this paper develops *Scheinakkorden* as analytic tools for describing phenomenologically disjunct chromatic relationships in her oeuvre. I define *Scheinakkorden* as recognizable harmonic entities that incite interpretations conforming to tonal-diatonic preferences. Such phenomenological interpretations, however, subsequently appear disjunct within surrounding tonal contexts, prompting retrospective re-evaluations of tonal qualia. This retrospective analysis typically sublimates the diatonic privilege of phenomenological interpretations by identifying voice-leading procedures that indicate an entirely different root and harmonic function, and typically redefine diatonic relationships into

chromatic ones. I close by suggesting that Mahler-Werfel's chromatic imagination was innovative, reaching forward into the twentieth century and anticipating the post-tonal devices of later composers by activating differing, yet complimentary, psychoacoustic sensations across phenomenological and retrospective planes.

### **I will not tell you: Disconnection, reticence, and ambivalence in Heyman's Tortie-Tortue** Anna Stephan-Robinson (West Liberty University)

A versatile and accomplished musician, Katherine Ruth Heyman (1872–1944) composed some 80 pieces, published a book on modern music, lectured, and co-founded an educational festival. Yet even the author of her most substantial remembrance neglected her compositions, which she viewed as central to her identity. In this presentation, I start to reclaim the composer identity on Heyman's behalf by exploring disconnection, reticence, and ambivalence in her 1920 song "Tortie-Tortue." Musical devices in "Tortie-Tortue" portray a brief but dramatic story. The poem is excerpted from a 1904 English version of *The Songs of Bilitis*, a pseudo-translation by Pierre Louÿs, who claimed it was by a contemporary of Sappho. In each couplet of Heyman's modified-strophic song, a group of children questions a woman who has witnessed her husband's death, and she responds with varying degrees of openness. Heyman represents the disconnect between the children and Tortie with contrasting music, and makes small but significant changes to each strophe, particularly in harmony and melody, to highlight the overall dramatic progression. Using both traditional and non-traditional key relationships and common-tone voice leading in the vocal melody, Heyman depicts Tortie's reluctance to articulate her trauma and ambivalence about her husband's death.

### **The Energetics of Florence Price's Caged Birds** James Sullivan (Michigan State University)

The image of the caged bird, as depicted in Paul Laurence Dunbar's poem "Sympathy" (1899), has exerted a remarkable influence on Black American culture broadly and on Black female poets in particular. Dunbar's image appears in poems by Georgia Douglas Johnson (1918), Maya Angelou (1983), and, more subtly, Amanda Gorman (2021). The image was equally inspirational to Florence Price, who set both Dunbar's poem and Johnson's to song (1940s). Rae Linda Brown (2020) reads the latter setting as an autobiographical reflection of Price's intersectional experience as a Black woman, and I make a similar argument for Price's Dunbar setting. Namely, Price's setting gives voice to a singing protagonist whose rhythms sympathetically enact the caged bird's struggle for freedom, a protagonist we may in turn read as the Black female composer. I frame this interpretation through E. T. Cone's (1974; 1992) theory of persona and Yonatan Malin's (2008) rhythm-based energetics, extending Malin's energetics to

include aspects of rhythm other than surface syncopation. In Price's setting, rhythm is manipulated at several different levels, including: (1) durational syncopation, (2) syncopated stressed syllables, (3) large-scale syncopation between poetic form and musical form, and (4) a corresponding syncopation between phrase form, syntax, and rhyme.

COMPOSITION, PEDAGOGY AND PERFORMANCE (10:45AM–12:15PM)

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### **Weaving Worlds: The Interlacing of Atayal Language and Heritage into Contemporary Composition**

Chieh Huang (University of California, Irvine)

Taiwan was colonized by Japan in 1895. During that time, Indigenous dialects and culture were heavily restricted. Language encompasses cultural traditions and values, and as the younger generation is not aware of them, it is urgent to refocus on linguistic values. Among the numerous Indigenous languages experiencing a decline in their speaker populations, for these reasons and given my Atayal heritage, the status of the Atayal language is particularly wistful and urgent for me. Positioned at this cultural juncture and influenced by my Atayal lineage, my journey as a musician and composer is intrinsically oriented toward a deeper exploration of my ancestral roots. While linguistic fluency might remain elusive, the language's structural, syntactic, symbolic meaning and acoustic nuances provide a rich pool of materials. However, this integration does not merely seek to phonate music but strives to incorporate the Atayal Language's intricate grammatical, rhythmic, and metaphorical nuances into numerous musical parameters. Music composition is another holistic approach to utilizing the Atayal language, culture, and heritage. By integrating tools such as Max/MSP, MalletKat, GALAXY/Spacemap Go speaker system, dearVR PRO, The Wave Ring, and Mugic, my methodology intends to capture and dissect rhythmic constructs, pitch tendencies, the metaphorical meaning behind the sentences, and the idiosyncratic sonic attributes of the Atayal linguistic soundscape.

### **Inclusive Pedagogy as Empowerment: Women's Compositions as Both Object and Action in a Graduate Analysis Course**

Michael Callahan (Michigan State University)

Recent scholarship offers music theory pedagogues the rationale, the assembled repertoire, and the analytical insight to disrupt our inherited analytical canon and rewrite a more just teaching repertoire that gives compositions by women their due attention and value. In this presentation, I share how such an act can accomplish even more than diversity of pedagogical materials, and qualitatively change the impact of our pedagogy on women students in particular. First, I will outline how an ungraded and student-directed fall 2023 graduate course, Model Composition as Analysis, located both pedagogical and musical power in students' hands.

I assigned only works by five American women, but the course's anti-canonism was more in its method than in its content; it was not an "Analysis of Music by Women" survey, but a workshop on analysis through compositional emulation, with women's works as the models. Second, I will share sample assignments and student work from the course's three units: "Ragtime," "Musicopoetic Meter," and "Explorations," in which each student identified a composer or style, formulated and answered their own analytical questions, and composed a work modeled after or inspired by their chosen repertoire. And third, I will share two themes that emerged from students' mid- and post-semester reflections: First, particularly the women students described transformational expansions to their own musical identities to include "composer" and "analyst," including plans to write, study, and program music differently after the course ended. Second, when given complete agency over their final projects, students of all genders felt empowered to inhabit musical spaces meaningful to them but marginalized in the academy (e.g., a Chinese violist writing traditional Chinese music) and with social-justice resonances (e.g., an Israeli student setting Hebrew chant amidst the Israel-Hamas War). I will share videos from the end-of-semester concert. Attendees will consider the impact of one possible enactment of anti-patriarchal pedagogy: women students coming to see themselves as composers, as more complete musicians, and as agential voices in today's and tomorrow's musical canons.

**Lili Boulanger's *Clairières dans le ciel* (performance)**

Gina Hyunmin Lee, piano; Elise Noyes, voice (Eastman School of Music)

The art song genre has expanded greatly over the last few years in an effort to include forgotten or oppressed composers. In an initiative to contribute to this movement, our duo began delving into the single song cycle written by Lili Boulanger, *Clairières dans le ciel*. Lili Boulanger is an enigmatic artist whose enormous musical talents and career successes are discussed alongside her struggles with illness, looming mortality and, very often, her older sister Nadia Boulanger. *Clairières dans le ciel* tells a story of doomed love from an individual whose gender identity is seldom revealed nor confirmed throughout the cycle. The ambiguity in the gender of the narrator coupled with questions about the composer's own sexuality creates a viewpoint which the cycle can be examined through, exploring the topic of gender identity and sexual orientation. Through our presentation of the selected songs from the cycle, we further wish to illuminate the musical commonalities of Boulanger's work to that of German Romantic traditions, especially Richard Wagner. Boulanger's musical and poetic aptitude created a multi-dimensional and brilliantly written song cycle that we wish to advocate for absorbing into the canon of the song genre.

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**Counterpoint as Connection: Florence Price's Reflection of Spirituals and Vernacular Traditions in her Folksongs in Counterpoint Pieces for String Quartet**

Virginia Jansen (Boston University)

Florence Price (1887–1953) often incorporated enslaved African Spirituals in her music, a genre that originated from West African music and Protestant hymnody. This paper explores the influence of those Spirituals on Price's pieces for string quartet: "Five Folksongs in Counterpoint" and "Negro Folksongs in Counterpoint." Her use of Spirituals and other folk songs in a contrapuntal piece integrated vernacular music into an esoteric technique of western classical composition, mediating the categories of vernacular and classical and revealing how they can influence each other. In this paper, I will argue that Price's use of Spirituals in her "In Counterpoint" pieces is not just an insertion of vernacular idioms into a classical model but rather, that her use of the classical model of counterpoint specifically reflects vernacular traditions. These registers of influence speak not just to the contemporary musical conventions of her time, but Price's representations of her own identity through music. In its broadest iteration, this perspective on Price's "In Counterpoint" pieces informs an examination of both the de-ordealization of vernacular music through classical music and the potential reanimation of oral traditions through classical models.

**Florence Price: An Expressive Synthesis of the Traditional and Vernacular**

Catherine Hechtman (Oakland University)

Under the modern initiative to reclaim the work of female composers, as well as composers of color, Price's legacy — including her Piano Sonata in E minor — has garnered the attention of music scholars and performers. Her sonata reveals a mastery of the Romantic style and the stylistic attributes associated with African-American spirituals, imbued with some of the harmonic freedom of the 20th century. This paper will examine the stylistically vernacular elements of the sonata's first movement, such as signifying through call-and-response and pendular thirds, use of spirituals, and modal ambiguity, and their effective use in a traditional genre and form. An examination of the first movement will provide a foundation for the comprehension of Price's wider musical style. As general knowledge of African-American style characteristics, and the symbolic importance thereof, is intrinsic to understanding Price's music, this analysis integrates insights from Horace Maxile, Jr. and Samuel Floyd, Jr. on various distinctive elements in African-American music. Additionally, this paper will focus on Price's infusion of her culture and history into her music through both subtle and pronounced means, which, when combined with the richness of her personal style and flair of Romanticism, is what makes Florence Price's work so exceptional.

**“God and the Holy Maiden be With You!”: The Life, Conflicts, and Motivations of Princess Zinaida Volkonskaya as shown through her 1821 Opera, *Giovanna D’Arco***  
Katherine Wynn (SUNY at Fredonia)

Princess Zinaida Aleksandrovna Volkonskaya was an influential 19th-century salon hostess as well as a composer and performer. As an unconventional member of the post-Napoleonic Russian aristocracy, Volkonskaya found herself at the crossroads of the restrictions of Orthodoxy and the freedom of Roman Catholicism. Despite her married status, Volkonskaya lived her life abroad, frequenting Paris, Rome, and Odessa as she wished. Volkonskaya wrote and premiered an opera of her own creation in 1821: *Giovanna D’Arco*, a work that reveals much about her views on Western European art, religion, and the role of powerful women. I will analyze the structure and composition of a single aria from the work, “Per Queste Amare Lagrime,” and explore her unique musical style. After years of internal conflict, Zinaida would convert to Roman Catholicism and move to Rome. She ultimately chose the West; Rome over Moscow, Pope over Patriarch, and blue skies over the snows of her home.

***Porgy and Bess* to *Margaret Garner*: Power, Autonomy, and Independence**  
Alannah Egan (SUNY Geneseo)

*Porgy and Bess* is considered the “quintessential American” opera, despite its racially insensitive history. What if we challenged this title to promote a more complex and nuanced discussion of race in the United States? What if we considered Toni Morrison and Richard Danielpour’s opera, *Margaret Garner*, in this light? In this paper, I explore and question the progress that can be made by using opera to reveal troubling parts of the United States’ history. In reassigning *Margaret Garner* as the “quintessential American” opera, we shift the narrative of our country’s history to open conversations about our perceptions of race, systemic racism, the history of enslavement and oppression of Black women, and how to combat modern barriers to access. Taken together, these operas illustrate the important role of Black women in opera in inciting social change. My analysis of the leading female characters in these operas emphasizes the progress that can be made through operas such as *Margaret Garner*. More broadly, this paper serves to demonstrate the issues that arise when we uncritically uphold *Porgy and Bess* as the “quintessential” American opera, despite its dishonest engagement with the history of the United States.

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## **Women in Nakhi Minority Music - The Decline and Revival of the “Eastern Country of Daughters”**

Kelly (Ziyue) Yang (Brown University)

The Nakhi, an indigenous matrilineal group in China, revered women’s roles until the Yuan Dynasty (1271–1368 AD), when women’s participation in music and social life was diminished. My paper addresses this underrepresentation, drawing on ethnographic research in Yunnan, China, from 2020 to 2023. The exclusion of women from Nakhi music since the Yuan Dynasty, I argue, resulted from cultural assimilation and the adoption of patriarchal Confucian principles, which altered educational and marital practices, transforming Nakhi society from matriarchal to patriarchal. Despite societal constraints, Nakhi women engaged in music from the mid-20th century onwards, representing a form of “musical feminism.” I categorized the movement into three phases: the initial phase (1940s–1950s) saw Nakhi women forming their own music groups, defying traditional gender norms; the Cultural Revolution (1966–1976), while disrupting traditional music inheritance, provided unique opportunities for Nakhi women to enter male-dominated music ensembles, driven by their commercial appeal and the urgency to preserve Nakhi music; and the third phase (2000–present) has witnessed increasing recognition of women’s contributions to Nakhi music, including acknowledgment by institutions like the Intangible Cultural Heritage Center.

DANCERS AND DIVAS (3:15–4:15PM)

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## **Maya Plisetskaya as a Creative Diva: The ‘Muse’ in Rodion Shchedrin’s Ballet *Anna Karenina*** (remote)

Margarita Bonora (University of Cambridge)

The world premiere of *Anna Karenina* (June 10, 1972) at the Bolshoi theatre in Moscow satisfied its need for repertoire innovation during the artistic season 1971–1972. Despite the initial reservations, *Anna Karenina* was warmly received by the Soviet audience. My paper builds on existing literature through answering questions on the power play between Shchedrin and Plisetskaya in the creative process of this ballet. After a close examination of Lvov-Anokhin’s libretto, Plisetskaya’s choreography and critics after the premiere, I shall argue that performative and aesthetic cohesion are achieved thanks to the underlying references to Plisetskaya’s previous milestones in her ballet career and worldwide commercial reputation. Additionally, her depiction as a diva through Tolstoy’s *Anna Karenina* advocates a dialogue between the reception of classics and the politics of cultural experimentation during the late 1960’s and early 1970’s in the Soviet Union. Ultimately, I will focus on aspects of Plisetskaya’s feminine expressiveness: I shall problematize the ways these aspects are brought together in this ballet, in an effort to decipher to what extent did Plisetskaya’s fame affect their reception by the USSR audience.

## **Dance, Trance, and Glance: Unsuik Chin's Chamber Recreation of Korean Shaman in *Gougalon***

Gui Hwan Lee (James Madison University)

In Korea, shamanism remains as one of the oldest music cultures. Its practitioners (female shamans called *mudang*), however, have been subjected to the punishing stigma or nationalist stereotyping. Against this backdrop, Korean woman composer Unsuik Chin and her composition *Gougalon* (2009/2012) offer an unusual case study about shamans and their presences in contemporary East-Asian music. In this paper, I discuss how the third movement of *Gougalon* (titled "The Grinning Fortune Teller with the False Teeth") recreates *mudang*'s fortune-telling ritual without both the centuries-old stigma and romantic nationalism. My analysis first clarifies the distinction between Chin's piece and common musical treatments of *mudang*. Then, to specify how the composer implants the rhythmic energy of *mudang* into the otherwise Western percussion ensemble, I demonstrate what Everett (2021) would call an intercultural analysis. Finally, to show how Chin creates a contrasting middle section, I discuss the composer's musical caricature of the shaman who delivers divine messages to her clients and simultaneously glances at their reactions. To conclude, my analysis of *Gougalon* not only illuminates Chin's unique take on Korean shamans, but also considers the general potential in shamanism as to new music as well as sound art.

HAUNTING AND HAUNTOLOGY (3:15–4:15PM)

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## **"Haunting Power" and the Telescoping Pre-Outro Pause in Jennifer Egan's *A Visit From the Goon Squad***

Peter Silberman (Ithaca College)

One chapter of Jennifer Egan's Pulitzer Prize-winning novel *A Visit From the Goon Squad* (2010) consists entirely of PowerPoint slides, many of which illustrate a fictional character's ideas about pauses in rock songs. One such slide entitled "Relationship of Pause-Length to Haunting Power" rates pauses in various songs according to how much "haunting power" they project. But the book includes neither a definition of "haunting power" nor an explanation of how Egan came up with these ratings. I explore the idea of "haunting power" by focusing on a formal feature of almost all the songs with high haunting power ratings—a telescoping pre-outro pause, a pause that occurs at the end of a formal unit, often the chorus, and reappears when that unit makes its last appearance before an outro. In its last appearance this pause is unexpectedly lengthened (telescoped outward), creating an unsettling and memorable ("haunting") moment for the listener. This presentation will first describe Egan's music analytical PowerPoint slides and then will define the telescoping pre-outro pause with several examples. I will conclude with an analysis of "Rearrange Beds" by the band An Horse, in which telescoping is used as a strategy throughout the song.

## **Sofia Gubaidulina's Shadow Tuning and Post-Soviet Hauntology**

Christopher Segall (University of Cincinnati)

The collapse of the Soviet Union shattered utopian ideals. The populace remained haunted, decades after the fact, by Joseph Stalin's Terror, in which millions of citizens were unaccountably "disappeared." Drawing on Jacques Derrida's "hauntology," the study of absences that exert control over the present, Alexander Etkind writes of post-Soviet society, "The living and the undead develop an uneasy friendship that needs to be noticed, articulated, and recognized." Closure is impossible without a proper burial; memories of the missing are a constant preoccupation. The music of Sofia Gubaidulina (b. 1931) reflects a hauntological attitude in the post-Soviet context. Building on interdisciplinary research in spectrality studies, I characterize hauntology in music through defamiliarized timbres, distorted quotations, and disrupted temporality. I interpret Gubaidulina's "shadow tuning," wherein two groups are tuned a quarter-tone apart, as actualizing a lingering Soviet spectrality. Shadow tuning affords distorted echoes, irreconcilable sound worlds, and liminal positioning. Gubaidulina developed shadow tuning in her earliest post-Soviet works: *String Quartet No. 4* (1993), *Music for Flute, Strings, and Percussion* (1994), and *Quaternion* for four cellos (1996). Discussing these works from a hauntological perspective, I argue that shadow tuning consecrates a site of ongoing mourning for losses that will never be restituted.

KEYNOTE (4:30–5:30PM)

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## **Japanese Women at Work and Play: Sonic (Re)creations from the Arcade to the PlayStation, 1982-1998**

Roger Moseley (Cornell University)

Much of the most iconic music to have emerged from digital game culture was issued from Japan in the 1980s and 1990s—and much of that repertoire was composed and programmed by women. On the one hand, this reflects the relatively low status initially assigned to the work of game music composition; on the other, it indicates the high levels of skill and imagination demonstrated by musicians such as Yuriko Keino, Kinuyo Yamashita, Satoe Terashima, and Yuko Shimomura. They transformed their field while working within tight technological and social constraints to make music that was amenable to play. My talk will sketch out the conditions under which they composed for games such as *Dig Dug*, *Xevious*, *Castlevania*, *Street Fighter II*, and *Parasite Eve*, drawing attention to the shifting aesthetic and technical standards that their music set and redefined.

## Presenter Bios

**Margarita Bonora** earned her first degree in Music Studies from the University of Athens having specialized in Historical and Systematic Musicology. Her final thesis is titled “Jacques Maritain’s philosophy in Arthur Lourié’s opera *The Blackamoor of Peter the Great*.” She also worked as a Music Teacher in primary and secondary education. In parallel, she studied piano and music theory (harmony and counterpoint) at the Hellenic Conservatory. Currently, she is an MPhil student in Music (Musicology) at the University of Cambridge writing her dissertation, “Existentialism in Soviet Context: The Case of Rodion Shchedrin’s Ballet *Anna Karenina*,” supervised by Marina Frovolova-Walker.

**Elizabeth Busch** is a first-year student in the musicology master’s program at the University of Maryland, College Park. She is a project archivist for the Hugo Keesing Collection on Popular Music at UMD’s Special Collections in the Performing Arts and a teaching assistant. Prior to pursuing graduate studies, she received a bachelor’s degree in music, English, and French at Mount St. Mary’s University.

**Michael Callahan** is Associate Professor and Chairperson of Music Theory at Michigan State University, where he teaches first- and second-year theory (in a recently reimagined curriculum), first-year aural skills, and graduate music theory pedagogy, analysis, keyboard skills, and counterpoint. He is co-author, with Steven Laitz, of the fifth edition of the undergraduate music theory textbook *The Complete Musician* (2023). In 2020, he published *Twentieth- and Twenty-First-Century Song Cycles for Voice and Piano*, a multi-author volume co-edited with Gordon Sly. He is currently working on a monograph entitled *Music Theory and the Scholarship of Teaching and Learning*. Callahan’s other research has dealt with music theory pedagogy, particularly at the keyboard and through improvisation; eighteenth-century counterpoint; and the *Great American Songbook*. At MSU, he has received the college-wide Withrow Award for Excellence in Teaching (2020), the university-wide Teacher-Scholar Award (2014), and the university-wide Lilly Teaching Fellowship (2013–14).

**Gareth Cordery** is a doctoral candidate in Historical Musicology at Columbia University. His research broadly studies music pedagogy and gender in the nineteenth century under the guidance of Prof. Walter Frisch. His dissertation, provisionally titled “Gender, Mechanization, and the Étude: Discourses of Pedagogy in the Nineteenth Century” utilizes histories of education, medicine, and class, as well as feminist cyborg theory, to understand the reception of the étude in mid-nineteenth-century France and Germany.

**Alannah Egan** is an undergraduate Musicology student with a minor in Women’s and Gender Studies at the State University of New York at Geneseo. Her research areas of interest span a wide range of topics, from David Bowie to Western European operas such as *Carmen*.

Overall, Alannah is concerned with how music - new and old - can serve as a catalyst for social justice, and especially with how we can repurpose older works such as *Porgy and Bess* or *Don Giovanni* to criticize the progress that is left to be made in our current society.

When she is not working on different research projects, Alannah can be found traveling the world, climbing mountains with friends, or practicing her trumpet or guitar. Her dream is to receive her doctorate in Musicology and become a professor and researcher, inspired by the wonderful Dr. Monica Hershberger.

**Joe Davies** is Marie Skłodowska-Curie Global Fellow at Maynooth University and the University of California, Irvine. His work falls broadly into two areas: interdisciplinary approaches to music and death; and women in music. He is author of *The Gothic Imagination in the Music of Franz Schubert* (2024), editor of *Clara Schumann Studies* (2021), the first in the Cambridge Composer Studies series to be devoted to a woman, and guest-editor with Nicole Grimes of the special issue ‘Clara Schumann: Changing Identities and Legacies’ (2023). He is currently co-editing *Clara and Robert Schumann in Context* with Roe-Min Kok and developing book projects with Natasha Loges on the global history of women pianists.

**Kristin Ditlow** is Associate Professor of Vocal Coaching at the University of New Mexico and Music Director of the University of New Mexico Opera Theatre. As a pianist, conductor and vocal coach, she is enjoying a performance and teaching career throughout the United States and abroad. She has appeared in concert throughout North America, mainland China, the United Kingdom, France, Germany, Italy, Hungary, Austria, and the Czech Republic. Her solo debut piano CD, *Passages*, has received national accolades. Harry Musselwhite of the Rome News-Tribune wrote that “the recording ... is sonically breathtaking and her playing ranges from intimate pianistic thoughts to thundering room-shaking outbursts. She is a consummate interpreter.” In a review by musicologist Ralph Locke, Boston’s *The Arts Fuse* remarks, “I have played this album repeatedly for weeks ... [the performances] are deeply affectionate: I sometimes felt I could hear Ditlow thinking about the (silent) words, noticing a surprising modulation, or responding to the tension-and-release within a musical phrase.” Travel, wonder and exploration are greatly important to this artist – and her playing reflects it. Critics have hailed her performances as “fiery, with great thrusts of energy” (*Bethlehem Morning Call*), and containing a “burnished color and sense of passion” (*The Philadelphia Inquirer*). Her foundational training has been as a classical pianist. Yet, she has branched out into conducting, artist teaching, arranging, improvising and composing. Her love of musical collaborations dovetails into her solo performances, and her virtuoso technique and musicianship inform her presence at the keyboard and on the podium. Ditlow holds degrees from the Oberlin Conservatory of Music, Westminster Choir College, and a Doctorate of Musical Arts from the Eastman School of Music, with further training at the Tanglewood Music Center, San Francisco Opera Center (Merola), and the Franz Schubert Institut.

**Yan Gao** is a PhD candidate in Critical Music Studies at Stony Brook University. She holds a Bachelor's degree in Arts from Colorado College and a Master's degree in Music History and Theory from Stony Brook University. Yan's research focuses on the cultural discourse of the HIV/AIDS epidemic in the 1980s and 1990s as expressed through music. She examines music's illocutionary force and its articulation of life, trauma, mourning, and commemoration. Yan received the IDEA graduate fellowship in 2023 at Stony Brook University and has presented at different graduate conferences.

**Catherine Hechtman** is a recent graduate of Oakland University, where she received a B.M. in Piano Performance with highest academic honors in December 2023. She is currently teaching piano at a music academy and auditioning for master's programs before finalizing plans for continuing education in the fall. Her musical accolades include, among other experiences, receiving the 2020 Outstanding Student in Piano Performance MaTilDa award (undergraduate) and winning the 21 st David Daniels Young Artist Oakland Symphony Concerto Competition, the OU Solo Music Performance Competition in piano (undergraduate), and the 2024 Haeberle Piano Award sponsored by the Tuesday Musicale of Greater Pontiac, MI. She first became interested in the work of Florence Price after hearing a fellow student play the E-minor Piano Sonata, and interest met opportunity and application in her final music theory course, resulting in her analysis of Price's traditional and vernacular style.

**Monica A. Hershberger** earned her PhD in musicology from Harvard University in 2017. An Assistant Professor of Music at Lehigh University, her research interests include the history of opera in the US, women in opera, and the history of musical institutions. In 2018, she co-edited the colloquy "Sexual Violence in Opera: Scholarship, Pedagogy, and Production as Resistance" in the Journal of the American Musicological Society. She has also published articles in the Journal of Musicology and Journal of the Society for American Music. In 2023, the University of Rochester Press published her first book, *Women in American Operas of the 1950s: Undoing Gendered Archetypes*. Monica is currently at work on her next book, provisionally titled *From Hampton to Harlem: Soprano Dorothy Maynor and Institutional Change*.

**Kyle Hutchinson** is currently a Visiting Assistant Professor at Colgate University. His research interests include the psychoacoustics of chromatic tonality, intersections of analysis and ethnography in Florence Price's music, and intersections of narrative and musical structure in Broadway musicals. He has published research in *Theory and Practice*, *Music Theory Online*, *Music Analysis*, *Music Theory Spectrum*, and *Intégral*. He received the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State in 2020, and the George Proctor Prize from the Canadian University Music Society in 2018. Kyle also received the University of Toronto award for outstanding Teaching in 2017, and an award for distinguished service to the faculty of music in 2020. Kyle currently serves on the editorial board

for Theory and Practice, the 2023–2024 program committee for the Music Theory Society of New York State, and on the Awards Committee for the Society for Music Theory.

**Virginia Jansen** is pursuing a Bachelor of Arts in Music at Boston University, with a concentration in Historical Musicology, and a minor in African American Studies. In her work she aims to explore the influence of vernacular music on the formation of an American classical music. She has taken particular interest in the music of Florence Price and completed a large-scale research project on her chamber music. Her other areas of interest include the music of Anthony Philip Heinrich, the study of musical borrowing, and music and identity. At Boston University, she has earned the Clare Hodgson Meeker Fellowship, the Arts Research Award from the Undergraduate Research Opportunities Project, the Alice M. Brennan Humanities Award, and the Provost's Scholar Award. She hopes to pursue a graduate degree in Historical Musicology and continue her research in American music.

**Chieh Huang** is a percussionist, marimbist, vibraphonist, and composer. Her latest publication in December 2023 is titled "Indigeneity and Computer Music in the Anthropocene" and was published by *Array*, the journal of the International Computer Association. Her research interests involve exploring sounds using keyboard percussion instruments and incorporating the Atayal language in music composition. Some of her previous projects and collaborations include Google News Initiative Case Studies, Corcoran- Be Home, Greenacre Foundation, iRhythm Technologies, and the Findings Report. She is currently completing a Ph.D. in Integrated Composition, Improvisation, and Technology (ICIT) at the University of California, Irvine. She has been awarded the UC Irvine Diversity Recruitment Fellowship, Medici Scholarship, Grant Award from UCI Center for Asian Studies, and Tierney Scholarship.

**Gina Hyunmin Lee** is a Korean-Canadian pianist, collaborator and educator. Gina's 2022 – 2023 season included attendance to the Aspen Music School and Festival as an instrumental collaborative piano fellow and competing in the final rounds of the Coltman and the MTNA's national chamber music competitions. As a recitalist and chamber musician, she has been invited to festivals and venues across North America, France and Austria including Songfest, international sommerakademie of the University of music and performing arts Vienna, Indian River Music Festival, Toronto Arts and Letters Club, and Roy Thompson Hall. At Eastman, Gina is pursuing her doctoral studies with Dr. Andrew Harley, where she serves as a studio accompanying graduate assistant and departmental assistant. Starting fall of 2023, Gina joined the faculty at the Rochester Institute of Technology, where she serves as an applied music lesson instructor and ensemble pianist for the RIT singers.

Since 2023, **Dr. Gui Hwan Lee** is serving as the Assistant Professor of Music Theory at James Madison University. Lee investigates intercultural creativity in contemporary art music, film

soundtracks, and East Asian popular culture. Lee's publications include a study of *Parasite* (Bong Joon Ho, 2019) in *Journal of Music and the Moving Image* (forthcoming in 2024) and a book chapter on South Korean woman composer Unsuk Chin in *Countering Coloniality in Music and East Asia* (work-in-progress). Lee is also expanding his scholarly research to contemporary African American film composers including Michael Abels and to pedagogies with K-pop and video-game soundtracks. Lee has acquired PhD in Critical Music Studies (2023) at Stony Brook University; MM in Musicology as well as MM in Music Theory (2017) at the University of Cincinnati; and BM in Violin Performance (2012) at Kyung Hee University.

**Roger Moseley** is Associate Professor of Music at Cornell University. His recent research focuses on intersections between keyboard music, digital games, and the diverse ways both can be played. In 2017, his first book, *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo*, received the American Musicological Society's Otto Kinkeldey Award, which recognizes "a musicological book of exceptional merit by a scholar beyond the early stages of his or her career." Moseley has published essays on topics including the music of Brahms, Chopin, Mozart, eighteenth-century keyboard improvisation, *Guitar Hero*, and media archaeology. He is also active as a collaborative pianist on modern and historical instruments. Moseley is currently working on his second book, *Romantic Artifacts: The Technological Disclosure of Nineteenth-Century Music*, which subjects the songs of Schubert, the piano music of Chopin, and the orchestral music of Brahms to media-theoretical and music-analytical scrutiny.

Canadian-American soprano **Elise Noyes** is a graduate of the Eastman School of Music heralded for her versatility in operatic, musical theatre, and choral works alike. She was the first prize winner of the Jessie Kneisel German Lieder Competition in 2022, in addition to being chosen as a finalist for the Friends of Eastman Opera Voice Competition in 2021. Her performances include Eastman Opera Theatre's *Into the Woods* as Cinderella, *La Calisto* as the title role, *Michaela* in Mercury Opera's *Carmen*, and *Isabel* in *Pirates of Penzance* with Rochester Summer Opera. In the spring of 2023, she competed as a semi-finalist in the Lotte Lenya Competition, in addition to keeping up an active schedule as a recitalist. Ms. Noyes has served as a lecturer at Ithaca College teaching in the voice department. Ms. Noyes maintains a private studio, and specializes with trans voice pedagogy through Seattle Voice Lab. Her pedagogical methods focus primarily on breath and body awareness, as well as text connection throughout various languages and styles.

**Christopher Segall** is Associate Professor of Music Theory at the University of Cincinnati. He is co-editor, with Inessa Bazayev, of *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism* (Routledge, 2021). His research articles on Russian music theory, late-Soviet composition, formal function, and twelve-tone technique appear in the *Journal of Music Theory*, *Journal of Musicology*, *Music Theory Online*, *Music and Politics*,

*Intégral, Theory and Practice, Theoria, and Music Theory and Analysis*. He currently serves as President of Music Theory Midwest, Chair of the Society for Music Theory's Development and Fundraising Committee, and Interim Division Head of Composition, Musicology, and Theory at the University of Cincinnati.

**Peter Silberman** is an associate professor of music theory and chair of the Department of Music Theory, History and Composition at the Ithaca College School of Music, Theatre, and Dance. He also serves as the coordinator of academic music instruction at Ithaca College's Summer Music Academy for High School Musicians and is the vice president of the Music Theory Society of New York State. His research interests include form in rock music, the theory and analysis of twentieth-century neotonal music, and the pedagogy of music theory and aural skills. He has published and presented papers on all of these topics and more.

**Anna Stephan-Robinson** is Professor of Music and Director of Music Theory and Ear Training at West Liberty University in West Virginia, where she teaches all levels of Music Theory and Ear Training and applied horn. Her areas of research interest include analysis of twentieth- and twenty-first-century concert and popular music, music of American women composers, and music theory and aural skills pedagogy. She has presented at international, national, and regional conferences, and published in several journals.

**Dr. Chris Stover** is a composer, trombonist, and music scholar. He is a senior lecturer at Griffith University, Queensland Conservatorium. His research interests include philosophies of time and process, Deleuze and Guattari studies, affect theory, gender, queer, and post-colonial theory, phenomenology, critical improvisation studies, rhythmic and microrhythmic processes in diasporic West African music, and the folkloric and popular music of Cuba and Brazil.

**James Sullivan** is Assistant Professor of Music Theory at Michigan State University. He holds a Ph.D. in music theory and a D.M.A. in double bass performance from the Eastman School of Music. His research focuses on rhythm and meter in 20th- and 21st-century music, with publications appearing in *Music Theory Online* and *Music Theory Spectrum*. The current talk is part of a larger, ongoing study of rhythmic analysis and identity in art song by female, BIPOC, and queer 20th-C American composers.

**Emily W. Tam** is a vocalist-composer, and a Doctor of Musical Arts candidate at Griffith University, Queensland Conservatorium. Her research interests include intersectionality, theories of power and Brazilian Popular Music.

**Katherine Wynn** is a cellist, writer, singer, songwriter, and aspiring musicologist. She will graduate with a Bachelor of Arts in Cello Performance in May 2024. She currently attends the State University of New York at Fredonia, and plans on advancing their studies to a Masters in

Musicology. At Fredonia, they have participated in the school's College Symphony Orchestra, opera pit orchestras, and Chamber Orchestra, as well as serving as a founding member of the New Rose Quartet. Katherine has a passion for diversity not only in classical music, but in rock as well. Alongside historical interests such as opera, female composers, and Russian studies, Katherine also explores diversity and gender expression within rock and metal, and is an active participant in Fredonia's local band scene.

**Kelly (Ziyue) Yang** is currently a first-year student at Brown University, where she is majoring in Musicology with a specialization in Feminist Ethnomusicology. In 2020, Kelly established the Nakhi Music Foundation (accessible at [naximusic.org](http://naximusic.org)), a non-profit organization committed to supporting Xuan Ke and other Nakhi musicians in their efforts to safeguard their musical heritage. Over the past several years, she has undertaken annual field research, involving ethnographic interviews and participant observations, in various villages across Yunnan. Her commitment to this cause is further exemplified by her direction of two documentaries focused on the preservation of Nakhi music, emphasizing the roles of Nakhi women and the stories of imprisoned musicians. These documentaries have been archived in the Tuft Libraries; Omeka Dublin Core collection. At Brown, Kelly's academic pursuits include courses such as Women in Music, Feminist Sonic Future, Music and Identity, and Music and Socialism.