

TRINITY LABAN

Fifth International Conference on
Women's Work in Music 2025: Brave New Worlds

29 – 31 August 2025 at Trinity Laban, London

DAY 1 – FRIDAY 29 AUGUST

09:00 – 09:30

ARRIVAL and REGISTRATION

/ Loggia

09:30 – 11:30

SESSION 1

Paper Session 1A / Peacock Room <i>New Perspectives on Women's Work in Music 1</i>	Paper Session 1B / Theatre Studio <i>Contemporary Opera</i>	Paper Session 1C / Mackerras Room <i>Popular Music 1</i>	Session 1D / Carne Room <i>Lecture-Recitals 1 and 2</i>
<p>Róisín Maher (Munster Technological University, Ireland) – <i>Finding Their Voices: Practice-based Perspectives on Programming, Curation and the Canon</i></p> <p>Reeves Shulstad (Hayes School of Music, Appalachian State University) – <i>Flourishing in the Village: Reconsidering the Narratives of Women Musicians</i></p> <p>Dr. Ines Thomas Almeida (Universidade Nova de Lisboa / FCSH / INET-md) – <i>Beyond the Canon: Rethinking Women's Agency in Musical Circulation in Portugal and Brazil (1500-1900)</i></p> <p>Ni Kexin (Zhejiang Conservatory of Music) – <i>Not for Your Dad's Eyes: Katie Mitchell's Post-Patriarchal Rewriting of Méliande's Nightmare</i> [Online]</p>	<p>Sofia Pan (University of West London/London College of Music) – <i>Feminist Operatic Praxis: Agency in Angel's Bone and Musicofilia</i></p> <p>Dr. Ulrike Hartung (University Greifswald, Germany) – <i>Ålskarinnorna or: Feminist Music Theatre in Practice</i></p> <p>Dr. Joanna Schiller-Rydzewska (Stanisław Moniuszko Academy of Music in Gdańsk, Poland) – <i>Meta-opera by Aleksandra Bilińska-Słomkowska ... a akacje wciąż kwitną.../ ...and the acacias are still in bloom... - a woman's work in performance</i></p> <p>Dr. Felicity Wilcox (University of Technology, Sydney) – <i>Embracing female-led change in contemporary opera</i></p>	<p>Gabrielle Kielich (University of Huddersfield) – <i>Understanding the Factors that Motivate and Enable Women to Become Electric Guitarists</i></p> <p>Dr. Kate Lewis (Brunel University of London) – <i>Replaying the Bias: Gender Representation and Pedagogical Power in Online Popular Guitar Communities</i></p> <p>Professor Jill Halstead (Grieg Academy, University of Bergen) – <i>Solid Bodies – Fluid Identities: Sonic Agency and the Material Life of the Electric Guitar</i></p>	<p>Chloe Knibbs (Royal Birmingham Conservatoire) and Melissa Morris (Independent) – <i>Prism: A Dialogue with Marie Jaëll</i></p> <p>Dr. Véronique Mathieu (University of Saskatchewan, Canada) and Dr. Margaret Marco (University of Kansas, Lawrence, KS, USA) – <i>A Cross-Cultural Exploration of 20th-Century Oboe and Violin Works by Pioneering Women Composers</i></p>

11:30 – 12:00

Late Morning Refreshments

12:00 – 13:00 WELCOME and KEYNOTE PRESENTATION 1:
Dr. Jo Hutton – *The Music of Daphne Oram*

/ Peacock Room

13:00– 14:00 Lunch Break

14:00 – 16:00 SESSION 2

Panel Session 2A / Peacock Room <i>Resonant Bodies: Technologies of Maternal Agency in Musical Labour</i>	Paper Session 2B / Theatre Studio <i>Changing Musical Traditions</i>	Paper Session 2C / Mackerras Room <i>Challenging Gender Inequalities</i>	Session 2D / Philip Carne Room <i>Lecture-Recitals 3 and 4</i>
<p>Dr. Karen Leistra-Jones (Franklin and Marshall College) – <i>Lullabies as Work Songs: Mediating Subjectivity in Maternal Care Practices</i> [Online];</p> <p>Dr. Christina Baade (McMaster University) – <i>“My Son, My Son”: Navigating Celebrity and Motherhood in the 1950s Ballad</i> [Online];</p> <p>Dr. Liz Gre (University of Southampton) – <i>The Method is Listening: Sounding Out Reproductive Resistance</i></p> <p>Dr. Michelle Meinhart (Trinity Laban) – <i>Nativity, Becoming, and the Sonic Maternal Self: Theorizing “Push Playlists”</i></p>	<p>Margaret J. Flood (Florida Southern College) – <i>Revealing the Discourse of Gender Bias: A Comparative Analysis of College Band Director Hiring Announcements</i></p> <p>Dr. David Gasche (Kunstuniversität Graz, Institut Oberschützen) – <i>Masculine Traditions, Feminine Transformations: A Study of Women’s Image and Role in Wind Music across German-Speaking Countries</i></p> <p>Dr. Natalia Zumbadze (Vano Sarajishvili Tbilisi State Conservatoire, Georgia) – <i>Georgian Women’s Traditional Singing Repertoire and Stage Performance</i></p> <p>Eleanor Guénault (Royal Northern College of Music) – <i>“Walking a thin line”: the role of activism in the lives of female brass players</i></p>	<p>Lucy Hollingworth (The Open University) – <i>Analysis as recognition: a journey towards the inclusion of works by women in the Higher Education tutorial environment</i></p> <p>Yvonne Kiely (Dublin City University) – <i>Music organisations and their commitments to ‘equality’: who benefits?</i></p> <p>Gabriella Di Laccio MBE (York St John University) – <i>The Power of Data: Rethinking Representation in Classical Music</i></p> <p>Professor Claudia Chibici-Revneanu (National Autonomous University of Mexico) – <i>The eternal news of women composers</i></p>	<p>Dr. Margaret E. Lucia (Professor Emerita, Shippensburg University of Pennsylvania) – <i>The Piano Music of American Composer Sheila Silver: A Global Perspective</i></p> <p>Dr. Aleksander Szram (Trinity Laban) – <i>The Piano Music of Nicola LeFanu</i></p>

16:00 – 16:30	Afternoon Tea and Light Refreshments	
16:30 – 17:30 Feshareki in	PRS for Music: Daphne Oram's <i>Still Point</i> and Braving New Compositional Worlds: composer and turntable artist Shiva conversation	/ Peacock Room
18:00 – 19:00	Visit to Daphne Oram Archives at Goldsmiths, University of London (optional – limited to 35 places)	
19:15 – 20:00	PRS for Music Pre-Concert Reception	/ St Alfege Church, Greenwich
20:00	CONFERENCE CONCERT 1: <i>Brave New Worlds</i> Gabriella Dall'Ollio (harp), Graham Devine (guitar), Zoë Martlew (cello) and the Holtag String Quartet	/ St Alfege Church, Greenwich

DAY 2 – SATURDAY 30 AUGUST

09:00 – 09:30

ARRIVAL and LATE REGISTRATION

/ Loggia

09:30 – 11:30

SESSION 3

Paper Session 3A / Peacock Room <i>New Perspectives on Women's Work in Music 2</i>	Paper Session 3B / Theatre Studio <i>Music Education and Institutions</i>	Panel Session 3C / Mackerras Room <i>Uncovering Misogyny in Contemporary Music Creation and Performance through Story, Song and Self</i>	Session 3D / Philip Carne Room <i>Lecture-Recitals 5 and 6</i>
<p>Seonhwa Lee (University of Music Freiburg) – <i>Strategies of Visibility: Emilie Mayer's Musical Identity and Activism in 19th-Century Berlin</i> [Online]</p> <p>Simon Crab (Huddersfield School of Music -CenReNem) – <i>Women in Early Electronic Music 1920-1940</i> [Online]</p> <p>Marina Rossi (University of Trento) – <i>Through the Pipes: the Contemporary Landscape of Women Organists</i> [Online]</p> <p>Natsuko Jimbo, Ph. D. (Ochanomizu University, Tokyo) – <i>Mothers as Music Tutors: Behind the High Achievement in Western Classical Music in Postwar Japan</i></p>	<p>Briony Cox-Williams (Royal Academy of Music) – <i>New Worlds of Education: Women and the Nineteenth-Century Royal Academy of Music</i></p> <p>Dr. Ross Purves (UCL Institute of Education) – <i>The Diemer Women: pioneers of music education in an English county town</i></p> <p>Fauve Bougard, LaM (Université libre de Bruxelles) – <i>Les « demoiselles » du Conservatoire: Navigating Gendered Education at the Nineteenth-Century Paris and Brussels Conservatoires</i></p> <p>Professor Orietta Caianiello (Conservatorio di Musica di Bari "N. Piccinni") – <i>French female composers and the 'Prix de Rome'</i></p>	<p>Vick Bain (Queen Mary University of London) – <i>Making It Work: Career Strategies of Women Music Creators;</i></p> <p>Professor Sophie Daniels (Institute of Contemporary Music and Performance / ICMP) – <i>Peaceful Warrior: A 2025 Feminist Song Cycle;</i></p> <p>Calista Kazuko Georget (ICMP) – <i>Motherhood and Music: Unearthing Our Roots Through Exploring Our Musical Heritage;</i></p> <p>Anjali Perinparaja (ICMP) – <i>Songwriting, Identity, and Resistance: Exploring British Sri Lankan Narratives through Music</i></p>	<p>Judith Valerie Engel (University of Oxford / University of British Columbia) – <i>Stage Personas and Showwomanship: 18th-Century Composer-Performers and the Embodiment of Virtuoso Piano Music</i></p> <p>Dr. Tim Parker-Langston (Goldsmiths, University of London) – <i>Embodying Strophic Song</i></p>

11:30 – 12:00	Late Morning Refreshments	
12:00 – 13:00	WELCOME and KEYNOTE PRESENTATION 2: Professor Eva Rieger – <i>Fifty Years of Women's and Gender Studies in Music 1975-2025</i>	/ Peacock Room
13:00 – 14:00	Lunch Break	
14:00 – 15:30	MUSIC INDUSTRY PANEL UK Music industry leaders join Deborah Annetts, CEO of the ISM (Chair), to discuss misogyny in music	/ Peacock Room
15:30 – 16:00	Afternoon Tea and Light Refreshments	
16:00 – 18:00	SESSION 4	

Paper Session 4A / Peacock Room <i>Contemporary Composition</i>	Paper Session 4B / Theatre Studio <i>Entrepreneurs, Performers and Creators</i>	Paper Session 4C / Mackerras Room <i>Popular Music 2</i>	Session 4D / Philip Carne Room <i>Lecture-Recitals 7 and 8</i>
E. Laura Tătulescu (Faculty of Music and Theater, West University of Timișoara) – <i>Exploring the vocal aspects and academic contribution of Livia Teodorescu-Ciocănea - Romanian composer, pedagogue and creator</i> [Online]	Anastasia Zaponidou (Bangor University) – <i>Touring in the “New World”: The early North American tours of the British cellist May Henrietta Mukle</i>	Shelina Brown (University of Cincinnati) – <i>I Love You Earth: Ono and Anohni’s Duet for a Transfeminist Planetary Futurity</i>	Erin Ralkowsky Hennessey (Royal Academy of Music) – <i>Reintroducing: Mary Dickenson-Auner</i>
Morgan Rich (East Carolina University, USA) – <i>Central Sound Fragments, Elemental Gestures, and Timbral Expansion: Building an Analytical Framework for Rebecca Saunders’s Works for Strings</i> [Online]	Gayle Murchison (William and Mary College, USA) – <i>Women, Music, and Labor: Mary Lou Williams as Jazz Entrepreneur</i>	Lauren Adamow (University of Pittsburgh) – <i>Tasting Who? Violent Desire in Sabrina Carpenter’s “Taste”</i>	Dr. Laura Kobayashi (Main Street Music Studios, Fairfax, VA USA) and
		Lorelei Harrel (University of Hawai’i at Mānoa) – <i>No One Likes a Mad Woman:</i>	

<p>Ji Yeon Lee (University of Houston) – <i>Compositional “Translation” in Unsuk Chin’s Orchestral Pieces: ‘Operascope’, ‘Subito con forza’, and ‘Frontispiece’</i> [Online]</p> <p>Hedy Law (The University of British Columbia) – <i>Sounds of the Other Land: Found Sounds, a Childlike Soprano Voice, and Music of the Traumatic Past in Vivian Fung’s Opera Scenes, The Music of Grover and Friends (2021) and Alarm (2021)</i></p>	<p>Holly Lawson (University of Cambridge), – <i>‘Upon seeking fresh fields and pastures new’: Felicita Vestvali and the New World</i></p> <p>Debasmita Das (King's College London) – <i>The ‘Gayikas’ of Bengal</i></p>	<p><i>An Examination of the Online Hate of Taylor Swift</i></p>	<p>Dr. Susan Keith Gray (University of South Dakota, USA) – <i>The Violin/Piano Duo Sonatas of Grażyna Bacewicz</i></p>
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18:00 – 19:30

Free Time

19:30

CONFERENCE CONCERT 2: *Contemporary Music for Piano*
Elena Riu and Aleksander Szram

/ Peacock Room

DAY 3 – SUNDAY 31 AUGUST

09:00 – 09:15 ARRIVAL and LATE REGISTRATION

/ Loggia

09:15 – 11:15 SESSION 5

Paper Session 5A / Peacock Room <i>Gender Politics and Musical Activism</i>	Paper Session 5B / Theatre Studio <i>Historical Composers</i>	Panel Session 5C / Mackerras Room <i>For the Love of Music</i>	Session 5D / Philip Carne Room <i>Lecture-Recitals 9 and 10</i>
<p>Madlen Poguntke (Seoul National University, South Korea / Hochschule für Musik und Theater, Munich) – <i>From Gisaeng to „Gegenwart“: Tracing Feminine Creativity Through Transcultural Music History</i> [Online]</p> <p>Dr. Maho Harada (Independent) – <i>Costume for Violinists in Japan – Dual Gender Biases Which Asian Female Musicians Face</i></p> <p>Marita Rhedin, (PhD Musicology, Senior Lecturer, Department of Cultural Sciences, University of Gothenburg, Sweden) – <i>“Forward, Sister Women!” – The Role of Music in the Swedish Suffrage Movement</i></p> <p>Helen Doyle (Technological University, Dublin) – <i>‘But for her personal influence and efforts it would hardly have existed at all’: Evaluating</i></p>	<p>Nicholas Ong (University of Cambridge) – <i>Eschatological questions in the life and works of Valentina Serova (1846–1924)</i></p> <p>Dr. Véronique Mathieu (Professor of Violin/ David L. Kaplan Chair in Music, University of Saskatchewan, Canada) – <i>Violet Archer: Forging a Path for Women Composers in Canada</i></p> <p>Dr. Jami Lercher, DMA (Associate Professor of Choral Music Education, Baldwin Wallace University Conservatory of the Performing Arts, Ohio) – <i>The Choral Music of Morfydd Owen</i></p> <p>Tom Edney (Royal College of Music) – <i>‘Into your Sussex quietness I came’: an overview of Avril Coleridge-Taylor’s orchestral works</i></p>	<p>Jane Booth (Guildhall Ignite, Guildhall School London); Lisa Ford (Gothenburg Symphony Orchestra); Ursula Paludan Monberg (The English Concert); Trudy Wright (Guildhall Ignite, Guildhall School London)</p>	<p>Frances Falling (Kunstuniversität Graz) and Anja Kleinmichel (Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig) – <i>Performing Mothers: Navigating Artistry and Motherhood throughout Adversity. The Journeys and Resilience of Maria Herz and Florence Price</i></p> <p>Maureen Wolloshin (University for the Creative Arts Farnham) and Emmanuelle Waeckerlé (University for the Creative Arts Farnham) – <i>Music making-with for our times</i></p>

<i>Edith Oldham's contribution to the Dublin Feis Ceoil</i> [Online]			
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11:15 – 11:30 Late Morning Refreshments

11:30 – 12:30 CONFERENCE OPERA: *Games* by Pamela Tomlinson (world premiere) / Peacock Room
Trinity Laban Vocal Department

12:30 – 13:30 Lunch Break

13:30 – 15:30 SESSION 6

Paper Session 6A / Peacock Room <i>Inclusive Pedagogy</i>	Paper Session 6B / Theatre Studio <i>Leadership and Representation</i>	Paper Session 6C / Mackerras Room <i>Innovation and Interpretation</i>	Paper Session 6D / Philip Carne Room <i>New Perspectives on Women's Work in Music 3</i>
<p>J. Michele Edwards (Professor Emerita, Macalester College) – <i>Chen Yi as Teacher and Mentor</i></p> <p>Navid Bargrizan (East Carolina University) – <i>Kakaphonische Eskapaden": Carla Henius's Testimonials and Reflections</i> [Online]</p> <p>Jennifer Cable (University of Richmond) – <i>"The whole point is</i></p>	<p>Dr. Christina Guillaumier (Trinity Laban) – <i>Brave New Worlds, Quiet Legacies: The Creative Life of Marion Scott</i></p> <p>Jörg Holzmänn (W&K Salzburg / Martin-Luther-Universität Halle-Wittenberg) – <i>„aus tiefem Dunkel..." The blind glass harmonica virtuosa Marianne Kirchgessner in German and English romantic fiction</i></p> <p>Clare Dixon (School of Music, University College Dublin) – <i>Trapped</i></p>	<p>Dr. Margaret Marco (Professor of Oboe/Associate Dean, University of Kansas) – <i>Elisabeth Jacquet de la Guerre's Innovative Compositional Style; a Performer's Perspective</i></p> <p>Victoria Hodgkinson (Royal Academy of Music) – <i>Uncovering contemporary misogynistic listening trends in Handel's opera.</i></p> <p>Professor Claudia Chibici-Revneanu (National Autonomous University of Mexico) – <i>Recovering women in music from the Global South: The life and</i></p>	<p>Charlotte Purkis (Independent Researcher) – <i>Learn to Loosen!': a consideration of staged contributions to mid-century modern music appreciation by women in British live and recorded media</i></p> <p>Sara D'Amario (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology, University of Oslo) – <i>Well-being Experiences of Professional Women Musicians during Live Concert Performances</i></p> <p>Paulina Andrade Schnettler M.A. (University of Cologne) – <i>«All rights reserved»: Women, copyrights and</i></p>

<p><i>music": The Life and Work of Beverley Peck Johnson (1904-2001) [Online]</i></p> <p>Kathleen McGowan (University of Illinois) – <i>From Hammersmith to Cambridge: Exploring Jane Joseph's Work with the Girton College Music Society, 1913–1916.</i> [Online]</p>	<p><i>Beneath the Ceiling: An Analysis of the Conducting Career of Antonia Brico in the United States throughout the Mid-Twentieth Century.</i></p> <p>Charlotte Müller (Research Associate at the University of Music, Nuremberg) – <i>Women Orchestra Conductors and the Embodiment of Music – Performative Subversions of a Gendered Professional Practice</i></p>	<p><i>work of Mexican composer and pianist Leonor Boesch</i></p>	<p><i>musical and publishing industries in 20th Century Chile</i></p> <p>Binyan Xu (Royal Academy of Music) – <i>Discovering the 'Unconfined' Hands: The Practical Dilemma of Small-Handed Pianists and Its Potential Solutions</i></p>
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15:30 – 16:00

Closing Remarks and Conference Disbands

/ Peacock Room