

## 19th-Century American Women Musicians

Monday, October 31st

2:00 – 4:00 pm

Imig Music Building, Room C199  
CU Boulder campus

## The Triennial Porter-Campbell Symposium

The name of the symposium is shared by Dr. Susan Porter and Don Campbell. Porter, an alumna of the University of Colorado and an American music scholar of distinction, who succumbed to cancer in 1993, inspired the first symposium in her memory in 1995 “American Women and American Music.” Don Campbell was one of the movers and shakers on the AMRC's volunteer advisory board and also passed away from cancer in June 2012.

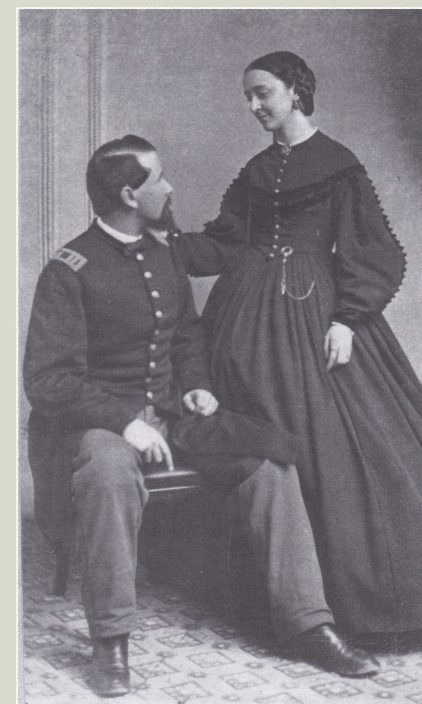
Don, was a former student of the brilliant French teacher Nadia Boulanger and lifelong enthusiast for music making of all kinds and in all places, has left a legacy revealing his dedication to music's spiritual, emotional, and physical powers.

Both Susan Porter and Don Campbell were dedicated to community music-making, the development of healthy communities through music, and preserving the legacy of American music for future generations.



AMERICAN  
MUSIC RESEARCH  
CENTER

*presents*



## The 8th Triennial Porter-Campbell Symposium 19th-Century American Women Musicians

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[www.colorado.edu/amrc/events](http://www.colorado.edu/amrc/events)  
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University of Colorado **Boulder**



**Candace Bailey**  
North Carolina Central  
University

### **Binders' Volumes and Women of Color in Antebellum South: The Case of the Johnson Sisters**

Recent studies of antebellum binders' volumes have focused attention on the musical world of elite white women. What is less known is how music functioned in the lives of women not members of the upper class. To that end, this presentation examines the music collection of Anna Johnson (1814-1922), a free woman of color from Mississippi. Johnson owned at least three binders of sheet music (one for piano, the others for voice), studied piano with at least three different teachers, and went to school in New Orleans.

**Candace Bailey**, Professor of Musicology at North Carolina Central University, specializes in women and music in the US South during the 19th century and keyboard music in England during the 17th century. Her most recent publications are as co-editor of *Beyond Boundaries: Music Circulation in Early Modern Britain*, and *Music and the Southern Belle* (2010). Dr. Bailey is currently working on two books: *Women, Music, and the Performance of Gentility in the Mid-19th Century South*, and *Charleston Belles Abroad: The Music Collections of Harriet Lowndes, Henrietta Aiken, and Louisa Rebecca McCord*. She is past president of NABMSA and current chair of the SAM Committee on Diversity.



**Petra Meyer-Frazier**  
University of Denver

### **From the UK to the USA, Bound Volumes as an International Practice: Expanding Our Exploration of a Revealing Domestic Artifact**

Throughout the nineteenth century, many a young woman in the United States created a display memento of her years of music study by collecting her best sheet music into a bound, sometimes lavishly embellished, volume of music. The volumes provide us with a remarkable window into personal histories, domestic life, and countless cultural and political suppositions typical of their time. This practice was not restricted to the United States, however. This paper will compare two recently acquired volumes from England to contemporary American binders.

**Petra Meyer-Frazier** specializes in nineteenth-century popular music in the United States. Dr. Frazier's publication *Bound Music Unbound Women* (College Music Society Press) delves into women's collections of popular parlor songs from sociological, musicological, and biographical perspectives. With active interests also in regional history and the connections between brain research and music, Dr. Frazier regularly presents papers both nationally and internationally. When she is not researching or teaching, she is busy raising three teenagers.



**Bethany McLemore**  
University of Texas at Austin

### **Binding Songs, Binding Whiteness: The Role of Women's Musical Curation in Negotiating Racial Identity**

Musical curation provided an artistic outlet for amateur women performers in the nineteenth-century U.S. and their resulting collections, called binders' volumes, provide a valuable record of their musical practices. This presentation builds on a material feminist framework to argue that through the curation of musical materials, women actively participated in the construction and performance of not only their gender and class status, but also their racial identities.

**Bethany McLemore** is a PhD candidate and Assistant Instructor in Musicology at The University of Texas at Austin. Her primary research interests center around questions of performance practice of nineteenth-century popular song and the interactions of the body, music, and contemporary notions of femininity. She has presented at AMS, SAM, IASPM, Feminist Theory and Music, and 19th-Century Studies Association conferences, and at the North American Conference on Nineteenth-Century Music. Her presentation comes from her dissertation "Bound to Sing: Sounding Material Feminisms in Nineteenth-Century American Domestic Performance."