

Women, Feminists, Music: Transforming Tomorrow Today

Joint Conference

of the

International Alliance for Women in Music

and the

Feminist Theory and Music15

hosted by

Berklee

and in association with Berklee's

Institute of Jazz and Gender Justice

and the

Office of Academic Affairs

June 6-9, 2019

Berklee College of Music

David Friend Recital Hall

921 Boylston Street

Boston, MA, USA

CONCERT PROGRAMS

June 7, 2019

FRIDAY CONCERT

David Friend Recital Hall

Earth Mother

Interactive electronics, Kittie Cooper

Kittie Cooper

Unraveling

Soprano Saxophone - Sam Spear
Caitlin Aylmer , Alto Saxophone
Zach Olson, Tenor Saxophone 1
Maurice Soque Tenor Saxophone
Nicholas Suchecki, Baritone Saxophone

Samantha Spear

Foundations

Samuel Boswell, tuba
Sandra Hebert, piano

Amparo Edo Biol

Of Spheres

Nicole Parks, violin 1
Kyra Davies, violin 2
Maureen Heflinger, viola
Ben Baker, violoncello

Angela Slater

INTERMISSION

The Everyday Lullaby: Unfurlings and Solidarities

Tascha Anderson, mezzo
Oriana Inferrera, lyric coloratura
Alexandra Logue, lyric coloratura
Elisabeta Racolta, mezzo

Elizabeth Ditmanson

Variations on a Laundry Song

Deborah Yardley Beers, piano

Deborah Yardley Beers

the chance that time takes

Nicole Parks, violin 1
Kyra Davies, violin 2
Maureen Heflinger, viola
Ben Baker, violoncello

Kristina Warren

June 8, 2019

SATURDAY CONCERT

David Friend Recital Hall

Lakapati

Fixed media

Rachael Coleman

Grappes

Jeffrey Means, percussion

TAO Yu

Long Distance

Shannon Leigh, clarinet

Nicole Parks, violin

Kevin Madison, piano

Dayton Kinney

INTERMISSION

Excerpts from *The City is Burning*

Burcu Güleç, voice

Nedelka Prescod, voice

Brennan Gervia, voice

and members of the Berklee Crepusculum Choir

Anna Unchu Pyon, piano

Linda J. Chase, flute

Linda Chase

Red Light/Green Light

Sarah Brady, flute

Kelly Vaneman, oboe

Shannon Leigh, clarinet

Grant Bingham, bassoon

Amparo Edo Biol, horn

Rita Yung

The Passion of Joan of Arc

Simona Minns, voice

Simona Minns, kankles

Nicole Parks, violin 1

Kyra Davies, violin 2

Louie Lau, viola

Timothy Paek, violoncello

Simona Minns

Lucy

Sarah Brady, flute

Michael Norsworthy, clarinet

Nicole Parks, violin

Louie Lau, viola

Ben Baker, violoncello

Sandra Hebert, piano

Elena Ruehr

Program Notes

Friday

Earth Mother is a custom-built electronic instrument based on a female archetype of femininity, vitality, and creation. The Earth Mother produces life from within herself—all things come from her, are nurtured by her, and eventually return to her. Through physical contact, the performer is incorporated into the Earth Mother's electrical circuit. Current flows through both bodies, and sound emerges with the forming and reforming of connections.

I wrote ***Unraveling*** as a short piece exploring the experience of immersing myself in the study of jazz full time. It starts off as somewhat of a caricature of jazz, more specifically the joyful, humorous, and playful process I thought it would be to study this art form. The piece gradually "unravels" into something more unstable and uncertain. It winds its way back to the initial jovial theme, a glimmer of the long-lost dream in sight, but is quickly disrupted by the final chord, suggesting that the end of this story has yet to be written, still "unraveling."

Foundations is a concerto for tuba and piano inspired by three-dimensional geometric figures. The first movement is based on equal squares (cube), using dodecaphonic techniques and an evenly structured melody. The second movement is based on infinite circles (sphere), using a circle of fifths bass moving in the same direction through a lieder form, but turning counter-clockwise during the climax of this movement. The third movement is based on several triangular figures (pyramid) from the main motif's shape to the extensive use of groups of three in harmony, accompaniment and form.

Of Spheres was written for the Semiosis Quartet for the International Alliance for Women in Music Conference, June 2019. It is driven through the string trio exploring different musical spheres and orbits around a planetary body - the cello. They explore different harmonic spheres, timbral and gestural realms, whilst there is an ever-present C-C# cello pedal that exerts a gravitational pull on the others. This anchor gradually pulls the whole group together, both in pitch content and in the players' physical location. It draws all pitches towards this pedal, leaving the C-C# pitch to linger in the air as the piece comes to a close.

The Everyday Lullaby: Unfurlings and Solidarities was originally written as part of a collaborative, site-specific performance installation with composer Franklyn McCormick (UK). Inspired by the Everyday Sexism Project, it examines individual and group responses to ubiquitous tinges of sexism in everyday life. Moving between physical formations, the performers shift between being acoustically dispersed and united, questioning the concepts of sonic unity, solidarity, and distance. The counterpointing of physical positioning and shared versus diverse material creates a continuous unfurling of representations of female identity. Within one unified being, identities proliferate through the multiple and shared experience(s) of existing, sounding, in the space.

On its deepest level ***Variations on a Laundry Song*** expresses and embraces conflicted feelings towards famous white men who played important roles in shaping the culture in which we live today. In the central variation, “Reflective Fantasy: Who Did Beethoven’s Laundry?” reflection is depicted by appearances of the themes in contrary motion. The words “Beethoven’s laundry”, unspoken in performance, are set in the score to a theme derived from the first four notes of Beethoven’s Fifth Symphony. On a superficial level, though, the piece is about carrying, scrubbing, kneading, washing machines, and other laundry images.

the chance that time takes comprises eight phrases, each repeated a few times and aligned individually with the performers’ breath. Fingerboard notation, rather than staff notation, encourages players to think gesturally about pitch space. Dry balzando sounds predominate at first, but players gradually transition to sul ponticello over the course of the piece. Quiet and sparse throughout with hints at binary form, ***the chance that time takes*** aims for something akin to Feldman’s notion of crippled symmetry.

Saturday

Lakapati is the Tagalog goddess of fecundity. Her blessings are sought when planting and harvesting, and at births. Although she has an outward appearance of feminine beauty, she is intersex. This led some Catholic missionaries to condemn her as a devil intent on carnal relations with both men and women; contradictorily her generous and loving nature was associated with the holy spirit. I first became aware of Lakapati when she was portrayed by transgender model Geena Rocero. This piece is an attempt to portray her through combining parts of all of my earlier acousmatic pieces in new, transformative ways.

The structure, rhythm and timbre of ***Grappes*** mirror an ancient Chinese military strategy which represents a weaving of balance. ***Grappes*** equally touches upon the sentiment expressed in a poem inscribed on the painting (“The Grape Vineyards”):

*Half way through my frustrated life,
I am already an old man, alone in my garret,
I listen to the night winds blowing,
Where, I wonder, might I still be able to sell the pearls that spew forth from my paint brush?
All I have left now is to throw them to the wind, there among the branches of the wild countryside.*

Long Distance: In a musty basement, I came across an old shoebox. Inside, there were correspondences and keepsakes from my grandfather to my grandmother. They ranged from everyday notes to birthday cards to pages of handwritten letters during World War II. Hidden away in a shoebox, these keepsakes of a dying art form were almost thrown away and forgotten. Moved by the simple fragility, love, and hope that these letters represented, I composed my own. Dedicated to my husband Louis Gualtieri, ***Long Distance*** represents the isolation and separation of lovers, friends, and family, who hope, wish, and wait for their next reunion.

Excerpts from *The City is Burning*: Based on multi-faith sacred texts, 70-minute oratorio ***City is Burning*** musically explores critical challenges of our time, recognizing that feelings of

uneasiness might awaken us to respond with action. The first movement contemplates the refugee crisis, the second movement challenges the despair of inaction, and the third movement shares how the inner voice of the soul seeks to be the light.

*In the dark night I grow weary, someone take me in.
I hear thunder, or is it just the sound of my pounding heart?
What if it were you? Would you seek to find the light and shelter?*

One Two Three Traffic Light, Watch Out When You Cross the Road! As inspired by the game **Red Light/Green Light** this piece portrays a group of children playing the game. The ghost, as first introduced by the bassoon, will alternate among different instruments. The ghost gradually speeds up shouting “red light/green light” as the children come closer: some get caught; some laughed when seeing somebody trip; some look silly while freezing. Finally, when a child touches the ghost, all the children run as fast as they can. The ghost’s last three steps will reveal who will be out.

The Passion of Joan of Arc: This presentation is a short 12-minute excerpt from a full score written for a silent movie by Carl Th. Dreyer in 1928, which is considered one of the finest silent films made. The score was premiered in September 2018 at the Sprinker Factory, Worcester MA in collaboration with composer Luis Fraire. The project received the Opportunity Grant from the Boston Cultural Council. The score combines live string quartet, Lithuanian zither - kanklės and Simona's vocals. The next performance of a full score and movie screening will be on August 7th, 2019 at Franciscan Monastery, ME.

Lucy ([Australopithecus afarensis](#)) walks from morning through a full day with a child in her arms through a vast landscape. It is mysterious and sometimes dangerous, but full of magic and beauty. There are birds and rustlings, vistas and horizons. She watches the stars at night and then dawn comes again. From Wikipedia: Lucy is the common name of AL 288-1, several hundred pieces of bone fossils representing 40 percent of the skeleton of a female of the [hominin](#) species [Australopithecus afarensis](#). In [Ethiopia](#), the assembly is also known as Dinkinesh, which means "you are marvelous" in [Amharic](#).

Composer Bios

Compositions of **Deborah Yardley Beers** have been performed at the Women Composers Festival of Hartford, a Faculty Artist Recital at Central Michigan University, the Seminar on Contemporary Music for the Young at the [Rivers School Conservatory](#) (where she teaches piano) and on Modern American Music recitals at the Longy School of Music. Composers, Matthew Aucoin, a MacArthur “genius” grant winner, and Libby Larsen, a Grammy Award winner, have both called music of Deborah’s “eloquent”. Her works have been published by the Boston Music Company, reprinted in *Keys* magazine, and are currently available from Hal Leonard, Evolodias Music, and Musica Neo.

Composer/ flutist **Linda J. Chase**, Ph.D., weaves elements of chamber music, jazz and contemporary improvisation with spoken word and interdisciplinary arts. She founded and directs the *Peace and Justice Arts Café* concert series joining music students with the local community for music and conversation. Chase is a member of Landscape Music Composers and has received composition awards from the Japan Foundation, Grand Canyon National Park, Kaji Aso, and the Morris Graves Institute. With poet Jane Hirshfield she collaboratively created and performed *Hope is the Hardest Love We Carry*. Professor Chase teaches music and society, ecomusicology, and interdisciplinary arts at Berklee and NEC.

Originally from Atlanta, Georgia, **Rachael Coleman** is a transgender composer and conductor who has taught music for 30 years in Hong Kong. Her music ranges from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensemble, instrumental solo, fixed media, and voice. A trans-media artist, she works in painting, sculpture and computer graphics and performs stand-up comedy under the name Rose Rage.

Kittie Cooper is a composer, performer, and educator based in Charlottesville, Virginia. She makes art that incorporates feminism and explores the spectrum between silliness and seriousness. She is interested in text and graphic scores, improvisation, and DIY electronic instruments. Kittie teaches music for students with visual impairments at the Virginia School for the Deaf and the Blind. She holds a BM from Northwestern University in music education and guitar performance, and is pursuing a Master's degree in special education at George Mason University. In her spare time, she enjoys taking care of the stray cats in her neighborhood.

Elizabeth Ditmanson is a composer, sound/visual artist, flutist, and researcher currently based in Taipei, Taiwan. Elements incorporated in her work include instruments, spoken language, fixed and live electronics, still and moving image, improvisation, site-specific performance, and collaborative composition. She has written for ensembles across Europe, including Trio Atem, L'Imaginaire Ensemble, Psappha, and Quatuor Danel, and recent commissions have included works for the Manchester Confucius Institute, New Music Northwest, and the University of Manchester Symphony Orchestra. Elizabeth recently received her Master's of Composition from the University of Manchester (UK), having studied with Drs. Ricardo Climent and Richard Whalley.

Amparo Edo Biol holds degrees in Film Scoring (Berklee College of Music), Horn Performance and Composition (Conservatorio Superior de Música Joaquín Rodrigo de Valencia). Recent awards include *Salvador Seguí International Composition Contest*, *Women and Culture Award* and *International Women's Brass Conference Composition Competition*. Recent recordings include *Vagamundo*, with *Santiago Auserón*, *La orquesta del Titanic*, with *Serrat and Sabina*, and Grammy-nominated *Providencia* with *Danilo Pérez*. Recent film credits include *The Commuter*, *The Hunter's Prayer*, *Kidnap* and *Misconduct*. She recently joined Berklee as Assistant Chair of Contemporary Writing and Production.

Dayton Kinney creates music that has won and has been recognized at numerous competitions at the international and national level. Performed in the U.S. and abroad, Dayton's music has

had notable performances by the International Contemporary Ensemble, the Durham Medical Orchestra, Rela Percussion, the Merce Cunningham Dance Company, the Zodiac Trio, and at Pittsburgh Opera. Her eclectic style is inspired by juxtapositions and accessibility, exploring the concept of tonal ambiguity through patterns, sectional comparisons, and repetition. Dayton is a doctoral candidate for a Ph.D. in Music - Composition at Duke University with John Supko as her dissertation advisor.

Simona (Smirnova) Minns is a Lithuanian born jazz vocalist, composer and zitherist based in New York City. Classically trained on Lithuanian zither-kanklės, Simona earned her BA in jazz vocals at the Lithuanian Academy of Music and Theater. Shortly after receiving the European Touring Scholarship, she moved to the United States to study at Berklee College of Music where she majored in Contemporary Composition and Production and graduated in 2015. Simona regularly performs in New York jazz venues with her quartet, composes music for string orchestras and quartets, tours and presents workshops in the US, New Zealand, Australia and Europe.

Elena Ruehr says of her music “the idea is that the surface be simple, the structure complex.” Her work has been described as “sumptuously scored and full of soaring melodies” (The New York Times), and “unspeakably gorgeous” (Gramophone). An award winning faculty member at MIT, she has also been a Guggenheim Fellow, a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which recorded her major orchestral works (*O’Keefe Images*) as well as the opera *Toussaint Before the Spirits*. Her many recordings include *Six String Quartets* by Elena Ruehr, and *Averno* (with the Trinity Choir).

Angela Elizabeth Slater is a UK-based composer and founder of the *Illuminate Women’s Music* concert series. In her composition PhD, Angela developed an interest in incorporating concepts from the natural world into her compositions. Angela recently won the New England Philharmonic’s 2018 call for scores, and is the London Firebird Orchestra 2018 Young Composer of the Year, leading to a new work, *Twilight Inversions*, being premiered in June 2019. Angela was a 2018 Mendelssohn Scholar allowing her to study further with Michael Gandolfi at NEC. The Hildegard National Sawdust Ensemble will also perform Angela’s *Shades of Rain* in Brooklyn on 4th June 2019.

Sam Spear is a jazz woodwind instrumentalist and composer based in Boston, MA. She is a recent graduate of Berklee College of Music, with a double major in Performance and Jazz Composition. This fall she will begin her masters studies in Jazz Performance at New England Conservatory. Spear is a rising voice for gender equality in the jazz community. Her advocacy has been featured in *Downbeat Magazine’s* February 2019 issue and on Boston’s WBUR. Spear co-founded Women in Jazz Collective, a student-run organization at Berklee College of Music with the mission of empowering female and non-binary jazz musicians.

Kristina Warren is a composer, improviser, and critical maker whose multimodal practice - from building and playing unique analog-digital instruments, to composing for and with chamber

ensembles - explores diverse acts of listening and making noise. Her first solo album, filament (released as *petra*, Gold Bolus Recordings, March 2019), is "a space unto itself, vacuum sealed and complete" (Brian McCorkle, *Jazz Right Now*) and "precise and unpredictable, making repeat listens ... irresistible" (Marc Masters, *Bandcamp Experimental*). Currently Visiting Assistant Professor in Electronic Music & Multimedia at Brown University (2017-), Warren holds a PhD in Composition & Computer Technologies (University of Virginia, 2017).

TAO Yu, a prolific composer of the new Chinese generation, holds a doctorate in music from The University of Paris. Composer, pianist and concert organizer, her resume includes work in composition, electro-acoustics and research at The China Conservatory of Music, The Conservatory of Music in Geneva and IRCAM in Paris. She consummated her 'Concert Portrait' in Italy and Switzerland and has been a composer in residence for many European foundations and ensembles. She has received various commissions including one by The Ministry of French Culture. Tao's works have been performed across Europe and Asia, in Brazil, Israel and The USA.

Rita Yung is currently pursuing her master degree in composition at the University of Texas at Austin after she received her Bachelor's degree at Hong Kong Baptist University. She studied with Galison Lau, Christopher Coleman, and Christopher J Keyes and Nina C. Young. Her compositions have been selected and performed in different places, including the 43rd International Computer Music Conference (ICMC) in Shanghai, Seoul International Computer Music Festival, and New Generation in Hong Kong. Yung also earned the privilege in presenting her mixed ensemble work for a reading session by the members from Philadelphia Orchestra and Hong Kong New Music Ensemble.

Performer Bios

Sarah Brady is principal flute of the Boston Modern Orchestra Project (BMOP) and appears with the Boston Symphony Orchestra, The Boston Pops, Firebird Ensemble, and Radius Ensemble. A prizewinner in the Pappoutsakis Flute Competition and the National Flute Association's Young Artist Competition, Sarah is the Chair of the National Flute Association's New Music Advisory Committee. Her solo, chamber and over 60 orchestral recordings can be heard on the Albany, Naxos, Cantaloupe and BMOP/Sound labels. Associate Flute Professor at the Boston Conservatory at Berklee, she is also the Director of the Contemporary Classical Music Program. www.bradyflute.com

Crepusculum Choir is a student-run chamber choir based in Boston, MA with members Isabel Beaudry, Savannah Bourke, Jannie Chang, Jonathan Hatton, Maurice B. Soque Jr., Carl Stover, and Edward Sweeney.

Yohji Cantar Daquio is a sophomore in the Boston Conservatory at Berklee. She has sung in opera, musicals, and many recitals and competitions. Yohji performed *Eurydice* at the C.C.R.I.'s production of the "Orpheus and the Underworld." Ms. Daquio has been a soloist at Carnegie

Hall with the HaZamir Youth Jewish Choir. She won first place (classical division) four years running in the Rhode Island chapter of the National Association of Teachers of Singing (NATS). She has competed and placed in the Chicago NATS convention and the Boston Classical Singer national competition. In 2018 she won first place in the New England Schmidt Vocal Competition at NEC.

Kyra Davies is a member of the Semiosis Quartet and Monotreme, a violin/voice duo. She also performs with the Boston Modern Orchestra Project, Rhode Island Philharmonic Orchestra, Portland Symphony Orchestra, Albany Symphony Orchestra, Chattanooga Symphony Orchestra, New Hampshire Music Festival, Monadnock Music Festival. Kyra appears regularly onstage with pop, film, and video game music artists including Ramin Djawadi (with the Game of Thrones Live tour), Hans Zimmer, Il Volo, and Josh Groban. Kyra graduated from Rice University at age 20. Her teachers have included Kenneth Goldsmith, Robert Eshbach, Eric Rosenblith, Kazuko Matsusaka, and Ronan Lefkowitz.

Burcu Güleç grew up in Ankara, Turkey, performed live over Turkish National Radio Television and at many international jazz festivals. Her Berklee College of Music studies focused on jazz performance, music education and music therapy. In 2017, she received her Master's degree in Contemporary Improvisation at New England Conservatory. Burcu's music ranges from the traditional Turkish of her childhood, to the various styles across the Middle East and Asia Minor, jazz, improvisation, and electronic music. By drawing from the vast experiences of her life, Burcu's use of music seeks not just to entertain, but to educate, challenge, and spread diversity.

Pianist **Sandra Hebert** has performed throughout the U.S., Asia and Europe in recital as soloist, concerto soloist and collaborative pianist, and has recorded for Le Chant du Monde, CRI, ICMC, Juxtap and Arcadian Winds. She has been Visiting Artist in Residence at the Conservatory of Music in Wuhan, P.R. China and has also taught summers in Germany and Italy. Ms. Hebert holds degrees in Piano Performance including a DMA from Boston University where she studied with Anthony di Bonaventura and Bela Boszormenyi-Nagy. Ms. Hebert is currently Assistant Professor of the Practice of Music and Director of Chamber Music and Performance at Boston College.

Louie Lau has played in many orchestras as violist in the last five years. He has also participated in different music festivals and competitions around the world. He recently played in Grafenegg Festival in Vienna under the baton of Maestro Leon Botstein. He currently works as a teaching artist in Josiah Quincy Orchestra Programme in Chinatown (Boston). Lau obtained his Master's degree in viola performance at Boston Conservatory at Berklee in 2018. He studied with Professor Lila Brown during the two years of his Master degree.

Shannon Leigh is a contemporary clarinetist, improviser, and composer residing in Boston, Massachusetts. Shannon holds a bachelor's degree from Shenandoah University in Music Education with a certificate in clarinet performance, and a master's degree from the Boston Conservatory at Berklee in Contemporary Classical Music Performance. Former teachers include

Garrick Zoeter, Kliment Krylovskiy, Michael Norsworthy, Evan Ziporyn, and Gregory Oakes. Shannon was recently awarded first place in the Contemporary Performance Competition at the Cortona New Music Sessions in May 2019.

Alexandra Logue, soprano, has performed with Boston Conservatory Opera, Odyssey Opera, the Franco-American Vocal Academy, Brevard Music Center, Merit School of Music and the Boston University Tanglewood Institute. Credits include the role of Madame Herz in *Der Schauspieldirektor* and partial roles as Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Papagena and First Lady in *Die Zauberflöte* and Clorinda in *La Cenerentola*. Ms. Logue holds a Bachelor of Music in Vocal Performance from the Boston Conservatory at Berklee and her Master of Music degree in Vocal Performance from the Boston Conservatory at Berklee under the tutelage of Kathryn Wright.

Jeffrey Means is a conductor and percussionist with a focus on contemporary music. He has worked closely with many of today's preeminent composers, and appears regularly with new music ensembles across the east coast. Means is Artistic Director of Sound Icon, and served as assistant conductor of the Lucerne Festival Academy from 2015-2017 and of Spoleto Festival USA from 2016-2018. He has conducted at festivals in France, Italy, Switzerland, Argentina, Canada and Finland. Means was one of two conductors selected to study with Pierre Boulez in 2009 at the Lucerne Festival Academy.

Nedelka Prescod is a vocalist, arranger, songwriter, choral director, vocal coach, educator, social activist and a mother. She has performed or shared the stage with Kenny Garrett, Danilo Perez, Fred Hersch, Jason Moran, Jowee Omicil, Ben Eunson, and the Omar Thomas Large Ensemble. Nedelka has recorded with Kenny Garrett, Danilo Perez, Marcello Pellitteri, Jowee Omicil, Pharoah Saunders, Brian Blade, Mulgrew Miller, Lionel Loueke. Her independently released solo recording project is *Manifest* (2008). Nedelka performed background vocals for Alicia Keys, Jonathan Nelson, Jason Nelson and Dorothy Norwood. Nedelka is instructor/coach at NEC and a Berklee College of Music associate professor.

Contemporary jazz and classical pianist **Anna Unchu Pyon** was born in Paju, South Korea and studied at Augusta University in Georgia as classical performance major winning several top prizes in Georgia. Ms. Pyun studied jazz and composition at Berklee College of Music as a Berklee North American Scholarship recipient where she was selected as a soloist for Berklee Piano Department piano solo concert. Anna has studied with Eddie Gomez, Benny Green and Ray Santisi and holds a Masters Degree from New England Conservatory where she studied with Ran Blake. A spiritual and powerful pianist, Anna Pyon is outreaching to the world with her music and talents.

Sam Spear is a jazz woodwind instrumentalist and composer based in Boston, MA. She is a recent graduate of Berklee College of Music, with a double major in Performance and Jazz Composition. This fall, she will begin her masters studies in Jazz Performance at New England Conservatory. Spear is a rising voice for gender equality in the jazz community. Her

advocacy has been featured in Downbeat Magazine's February 2019 issue and on Boston's WBUR. Spear co-founded Women in Jazz Collective, a student-run organization at Berklee College of Music with the mission of empowering female and non-binary jazz musicians.

Nick Suchecki graduated from Berklee College of Music Summa Cum Laude, earning degrees in Performance and Professional Music and minors in Theory of Jazz and Popular Song and Psychology. Recently, Nick began his graduate school studies at New England Conservatory. As a multi-instrumentalist, Nick has had the privilege to play with artists such as Martha Reeves and the Vandellas, Ronnie Spector, Chris Botti, George Garzone, Funktapuss, the Cape Symphony, and Miguel Zenon. In addition, Nick has also performed at venues such as the Jazz Educator's Network Conference, the International Blues Challenge, and the Newport Folk Festival.

Kelly McElrath Vaneman is Professor of Oboe and Musicology at the Petrie School of Music of Converse College, the only women's college in the U.S. with a comprehensive music program. A firm believer in "have oboe, will travel," she has performed with rock bands at CBGBs, improvised solo underscoring for theatrical productions, and commissioned and arranged countless works with her chamber group *Ensemble Radieuse*. Her composition *Play, for Solo Oboe and Audience* is published by Trevco. Dr. Vaneman holds degrees from Yale and Baylor Universities and studied at the Koninklijk Konservatorium Brussel under a grant from the Belgian American Educational Foundation.

ABOUT THE CONFERENCE

Women, Feminists, Music: Transforming Tomorrow Today joint conference of the International Alliance for Women in Music and the Feminist Theory and Music15 organizations is hosted by Berklee and in association with Berklee's Institute of Jazz and Gender Justice and the Office of Academic Affairs on June 6-9, 2019.

For more information: <https://www.berklee.edu/feminist-theory-music>

International Alliance for Women in Music

The International Alliance for Women in Music (IAWM) is an international membership organization of women and men dedicated to fostering and encouraging the activities of women in music, particularly in the areas of musical activity such as composing, performing, and research in which gender discrimination is an historic and ongoing concern. IAWM members engage in efforts to increase the programming of music by female composers, to combat discrimination against female musicians, including as symphony orchestra members, and to include accounts of the contributions of women musicians in university music curricula and textbooks. IAWM activities ensure that the progress women have made in every aspect of musical life will continue to flourish and multiply. <https://iawm.org/>

Feminist Theory and Music

The conference feminist theory and music has met biennially since 1991 to provide an international, transdisciplinary forum for scholarly thought about music in relation to gender and sexuality, as well as for performances that present such thought in sound and embodied action. Before Facebook, Twitter, Instagram, blogs, and even e-mail, a face-to-face conference was the primary means to exchange ideas and build a social/professional network. In the midst of our current online and virtual cultures, FT&M continues to value the unique and meaningful personal interactions and serendipitous conversations when we are with each other at these conferences.

Acknowledgement of Donations

On behalf of the Women, Feminists, and Music: Transforming Tomorrow Today joint conference of the International Alliance for Women in Music organization and the Feminist Theory & Music15 group, hosted by Berklee and in association with the Berklee's Institute of Jazz and Gender Justice and the Office of Academic Affairs, we would like to acknowledge the generous donations made by both the IAWM and FT&M15 communities.

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- The International Alliance for Women in Music Performer's Fund provided support for the conference's concerts.
- Thank you all for working with us at Berklee to realize the vision for the *Women, Feminists, and Music: Transforming Tomorrow Today* joint conference of the International Alliance for Women in Music organization and the Feminist Theory & Music15 collectivist group.

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We extend our deep appreciation to all the Berklee staff, faculty, and students who provided their time and talent to make this conference a memorable event.

