

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

| <b>Paper Session 1A / Peacock Room</b><br><b><i>New Perspectives on Women's Work in Music 1</i></b><br><b>RM</b>   | <b>Paper Session 1B / Theatre Studio</b><br><b><i>Contemporary Opera</i></b>  | <b>Paper Session 1C / Mackerras Room</b><br><b><i>Popular Music 1</i></b>   | <b>Session 1D / Phillip Carne Room</b><br><b><i>Lecture-Recitals 1 and 2</i></b>  |
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| <p><b>Róisín Maher</b> (Munster Technological University, Ireland) – <i>Finding Their Voices: Practice-based Perspectives on Programming, Curation and the Canon</i></p> <p><b>Reeves Shulstad</b> (Hayes School of Music, Appalachian State University) – <i>Flourishing in the Village: Reconsidering the Narratives of Women Musicians</i></p> <p><b>Dr. Ines Thomas Almeida</b> (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><b>Ni Kexin</b> (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><b>Sofia Pan</b> (University of West London/London College of Music) – <i>Feminist Operatic Praxis: Agency in Angel's Bone and Musicofilia</i></p> <p><b>Victoria Hodgkinson</b> (Royal Academy of Music) – <i>Uncovering Contemporary Misogynistic Listening Trends in Handel's Opera</i></p> <p><b>Professor Joanna Schiller-Rydzewska</b> (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><b>Dr. Felicity Wilcox</b> (University of Technology, Sydney) – <i>Embracing Female-led Change in Contemporary Opera</i></p> | <p><b>Gabrielle Kielich</b> (University of Huddersfield) – <i>Understanding the Factors that Motivate and Enable Women to Become Electric Guitarists</i></p> <p><b>Dr. Kate Lewis</b> (Brunel University of London) – <i>Replaying the Bias: Gender Representation and Pedagogical Power in Online Popular Guitar Communities</i></p> | <p><b>Chloe Knibbs</b> (Royal Birmingham Conservatoire) and <b>Melissa Morris</b> (Independent) – <i>Prism: A Dialogue with Marie Jaëll</i></p> <p><b>Dr. Véronique Mathieu</b> (University of Saskatchewan, Canada) and <b>Dr. Margaret Marco</b> (University of Kansas, Lawrence, KS, USA) – <i>A Cross-Cultural Exploration of 20<sup>th</sup>-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

| <b>Panel Session 2A / Peacock Room</b><br><b><i>Resonant Bodies: Technologies of Maternal Agency in Musical Labour</i></b>  | <b>Paper Session 2B / Theatre Studio</b><br><b><i>Changing Musical Traditions</i></b>  | <b>Paper Session 2C / Mackerras Room</b><br><b><i>Challenging Gender Inequalities RM</i></b>   | <b>Session 2D / Phillip Carne Room</b><br><b><i>Lecture-Recitals 3 and 4</i></b>  |
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| <p><b>Dr. Karen Leistra-Jones</b> (Franklin and Marshall College) – <i>Lullabies as Work Songs: Mediating Subjectivity in Maternal Care Practices</i> [Online];</p> <p><b>Dr. Christina Baade</b> (McMaster University) – <i>“My Son, My Son”: Navigating Celebrity and Motherhood in the 1950s Ballad</i> [Online];</p> <p><b>Dr. Liz Gre</b> (University of Southampton) – <i>The Method is Listening: Sounding Out Reproductive Resistance</i></p> <p><b>Dr. Michelle Meinhart</b> (Trinity Laban) – <i>Nativity, Becoming, and the Sonic Maternal Self: Theorizing “Push Playlists”</i></p> | <p><b>Margaret J. Flood</b> (Florida Southern College) – <i>Revealing the Discourse of Gender Bias: A Comparative Analysis of College Band Director Hiring Announcements</i></p> <p><b>Dr. David Gasche</b> (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><b>Dr. Natalia Zumbadze</b> (Vano Sarajishvili Tbilisi State Conservatoire, Georgia) – <i>Georgian Women’s Traditional Singing Repertoire and Stage Performance</i></p> <p><b>Eleanor Guénault</b> (Royal Northern College of Music) – <i>“Walking a thin line”: The Role of Activism in the Lives of Female Brass Players</i></p> | <p><b>Lucy Hollingworth</b> (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><b>Yvonne Kiely</b> (Dublin City University) – <i>Music Organisations and their Commitments to ‘Equality’: Who Benefits?</i></p> <p><b>Gabriella Di Laccio MBE</b> (York St John University) – <i>The Power of Data: Rethinking Representation in Classical Music</i></p> <p><b>Professor Claudia Chibici-Revneanu</b> (National Autonomous University of Mexico) – <i>The Eternal News of Women Composers</i></p> | <p><b>Dr. Margaret E. Lucia</b> (Professor Emerita, Shippensburg University of Pennsylvania) – <i>The Piano Music of American Composer Sheila Silver: A Global Perspective</i></p> <p><b>Dr. Aleksander Szram</b> (Trinity Laban) – <i>The Piano Music of Nicola LeFanu</i></p> |

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

## DAY 2 – SATURDAY 30 AUGUST

09:00 – 09:30 ARRIVAL and LATE REGISTRATION

/ Loggia

09:30 – 11:30 SESSION 3

| <b>Paper Session 3A / Peacock Room</b><br><b><i>New Perspectives on Women's Work in Music 2</i></b>  | <b>Paper Session 3B / Theatre Studio</b><br><b><i>Music Education and Institutions</i></b>  | <b>Panel Session 3C / Mackerras Room</b><br><b><i>Uncovering Misogyny in Contemporary Music Creation and Performance through Story, Song and Self</i></b>  | <b>Session 3D / Phillip Carne Room</b><br><b><i>Lecture-Recitals 5 and 6</i></b>  |
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| <p><b>Seonhwa Lee</b> (University of Music Freiburg) – <i>Strategies of Visibility: Emilie Mayer's Musical Identity and Activism in 19th-Century Berlin</i> [Online]</p> <p><b>Marina Rossi</b> (University of Trento) – <i>Through the Pipes: the Contemporary Landscape of Women Organists</i> [Online]</p> <p><b>Natsuko Jimbo, Ph. D.</b> (Ochanomizu University, Tokyo) – <i>Mothers as Music Tutors: Behind the High Achievement in Western Classical Music in Postwar Japan</i></p> | <p><b>Briony Cox-Williams</b> (Royal Academy of Music) – <i>New Worlds of Education: Women and the Nineteenth-Century Royal Academy of Music</i></p> <p><b>Dr. Ross Purves</b> (UCL Institute of Education) – <i>The Diemer Women: Pioneers of Music Education in an English County Town</i></p> <p><b>Fauve Bougard, LaM</b> (Université libre de Bruxelles) – <i>Les « demoiselles » du Conservatoire: Navigating Gendered Education at the Nineteenth-Century Paris and Brussels Conservatoires</i></p> <p><b>Professor Orietta Caianiello</b> (Conservatorio di Musica di Bari "N. Piccinni") – <i>French Female Composers and the 'Prix de Rome'</i></p> | <p><b>Vick Bain</b> (Queen Mary University of London) – <i>Making It Work: Career Strategies of Women Music Creators;</i></p> <p><b>Professor Sophie Daniels</b> (Institute of Contemporary Music and Performance / ICMP) – <i>Peaceful Warrior: A 2025 Feminist Song Cycle;</i></p> <p><b>Calista Kazuko Georget</b> (ICMP) – <i>Motherhood and Music: Unearthing Our Roots Through Exploring Our Musical Heritage;</i></p> <p><b>Anjali Perinparaja</b> (ICMP) – <i>Songwriting, Identity, and Resistance: Exploring British Sri Lankan Narratives through Music</i></p> | <p><b>Judith Valerie Engel</b> (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><b>Dr. Tim Parker-Langston</b> (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 – *Fifty Years of Women's and Gender Studies in Music 1975-2025*

/ 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

| <b>Paper Session 4A / Peacock Room</b><br><b>Contemporary Composition</b>  | <b>Paper Session 4B / Theatre Studio</b><br><b>Entrepreneurs, Performers and Creators</b>  | <b>Paper Session 4C / Mackerras Room</b><br><b>Popular Music 2</b>   | <b>Session 4D / Phillip Carne Room</b><br><b>Lecture-Recitals 7 and 8</b>   |
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| <p><b>E. Laura Tătulescu</b> (Faculty of Music and Theater, West University of Timișoara, Romania) – <i>Exploring the Vocal Works and Academic Contribution of Livia Teodorescu-Clocănea – Romanian Composer, Pedagogue and Creator of the Hypertimbrality Concept</i> [Online]</p> <p><b>Morgan Rich</b> (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]</p> <p><b>Ji Yeon Lee</b> (University of Houston) – <i>Compositional “Translation” in Unsuk Chin’s Orchestral Pieces: ‘Operascope’, ‘Subito con forza’, and ‘Frontispiece’</i> [Online]</p> <p><b>Hedy Law</b> (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><b>Anastasia Zaponidou</b> (Bangor University) – <i>Touring in the “New World”: The Early North American Tours of the British Cellist May Henrietta Mukle</i></p> <p><b>Gayle Murchison</b> (William and Mary College, USA) – <i>Women, Music, and Labor: Mary Lou Williams as Jazz Entrepreneur</i></p> <p><b>Holly Lawson</b> (University of Cambridge), – <i>‘Upon seeking fresh fields and pastures new’: Felicita Vestvali and the New World</i></p> | <p><b>Shelina Brown</b> (University of Cincinnati) – <i>I Love You Earth: Ono and Anohni’s Duet for a Transfeminist Planetary Futurity</i></p> <p><b>Lauren Adamow</b> (University of Pittsburgh) – <i>Tasting Who? Violent Desire in Sabrina Carpenter’s “Taste”</i></p> <p><b>Lorelei Harrel</b> (University of Hawai’i at Mānoa) – <i>No One Likes a Mad Woman: An Examination of the Online Hate of Taylor Swift</i></p> | <p><b>Erin Ralkowsky Hennessey</b> (Royal Academy of Music) – <i>Reintroducing: Mary Dickenson-Auner</i></p> <p><b>Dr. Laura Kobayashi</b> (Main Street Music Studios, Fairfax, VA USA) and <b>Dr. Susan Keith Gray</b> (University of South Dakota, USA) – <i>The Violin/Piano Duo Sonatas of Grażyna Bacewicz</i></p> |

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<br><i>Gender Politics and Musical Activism</i>  | Paper Session 5B / Theatre Studio<br><i>Historical Composers</i>  | Panel Session 5C / Mackerras Room<br><i>'For the Love of Music': Exploring a Coaching Approach to Cultural Change in Today's Orchestras</i>   | Session 5D / Phillip Carne Room<br><i>Lecture-Recitals 9 and 10</i>   |
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| <p><b>Madlen Poguntke</b> (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><b>Paulina Andrade Schnettler M.A.</b> (University of Cologne) – «All rights reserved»: <i>Women, Copyrights and Musical and Publishing Industries in 20<sup>th</sup>-Century Chile</i></p> <p><b>Marita Rhedin</b>, (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><b>Helen Doyle</b> (Technological University, Dublin) – <i>‘But for her personal influence and efforts it would hardly have existed at all’: Evaluating Edith Oldham’s Contribution to the Dublin Feis Ceoil</i> [Online]</p> | <p><b>Nicholas Ong</b> (University of Cambridge) – <i>Eschatological Questions in the Life and Works of Valentina Serova (1846–1924)</i></p> <p><b>Dr. Véronique Mathieu</b> (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><b>Dr. Jami Lercher, DMA</b> (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><b>Tom Edney</b> (Royal College of Music) – <i>‘Into your Sussex quietness I came’: An Overview of Avril Coleridge-Taylor’s Orchestral Works</i></p> | <p><b>Jane Booth</b> (Guildhall Ignite, Guildhall School London);<br/> <b>Lisa Ford</b> (Gothenburg Symphony Orchestra);<br/> <b>Ursula Paludan Monberg</b> (The English Concert);<br/> <b>Trudy Wright</b> (Guildhall Ignite, Guildhall School London)</p> <p>Panellists will discuss tried and tested solutions-focused approaches to the challenges of the orchestral sector drawing on Professional Development training interventions with almost 1000 international professional musicians.</p> | <p><b>Frances Falling</b> (Kunstuniversität Graz) and <b>Anja Kleinmichel</b> (Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig)<br/> – <i>Performing Mothers: Navigating Artistry and Motherhood throughout Adversity. The Journeys and Resilience of Maria Herz and Florence Price</i></p> <p><b>Maureen Wolloshin</b> (University for the Creative Arts Farnham) and <b>Emmanuelle Waeckerlé</b> (University for the Creative Arts Farnham) – <i>Music Making-With For Our Times</i></p> |

11:15 – 11:30 Late Morning Refreshments

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

/ Peacock Room

12:30 – 13:30 Lunch Break

13:30 – 15:30 SESSION 6

| Paper Session 6A / Peacock Room<br><i>Inclusive Pedagogy</i>   | Paper Session 6B / Theatre Studio<br><i>Leadership and Representation</i>  | Paper Session 6C / Mackerras Room<br><i>Innovation and Interpretation</i>   | Paper Session 6D / Phillip Carne Room<br><i>New Perspectives on Women's Work in Music 3</i>  |
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| <p><b>J. Michele Edwards</b> (Professor Emerita, Macalester College) – <i>Chen Yi as Teacher and Mentor</i></p> <p><b>Navid Bargrizan</b> (East Carolina University) – <i>Kakaphonische Eskapaden”: Carla Henius’s Testimonials and Reflections</i> [Online]</p> <p><b>Jennifer Cable</b> (University of Richmond) – <i>“The whole point is music”: The Life and Work of Beverley Peck Johnson (1904-2001)</i> [Online]</p> <p><b>Kathleen McGowan</b> (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><b>Dr. Christina Guillaumier</b> (Trinity Laban) – <i>Brave New Worlds, Quiet Legacies: The Creative Life of Marion Scott</i></p> <p><b>Jörg Holzmann</b> (W&amp;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><b>Clare Dixon</b> (School of Music, University College Dublin) – <i>Trapped Beneath the Ceiling: An Analysis of the Conducting Career of Antonia Brico in the United States throughout the Mid-Twentieth Century.</i></p> <p><b>Charlotte Müller</b> (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><b>Dr. Margaret Marco</b> (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><b>Dr. Ulrike Hartung</b> (University Greifswald, Germany) – <i>Älskarinnorna or: Feminist Music Theatre in Practice</i></p> <p><b>Professor Claudia Chibici-Revneanu</b> (National Autonomous University of Mexico) – <i>Recovering Women in Music from the Global South: The Life and Work of Mexican Composer and Pianist Leonor Boesch</i></p> | <p><b>Charlotte Purkis</b> (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><b>Sara D’Amario</b> (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><b>Dr. Maho Harada</b> (Independent) – <i>Costume for Violinists in Japan – Dual Gender Biases Which Asian Female Musicians Face</i></p> <p><b>Binyan Xu</b> (Royal Academy of Music) – <i>Discovering the 'Unconfined' Hands: The Practical Dilemma of Small-Handed Pianists and Its Potential Solutions</i></p> |

15:30 – 16:00 Closing Remarks and Conference Disbands

/ Peacock Room