

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

29 - 31 August 2025 at

TRINITY LABAN



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WELCOME

A very warm welcome to the Fifth International Conference on Women's Work in Music.

Following four successful conferences (2017, 2019, 2021 and 2023) at Bangor University, the Fifth International Conference on Women's Work in Music has a new home with Trinity Laban in London this year. The team at Trinity Laban and I are thrilled to be able to present an exciting and richly diverse programme and we are grateful for the support of the Royal Musical Association (RMA), the Independent Society of Musicians (ISM) and PRS for Music as conference partners and sponsors. Thanks also go to Hannah Stageman and Ian Stonehouse at Goldsmiths, University of London for their invaluable collaboration.

The conference theme is 'brave new worlds' and Dr. Jo Hutton will be giving a Keynote Presentation on Daphne Oram (1925–2003) to mark the birth centenary of this extraordinary British composer and electronics pioneer. Composer and turntable artist Shiva Fesharecki will discuss her experience of performing Oram's Still Point, and an optional group visit to the Daphne Oram's Archive in the Special Collections Department at Goldsmiths, University of London has been arranged. Professor Eva Rieger will be sharing insights about being at the forefront of women's and gender studies for 50 years in her Keynote Presentation, and our Music Industry Panel will debate the troubling theme of misogyny in music.

All Keynote Presentations, sessions and events will take place at Trinity Laban – our HQ for the duration of the conference – and the map of Trinity Laban's King Charles Court (map A, page 4) will help you to navigate the rooms and spaces. Two of the three conference concerts will be held on-site, but the Brave New Worlds concert on Friday 29 August will take place at St Alfege Church in Greenwich, which is within walking distance of Trinity Laban (map B, page 4). For delegates visiting Daphne Oram's Archive, directions to Goldsmiths, University of London, are provided on map C.

For those joining us in-person, you are welcome to use Trinity Laban's rooms and spaces for networking or for time out during the conference. Stewarding staff will be on hand throughout to offer advice and assistance as needed.

I very much hope that you enjoy your time at Trinity Laban and that you will find the conference to be an intellectually stimulating and inspiring gathering.

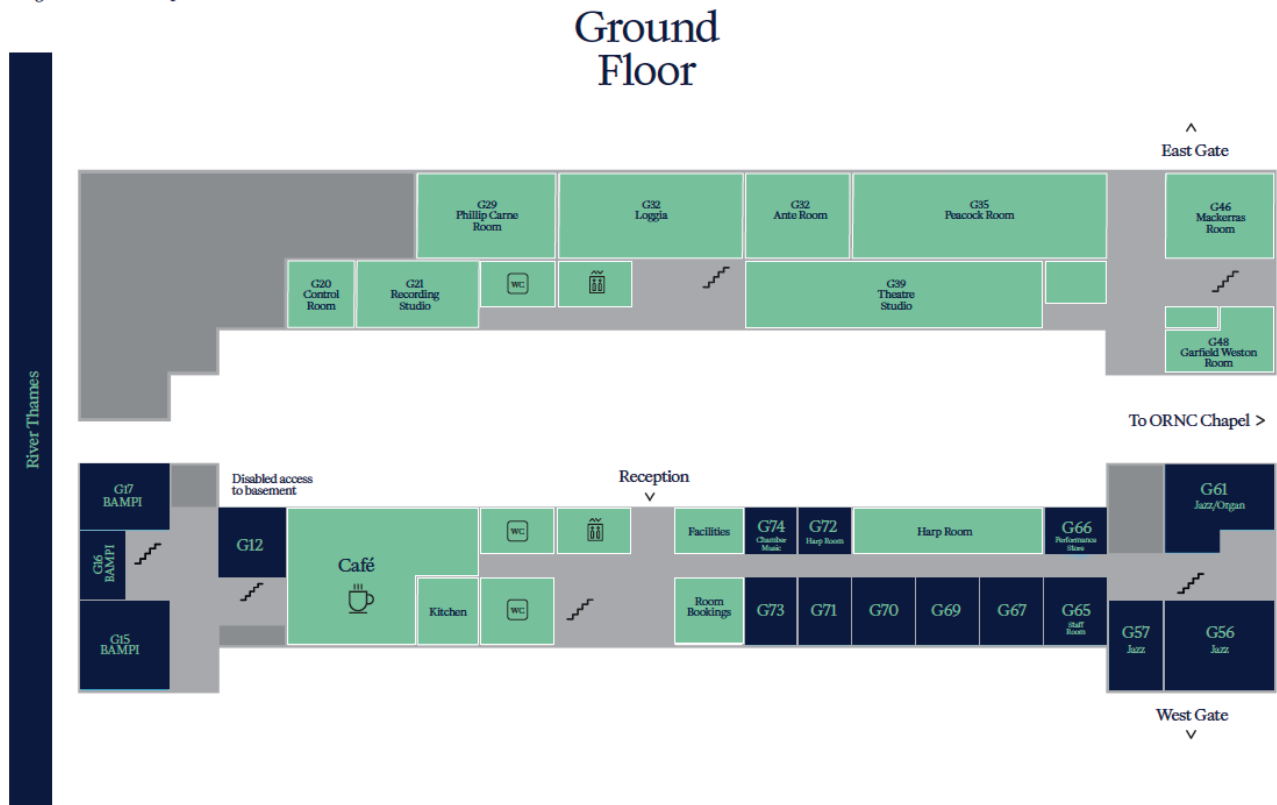
Rhiannon Mathias
CONFERENCE DIRECTOR

CONFERENCE COMMITTEE

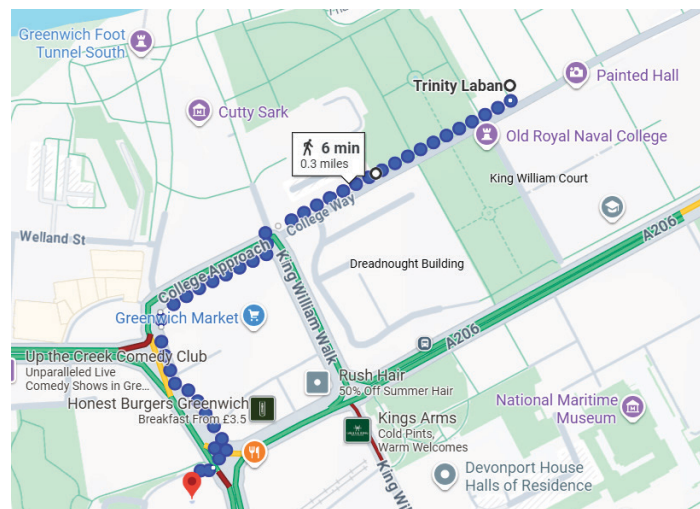
Dr Emilie Capulet (Trinity Laban)
Professor Jonathan Clark (Trinity Laban)
Dr John Cunningham (Bangor University)
Annika Forkert (Royal Northern College of Music)

TRINITY LABAN CONFERENCE TEAM

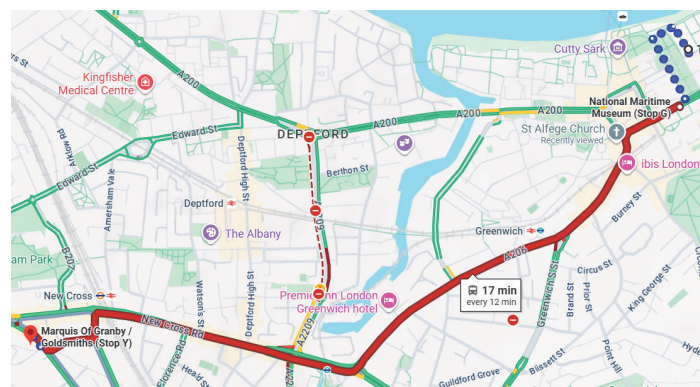
Artistic Director: Dr Aleks Szram
Conference Project Manager: Sara Pay
Brand and Comms: Fiona Moorhead, Imogen Copp
AV and Tech: Will Elliott, Kit Venables
Event Management: Ash Fairs



King Charles Court to St Alfege Church, on foot:



King Charles Court to Goldsmiths Library, 177 bus route (25 mins) or taxi (12 mins)



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CONFERENCE OVERVIEW

All timings in British Summer Time (BST)

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>	Session 1C / Phillip Carne Room <i>Lecture-Recitals 1 and 2</i>
Róisín Maher (Munster Technological University, Ireland) – <i>Finding Their Voices: Practice-based Perspectives on Programming, Curation and the Canon</i> Reeves Shulstad (Hayes School of Music, Appalachian State University) – <i>Flourishing in the Village: Reconsidering the Narratives of Women Musicians</i> 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> 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]	Sofia Pan (University of West London/London College of Music) – <i>Feminist Operatic Praxis: Agency in 'Angel's Bone' and 'Musicofilia'</i> Victoria Hodgkinson (Royal Academy of Music) – <i>Uncovering Contemporary Misogynistic Listening Trends in Handel's Opera</i> Professor 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> Dr. Felicity Wilcox (University of Technology, Sydney) – <i>Embracing Female-led Change in Contemporary Opera</i>	Chloe Knibbs (Royal Birmingham Conservatoire) and Melissa Morris (Independent) – <i>Prism: A Dialogue with Marie Jaëll</i> 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>

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 / Phillip Carne Room <i>Lecture-Recitals 3 and 4</i>
Dr. Karen Leistra-Jones (Franklin and Marshall College) – <i>Lullabies as Work Songs: Mediating Subjectivity in Maternal Care Practices</i> [Online]; Dr. Christina Baade (McMaster University) – “My Son, My Son”: <i>Navigating Celebrity and Motherhood in the 1950s Ballad</i> [Online]; Dr. Liz Gre (University of Southampton) – <i>The Method is Listening: Sounding Out Reproductive Resistance</i>; Dr. Michelle Meinhart (Trinity Laban) – <i>Nativity, Becoming, and the Sonic Maternal Self: Theorizing “Push Playlists”</i>	Margaret J. Flood (Florida Southern College) – <i>Revealing the Discourse of Gender Bias: A Comparative Analysis of College Band Director Hiring Announcements</i> 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> Eleanor Guénault (Royal Northern College of Music) – “Walking a thin line”: <i>The Role of Activism in the Lives of Female Brass Players</i>	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> Yvonne Kiely (Dublin City University) – <i>Music Organisations and their Commitments to ‘Equality’: Who Benefits?</i> Gabriella Di Laccio MBE (York St John University) – <i>The Power of Data: Rethinking Representation in Classical Music</i> Professor Claudia Chibici-Revneanu (National Autonomous University of Mexico) – <i>The Eternal News of Women Composers</i>	Dr. Margaret E. Lucia (Professor Emerita, Shippensburg University of Pennsylvania) – <i>The Piano Music of American Composer Sheila Silver: A Global Perspective</i> Dr. Aleksander Szram (Trinity Laban) – <i>The Piano Music of Nicola LeFanu</i>
16:00 – 16:30		Afternoon Tea and Light Refreshments	
16:30 – 17:30		PRS for Music Session: <i>Composer and Turntable Artist Shiva Feshareki in conversation with Daniel Lewis (PRS for Music) about Daphne Oram’s ‘Still Point’ and Braving New Compositional Worlds</i>	
18:00 – 19:00		Visit to Daphne Oram Archives at Goldsmiths, University of London (optional)	
19:15 – 20:00		PRS for Music Pre-Concert Reception	
20:00		CONFERENCE CONCERT 1: Brave New Worlds Gabriella Dall’Olio (harp), Graham Devine (guitar), Zoë Martlew (cello) and the Holtág String Quartet	

/ Peacock Room

/ Goldsmiths, University of London

/ St Alfege Church, Greenwich

/ 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
New Perspectives on Women's Work in Music 2

Paper Session 3B / Theatre Studio
Music Education and Institutions

Panel Session 3C / Mackerras Room
Uncovering Misogyny in Contemporary Music Creation and Performance through Story, Song and Self

Session 3D / Phillip Carne Room
Lecture-Recital 5

Seonhwa Lee (University of Music Freiburg) – *Strategies of Visibility: Emilie Mayer's Musical Identity and Activism in 19th-Century Berlin* [Online]

Marina Rossi (University of Trento) – *Through the Pipes: The Contemporary Landscape of Women Organists* [Online]

Natsuko Jimbo, Ph. D. (Ochanomizu University, Tokyo) – *Mothers as Music Tutors: Behind the High Achievement in Western Classical Music in Postwar Japan*

Briony Cox-Williams (Royal Academy of Music) – *New Worlds of Education: Women and the Nineteenth-Century Royal Academy of Music*

Dr. Ross Purves (UCL Institute of Education) – *The Diemer Women: Pioneers of Music Education in an English County Town*

Fauve Bougard, LaM (Université libre de Bruxelles) – *Les « demoiselles » du Conservatoire: Navigating Gendered Education at the Nineteenth-Century Paris and Brussels Conservatoires*

Professor Orietta Caianiello (Conservatorio di Musica di Bari "N. Piccinni") – *French Female Composers and the 'Prix de Rome'*

Vick Bain (Queen Mary University of London) – *Making It Work: Career Strategies of Women Music Creators;*

Professor Sophie Daniels (Institute of Contemporary Music and Performance / ICMP) – *Peaceful Warrior: A 2025 Feminist Song Cycle;*

Calista Kazuko Georget (ICMP) – *Motherhood and Music: Unearthing Our Roots Through Exploring Our Musical Heritage;*

Anjali Perinparaja (ICMP) – *Songwriting, Identity, and Resistance: Exploring British Sri Lankan Narratives through Music*

Judith Valerie Engel (University of Oxford / University of British Columbia) – *Stage Personas and Showwomanship: 18th-Century Composer-Performers and the Embodiment of Virtuoso Piano Music*

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

Vick Bain (The F-List), Alice Farnham (RPS Conductors) and Elizabeth Sills (PRS Foundation) join the ISM's Deborah Annetts (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
Contemporary Composition

E. Laura Tătulescu (Faculty of Music and Theater, West University of Timișoara, Romania) – *Exploring the Vocal Works and Academic Contribution of Livia Teodorescu-Clocănea – Romanian Composer, Pedagogue and Creator of the Hypertimbrality Concept* [Online]

Morgan Rich (East Carolina University, USA) – *Central Sound Fragments, Elemental Gestures, and Timbral Expansion: Building an Analytical Framework for Rebecca Saunders's Works for Strings* [Online]

Ji Yeon Lee (University of Houston) – *Compositional "Translation" in Unsuk Chin's Orchestral Pieces: 'Operascope', 'Subito con forza', and 'Frontispiece'* [Online]

Hedy Law (The University of British Columbia) – *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)*

Paper Session 4B / Theatre Studio
Entrepreneurs, Performers and Creators

Anastasia Zaponidou (Bangor University) – *Touring in the "New World": The Early North American Tours of the British Cellist May Henrietta Mukle*

Gayle Murchison (William and Mary College, USA) – *Women, Music, and Labor: Mary Lou Williams as Jazz Entrepreneur*

Holly Lawson (University of Cambridge) – *'Upon seeking fresh fields and pastures new': Felicita Vestvali and the New World*

Paper Session 4C / Mackerras Room
Popular Music

Shelina Brown (University of Cincinnati) – *I Love You Earth: Ono and Anohni's Duet for a Transfeminist Planetary Futurity*

Lauren Adamow (University of Pittsburgh) – *Tasting Who? Violent Desire in Sabrina Carpenter's "Taste"*

Lorelei Harrel (University of Hawai'i at Mānoa) – *No One Likes a Mad Woman: An Examination of the Online Hate of Taylor Swift*

Gabrielle Kielich (University of Huddersfield) – *Understanding the Factors that Motivate and Enable Women to Become Electric Guitarists*

Session 4D / Phillip Carne Room
Lecture-Recitals 6 and 7

Erin Ralkowsky Hennessey (Royal Academy of Music) – *Reintroducing: Mary Dickenson-Auner*

Dr. Laura Kobayashi (Main Street Music Studios, Fairfax, VA USA) and **Dr. Susan Keith Gray** (University of South Dakota, USA) – *The Violin/Piano Duo Sonatas of Grażyna Bacewicz*

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
Gender Politics and Musical Activism

Madlen Poguntke (Seoul National University, South Korea / Hochschule für Musik und Theater, Munich) – *From Gisaeng to „Gegenwart“: Tracing Feminine Creativity Through Transcultural Music History* [Online]

Paulina Andrade Schnettler M.A. (University of Cologne) – «All rights reserved»: *Women, Copyrights and Musical and Publishing Industries in 20th-Century Chile*

Marita Rhedin (PhD Musicology, Senior Lecturer, Department of Cultural Sciences, University of Gothenburg, Sweden) – *“Forward, Sister Women!” – The Role of Music in the Swedish Suffrage Movement*

Helen Doyle (Technological University, Dublin) – *‘But for her personal influence and efforts it would hardly have existed at all’: Evaluating Edith Oldham’s Contribution to the Dublin Feis Ceoil* [Online]

Paper Session 5B / Theatre Studio
Historical Composers

Nicholas Ong (University of Cambridge) – *Eschatological Questions in the Life and Works of Valentina Serova (1846–1924)*

Dr. Véronique Mathieu (Professor of Violin/ David L. Kaplan Chair in Music, University of Saskatchewan, Canada) – *Violet Archer: Forging a Path for Women Composers in Canada*

Dr. Jami Lercher, DMA (Associate Professor of Choral Music Education, Baldwin Wallace University Conservatory of the Performing Arts, Ohio) – *The Choral Music of Morfydd Owen*

Tom Edney (Royal College of Music) – *‘Into your Sussex quietness I came’: An Overview of Avril Coleridge-Taylor’s Orchestral Works*

Panel Session 5C / Mackerras Room
For the Love of Music: Exploring a Coaching Approach to Cultural Change in Today’s Orchestras

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)

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.

Session 5D / Phillip Carne Room
Lecture-Recital 8 and Papers

Frances Falling (Kunstuniversität Graz) and **Anja Kleinmichel** (Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig) – *Performing Mothers: Navigating Artistry and Motherhood throughout Adversity. The Journeys and Resilience of Maria Herz and Florence Price*

Maureen Wolloshin (University for the Creative Arts Farnham) – *Feminising Free Improvisation Using Invitation Scores*

Sara D’Amario (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology, University of Oslo) – *Well-being Experiences of Professional Women Musicians during Live Concert Performances*

11:15 – 11:30

Late Morning Refreshments

11:30 – 12:30

CONFERENCE OPERA: *Games* by Pamela Tomlinson
Trinity Laban Vocal Department and Creative Team

/ Peacock Room

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 / Phillip Carne Room <i>New Perspectives on Women's Work in Music 3</i>
J. Michele Edwards (Professor Emerita, Macalester College) – <i>Chen Yi as Teacher and Mentor</i> Navid Bargrizan (East Carolina University) – “Kakaphonische Eskapaden”: Carla Henius’s Testimonials and Reflections [Online] Jennifer Cable (University of Richmond) – “The whole point is music”: <i>The Life and Work of Beverly Peck Johnson (1904-2001)</i> [Online] 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]	Dr. Christina Guillaumier (Trinity Laban) – <i>Brave New Worlds, Quiet Legacies: The Creative Life of Marion Scott</i> Jörg Holzmann (W&K Salzburg / Martin-Luther-Universität Halle-Wittenberg) – „aus tiefem Dunkel...”. <i>The Blind Glass Harmonica Virtuosa Marianne Kirchgessner in German and English Romantic Fiction</i> Clare Dixon (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> 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>	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> Dr. Ulrike Hartung (University Greifswald, Germany) – <i>Älskarinnorna or: Feminist Music Theatre in Practice</i> Professor Claudia Chibici-Revneanu (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>	Charlotte Purkis (Independent Researcher) – ‘<i>Learn to Loosen!</i>’: <i>a Consideration of Staged Contributions to Mid-century Modern Music Appreciation by Women in British Live and Recorded Media</i> Dr. Maho Harada (Independent) – <i>Costume for Violinists in Japan</i> – <i>Dual Gender Biases Which Asian Female Musicians Face</i> Binyan Xu (Royal Academy of Music) – <i>Discovering the ‘Unconfined’ Hands: The Practical Dilemma of Small-Handed Pianists and Its Potential Solutions</i>

15:30 – 16:00

Closing Remarks and Conference Disbands

/ Peacock Room

FRIDAY 29 AUGUST

09:30 – 11:30

SESSION 1

Paper Sessions 1A and 1B

Session 1C: Lecture-Recitals 1 and 2

PAPER SESSION 1A

New Perspectives on Women's Work in Music 1

Peacock Room

Chair: Michelle Meinhart (Trinity Laban)

Róisín Maher (Munster Technological University Ireland):

Finding Their Voices: Practice-based Perspectives on Programming, Curation and the Canon

This paper examines the intersection of women composers, classical music, and canon formation through the lens of *Finding a Voice*, a festival dedicated to music by women composers. As co-founder and Artistic Director of the festival, I draw on both practice-based insights and academic research to explore the role of curation in reimagining the classical music canon.

Founded in 2017 to coincide with International Women's Day, *Finding a Voice* was established with the mission of showcasing the breadth and depth of women's compositional output from the Middle Ages to the present. The festival has since become a platform for both historical rediscovery and contemporary innovation, premiering new works and engaging with emerging composers.

Through an analysis of programming strategies, audience engagement, and commissioning practices, I will discuss how *Finding a Voice* serves as a case study in broader debates within feminist musicology and cultural policy. The presentation will also reflect on the practical challenges of curating a festival that prioritises underrepresented voices, including funding constraints, audience reception, and the negotiation of artistic and institutional expectations.

This paper aims to foster discussion on how creative practitioners and researchers can contribute to the diversification of the canon not only through scholarship, but also through curation, programming, and performance. It will consider how initiatives like *Finding a Voice* are helping to reshape the classical music landscape.

Biography: Róisín Maher is a lecturer at MTU Cork School of Music and the co-founder and Artistic Director of *Finding a Voice*. She has a degree in music from University College Cork and an MMus from the University of Leeds. In a career in arts administration for over three decades, she has worked in a variety of jobs from Marketing Assistant to Managing Director with organisations including Universal Edition Music Publishers (London), Opera North (Leeds), Opera Theatre Company, the Contemporary Music Centre Ireland, Crash Ensemble, East Cork Early Music Festival and the Irish Association

of Youth Orchestras, as well as organising a five-day music festival for RTÉ Lyric FM celebrating the music of Irish composer Gerald Barry. *Finding a Voice* is a four-day festival that celebrates music by women composers across eras and genres and takes place in Ireland every year around International Women's Day. Founded in 2017 by sisters Róisín and Cliona Maher, over the last eight years the festival has produced concerts, workshops and events featuring hundreds of women composers, from the middle ages to the present day, performed by leading Irish and international musicians.

Reeves Shulstad (Hayes School of Music, Appalachian State University):

Flourishing in the Village: Reconsidering the Narratives of Women Musicians

In a recent collection of essays on *Music and Human Flourishing* (Oxford 2023), Annegret Fauser utilizes the lens of human flourishing to reconsider the ways in which scholars construct narratives of women's musical lives. Fauser recommends considering women musicians as creative and "unique people within a network of others . . . [who should be considered] on their own terms." Investigations of women in their networks, Fauser continues, "offer a pathway to taking seriously their joy and creativity in sound, whatever pressures and constraints they might have faced in their times." Obstructions to understanding women's flourishing occur when crucial aspects of their lives are minimized or erased from historical records, particularly networks of women musicians. To demonstrate how focusing on flourishing might shift the historiographical narrative, I will examine the careers of pianist Grete Sultan (1906-2005) and composer Lucia Dlugoszewski (1925-2000) during the 1950s. Dlugoszewski moved to New York City to study with Sultan and both women experienced professional growth during this decade. To shape these case studies, I will consider what it means for women musicians to flourish in Greenwich Village in the 1950s, where they found inspiration and support, and how this information might reconstruct the ways in which we understand women's history.

Biography: Dr. Reeves Shulstad is a professor of musicology in the Hayes School of Music at Appalachian State University. She has presented and published on microtonalist composer Tui St. George Tucker, a contemporary of John Cage who split her time between Greenwich Village and Camp Catawba, a boys' camp outside of Blowing Rock, NC. She is currently focusing on the ways in which deeper investigations of artistic female relationships and networks can offer a more nuanced understanding of the lives of twentieth-century female musicians. Shulstad's research also includes pedagogy. She has given numerous presentations on inclusive pedagogical practices for the American Musicological Society's national and Southeast regional chapter, the College Music Society, the Berklee Pedagogy Arts Collective, and the NC Community College Fine Arts Association. Her teaching awards include the Hayes School of Music Teacher of the Year in 2013 and the 2022 App State recipient of the Board of Governors Excellence in Teaching Award.

Dr. Ines Thomas Almeida (Universidade Nova de Lisboa / FCSH / INET-md):

Beyond the Canon: Rethinking Women's Agency in Musical Circulation in Portugal and Brazil (1500-1900)

The role of women in the construction of musical heritage

has often been overlooked—or, at least, understudied. Although recent decades have seen increased interest in the subject, attention has frequently focused on women who succeeded in historically male-dominated domains, such as symphonic composition or orchestral conducting, thereby privileging conformity to male-defined standards and reinforcing male experiences as universal. This paper proposes a reframing of Lusophone music history by placing women's experiences at the center of inquiry. Rather than presenting women as exceptional figures within an established tradition, it examines how they shaped musical life in Portugal and Brazil (1500-1900), through diverse practices, spaces, and roles. Building on a framework of five fluid domains of female musical agency—religious, aristocratic, domestic, public, and workplaces—it explores how class, race, education, and geography conditioned women's access to and participation in musical culture. Particular attention is given to processes of transmission, continuity, and visibility, with emphasis on the roles of both European and non-European women in shaping musical traditions. Framed through a transhistorical and intersectional lens, these contributions are presented not as marginal, but as central to musical heritage, calling for a more inclusive historiography and a redefinition of excellence beyond inherited canonical models.

Biography: Inês Thomas Almeida is a musicologist and researcher at the Faculty of Social and Human Sciences, NOVA University Lisbon. In 2025, she was FLAD/Saab Visiting Professor at the University of Massachusetts Lowell. Her research focuses on travel accounts, women in music, and transnational cultural networks. Her research project FEMUS 18 – Female Music Practice in 18th-Century Portugal was funded by the Portuguese Foundation for Science and Technology (2024–2030). She teaches the seminar Women Composers: A History of Female Composition and is a guest lecturer in the PhD programme in Gender Studies. She co-coordinates the Thematic Research Line on Women's, Gender, and Sexuality Studies (INET-md/NOVA) and is Science Communication Coordinator of the COST Action Print Culture and Public Spheres in Central Europe (1500–1800), funded by European funds (2024–2028) and comprising over 100 researchers from 23 countries. She has been invited to give lectures at Harvard, Yale, Brown, Madrid, and Vienna.

Ni Kexin (Zhejiang Conservatory of Music):

Not for Your Dad's Eyes: Katie Mitchell's Post-Patriarchal Rewriting of Méliande's Nightmare [Online]

Katie Mitchell's 2016 *Pelléas et Méliande* deconstructs Debussy's symbolist dream into a post-traumatic consciousness, recontextualising Méliande's struggle within a fractured bedroom. Through a tripartite stage composed of dream, music, and fragments of a modern estate, Méliande does not reclaim full agency. Instead, she becomes the uneasy center of a fractured visual field where she sees, is seen, and remains confined – a subjectivity shaped as much by rupture as by resistance.

The production's 'dual-body' Méliande weaponizes domestic ritual – shattering teacups, remaking beds – turning the bride's solitary nightmare into a theatre of psychological insurgency. Mitchell's staging, informed by feminist performance theory (Diamond, Phelan)

deftly navigates the interplay between social realisms and symbolic fantasy, critically challenging entrenched gender tropes embedded in the operatic canon. In collaboration with conductor Susanna Malkki, Mitchell exemplifies a female-led operatic practice. Her work advances post-patriarchal aesthetics – not by offering utopian agency, but by staging female subjectivity within fractured, often disempowered spaces, thereby reframing how identity, narrative, power, and silent resistance are visualised on the operatic stage.

The paper argues that Mitchell's *Pelléas* signals a shift in the gendered aesthetics of contemporary opera, challenging not only directorial and dramaturgical convention but the very essence of operatic storytelling from a feminist lens.

Biography: Ni Kexin is a graduate student specializing in musicology and sonic gender studies at Zhejiang Conservatory of Music, China, and a visiting research fellow at Eötvös Loránd University, Hungary. She has received the Zhejiang Provincial Academic Excellence Scholarship and the Conservatory's Technological Innovation Prize in Music Composition. Her interdisciplinary scholarship bridges ethnomusicology and Sounds of Feminism. She has been invited to participate in the International Virtual Conference "Musical Modernism and its Art Worlds", organized by the Centro Studi Opera Omnia Luigi Boccherini and the Italian Institute for Applied Musicology. Her article "Micro-Narratives, Macro-Truths: Affective Politics in Contemporary Folk Lyrics" was published in a national musicology journal in China and she received the Best Popularity Award at the China-ASEAN Intercollegiate Original Music Competition for her work in cross-cultural sonic activism.

PAPER SESSION 1B

Contemporary Opera

Theatre Studio

Chair: Rhiannon Mathias (Director)

Sofia Pan (University of West London/London College of Music):

Feminist Operatic Praxis: Agency in 'Angel's Bone' and 'Musicofilia'

This paper explores how feminist theory informs the reimagining of opera as a site for agency, resistance, and structural disruption. Drawing on Catherine Clément's critique of opera's historical silencing of women, I examine Du Yun's *Angel's Bone* (2015) as a contemporary feminist opera that confronts themes of exploitation, violence, and commodification, particularly of girls and women. Through musical genre hybridity, vocal fragmentation, and narrative rupture, *Angel's Bone* changes traditional operatic norms and challenges patriarchal power dynamics.

In dialogue with this, I present my own VR opera in development, *Musicofilia*, a practice-based research project that uses mixed reality (MR) technologies to explore audience agency, improvisation, and embodied co-creation. Within immersive digital environments, traditional hierarchies between composer, performer, and spectator are undone, inviting participants to

navigate and influence operatic space in real time. This approach enacts a feminist politics of openness and decentralised authorship.

By placing *Angel's Bone* and my opera in conversation, this paper proposes a feminist operatic practice that resists fixed form, embraces multiplicity, and reclaims narrative and power. It argues that through both critical content and technological experimentation, women are radically reshaping opera as a medium for embodied, affective, and participatory storytelling.

Biography: Sophia Pan is a versatile soloist, composer and researcher committed to promoting music as a tool for connection. Born in Italy to Chinese parents, she began her musical journey at age 10, earning top prizes in competitions such as the Gianluca Campochiaro Music Competition (100/100), Barcellona Pozzo di Gotto, and Magma in Catania (Italy). She has performed internationally in the UK, Italy, China, and beyond, at venues including Huddersfield Town Hall, Palazzo Biscaria in Catania, Elliott Hall and Ealing Town Hall, London. A Leeds Conservatoire graduate with First Class Honours, Sofia won the Solo Concerto Prize, performing M. Daugherty's Flute Concerto. She later earned a master's in composition at the London College of Music and often integrates her original compositions into her performances. She is currently pursuing a PhD in VR opera composition, and is supported by the Vice Chancellor's Scholarship, RMA Small Grant, Universal Music Sound UK and the Wolfson Foundation.

Victoria Hodgkinson (Royal Academy of Music):

Uncovering Contemporary Misogynistic Listening Trends in Handel's Opera

In this paper I will present the results from a core methodology of my PhD at the Royal Academy of Music. My wider PhD research asks how we as female operatic practitioners can understand our artistry (voices and bodies) through a lens constructed by the performer, given the framework of the contemporary operatic industry. Handel's opera seria operates as an overarching case study for my research, allowing me to examine how 'ideal' standards associated with the repertoire have been formed by patriarchal aesthetics. In my PhD, I explore what a feminist operatic aesthetic might look like in the future of this repertoire.

My presentation will outline findings from a listening questionnaire I conducted with conservatoire staff and students which addressed how customary descriptions of operatic vocal colour and quality can be rooted in societal gender categorisations. My hypothesis was that in contemporary classical music contexts we listen to operatic voices with unconscious gender biases, wherein we intersubjectively perceive an 'expected' or 'ideal' body beyond abstract sound. I will engage in a discussion around misogynistic listening trends identified through this research and advocate for awareness about how vocal perceptions can limit female practitioner developments.

Biography: Victoria Hodgkinson is an Australian vocalist and PhD candidate at the Royal Academy of Music. Victoria has performed repertoire ranging from opera to chamber music at venues and festivals such as the Wigmore Hall, The London Song Festival with Celebrating Australian Music, The London Handel Festival, The London International Festival of Early Music, and at the Utzon Room at The Sydney Opera House with the Pacific Opera Young Artist Programme. Victoria's research focuses on female performing identity in opera. As part of her early career research, she has presented two public research events at the Royal Academy of Music and has given papers at the *Women's Work in Music Conference* (Bangor University,

2023), the *Doctors in Performance International Conference* (Royal Academy of Music, 2023), the *Voices of Women Conference* (University of Stavanger, 2024) and the *Women Who Create Conference with the LABRC* (Cambridge University, 2025).

Professor Joanna Schiller-Rydzewska (Stanisław Moniuszko Academy of Music in Gdańsk, Poland):

Meta-Opera by Aleksandra Bilińska-Słomkowska ... a akacje wciąż kwitną.../ ...and the acacias are still in bloom... - A Woman's Work in Performance

On 24-26 April 2025, for the 10th time, the Gdansk Institute of Urban Culture hosted the Gdansk Literary Encounters devoted to translation studies titled *Found in Translation*. The organizers of the event referred to the 100th anniversary of the publication of Virginia Woolf's novel *Mrs. Dalloway* - one of the most significant texts of Western modernism. Therefore, the theme of this year's edition was *Women Found in Translation*, and the entire event focused on women's modernist literature. The organizers emphasized that the modernistic literature was largely written by women. The literary meetings were accompanied by theatrical and performative events.

As part of the literary festival, the premiere of the meta-opera *...a akacje wciąż kwitną.../... and the acacias are still in bloom...* by Aleksandra Bilińska-Słomkowska took place on 24 April. The work combines selected elements of traditional opera, performance and open reading, linked to a gesture derived from dance theatre. The main literary axis of the hybrid performance is constructed by the author on the basis of selected fragments of texts by, among others, Virginia Woolf, Deborah Vogel, Elizabeth Bishop, Katherine Mansfield, Karin Boye. The texts are striking in their topicality/currentness, showing the unclosed history of feminist demands. Bilińska-Słomkowska reads them in a new version, surrounded by mysterious symbolism hidden in gestures, props and dance. The musical layer makes use of life-electronics techniques, and the actors-performers are at the same time dancers, singers and instrumentalists. The strength of this message lies precisely in the juxtaposition of the forgotten female voice with the modern hybrid form.

Biography: Joanna Schiller-Rydzewska is a graduate of the Composition and Theory of Music Faculty in the Academy of Music in Gdańsk (graduated with honours in 1997), and a scholarship holder of the Ministry of Culture and Arts. In 1998 Dr. Schiller-Rydzewska was awarded 3rd place at XI master's degree Dissertation Competition for her dissertation 'Pierre Boulez's Piano Sonatas'. In 2008 she defended doctoral dissertation 'Augustyn Bloch - his life and works' in The Fryderyk Chopin Academy of Music in Warsaw. In 2019 she received a habilitated doctor's degree on the basis of a series of works 'Genesis and Contemporary Identity of the Composers Milieu in post-war Gdańsk' at the Ignacy Jan Paderewski Academy of Music in Poznań. Currently, she works at the Stanisław Moniuszko Academy of Music in Gdańsk in the Faculty of Conducting, Composition and Music Theory. She has published two books and about 40 scientific articles. Her academic research interests are focused on the works of Polish composers of 20th and 21st centuries.

Dr. Felicity Wilcox (University of Technology, Sydney):

Embracing Female-led Change in Contemporary Opera

What does it mean to be part of an industry that, for centuries, has ignored your perspective, undermined your talent and confidence, objectified your body, and systematically erased composers like you from the canon? Australian researcher and composer Felicity Wilcox will share aspects of her current research project on contemporary opera, funded through the Australian Research Council. Incorporating research undertaken with leading practitioners of contemporary opera from Australia, USA, and Europe, this paper interweaves first-source interviews, auto-ethnographic reflection, and a selective overview of contemporary global practice – citing recent works by Ellen Reid, Du Yun, Liza Lim, and Gelsey Bell as well as her own work-in-progress, *Emergenc/y* - to examine the structural inequity at opera's core and new disruptive practice that challenges the status quo. The author ties together theoretical discourse on intersectional feminism (Lorde 1984), feminist listening (Palme 2022), acoustic ecology (Westerkamp 2002) and 'deep listening' (Oliveros 2005), to suggest new frameworks for more inclusive practice in contemporary opera.

Biography: Dr. Felicity Wilcox is an award-winning Australian composer described as 'one of Australia's most versatile and prolific composers' (Limelight 2023) and 'an important voice in contemporary classical music' (Daily Telegraph 2021). Her concert music has been programmed widely in Australia, USA, UK, France, Germany, South Korea, and Finland. She was composer and Assistant Music Director for the 2000 Paralympic Games in Sydney and has composed soundtracks for over 60 screen productions, distributed around the world. Felicity holds a Doctorate in Composition from Sydney Conservatorium of Music and is a Senior Lecturer in Music and Sound Design at the University of Technology Sydney. She is the recipient of a Discovery Early Career Researcher Award (2023-26) from the Australian Research Council, awarded to compose a new contemporary opera, *EMERGENC/y*. She publishes regularly on gender in music, co-authoring the *Women and Minority Genders in Music Report* (2023) with Dr Barrie Shannon, and editing the first anthology on the music of female screen composers, *Women's Music for the Screen- Diverse Narratives in Sound* (2022). She is an advocate for gender diversity in music, active at the international level since 2016.

SESSION 1C

Lecture-Recitals 1 and 2

Phillip Carne Room

Chair: Jonathan Clark (Trinity Laban)

Chloe Knibbs (Royal Birmingham Conservatoire) and Melissa Morris (Independent):

Prism: A Dialogue with Marie Jaëll

This lecture-recital examines the composition process of *Prism*, a music theatre work for piano(s), electronics and lighting design - inspired by the 19th-century French composer Marie Jaëll and her work *Prisme* (1888). Premiered at the Royal Birmingham Conservatoire in January 2025, this piece of practice-based research considers how a contemporary creative practice – that of the composer-researcher – can be placed in dialogue with Marie Jaëll. The lecture-recital will involve hearing excerpts of Jaëll's "Prisme", an

exploration of the composition process and intentions of the work (with reference to the score), extracts of two key scenes from "Prism" – *Dance Mirror and Song Mirror* – and will conclude with a performance of "Dialogue", an improvisation between two pianos (composer and pianist) that is inspired by Jaëll's work.

Moreover, the presentation will reflect on the decision to use AI-generated voices (Brian and Vivienne) challenging the familiar tropes of victimhood to historical women composers through a playful and subversive approach to the composition. Questions and remarks such as "Did she write much else, or not really?" or "It sounded a bit like [insert man's name] and a bit like [insert man's name]" form playful provocations, addressing historical neglect and the common-place responses to work from marginalised demographics. Additionally, this presentation reflects on the concept of the "second death" – the fading of artistic memory after a mortal death – that acts as a recurring motif offering a reflection on legacy, mortality, asking "Will she [Jaëll] survive the second death?"

Biographies: Chloe Knibbs is a composer, songwriter and sound artist whose work is deeply rooted in lyricism and vulnerability. Drawing from a range of feminist and interdisciplinary influences, her portfolio spans opera, music theatre, songwriting, choral and chamber works, sound art and electroacoustic pieces. With a particular interest in working with text, her work is often developed through long standing collaborations with musicians, artists or ensembles, such as with Pace New Music and Kwam Collective. This approach has underpinned a range of interdisciplinary projects, which have received support from Jerwood Arts, the PRS Women Make Music Scheme, Arts Council England Development Your Creative Practice and the Royal Philharmonic Society's Drummond and Lockyer Award for Research and Development. Her work has also been performed at Flatpack Film Festival, Birmingham Weekender and Cheltenham Music Festival with commissioners including the Illuminate Womens' Music, Marian Consort, Lilith Ensemble and British Council Music.

Melissa Morris is a freelance pianist from Somerset, based in Birmingham. Primarily a collaborative pianist, Melissa also performs solo for creative contemporary works, as accompanist for various choirs, and as composer, arranger and teacher. She graduated from Royal Birmingham Conservatoire with a First Class Honours degree and was awarded Distinction LRSM for piano performance the same year. Following an Erasmus Programme of study at the Franz Liszt Academy of Music in Weimar, Germany, she was also awarded the Weingarten Scholarship and spent a year studying at the Franz Liszt Academy of Music in Budapest, after which she returned to Birmingham to complete her Masters achieving Commendation. Since graduation, Melissa has been active as a classical recitalist, whilst working freelance playing for projects with Birmingham Opera Company, Welsh National Opera, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, DanceXchange, Elmhurst School for Dance and local community-based choirs such as The Midlands Hospitals' Choir.

Dr. Véronique Mathieu (University of Saskatchewan, Canada) and Dr. Margaret Marco (University of Kansas, Lawrence, KS, USA):

A Cross-Cultural Exploration of 20th-Century Oboe and Violin Works by Pioneering Women Composers

In the early 20th century, many composers looked to European traditions for inspiration, adopting the late Romantic and early modernist styles that defined the concert music of the era. As the century progressed, however, artists around the world began to search for a musical language that reflected their own identities, cultures, and contemporary realities. Women composers,

often working against entrenched gender biases, were central to this evolution – bringing fresh perspectives, innovative techniques, and a deep engagement with both tradition and transformation. This lecture-recital presents works by Grazyna Bacewicz (Poland), Isidora Zebeljan (Serbia), Thea Musgrave (Scotland/USA), Alice Shields (USA), and Alice Ping Yee Ho (Canada/China), offering a rich tapestry of compositional voices across continents and generations. Through performance and commentary, the program explores how these women challenged expectations, expanded the possibilities of the oboe and violin, and contributed to a global musical narrative that continues to evolve.

Biographies: Described as a violinist with 'chops to burn, and rock solid musicianship' (*The Whole Note*, Toronto), Canadian violinist Véronique Mathieu enjoys an exciting career as a soloist, chamber musician, and music educator. An avid contemporary music performer, she has commissioned and premiered numerous works by American, Brazilian, and Canadian composers, and has worked with composers such as Pierre Boulez, Heinz Holliger, and Krzysztof Penderecki. Véronique has performed as a soloist with orchestras such as the National Arts Centre Orchestra, Esprit Orchestra, Shenyang Symphony Orchestra, Saskatoon Symphony, Columbus Indiana Philharmonic, and the Orquestra Sinfonica de Indaiatuba (Brazil). She recorded for the labels of Radio-Canada, Parma, Centrediscs, Naxos, and Pheromone among others. Véronique Mathieu holds the David L. Kaplan Chair in Music at the University of Saskatchewan where she serves as Professor of Violin. She previously served on the faculty at State University of New York (SUNY) in Buffalo, and the University of Kansas.

Dr. Margaret Marco is the Professor of Oboe at the University of Kansas and principal oboist of the Kansas City Chamber Orchestra. She began her career as the principal oboist of the Orquesta Sinfónica de Maracaibo, Venezuela and has since performed and taught master classes at many prestigious venues around the world including Central and China Conservatories in Beijing; the Conservatorio Giuseppe Verdi in Milan; Universidad Nacional Autónoma de México and many others. She has received grants from the National Endowment for the Arts, the Mid-America Arts Alliance and the University of Kansas to commission and record new music. She can be heard on Naxos, Parma and Navona labels. Her recordings *Hidden Gems: Oboe Sonatas of the French Baroque (Volumes I & II)* and *Still Life* received glowing reviews. She is a founding member of the NAVO Trio which is dedicated to the performance, discovery, and commissioning of music by women composers.

12:00 – 13:00

KEYNOTE PRESENTATION 1

Dr. Jo Hutton:

The Music of Daphne Oram

Peacock Room

Daphne Oram is known as the first woman in UK ourstory to found and direct her own independent electronic music studio and invent a new multi-track recording machine. This paper will discuss Oram's brave new worlds as composer, writer, technologist and inventor, drawing on my own research since the 1980s into her life and work. Employed by the BBC as a classical music recordist in 1944, Oram became a core member of the team leading the proposal for an electronic music and sound effects studio within the BBC. Oram had the vision and tenacity to persist and develop the project, despite the considerable barriers imposed by BBC corporate politics at the time. The Radiophonic Workshop opened under Oram's direction in 1958, but her compositions there, although inspirational, were short-lived. The Workshop would ultimately only ever serve as an electronic sound effects studio for radio and television broadcasts, so Oram left the BBC in 1959, to pursue composition and further her own ambition to start a national electronic music studio. In 1995, I was invited to catalogue Oram's original tape archive which had been safeguarded by her friend, the composer Hugh Davies, since she was admitted to hospital. This experience, which I will share during this talk, instigated a lifelong project to research and reveal women's significant ourstorical role as composers and electronicists in electronic and electroacoustic music. I bring to this research twenty plus years' experience as a music balancer, the same BBC role as Daphne Oram.

NB. I am choosing to use the word 'ourstory' to replace 'history' which I consider to be significantly outdated especially given contemporary developments in establishing widespread use of gender-neutral pronouns. It is an important word that persistently genders stories from the past and encourages male dominance, which 'ourstory' seeks to re-balance.

Biography: I have worked as a recording engineer, Studio Manager, for BBC radio and music since 2000. Since the 1980s, I have researched the work of women composers of electroacoustic music with a view to raising women's profile in electronic music. In the early 1990s, I focussed on the BBC's Radiophonic Workshop composers, especially the life and work of Daphne Oram. I contributed to the South Bank Daphne Oram symposium in 2008, to Radio 3's Oram Sunday Feature 'Wee Have Also Sound Houses,' and the installation of Oramics at the *Oramics to Electronica* exhibition at London's science museum, 2011. In 2020 I completed my PhD at Surrey University on the work of electroacoustic experimental composers Beatriz Ferreyra, Éliane Radigue, Delia Derbyshire and Teresa Rampazzi, which focusses on their methods for creating new electronic sound material in the pre-digital analogue studios of the 1960s and early 1970s. I am a regular writer for *The Wire* and *Electronic Sound* and contributor for *Contemporary Music Review*, *Organised Sound* and *Berlin's Positionen*. I am a composer/sound designer of experimental music and sound art and my work has been shown at the Museum of London, Tower Bridge exhibition centre, Tate Modern Shorts, and played on BBC Radio 3, Channel 4. My re-mix track 'Carbon Cycle' on Hannah Peel's 'Fir Wave' album contributed to her 2021 Mercury Nomination. My audio works tell stories about changing environments, abstracting speech and urban or field recordings that relate to a particular social or political concept.

Panel Session 2A

Paper Sessions 2B and 2C

Session 2D: Lecture-Recitals 3 and 4

PANEL SESSION 2A

Resonant Bodies: Technologies of Maternal Agency in Musical Labour

Peacock Room

Chair: Jonathan Clark (Trinity Laban)

Dr. Karen Leistra-Jones (Franklin and Marshall College):***Lullabies as Work Songs: Mediating Subjectivity in Maternal Care Practices [Online];***

Lullabies often function as work songs: they are commonly sung by caregivers trying to induce sleep in young children. While many studies have explored lullabies' effects on children, scholarship has only recently begun to explore their functions for the individuals who perform this work. This paper examines lullabies' role in mediating the subjective experience of maternal care work, focusing in particular on how they have been used to process complex emotions and desires around fear and protection – feelings that have been shown to be common aspects of postpartum experience (Menkedick; Pawluski; Warner). As a case study, I examine one of the most famous lullabies in the Western world, Brahms's *Wiegenlied*, Op. 49/4 (1868). Here, as in many traditional lullabies, soothing music accompanies unsettling lyrics, including images of death, burial, and the afterlife. However, due to the lullaby's enduring popularity, translations, oral traditions, and popular recordings from the 1870s through the present day have adapted and reinterpreted many of these images. Drawing on German, British, and American published editions, recordings, and ethnographic evidence, I explore how mothers have shaped musical and textual features in ways that respond to the changing conditions and emotional needs associated with maternal care practices.

Biography: Karen Leistra-Jones is Associate Professor of Music at Franklin & Marshall College, where she is also an affiliated faculty member the Women's Gender, and Sexuality Studies program. She has published widely on music and culture in the nineteenth century, and her current research interests include the history and aesthetics of musical performance; motherhood studies; art song and song cycles; and issues of affect, subjectivity, and embodiment. Her work has appeared in the *Journal of Musicology*, *Music & Letters*, *19th-Century Music*, and the *Journal of the American Musicological Society*, as well as various edited collections, and has been funded by the National Endowment for the Humanities and the Mellon Foundation. She is currently working on a study of Brahms's "Lullaby," Op. 49/4, and its uses in caregiving contexts from the late-nineteenth century through the present day, as well as various community-engaged teaching and research initiatives.

Dr. Christina Baade (McMaster University):***"My Son, My Son": Navigating Celebrity and Motherhood in the 1950s Ballad [Online];***

Dame Vera Lynn is remembered as the WWII Forces Sweetheart, but she continued her highly successful career after the war. She did so as a mother, returning to full-time work less than a year after her daughter was born. Lynn was not alone; mothers' workforce participation expanded after the war. While the benefits of the "dual role" were debated, nearly everyone agreed that mothers' first duty was to their children. Thus, Lynn had to negotiate multiple paradoxes: celebrity and motherhood (Weber), exceptionalism and relatability (Dyer), and responsiveness to both fans and family-paradoxes that remain relevant today. In this paper, I draw on 1950s profiles to outline how Lynn was represented as a good mother through themes of maternal sacrifice, consumerism, and familial love. I then examine how she expressed these themes musically, using her hit, "My Son, My Son" (1954). Lynn's performances of the song expressed her own maternal love; expressed her generation's "emotional revolution" (Langhamer); and addressed the young men called up to serve in Britain's military. Lynn's twinned status as mother and Forces Sweetheart ensured her ongoing relevance during a decade in which "family Britain" (Kynaston) was shadowed by the Cold War and postcolonial conflicts.

Biography: Christina Baade is Professor and Chair in the Department of Communication Studies and Media Arts at McMaster University in Hamilton, Canada. Her current research crosses popular music, media, and sound studies, examining the performative work of women stars; the livelihoods of contemporary independent musician-caregivers; the cultural impact of music radio and streaming; and cultural memory and national belonging in post-World War II Britain. Her publications include her award-winning book, *Victory Through Harmony: The BBC and Popular Music in World War II* (Oxford, 2012) and three co-edited collection: *Music and the Broadcast Experience: Performance, Production, and Audiences* (Oxford, 2016; with James Deaville), *Music in World War II: Coping with Wartime in Europe and the United States* (Indiana, 2020; with Pamela Potter and Roberta Montemorra Marvin), and *Beyoncé in the World: Making Meaning with Queen Bey in Troubled Times* (Wesleyan, 2021; with Kristin McGee).

Dr. Liz Gre (University of Southampton):***The Method is Listening: Sounding Out Reproductive Resistance;***

What might it mean to listen as a form of resistance, and to compose as a way of bearing witness to reproductive realities shaped by structural violence? I introduce Endarkened Co-Composition, a sound- and storytelling-based methodology grounded in Black feminist theory (Tolliver 2021), decolonial critique (Robinson 2020), and now considering an application in medical anthropology (Davis 2019). This approach challenges dominant paradigms in reproductive health research by centering sonic epistemologies of care and survival that emerge from Black and Indigenous birthing traditions. Listening moves from passive reception to an act of maternal knowledge-work; a labour of listening that resists silencing and erasure.

How can Endarkened Co-composition function as a technology of maternal agency, co-creating sonic

testimonies and resistance archives that foreground lived, situated, and relational knowledge? These co-composed soundings could form a birthing repertory - a cultural and political intervention into narratives that frame birthing and music-making as instinctual, private, or immaterial. Through creative examples and reflections on previous processes, I explore how this methodology could reposition both composing and birthing as critical, affective and embodied labour, calling us to reimagine how we witness, research and co-create within the intimate and contested terrains of birth, care and sound.

Biography: Dr. Liz Gre (pronounced "Grey") is a Black Midwestern American composer, interdisciplinary artist, vocalist, and researcher from Omaha, Nebraska. Known for collaborative, genre-defying works, Gre developed Endarkened Co-Composition, a method rooted in Black and Indigenous knowledge, oral traditions, and shared experience. Currently a cross-departmental Lecturer in Music and Fine Art (Art & Media Technology, Winchester School of Art) at the University of Southampton, their work has been featured at Tate Britain, the Kennedy Center, Lincoln Center, and more. Recent projects include Echoes of Care at transmediale, Echolocations at Winchester Cathedral, The Cartography Project, and We Invoke the Black. Gre's practice challenges linear storytelling through sound, memory, and radical cultural presence.

Dr. Michelle Meinhart (Trinity Laban):

Nativity, Becoming, and the Sonic Maternal Self: Theorizing "Push Playlists"

In the past several decades, birthing individuals have increasingly used curated "push playlists" to transform the clinical space of childbirth into a more emotionally resonant and personally controlled environment. By projecting music that evokes memory, motivation, or comfort, these practices counteract institutional sounds and assert subjective agency during labour. Situating this phenomenon within theories of *matrescence* — the transition into motherhood — as articulated in anthropology (Raphael 1975) and popular media (Sacks 2018; Jones 2024), this paper argues that these sonic interventions reflect deeper negotiations of identity and embodiment. These playlists serve as affective, curated expressions of becoming, entangled in dialectics between subjectivity and institutional regulation, human and animalistic embodiment, and femininity within patriarchal frameworks. Drawing on Jacques Derrida's concept of "becoming" a mother or father, Hannah Arendt's notion of natality, and Adriana Cavarero's theorization of the maternal and the narratable self, I frame maternal sound practices as both biologically rooted and uncannily performative. In doing so, I highlight how these auditory acts constitute a form of identity work and subtle resistance to dominant discourses surrounding motherhood. Ultimately, push playlists emerge not merely as background or comfort, but as transformative soundscapes that mediate between the deeply personal and the socio-political dimensions of birth.

Biography: Michelle Meinhart is Programme Leader for the Master of Music and Music Diplomas at Trinity Laban Conservatoire of Music and Dance, where she has lectured in music history and culture since 2017. From September 2025, she will hold the title Reader in Musicology. A former Fulbright Scholar at Durham University and Assistant Professor at the University of Tennessee-Southern, her research uses trauma theory and gender studies to explore music's

relationship to memory, care, and lived experience in Britain from the 19th century to today, with a focus on motherhood and mental health. Her work appears in journals such as *The Journal of Musicological Research*, *Women and Music*, and *Nineteenth-Century Music Review*. She is co-editor of *The Oxford Handbook of Music, Sound, and Trauma Studies* (2027), and has received funding from Fulbright, the NEH, and the AAUW.

PAPER SESSION 2B

Changing Musical Traditions

Theatre Studio

Chair: Briony Cox-Williams (Royal Academy of Music)

Margaret J. Flood (Florida Southern College):

Revealing the Discourse of Gender Bias: A Comparative Analysis of College Band Director Hiring Announcements

This study was a comparative discourse analysis of the hiring announcements of men (MCBD) and women (WCBD) collegiate band directors in the United States between 2013 and 2023. Universities included were designated both a Research I and Division I institution by the Carnegie Classification System and the National Collegiate Athletic Association, respectively. Research questions were: (1) What are the themes of the hiring announcements, (2) do these themes differ between men and women? and (3) What are the implications of the themes to the wind band profession?

The hiring of several WCBDs were announced with an emphasis on their gender, as only white males had previously held these positions. This emphasis on gender resulted in a theme of Otherness and the novelty of the first woman, whereas the announcements of men cited more of their prior accomplishments. Publications promoting the hiring of the first woman were mostly positive, yet others had undertones of micro-aggressions interviewees and authors. MCBDs announcements revealed a theme of nepotism due to their previous association with the institution. These findings indicate while more women are being hired at elite universities, discursive biases still exist within their introduction, which could indicate how subsequent accomplishments are viewed.

Biography: Margaret Flood is an Assistant Professor of Music and Coordinator of Music Education at Florida Southern College. Her current sociolinguistic research examines the code-switching behaviors of band directors and microaggressions amongst women music professors in higher education. Dr. Flood has published in the *Florida Music Director*, *Teaching Music*, the *National Band Association Journal*, and *The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond*. She holds degrees from The Frost School of Music–University of Miami (Ph.D.), Syracuse University (B.M.) and The Florida State University (M.M.E.). Dr. Flood was a Theodore Presser Award recipient at The Frost School and received the Gladys Stone Wright Award from Women Band Directors International for her sociological and historical research on women band directors. During her time at FSU, Dr. Flood received the Ada Belle Winthrop-King Scholarship for her research on Brazilian woman musicians from the social project, Projeto Didá.

Dr. David Gasche (Kunstuniversität Graz, Institut Oberschützen):

Masculine Traditions, Feminine Transformations: A

Study of Women's Image and Role in Wind Music across German-Speaking Countries

The wind music is traditionally considered a male-dominated homosociality. The 1881 quote from Ernst Rudorff reflects this exclusionary mindset: "They [women] have already taken over almost all parts of music; one should at least take care that in the future our orchestras are not composed of men and women." (Lexikon Musik und Gender 2009, 389). Wind music seems to have specific characteristics based on physical, social and musical criteria, which have contributed to the marginalisation and exclusion of women. Their engagement is increasingly becoming the focus of artistic debate, but it is not yet accompanied by extensive aesthetic and academic reflection. This presentation aims to explore the evolution of the image and role of women in wind music across German-speaking countries. It will examine how socio-historical factors have shaped women's involvement in this field. Focusing on changes in gender dynamics since the mid-20th century, the paper will address the current state of research and highlight key areas that remain to be investigated. By analyzing selected examples, it will discuss the implications of gender expectations and emerging transformations in order to provide new knowledge on this still little-researched topic.

Biography: David Gasche began his musical education in Bayonne and continued it at the Conservatory and the University of Tours (France). After his Master in 2004, he pursued at the University of Vienna (Austria) his PhD through a Cotutelle, completed in December 2009. He obtained in 2011 the "Artistic Diploma" of clarinet at the Prayner Conservatory. His research, publications and participation in international congresses focus on Harmoniemusik, gender research and symphonic wind music in German-speaking countries. The attribution of the "Thelen Prize" 2012 of the International Society for Research and Promotion of Wind Music (IGEB) rewarded his research. Musical activities also have an important place. He is the clarinetist in a trio and member of the Pannonisches Blasorchester (PBO). Dr. David Gasche is currently Senior Scientist at the University of Music and Performing Arts Graz, Director of the International Center for Wind Music Research, Secretary of IGEB and President of PBO.

Eleanor Guénault (Royal Northern College of Music):

"Walking a thin line": The Role of Activism in the Lives of Female Brass Players

The difficulties of navigating a freelance career in music have been well-documented, but women working in the historically masculine brass-playing world can experience additional disadvantages. As part of a wider project investigating issues of gender and gender inequality in UK brass playing, this paper explores the role of activism in the lives of female brass players. An interpretative phenomenological analysis was applied to data collected from successful female brass players via semi-structured interviews, in order to explore each participant's lived experience. This analysis found that participants generally engaged with activism as a result of their personal experiences, which included gender discrimination, obstacles surrounding pregnancy and motherhood, and a lack of female colleagues and role models. Participants were aware that speaking out could negatively impact their career: established players were more likely to engage in public activism, whereas younger players expressed more caution.

Some participants had found themselves silenced after trying to speak out about inequalities, but having a personal network of female brass players could operate as a form of protection and information sharing. Some participants were not sure about how best to facilitate conversations around gender, but all agreed that change was needed in the profession.

Biography: Eleanor Guénault is a freelance horn player and music educator based in Manchester, where she is currently undertaking her doctoral studies at the Royal Northern College of Music. Her research seeks to explore female under-representation, gender stereotypes and cultural norms in UK brass playing, and considers how music educators might help to create lasting change in the profession. Away from her research work, she is active in a variety of educational contexts and regularly performs with professional orchestras in the North West.

PAPER SESSION 2C

Challenging Gender Inequalities

Mackerras Room

Chair: Rhiannon Mathias (Director)

Lucy Hollingworth (The Open University):

Analysis as Recognition: A Journey Towards the Inclusion of Works by Women in the Higher Education Tutorial Environment

If we are to normalise the inclusion of classical music by women into repertoire, we also need to teach this music in Universities and Conservatories. Parsons and Ravenscroft (2016, p.5) describe the need for 'a foundation of knowledge about the music' if it is to become a part of repertoire and of academic engagement. In my role in managing music modules at the Open University, I have been engaged with both the creation and dissemination of resources on women composers, so that our tutors can deliver a broad range of repertoire in their teaching. This work has involved transcription, editing, reconstruction, finding recordings, social/historical contextualisation, and – critically – analysis. Through analysis the music can become a subject for evaluation in the tutorial setting and this evaluation will inform the process by which an upcoming community of musicians may choose to include this music in their own practice. This paper will describe my journey into the analysis of the work of women composers, and how I am normalising the study of this music into a Higher Education context.

Parsons, L. and Ravenscroft, B (eds) (2016) *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*. New York, Oxford University Press.

Biography: Lucy Hollingworth is a Staff Tutor in Music at the Open University. She is a composer and feminist musicologist. Her PhD is 'A woman who writes music: a creative feminist autobiography', comprises a portfolio of original music and a dissertation in the form of storytelling about the lives and work of women composers, and was awarded by St Andrews University in 2020. As a Staff Tutor, she is responsible for the academic support of students and tutors on Arts and Humanities modules. She also teaches on music theory to second year undergraduates at the university. Current research includes the development of EDIA resources for use in OU music teaching. She is

a trustee and active campaigner for Women in Music UK, a voluntary charitable organisation that promotes gender equality in the music industry.

Yvonne Kiely (Dublin City University):

Music Organisations and their Commitments to 'Equality': Who Benefits?

Over the last decade, music organisations in the UK and Ireland have made public commitments to supporting the pursuit of 'equality' in music industries, with particular attention to women and racial minority artists. In general, most of what we know about music organisations comes from music organisations themselves through these kinds of public statements, with little academic investigation in any jurisdiction of what the actual internal cultures and practices of these organisations are, and how they impact upon men and women workers. Interviews with 27 current and former employees of music organisations conducted in 2024 for the doctoral study, *Official Procedure and Lived Reality: Feminist Class Analysis of the Gendering Logic and Paradox of Music Organisations in Ireland*, identifies contradictions at play in the realities of music organisations. Despite the existence of public statements, policies, and procedures crafted around the concept of 'equality', the men and women who work for these organisations navigate very different realities, with access to jobs and justice at the centre of these contradictions. Findings from the study pose questions about who benefits from these public commitments to 'equality'. Will the 'new world' for artists and employees meet our expectations if music organisations are its architects?

Biography: Yvonne Kiely's research is primarily concerned with developing the field of feminist class analysis in music industries as a means of critiquing and challenging dominant logics and practices. Her doctoral study of music organisations in Ireland is under the supervision of Jim Rogers and Aileen O'Driscoll and funded by Research Ireland. The practices of music organisations are the primary focus of her research, with previous publications exploring the representation of artists on the covers of popular music magazines. Yvonne has campaigned and agitated at her university with the Postgraduate Workers Organisation, a grassroots postgraduate researcher-led union in Ireland. Her activism in academia and research in music industries, both concerned with working conditions, have contributed greatly to her perspective on work organisations as sites of ideological struggle.

Gabriella Di Laccio MBE (York St John University):

The Power of Data: Rethinking Representation in Classical Music

The 50/50 gender split has become a symbolic benchmark for progress in classical music programming - but does it actually support true equity? This paper draws on confirmed findings from the Donne Foundation's 2024 Proms Report in partnership with the Independent Society of Musicians. As lead researcher of the report, I present key data to challenge the adequacy of surface-level parity. Across 574 works performed in 89 concerts, 47% of programmes included at least one work by a woman composer. Yet these accounted for only 13.6% of works performed and just 8.6% of total performance time. This reveals how institutional norms continue to centre male composers, even in seemingly balanced line-ups. In addition, the top 20 composers

- by minutes performed- were all white men. Only 10 women composers had more than 20 total minutes of music performed, and just one of them was Black. Building on Sara Ahmed's idea of "performative inclusion," I argue that true inclusion must address equity in time, visibility, and financial remuneration. This paper opens discussion on how programming criteria might evolve to reflect impact, not just inclusion and how can institutions move from symbolic inclusion to structural equity.

Biography: Gabriella Di Laccio MBE is an award-winning soprano, inspirational speaker, curator, and activist. Born in Brazil and based in the UK, she is the founder of the Donne Foundation, an international nonprofit organisation dedicated to advancing gender equality in music through research, advocacy, education, and community building. She was named one of the BBC's 100 most inspiring and influential women in the world for her work in highlighting the gender gap in the music industry. Gabriella is currently a PhD researcher at York St John University, where her research explores how performance, data-driven advocacy, and community building can work together to drive systemic change. Her work integrates her lived experience as an artist and campaigner with broader questions around inclusion, power, and representation in the global music sector.

Professor Claudia Chibici-Revneanu (National Autonomous University of Mexico):

The Eternal News of Women Composers

Within the field of Western classical music, women composers have often been treated as "eternal news". They are frequently celebrated as "firsts", even when these claims are historically inaccurate, and sometimes even recovered over and over again. This presentation strives to gain a better understanding of this phenomenon, exploring its frequency and possible reasons for its occurrence across different cultural context. To provide some concrete examples, it will look at the cases of the Austrian and Mexican composers Marianna Martinez (1744-1812) and Angela Peralta (1845-1883), as they have both been "lost" and "found" multiple times over the centuries. It will be argued that it is partly caused by insufficient changes to patriarchal configurations of the field of Western classical music and beyond and may also help to perpetuate their persistence. For turning women composers into "eternal news" may be interpreted as a performative act of celebrating progress regarding gender equality, while leaving deep-seated structural injustices intact. Finally, the presentation will draw from a cultural policy perspective to examine ways of creating lasting changes for women in music, ensuring that historical and contemporary women composers are finally here to stay.

Biography: Claudia Chibici-Revneanu (Austria, 1978) is Professor of Gender and Intercultural Development at the National Autonomous University of Mexico (UNAM) in León, Mexico. She holds a PhD in Cultural Policy Studies from the University of Warwick (UK) and is a member of the Mexican research programme SNI. She is the author of numerous book chapters and research articles on women in music, often with a specific focus on Mexico. As a mezzo-soprano, she has also been promoting the work of female composers through concert-conferences in numerous universities and cultural centres around Mexico since 2013. She has published two novels and, in 2017, received the UNAM's prestigious Sor Juana Inés de Cruz award for women in academia.

SESSION 2D

Lecture-Recitals 3 and 4

Phillip Carne Room

Chair: Christina Guillaumier (Trinity Laban)

Dr. Margaret E. Lucia (Professor Emerita, Shippensburg University of Pennsylvania):

The Piano Music of American Composer Sheila Silver: A Global Perspective

Seattle-born composer Sheila Silver (b. 1946) has followed a career path that has taken her from the West to East Coasts, and residencies in Cassis, France, and Rome, and, most recently, to Pune, India. Her music, in which she incorporates both tonality and atonality, evokes images of water and nature, myths, exoticism, and a rich awareness of spiritual themes in both Western and non-Western cultures. Writing in every genre—opera, choral, orchestral, solo and chamber music, as well as film scores, Silver has sought inspiration from her Jewish heritage, as well as from the music of Buddhism and Hinduism. The recipient of grants from the NEA, the Guggenheim Foundation, and the Sackler Prize for Music Composition in Opera, among many others, she returned to the Pacific Northwest in 2023, for the premiere by the Seattle Opera of her new work, *A Thousand Splendid Suns*, based on the book by Afghan-American author Khaled Hosseini. In this lecture-recital, I will discuss the many facets of Silver's compositional style and perform excerpts from *Six preludes pour piano, d'après poèmes de Baudelaire* (1991) and her most recent suite, entitled, *Resilient Earth*, and conclude with the composer's Nocturne (2015), based on *Raga Jog*. These works illustrate the interdisciplinarity of her work: a keen sensitivity for correspondences between poetry and music in the Preludes, a deep sense of obligation to address the threat of climate change, and the exploration (and translation to the piano) of emotional and spiritual "subtexts" in music that she encountered in India.

Biography: Margaret Lucia is a Professor of Music in the Department of Music & Theatre Arts at Shippensburg University of Pennsylvania, where she has also served as Director of the Interdisciplinary Arts Program. She received her Ph.D. in Music at the University of California, San Diego and her M.M in Piano Performance at Indiana University in Bloomington. As a Fulbright Senior Scholar in 2016-17, she collaborated with women composers in Spain, and performed their works in several concerts in Madrid, Salamanca, and Palma de Mallorca; she returned to Spain and Italy for a second concert tour in 2019. In November 2011, she was a featured pianist on the *Festival Internacional de Música Contemporanea* in Havana, performing music by 20th century Cuban women composers. Her most recent work includes performances of music by Sheila Silver and an exploration of music written by women in Spain before, during and after the Civil War.

Dr. Aleksander Szram (Trinity Laban):

The Piano Music of Nicola LeFanu

This performance-based presentation examines the complete solo piano music of Nicola Le Fanu, from *Chiaroscuro* (1969) to *the forest, the strand, the sea* (2021). It will chart changes of approach, linking these

to developments in Le Fanu's other works (such as the Piano Trio) and to extramusical influences, and seek to propose an initial identification of the key features that could be said to embody Le Fanu's stylistic approach to the instrument. This lecture recital will demonstrate the process of artistic research being undertaken in preparation for a recording of the complete works for piano in 2026, supervised by the composer. In addition to the works listed above, it will include a performance of the *Eight Studies* (2012), pre-recorded excerpts of *And So the Night Became* (2002) for prepared piano, and various smaller pieces.

Biography: Aleks specialises in performing music of the 20th and 21st Centuries and has released several albums of contemporary repertoire on the Prima Facie record label, including the Piano Concerto by Daryl Runswick, Inner Landscapes (Douglas Finch), A Land so Luminous (Kenneth Hesketh), and the album Aztec Dances with the recorder player Jill Kemp. He has recorded for Nimbus with the flautist Wissam Boustany, and given premieres of works by Frederic Rzewski, Dai Fujikura, Haris Kittos, Edward Gregson, Nicola LeFanu, Sam Hayden and David Bedford, among others. As pianist in the ensemble Gemini, he has recorded three albums with Métier, including works by Jonathan Harvey, Sadie Harrison, Huw Watkins, Philip Grange, and the first recording of Mandala by David Lumsdaine. As well as Gemini, Aleks works with Lontano, rarescale and the Continuum Ensemble. He has performed in more than forty countries over six continents, on BBC Radio 3, Classic FM, Channel 4, and Colombian and Lebanese television.

**In Conversation: Composer and Turn-Table
Artist Shiva Feshareki on Daphne Oram's *Still Point* and Braving New Compositional Worlds**

(with Daniel Lewis / PRS for Music)

Peacock Room

Shiva Feshareki is the Ivor Novello award-winning British-Iranian composer, artist and turntablist, described as “the most cutting-edge expression of turntablism” and as “one of the most astonishing acts of musical alchemy” (BBC Radio 3). Over the last decade, she has been a pioneer at the leading edge of both contemporary classical and electronic music scenes. As a self-described sonic architect, Feshareki is fascinated by the materiality of sound. Her intrepid exploration of a 360-degree sound world encompasses compositions for orchestral, solo, choral, chamber, electronic and interdisciplinary installation works.

In her live electronic compositions, she masterfully contorts samples of her acoustic compositions along with peculiarities from her LP collection, employing an array of technology from vintage analogue tape echo, vinyl turntables, CDJs, to state-of-the-art ambisonic technology to create experiences that reveal the fluid and infinite interplay between sound and the physics of space. Her acoustic and electronic compositions are deeply intertwined and this hybrid approach has placed Feshareki at the forefront of electronic, acoustic and spatial composition.

A doctoral composition graduate from the Royal College of Music, Feshareki has performed extensively across the world in concert halls, art galleries, festivals and raves, with notable appearances at BBC Proms (Royal Albert Hall, London), the Tanks at Tate Modern (London), Southbank Centre (London), Barbican Centre (London), De Bijloke (Ghent), Helmut List Halle (Graz), Dom-im-Berg (Graz), Sonar Festival (Barcelona), the Moscow Museum of Modern Art (VAC Foundation, Moscow), Casa Del Lago (Mexico City), Mutek (Montreal), Hyperreality Festival of Club Culture / Vienna Festwochen (Vienna), Maerzmusik / Berliner Festspiele (Kraftwerk, Berlin), Konzerthaus (Berlin), Hellerau (European Centre for the Arts, Dresden), Kunstfestspiele Herrenhausen (Hannover), Spor Festival (Aarhus), Szczecin Philharmonic, Amsterdam Dance Event, Stavanger Konserthus and SNF Nostos, Greek National Opera (Athens).

She has performed her works alongside the BBC Singers, BBC Concert Orchestra, Chorwerk Ruhr, Vocalconsort Berlin, BBC Symphony Orchestra, Konzerthaus Orchestra Berlin, London Sinfonietta, London Philharmonic Orchestra, London Contemporary Orchestra, Ensemble Modern, Netherlands Chamber Choir, Vienna Radio Symphony Orchestra, Düsseldorfer Symphoniker, Orchestre National de Lyon and Aarhus Symphony Orchestra, to name just a few.

For Concert 1 Programme, see pp. 47-8.

SATURDAY 30 AUGUST

09:30 – 11:30

SESSION 3

Paper Sessions 3A and 3B

Panel Session 3C

Session 3D: Lecture-Recital 5

PAPER SESSION 3A

New Perspectives on Women's Work in Music 2

Peacock Room

Chair: Michelle Meinhart (Trinity Laban)

Seonhwa Lee (University of Music Freiburg):

Strategies of Visibility: Emilie Mayer's Musical Identity and Activism in 19th-Century Berlin [Online]

This paper aims to shed light on Emilie Mayer's largely unknown professional musical activism within the context of 19th-century Berlin's musical culture. By exploring Mayer's unique career paths, I will examine how her professional strategies influenced her career trajectory and how her artistic ideas were reflected in her compositions.

Despite limited educational and professional opportunities for women, German composer Emilie Mayer (1812–1883) made her debut at the Königliches Schauspielhaus, one of Berlin's leading concert venues. Despite the views of some male critics who claimed that women couldn't compose large-scale works, Mayer wrote eight symphonies and a significant body of chamber music. Mayer arranged for the publication of her works by contacting publishers directly, and her music was performed throughout Western Europe. Nevertheless, her presence in current music historiography and concert programming remains minimal.

In this paper, by examining newspaper articles about her works, I will discuss how Emilie Mayer's musical identity was perceived by the public and critics of her time. Furthermore, through the analysis of selected compositions and manuscript studies, I will explore how Mayer's musical style intersects with questions of gender and how these connections might inform our understanding of her work today. In addition, by situating her biography within the social and cultural context of 19th-century Berlin, I will consider her potential position as a composer in her time.

Biography: Cellist and PhD candidate Seonhwa Lee is currently pursuing her PhD at the University of Music in Freiburg, focusing on Emilie Mayer, with research interests in 19th-century music history, gender, and artistic research. She earned her bachelor's degree with top marks from the Mannheim University of Music, completed two master's degrees in Performance and Music Pedagogy at the Basel University of Music, and obtained the Konzertexamen with highest honors from Mannheim. Lee has won international competitions in South Korea, Poland, Denmark, and the United States, and has performed at prestigious venues such as Carnegie Hall.

Marina Rossi (University of Trento):

Through the Pipes: The Contemporary Landscape of Women Organists [Online]

This paper examines the presence and professional experiences of women organists, shedding light on their significance within a repertoire, a musical practice, and a role historically shaped by men. Through the analysis and comparison of three distinct contemporary profiles – Isabelle Demers, Anna Lapwood, and Ai Yoshida – this paper offers insight into how women today are reshaping the landscape of organ performance. Demers, Canadian performer and tenured professor at McGill University, is internationally recognized as one of the foremost organists of her generation; Lapwood, a young British organist, deliberately cultivates a strong social media presence, blending classical repertoire with other styles and reaching diverse audiences. Yoshida, originally from Japan and now based in Europe, grew up in a country where organ performance is predominantly associated with women.

Drawing on qualitative semi-structured interviews, the research investigates the professional contexts these musicians navigate, the strategies they adopt in a predominantly male field, their aspirations, and the critical issues they face in their working lives. By examining their experiences, the study highlights broader dynamics of gender and authority within the field of organ music. These voices reveal that challenging centuries-old traditions begins not with rebellion, but with mastery.

Biography: Marina Rossi is a PhD Student in Musicology at the University of Trento, where she is writing her dissertation on the choral music of György Ligeti. She holds master's degrees in Musicology, Cultural Heritage Management, Music Teaching, and Choral Conducting. She has presented her research on 20th-century music at international conferences and seminars (Royal College of Music of London, Sorbonne Université, Moscow Conservatory, University of Caen-Normandie, University of Leeds, University of Pavia), and published her work in *Polifonie Journal*, *Russian Journal of Music Theory*, *Libreria Musicale Italiana*, and *Mimesis*. She has authored entries for the new edition of the *Treccani Encyclopedia of Contemporary Music*; she has been recently awarded a research fellowship at the Paul Sacher Foundation in Basel. Her research interests encompass various aspects of contemporary music, ranging from vocal music to ballet, with a focus on the interplay between musicology and performance practice.

Natsuko Jimbo, PhD. (Ochanomizu University, Tokyo):

Mothers as Music Tutors: Behind the High Achievement in Western Classical Music in Postwar Japan

In post-World War II Japan, Western musical instruments such as the piano and violin became increasingly accessible to the public, partly due to the expansion of private music schools. This development coincided with growing interest in early childhood education. Some children, introduced to Western music from a young age, comparable to acquiring a native language, eventually became internationally active professionals. This presentation examines how the musical ability of these performers, who emerged from outside the Western classical tradition, was cultivated within Japan. Focusing on the role of mothers who oversaw their

children's daily practice, the study explores how these women were situated in the country's contemporary music education culture and what experiences they encountered. Drawing on personal accounts, contemporary periodicals, and music education literature, the research shows that mothers were placed under the authority of teachers alongside their children. Nevertheless, when children attained success through rigorous lessons and competitions, mothers were sometimes portrayed in the media as exemplary figures. By analyzing these often-overlooked contributors to domestic music education, the study highlights one dimension of classical music's globalization in the late 20th century.

Biography: Natsuko Jimbo is Associate Professor in the Faculty of Core Research, Humanities Division at Ochanomizu University (Tokyo). She earned her PhD from Tokyo University of the Arts, with a dissertation recently published as *Marguerite Long et la naissance de la Musique Française Moderne* (Tokyo: Artes Publishing, 2023). Her research focuses on the development of international music competitions and their impact on the global classical music culture after World War II. Her current work also examines career-oriented music education and competition culture in Japan during the period of rapid economic growth (1950s–1970s).

PAPER SESSION 3B

Music Education and Institutions

Theatre Studio

Chair: Claudia Chibici-Revneanu (National Autonomous University of Mexico)

Briony Cox-Williams (Royal Academy of Music):

New Worlds of Education: Women and the Nineteenth-Century Royal Academy of Music

When the Royal Academy of Music in London opened its doors in 1823, it was 'for the maintenance and general instruction in music of a certain number of pupils, not exceeding at present forty males and forty females,' offering tools so they could 'provide for themselves the means of an honourable and comfortable livelihood.' For women in particular this was a new opportunity, and the Academy was to offer ways into a musical identity that were previously unavailable for them. While extensive restrictions were still in place, there was also a new recognition of women's capacities and expertise within music. The contradictions of opportunity and limitation, socialisation and freedom, however, set the tone for the navigations and contortions women would have to undergo to take part in any kind of musical activity as the century progressed, while still engaging with ideas of femininity and British womanhood. This paper looks at female students of the Academy across the century who not only demonstrated the mastery necessary for a particular musical career path but also negotiated the social parameters of being a British female musician in recognisable and achievable ways, often creating new possibilities for themselves, their colleagues, and for future generations.

Biography: New Zealand pianist and researcher Briony Cox-Williams is a lecturer at the Royal Academy of Music in London. As a pianist

she has given concerts both as a soloist and as a chamber musician, working with instrumentalists and singers, with a particular concentration on neglected repertoires, composers and performers of the nineteenth- and early twentieth centuries. She has published articles on women composers such as Fanny Hensel and Lili Boulanger, and on nineteenth-century performance practice in song. She is currently working on a book about women of the nineteenth century Royal Academy of Music. This highlights the people, places and concepts involved as important factors alongside repertoire. Other areas of research and teaching activity include nineteenth-century music aesthetics, concert programming, and the way in which gendered uses of language are coded into music theory and practice. Many of the PhD projects Briony supervises are based in these areas.

Dr. Ross Purves (UCL Institute of Education):

The Diemer Women: Pioneers of Music Education in an English County Town

This presentation responds to the conference themes of 'Women and Music Education' and Women in the Music Industries'. It explores the significant contributions of five women from the same family who contributed significantly to both the professional and amateur musical life of Bedford, England in the late Victorian and Edwardian eras. Mary Diemer and her four daughters, Cecilia, Clara, Norah and Ethel. After the death of their father, musician and teacher Philip Diemer in 1910, the four daughters continued the family's large teaching practice, the Bedford School of Music, whilst also making important contributions to local religious, civic and youth activities.

Clara and Norah's studies at Frankfurt Conservatory under Clara Schumann and Fritz Bassermann, respectively, enriched their teaching and performance skills. Beyond teaching, Ethel, was also known locally for her children's operettas. Indeed, the sisters' involvement in amateur theatre, with Cecilia as stage manager, further highlights their dedication to local cultural life.

Drawing on the work of scholars such as Dave Russell, the presentation examines the women's educational and professional trajectories, along with what is known of their pedagogical approaches. It also considers their business practices, possibly inspired by their maternal grandmother - a professional travelling artist 80 years earlier.

Biography: Ross Purves is Associate Professor of Music Education at the UCL Institute of Education, where he contributes to master's, doctoral, and secondary initial teacher education programmes. A Senior Fellow of the Higher Education Academy, Ross has extensive experience in both higher Post-16 education, having previously served as a Deputy Programme Leader at De Montfort University and as a course manager in a large sixth form college. His research interests are diverse, encompassing the history of music education and the intersections between music, technology, and environmental sustainability. Ross has published widely in academic journals and edited volumes and has presented his research at many national and international conferences. He is also an experienced performing musician and arranger. Ross continues to explore the historical aspects of music education, in particular aiming to shed light on the lives and experiences of Victorian and Edwardian music teachers and their pupils in England.

Fauve Bougard, LaM (Université libre de Bruxelles):

Les « demoiselles » du Conservatoire: Navigating Gendered Education at the Nineteenth-Century Paris and Brussels Conservatoires

Overshadowed by male institutional dominance and by bourgeois ideals of musicianship (epitomised by the trope of the “young lady at the piano”), the feminine constituency of nineteenth-century conservatoires has largely gone overlooked. This paper aims to bring to light that female presence and the issues surrounding it by focusing on the institutional structuring of the female presence in the Paris (1795) and Brussels (1832) conservatoires, as documented by their archives. The first part of the presentation will look at how the two conservatoires tried to commit to norms dictated by the ideology of “separate spheres” and the ideals surrounding female musicianship. The second part will draw light on the ways in which a series of “exceptional” situations, accepted by the authorities, participated in the questioning and shifting of the boundaries of female musical practice. A final part will expand the scope beyond institutional organisation to explore the influence of gender on the daily experience of female students at these conservatoires, focusing on how they navigated the unusual mixed society of these institutions.

Biography: Fauve Bougard recently received her PhD in musicology from the Université libre de Bruxelles, with the support of the Fonds National de la Recherche Scientifique (FNRS). Her doctoral research focused on the female presence at the Paris and Brussels conservatoires during the long nineteenth-century. Before starting her PhD, she wrote a master thesis on Belgian composer Juliette Folville, for which she was awarded the Prix de l'Université des Femmes in 2019. Her research interests include women in music, musical institutions and competitions, and more generally musical life in Belgium and France.

Professor Orietta Caianiello (Conservatorio di Musica di Bari “N. Piccinni”):

French Female Composers and the ‘Prix de Rome’

Women were granted access to the Prix de Rome – awarded by the French Académie des Beaux-Arts in its five disciplines: Painting, Sculpture, Architecture, Engraving, and Music – only in 1903. This prestigious prize, won through a highly competitive selection process, was regarded as the most coveted honour, offering laureates both distinction and access to prestigious career opportunities upon their return home. Following public debate initiated by composer Juliette Toutain, women were finally allowed to compete. Although Hélène Fleury became the first female winner in 1904, the true turning point came in 1913 with the awarding of the Premier Grand Prix to Lili Boulanger, who became the first female musician to earn a residency at the Villa Medici (cut short by premature death).

From then on, about 25 women composers were awarded the prize, including Marguerite Canal, Jeanne Leleu, Elsa Barraine, Yvonne Desportes, and Odette Gartenlaub. Many of these composers spent four years in Rome until reforms introduced by André Malraux in 1969 altered the competition's structure.

This research, initiated in 2023 with Angela Annese, benefited from comprehensive access to archival materials at the French Academy in Rome – Villa Medici, explored in depth for the first time.

Biography: Orietta Caianello, born in Naples, graduated in Piano Performance from the Conservatorio “San Pietro a Majella” and furthered her studies in Germany under Werner Genuit and in London with Peter Feuchtwanger. She is Professor of Chamber Music at the Conservatorio “N. Piccinni” in Bari. Her research is focused on women composers, leading to various projects: scholarly work, teaching, performing, and organizing musical events. She is the co-founder, with colleague Angela Annese, of the artistic research project *L'Ombra Illuminata. Donne nella musica*, now in its tenth edition at the Conservatory of Bari, and of the Giornate di studio “Le Musiciste” at Roma Tre University, currently in its ninth edition. She has published articles with SEDM, Brepols, *Strumenti & Musica Magazine*, and the IAWM journal. An accomplished performer, she is the pianist of the contemporary ensemble *Freon* in Rome, and a member of the *Domus Piano Trio*, dedicated to works by women composers.

PANEL SESSION 3C

Uncovering Misogyny in Contemporary Music Creation and Performance through Story, Song and Self

Mackerras Room

Chair: Christina Guillaumier (Trinity Laban)

Vick Bain (Queen Mary University of London):

Making It Work: Career Strategies of Women Music Creators;

Vick Bain presents findings drawn from her professional background and academic research, including over a decade working at the British Academy of Songwriters, Composers & Authors, now the Ivors Academy. Her research explores the systemic lack of professional participation and recognition of women music creators across the UK industry. She draws from her in-depth qualitative PhD interviews with a particular focus on 29 musicians, songwriters, and composers working across a wide range of genres.

These women share deeply personal experiences of their creative and professional lives: how they define success on their own terms, the challenges they face from gendered stereotyping, gatekeeping in music publishing and technology, and persistent misogyny. Many also navigate additional intersections of social class, race, parenting, disability, and sexuality. Bain's research highlights both the misogynistic barriers they have repeatedly encountered and the enablers; networks, mentors, and personal resources that can support careers outside the hegemonic patriarchal music industry structures. Her presentation sets the wider context for the panel, introducing many of the themes explored in the following papers, and underscores the need for structural change to better support inclusive, equitable careers for women in music—and why the music industry is stronger for it.

Biography: Vick Bain has worked in music for nearly 30 years and is currently researching a PhD at Queen Mary University London on women's careers in music. She was formerly CEO of the British Academy of Songwriters, Composers & Authors (the Ivors Academy)

and is a board member and Past President of the Independent Society of Musicians. An MBA graduate from Henley Business School, she specialises in strategic consultancy with a focus on diversity and inclusion, advising clients such as the Leeds International Piano Competition, Generator, IMPALA, and the British Council. Vick is the Founder of The F-List for Music, a not-for-profit campaigning for gender equity in music. She has authored several influential reports and book chapters on diversity in the music industry and is a regular guest lecturer at universities across the UK. She was inducted into the Women in Music Awards Roll of Honour and is a Companion of LIPA.

Professor Sophie Daniels (Institute of Contemporary Music and Performance / ICMP):

Peaceful Warrior: A 2025 Feminist Song Cycle;

Professor Sophie Daniels presents findings from *Peaceful Warrior*, a new feminist song cycle and the second album released under her artistic identity, Liberty's Mother. This record, created as part of Daniels' ongoing research into gender equality and the creative process in songwriting, explores themes of internalised sexism, rage against the patriarchy, and the emotional toll of raising children in a volatile, male-dominated world. Through a loose narrative structure, the album gives voice to the collective grief of a generation of women confronting the myth of "having it all" while navigating systemic misogyny and societal scrutiny.

Peaceful Warrior was co-written with a team of acclaimed female singer-songwriters and produced by award-winning artist and producer Dr. Catherine Davies, aka The Anchoress. The song cycle serves as both artistic expression and critical inquiry, offering a compelling case for the importance of gender equity in creative authorship. It forms part of Daniels' wider research project, *Why It Matters Who Writes the Songs Which Soundtrack Our Lives*, which argues for greater recognition of whose voices shape our cultural narratives through music.

Biography: Professor Sophie Daniels is the UK's only female Associate Professor of Songwriting and Head of School: Music Creation and Performance at Institute of Contemporary Music and Performance, where she founded the songwriting provision and presently runs the world's most successful Masters Songwriting programme. Her prior career was in professional songwriting, record industry and BBC Music. Sophie is also a Director at The F-List a UK CIC promoting gender equality in music, and a regular contributor to BBC6 on the Huw Stephens Drivetime show as a 'Six Musicologist'. Sophie researches, writes and records under the artist name 'Liberty's Mother' which is a not-for-profit songwriting project exploring and promote feminist themes in songwriting. The first EP was based around baby loss awareness with the second EP, a feminist song cycle, ready for release in 2025.

Calista Kazuko Georget (ICMP):

Motherhood and Music: Unearthing Our Roots Through Exploring Our Musical Heritage;

Calista Kazuko Georget presents findings on being a working mother in the music industry, exploring the barriers and obstacles women face and practical routes to improvement. Becoming a mother ignited a desire to discover the 'missing pieces' of her cultural identity and became the catalyst for a new music-making research project: *Unearthing Our Roots Through Exploring Our Musical Heritage* – learning the lullabies

of our foremothers, preserving lost languages, and discovering the rich cultural tapestry that makes us who we are by reconnecting to the women that came before us. This research explores how ancestral cultural traditions can inspire self-discovery and help to create a unique musical identity.

Unearthing these parts of ourselves can offer pride, ownership, community, and a sense of belonging. This process allows us to approach our own internal barriers with compassion, empowered by a new understanding of our families' experiences and generational trauma.

The project includes collaborative music-making workshops with UCL's maternity department and Migrant Help's safe space mother/baby groups. Learning and sharing these women's stories will inspire the creation of a new multi-disciplinary piece, celebrating vibrant art and culture from around the world through music, movement, and storytelling.

Biography: Known for cinematic genre-bending, Calista Kazuko Georget is an artist, performer, composer, multi-instrumentalist, producer, educator and proud Mama of two! A Royal Academy of Music graduate, her music has taken her around the world, opened Stella McCartney runway shows, enjoyed top 5 chart success, major radio play-listing and sync. A passionate advocate for using her Art as a platform for change, Calista has led multiple successful philanthropic projects. Her concept album 'Empress' worked with leading charities to challenge Global issues and the female experience. Calista lectures and supervisors on ICMP's Masters Songwriting programme and has offered mentorship and workshops at LAMDA, Trinity Laban, RAM, Pointblank, Universal Music, ESEA and more. Calista's debut music-theatre piece alongside playwright Stephanie Martin. 'Fury and Elysium' premiered at The Other Palace in June 2023. Her new show 'Pucker Up' (currently in production) further pushes the musical theatre envelope towards inclusivity and relevance.

Anjali Perinparaja (ICMP):

Songwriting, Identity, and Resistance: Exploring British Sri Lankan Narratives through Music

Anjali Perinparaja presents a songwriting-based research project that investigates songwriting as both a creative and critical tool for exploring identity, resistance, and cultural memory from the perspective of a British Sri Lankan female artist. Her work examines how songwriting can give voice to underrepresented narratives within the British Asian diaspora, while observing patterns of generational trauma, resilience, and how postcolonial histories are documented through creative practice.

Drawing on over 25 years as a female Asian jazz musician in London, the project adopts an autoethnographic methodology to document and analyse Perinparaja's lived experience as a first-generation British Sri Lankan, alongside stories shared and learned from being part of diverse communities. A core component of the research involves collaboration with British Asian creatives across disciplines, identifying shared strategies of resilience and creative expression, and exploring points of commonality in navigating cultural hybridity—with a particular focus on combining South Asian dance styles with contemporary music-making.

Planned outputs include an album of original compositions, a short documentary, choreography videos, and a series of performances, contextualised

through critical reflection. This project contributes to wider conversations around inclusion, postcolonial identity, race, and the evolving meanings of heritage and authenticity in creative practice.

Biography: Anjali Perin is a musician, songwriter, and producer specialising in jazz, funk and soul. She graduated from the Jazz Masters programme at the Guildhall School of Music and Drama in 2005. Her album, *First Reflection*, was released by Jazzit Records and she has performed across the UK and Europe, including at the EFG London Jazz festival, Love Supreme Festival and The Montreux Jazz Festival. Anjali is a Module leader on the Masters in Songwriting programme at the Institute of Contemporary Music Performance, London, alongside teaching music theory and songwriting. She has been a Guest Tutor of Vocal Improvisation at Trinity Laban, London. She is currently a musicologist for BBC6 Music, presenting on songwriting topics on the Huw Stephens' show and leads her own community choir for mothers in St Albans (Mamas With Voices) and she has co-led NHS choir Breathe Harmony. Her commissioned work includes writing for a musical theatre project and jazz vocalese.

SESSION 3D

Lecture-Recital 5

Phillip Carne Room

Chair: Anastasia Zaponidou (Bangor University)

Judith Valerie Engel (University of Oxford / University of British Columbia):

Stage Personas and Showwomanship: 18th-Century Composer-Performers and the Embodiment of Virtuoso Piano Music

This lecture recital explores the individual pathways towards the creation of stage personas by 18th-century composer-performers Marianna Martines (1744-1812), Maria Theresia Paradis (1759-1824), and Josepha Aurnhammer (1758-1820). The three musicians provide contrasting examples of pathways in music for (upper-) middle-class women. This lecture recital specifically examines their use of virtuoso keyboard writing within their respective compositions.

While Martines only ever performed as a keyboardist in the 'liminal space' of the salon (Cypess 2022), carefully maintaining her dilettante status, both Paradis and Aurnhammer actively sought professional careers. Performance-centred epistemology and research allow for a deeper understanding of the self-fashioning (Greenblatt 1980) and curation of their stage-identities. The deliberate use of virtuoso keyboard writing suggests a conscious construction of their audience-facing personas. Through such strategies, Martines, Paradis, and Aurnhammer not only presented their music but also embodied their social identities, including class affiliation, gender, and (dis)ability.

Martines's keyboard textures are 'brilliant' (Burney 1775) and elegantly understated, except for occasional disruptions by moments of expressive rupture – a kind of breaking of composure – through subito rests, unexpected modulations, or wide leaps. Aurnhammer's virtuoso passages, by contrast, appear specifically designed for both musical and visual impact. Paradis, who was blind, composed in a somatically linear style

that achieves virtuosic sounds without requiring counter-intuitive movements. Her writing relies on a 'spatial grammar' (Ovens 2016) that is pianistically intuitive, allowing for maximally accessible playability, while still retaining engaging textures and soundscapes.

Charles Burney. 1775. *The Present State of Music in Germany, The Netherlands, and United Provinces* Second Edition, London: T. Becket.

Rebecca Cypess. 2022. *Women and Musical Salons in the Enlightenment*. The University of Chicago Press.

Stephen Greenblatt. 1980, 2005. *Renaissance Self-Fashioning. From More to Shakespeare*. Chicago: University of Chicago Press.

Michael Ovens. 2016. *Discourse in Steel*. PhD Diss. University of Western Australia.

Biography: Judith Valerie Engel is an Austrian musicologist and concert pianist, currently completing a DPhil in Historical Musicology at the University of Oxford and pursuing a DMA in Piano Performance at the University of British Columbia. At Oxford, she is a Stone-Mallabar Music Scholar, funded by Christ Church, researching the 18th-century composer-performer and salonnière Marianna Martines. At UBC, she is one of the university's Public Scholars, investigating how professional identities of contemporary Canadian women composers are shaped by – and intersect with – age, gender, the myth of meritocracy, and the dominant narrative of white male genius in classical music. Judith Valerie holds a BA and MA in Piano Performance from the Mozarteum University Salzburg, where she trained in the piano studio of Prof. Pavel Gililov. For many years, she also studied with Prof. Paul Badura-Skoda. Both as a researcher and pianist, Judith Valerie focuses on the intersection of gender and feminist studies with music.

Professor Eva Rieger:

Fifty Years of Women's and Gender Studies in Music 1975-2025

Peacock Room

The feminist movement of the 1970s and 1980s was a driving force for studies on women and music. The lecture provides an overview of the last 50 years of the work on the subject of "women and gender in music" in Germany, the UK, and the USA. The situation in the 1970s was scandalous – no records or CDs with women's music, hardly anything on women composers. I took part with my rather polemic book on "Women, Music and Patriarchy" (1981). After four USA conferences and Susan McClary's innovative expression "gendered paradigm", attempts were made in 2000 to use gender as a factor to create a different perspective in musicology. It became clear how strongly the image of the genius was coloured by male-heroic character traits, how concepts of battle, victory, heroism (male) and love, sadness, death (female) are mirrored up to film music today. It also grew clear that aspects of the representation of feminine and masculine spheres are inscribed in music itself. The transition to the recognition of gender studies as a professional academic discipline was achieved. Colleagues like Marcia Citron, Ruth Solie, Nancy Reich, Philip Brett, Laurence Kramer and others helped research to develop. After describing the last 50 years, including a report of the successes which have been achieved, I concentrate on my proposal that the gender component is inscribed in the music culture itself, and how we must find ways of avoiding binary partnerships in music, while at the same time struggling with non-binary theories.

Biography: Eva Rieger was born in 1940 on the Isle of Man (Great Britain), moved to Germany at the age of twelve, and has lived in Liechtenstein since 2000. She studied Musicology, English Literature and Music Pedagogy. In 1990 she achieved a professorship for musicology at the University of Bremen, Germany. As a scholar, she has focused on peace and music education, film music, and, above all, on the topic of "women and music." In 1981 she wrote "Frau, Musik und Männerherrschaft" (Women, Music and Patriarchy) which was the first feminist book on the subject in Germany in those times. She is the author of numerous books, still calls herself a feminist, and doesn't take retirement literally.

Misogyny in Music

Peacock Room

Deborah Annetts (Chief Executive, Independent Society of Musicians/ISM) – Chair

Vick Bain (Founding Director, The F-List for Music)

Alice Farnham (Conductor and Artistic Director, RPS Conductors)

Elizabeth Sills (Grants and Awards Manager, PRS Foundation)

Paper Sessions 4A, 4B and 4C

Session 4D: Lecture-Recitals 6 and 7

PAPER SESSION 4A

Contemporary Composition

Peacock Room

Chair: Felicity Wilcox (University of Technology, Sydney)

E. Laura Tătulescu (Faculty of Music and Theater, West University of Timișoara, Romania):

Exploring the Vocal Works and Academic Contribution of Livia Teodorescu-Ciocănea – Romanian Composer, Pedagogue and Creator of the Hypertimbrality Concept [Online]

Livia Teodorescu-Ciocănea (b. 1959) is a name of reference in the Romanian contemporary music sphere, with a multifaceted and active career as a composer, concert pianist, musicologist and pedagogue. She is also the author of the most important musical forms manual taught by conservatories throughout the entire country. My presentation focuses on her vocal music and contribution to the university music education system, as a way of illustrating the authenticity of her musical and pedagogical language, while aiming to broaden the composer's international profile, deserving of a wider recognition.

She began her PhD studies after the Romanian revolution of 1989, when the system changed and allowed more people (especially women) to enroll in a higher-degree education.

Her music contains a wide range of genres in which the human voice often holds a central role. These works are a compelling demonstration of a deep understanding of the functionality of the voice, from which stems a powerful interpretative depth. They are inspired by folklore and byzantine sonorities, as well as multilayered spectralism.

She is the creator of the *hypertimbrality* concept which achieves timbral drama by transforming interconnected instrumental layers of varying density. This led to the evolution of new music in Romania.

Biography: E. Laura Tătulescu is a Romanian-American soprano with a career spanning 20 years on Romanian and international stages such as: Wiener Staatsoper, Bayerische Staatsoper, English National Opera, Glyndebourne Festival, Los Angeles Opera, Santa Fe Opera, Seattle Opera, Opera di Firenze, Carnegie Hall (Weill Hall), Romanian Athenaeum, Konzerthaus Berlin, Rudolfinum Prague, Concertgebouw Amsterdam, Gewandhaus Leipzig, Mozarteum Salzburg, singing in operas, concerts and lieder recitals with repertoire ranging from the baroque to contemporary era – which holds a significant role in her artistic journey, having sung and recorded a number of lesser known pieces and new works (song cycles, operas and oratorios) composed for her voice. She is currently a 2nd year PhD research student at the West University of Timișoara on the subject: *Modernism and tradition in the vocal creation of Romanian female composers*.

Morgan Rich (East Carolina University, USA):

Central Sound Fragments, Elemental Gestures, and Timbral Expansion: Building an Analytical Framework for Rebecca Saunders's Works for Strings [Online]

Working from a "severely reduced palette of timbres," Rebecca Saunders creates new, expanding spectra of sounds, while eschewing traditional melody, harmony, and sometimes pitch. Saunders's approach to composition often isolates a technique or figure seemingly taken for granted as part of musical convention—then, recasts it into a new concept through microscopic exploration. Saunders's compositions for strings often feature a common gesture unique to bowed string instruments that results deliberate timbral interplay: an up-bow, double-harmonic trill glissando. Recent research argues for the foregrounding timbre as an object of analysis (Dolan and Rehding, 2021) and this paper focuses on Saunders's music for strings, demonstrating how an elemental idea evolves across works, establishing a timbre-centric reading of her works. Building on Robert Hatten's gesture theory, my analyses of Saunders's *Fletch* for string quartet (2013) and *Solitude* for solo violincello (2013) examine how treatment of the gesture elevates timbre. I propose that Saunders's approach to gesture reorients timbre beyond an *imagistic gestalt*—a cognitive and physical component encompassed in gesture. Timbre transforms to a perceptual level above gesture. Reframing timbre and gesture could provide a new use of gesture theory for twentieth- and twenty-first-century pieces that do not rely on common-practice conventions.

Biography: Dr. Morgan Rich is a Teaching Assistant Professor of Musicology at East Carolina University, USA. Her research focuses on the intersection of music, culture, philosophy, and analysis. Exploring music and philosophy in early twentieth century Austro-Germany. Recent research projects examine the musical metaphors of nature in Finnish composer Kaija Saariaho's works; the timbral and microtonal centric readings of Rebecca Saunders's works; as well as examinations how newly built concert halls aid in reorienting cultural institutions towards the future in contemporary Europe. She has presented research in the United States and abroad at the national meetings of the American Musicological Society and German Studies Association, as well as at IRCAM, University College Dublin, the University of Nottingham, and at Salzburg's Mozarteum among others.

Ji Yeon Lee (University of Houston):

Compositional "Translation" in Unsuk Chin's Orchestral Pieces: 'Operascope', 'Subito con forza', and 'Frontispiece' [Online]

Unsuk Chin's distinctive musical language and compositional style often show influences from composers such as Bartók, Stravinsky, and Ligeti. However, Chin explicitly acknowledges referencing the sounds and styles of past composers or genres in only a few works: *Operascope* (2023), *Subito con forza* (2020), and *Frontispiece* (2019). Even in these pieces, the references are not straightforward quotations or easily identifiable allusions. As Chin explained in an interview, these works evoke "certain aspects of several key works of various epochs," which are then "poured into new moulds by letting them interact and comment upon each other."

This paper examines Chin's compositional "translations"

as manifested in these three orchestral pieces, drawing on her idea that “gestures typical of specific works and composers are ‘translated’ into one another in different and sometimes unexpected ways.” To clarify this concept as a core compositional strategy, I will refer to Christopher Reynolds’s ideas on transformation, assimilative allusion, and naming in his book *Motives for Allusion* (2003). Through this exploration, we can gain deeper insight into Chin’s creative engagement with musical history and tradition.

Biography: Ji Yeon Lee is an Associate Professor of Music Theory at the University of Houston. Her primary research area is analysis of opera from the Romantic to the present era, with an emphasis on German and Italian repertoire, climax and highpoint, visualization of music, and East Asian composers. Her publication includes articles and book chapters on the operas by Wagner, Puccini and verismo composers, and Korean music and musicians. She is currently working on a book project on climaxes in verismo opera.

Hedy Law (The University of British Columbia):

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)

How to use music to represent traumatic episodes in the past? Composers use various compositional techniques—musical quotations, off-stage sounds, or non-orchestral instruments—to create musical differences that suggest distance, geographic, temporal, psychological, or otherwise. In general, the more unfamiliar the sounds are, the more likely these sounds represent otherness.

This paper explores the opposite by showing that unfamiliar sounds may come from found objects, using as case studies the award-winning Canadian composer Vivian Fung’s two opera scenes, *The Music of Grover and Friends* (2021) and *Alarm* (2021), composed for Edmonton Opera’s “The Wild Rose Opera Project” (2021). Led by the Pulitzer-winning Canadian librettist and playwright, Royce Vavrek, this project commissioned four short operatic works on mental health issues. Fung’s scenes explore the trauma her family experienced while escaping Cambodia in 1975. Scored for an adult soprano with a childlike voice and a percussionist, these two scenes employ a range of percussion instruments, mixing porcelain bowls and glass bowls with metal chimes, tam-tam, and drums to evoke a soundscape of a distant space-time. The use of unfamiliar sounds from found objects suggests trauma’s persistent negative impact. Rather than signalling distance, found sounds indicate how the traumatic past haunts the present.

Biography: Hedy Law is an Associate Professor of Musicology and Acting Director at the University of British Columbia. She received her Ph.D. in Music Theory and History from the University of Chicago. She has published in the *Journal of the American Musicological Society*, the *Journal of Musicology*, the *Journal of Music History Pedagogy*, *Cambridge Opera Journal*, the *Opera Quarterly*, *Musique et Geste en France: De Lully à la Révolution*, the *Oxford Handbook of Music and Disability Studies*, the *Oxford Handbook of Music and Censorship*, the *Oxford Handbook on Music and the Body*, and the collection of essays *Noises, Audition, Aurality: History of the Sonic Worlds in Europe, 1500–1918*. Her book, *Music, Pantomime, and Freedom in Enlightenment France*, was published by Boydell in 2020. Her recent research includes female citizens in Revolutionary France, Cantonese musicals,

Cantonese opera in nineteenth- and early twentieth-century Canada, and global music history.

PAPER SESSION 4B

Entrepreneurs, Performers and Creators

Theatre Studio

Chair: Claudia Chibici-Revneanu (National Autonomous University of Mexico)

Anastasia Zaponidou (Bangor University):

Touring in the “New World”: The Early North American Tours of the British Cellist May Henrietta Mukle

In late December 1907, the twenty-seven-year-old British cellist May Henrietta Mukle (1880-1963) entered the United States on her very first tour of North America. This tour was an important step in Mukle’s already successful musical career, being the first of many US tours across the remainder of her adult life. This paper will trace Mukle’s early North American tours, examining her trail as accounted within regional and national newspapers. The paper will explore how certain figures in Mukle’s circle helped elevate her status as a musician within the United States. Specifically, it will examine the influence of the American violinist Maud Powell, who toured with Mukle during this early stage of the latter’s US career. Evidenced by newspaper advertisements, the paper will suggest that the two musicians were linked, not only through their touring activities, but also their respective reputations on their instruments, highlighted by Mukle’s honorific name “the Maud Powell of the ‘Cello”. Furthermore, the paper will address Mukle’s own reception within the press, asking whether the perceived novelty of seeing women cellists on the public concert stage during this period affected her image.

Biography: Anastasia Zaponidou is a PhD candidate at Bangor University in North Wales. Anastasia’s research examines the musical life and influence of the cellist May Henrietta Mukle (1880-1963) through the medium of musicological and performance studies. The research project focuses on Mukle’s contributions, particularly within the UK, through her diverse activities, not only in performance but also other musical fields. The research is particularly engaged with questions of gender and how it linked to cello performance in the late nineteenth and early twentieth centuries, as well as Mukle’s own concerns regarding women’s emancipation, reflected in her association with several women’s musical and suffrage organisations. Anastasia has presented her research at several national and international conferences, including the 64th Annual RMA Conference, the 14th NABMSA Conference, and the 2023 WWM Conference (Bangor University). Anastasia is a grateful recipient of the Bangor University Alumni Scholarship, awarded for her contributions towards the University’s culture.

Gayle Murchison (William and Mary College, USA):

Women, Music, and Labor: Mary Lou Williams as Jazz Entrepreneur

Black women historically have been denied access to the economic resources, business training, and capital to pursue business ventures in the creative arts. This paper focuses on jazz pianist-composer Mary Lou

Williams' work as an entrepreneur in the late 1940s and early 1950s and her business relationship with Syd Nathan, founder of King Records.

One of few jazz artists signed to King (which specialized in soul and R&B), Williams sought full artistic and financial control over her music, which was virtually unheard of for Black musical artists in the 1950s. Letters, contracts, royalty statements, and other artefacts document Williams' laboring to establish her own record label by partnering with Nathan. These sources show Williams active as musician, booking agent, co-producer, promoter, and even salesperson. They also show how the lack of respect of and cooperation from Nathan, whose business practices—rooted in racial and gender discrimination—ultimately undermined Williams and led to the dissolution of their business relationship and the end of her first effort to found her own record label. dream of founding. Later in the 1970s, Williams would go on successfully to found Mary Records.

Biography: Gayle Murchison is Associate Professor of Music at the College of William & Mary. She has published book chapters on Nadia Boulanger's American visit, music in Harriet Jacobs' *Incidents in the Life of a Slave Woman*, and Mary Lou Williams's *Girl Stars*. She is the author of *The American Musical Stravinsky: The Style and Aesthetic of Copland's New American Music, the Early Works, 1921-1938* (The University of Michigan Press, 2012). Prof. Murchison's research focuses on global African diasporic music. She has published on Mary Lou Williams, William Grant Still, Zap Mama, and the music of social and cultural movements (such as the Harlem Renaissance, the Civil Rights Movement, and Afro-European studies.) She served as editor of *Black Music Research Journal* 2014-2019. She now edits *Jazz Perspectives*. She was a British Academy Visiting Fellow in 2023/2024. Prof. Murchison is currently writing a book on Mary Lou Williams in Europe, 1952-1954.

Holly Lawson (University of Cambridge):

'Upon seeking fresh fields and pastures new': Felicit Vestvali and the New World

Anna Marie Stegemann (1831-1880), known professionally as *Felicit Vestvali*, was a German contralto, stage actress, and opera director whose career spanned both European and North American stages. While celebrated for her command of canonic roles in dramatic and operatic settings—including Hamlet, Romeo, and Orpheus—it is her artistic versatility off the stage that this paper expounds upon. Best known for her founding and directorship of the 'Vestvali Troupe', at twenty-four years old Stegemann helped to facilitate the move of Italian opera to North and Central America, situating the repertoire into the transatlantic operatic circuit in cities such as Mexico, Havana, New York, and San Francisco.

Owing to this global mobility, Stegemann positioned herself within an established network of impresarios, critics, and political leaders. My paper not only offers, for the first time, a timeline of these movements in the 'New World' from 1855-1865, but traces how her role as a troupe director was received in critical discourse. Drawing on court records, reviews, and contemporaneous opera historiography, I excavate the construction of Stegemann's public image to foreground her creative agency and situate her legacy within wider discussions of unsung impresaria of the

nineteenth-century operatic world.

Biography: Holly Lawson is an incoming PhD student at Jesus College, Cambridge. She received her MPhil with Distinction in Music at Magdalene College, Cambridge and her BA in Music (First-Class) from the University of York. Her research is supported by the Cambridge Trust, the Arts and Humanities Research Council, Jesus College, as well as the Music Faculty at Cambridge. Having completed her Master's thesis on musical productions of Greek tragedy in Germany and England in the 1840s, Holly specialises in nineteenth-century reception history, broadly defined. She is interested in the musical afterlives of classical antiquity, ranging from opera, incidental theatre, symphonic poems, and salon music. Her doctoral research brings this specialism into dialogue with global opera, reception history, and theories of vocality in nineteenth-century Italy and Germany. Holly has presented her research at both Musicology and Classics conferences at the University of Cambridge and the University of St Andrews, as well as to international societies devoted to the study of Richard Wagner.

PAPER SESSION 4C

Popular Music

Mackerras Room

Chair: Vick Bain (Queen Mary University of London)

Shelina Brown (University of Cincinnati):

I Love You Earth: Ono and Anohni's Duet for a Transfeminist Planetary Futurity

In 1985, Yoko Ono released *Starpeace* in response to Reagan's Strategic Defense Initiative, or "Star Wars." Created at the height of Cold War tensions, the album centers themes of peace activism and ecofeminism. A standout track, "I Love You Earth," offers a lullaby-like ode to the planet, drawing on the diatonic simplicity of Japanese children's music. Its gentle lyrics evoke indigenous conceptions of harmony with nature, articulating a maternal ethos of care central to both Ono's activism and 1980s Japanese grassroots ecofeminist movements led by figures like Yayoi Aoki. Amid today's climate crisis, Ono has revived her message through the Serpentine Gallery's Back to Earth project. In 2021, billboards across London displayed the phrase "I Love You Earth," reaffirming the Earth as home and caretaker. As part of this initiative, Ono collaborated with transgender artist Anohni to re-record the song, expanding its maternal vision through a transfeminist lens.

This presentation analyzes the vocal interplay between Ono and Anohni—an octogenarian avant-gardist and a transfeminine indie icon—through Japanese ecofeminist thought and trans affect theory. Their duet reimagines feminine vocality as a medium for planetary care, offering new pathways for feeling and imagining global ecological futures.

Biography: Shelina Brown is an Assistant Professor of Musicology at the College-Conservatory of Music, University of Cincinnati (CCM). Shelina completed her doctoral studies in Musicology with a concentration in Gender Studies at the University of California, Los Angeles. Shelina's master's thesis explored musical syncretism in Japanese enka song, while her doctoral dissertation shifted to consider the lasting impact of Yoko Ono's music and feminist activism. She is currently in the process of adapting this work into a monograph and public-facing digital lecture. At CCM, Shelina teaches popular music studies and

has developed courses on Critical Theory and Music, Gender Studies and Music, Yoko Ono, Feminist Methods, US Popular Music History, and Women in Rock.

Lauren Adamow (University of Pittsburgh):

Tasting Who? Violent Desire in Sabrina Carpenter's 'Taste'

Award-winning pop artist Sabrina Carpenter is known for her “campy” music videos, often juxtaposing her unassuming stature with violent imagery. In one of her newer releases, Carpenter blurs the lines between violence, eroticism, and female desire in “Taste.” Initially appearing as a conventional love triangle narrative in which two women compete for a man, the video subverts this trope by shifting the focus of desire from the male figure to the women themselves – and each other. Drawing from theorists such as Eve Sedgwick and Gayle Rubin, this analysis considers how the homoerotic undertones in the lyrics and visual storytelling challenge traditional gender dynamics and male-centered fantasies. The use of exaggerated, comical violence serves not only as a stylistic choice but also as a means of displacing horror while maintaining an erotic charge. Further, the video engages with Freudian concepts of sexuality, particularly the “pleasure principle” and the symbolic associations of weapons and penetration, ultimately rejecting traditional notions of sexual fulfillment in favor of a broader, more ambiguous interpretation of bodily pleasure. Carpenter’s “Taste” actively deconstructs heteronormative relationship structures and through its use of aestheticized violence offers a commentary on gender and attraction.

Biography: Lauren Adamow is a Ph.D. student in the Musicology program at the University of Pittsburgh. Lauren earned her Bachelor of Arts degree from Colorado College, where she was awarded Distinction in Music. Lauren’s research interests currently include social aspects of music-making, which has taken form in studies of the marching arts, early music, pop music, and gender and sexuality studies. She also enjoys performing on euphonium, flute, and recorders. In her free time, you can find Lauren playing in the Pitt Marching Band, skiing, or attempting to crochet.

Lorelei Harrel (University of Hawai‘i at Mānoa):

No One Likes a Mad Woman: An Examination of the Online Hate of Taylor Swift

Women throughout Western music history have long been ostracized from music participation. Unfortunately, women in pop music are still battling issues of double standards and exclusion but in new ways. Despite more female artists finding success faster than their foremothers, easier access to celebrities through social media has caused them to be criticized more harshly and misogynist ideas to be reinforced through the instantaneous spread of information. This paper will demonstrate how social media is halting the feminist progress in the music industry because parasocial relationships developed through platforms make users more readily comfortable to express criticisms. While feminist issues in the music industry have been discussed by Lueck (1992) and Becker (1990), and recent scholarship has specifically examined the effects of parasocial relationships with celebrities on

social media, e.g., Chung and Cho (2017) and Forster (2021), there has yet to be discourse connecting these two issues. By bringing together the feminist issues in music and parasocial relationships with popular music artists, this paper will show how women in pop are the most visible they have been yet still encountering obstacles to success.

Biography: Lorelei Harrel is currently working towards her Master’s degree in Ethnomusicology at the University of Hawai‘i at Mānoa. Her thesis research is focused on ethnomusicological pedagogy for music education undergraduate students to bring more World Music teachings into grade school classrooms. She received her Bachelor’s degree in Music Education and minor in Education from Texas Woman’s University with Dr. Vicki Baker and studied voice under Dr. Jeffery Tarr. During her undergraduate studies, she also served as a teaching assistant for the Women in Music course and Choral Methods classes. Lorelei’s special interest in women in music began during her time at Texas Woman’s University and is passionate about current women in pop music and bringing more Asian women musician narratives to light.

Gabrielle Kielich (University of Huddersfield):

Understanding the Factors that Motivate and Enable Women to Become Electric Guitarists

The experiences of women electric guitarists have been framed as a narrative of barriers and challenges. As scholars (Bayton 1997, Bourdage 2010) have importantly shown, various social factors have functioned as deterrents to women becoming electric guitarists and their working lives have been shaped by exclusionary practices in the music industries and its surrounding institutions. Despite these challenges, women have successfully navigated careers in a male-dominated industry as electric guitarists and have made significant musical contributions. This scholarly emphasis on barriers and challenges – why women don’t play the electric guitar – means that there is limited understanding and explanation as to why they do.

By drawing on original qualitative interviews and archives of the guitar and music press, this paper will offer insights into the factors that enable and motivate women to become and pursue careers as electric guitarists. It will examine three major factors: the support networks and role models that shape women’s paths, the ways in which they learn their instruments, and the meaning of the electric guitar in relation to their identities, with a particular emphasis on the role of amplification. In doing so, this paper will generate new knowledge about women’s work in rock and popular music.

Bayton, Mavis. 1997. “Women and the Electric Guitar.” In *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley, 37–49. London: Routledge.

Bourdage, Monique. 2010. “A Young Girls Dream’: Examining the Barriers Facing Female Electric Guitarists.” *IASPM Journal* 1(1): 1–16.

Biography: Gabrielle Kielich is a Senior Research Fellow in Music on The Amplification Project at the University of Huddersfield. She is a popular music scholar with research interests in live music and touring, women and the electric guitar, the history and culture of British punk and rock music, music and everyday life, and qualitative interviewing. She is the author of *The Road Crew: Live Music and Touring* (Routledge 2024). She was previously a Marie Skłodowska-Curie/UKRI postdoctoral fellow at the University of Huddersfield, a Visiting Researcher at the University of Glasgow, and has a PhD

in Communication Studies from McGill University. She also has a background in journalism and worked for magazines in the US focused on music and culture.

SESSION 4D

Lecture-Recitals 6 and 7

Phillip Carne Room

Chair: Rhiannon Mathias (Director)

Erin Ralkowsky Hennessey (Royal Academy of Music):

Reintroducing: Mary Dickenson-Auner

This lecture recital, an extension of my current PhD work, uncovers the unique musical language of Irish violinist and composer Mary Dickenson-Auner (1880-1965). Dickenson-Auner studied violin and harmony with several of the best pedagogues of her time (Samuel Coleridge-Taylor, Emile Sauret, and Otakar Ševčík, to name only a few), concertised as a soloist across Europe (she premiered Bartok's first violin sonata while in Vienna, alongside the composer himself), and composed and performed in Schoenberg's private circle in 1920's Vienna. And yet, her legacy is all but unknown to music students and historians alike. Her compositions span the symphonic, chamber and operatic realms and speak with what I can only describe as a uniquely Irish brand of neoromanticism. In this lecture recital, I will perform her Suite of Solo Violin and discuss the unique compositional voice she adds to the known pool of 20th century composers.

The lecture will include a biographical introduction to Dickenson-Auner's fascinating history, which helps us place her in our current understanding of the framework of that period, as well as begin to understand the development of her forceful compositional style within a still-repressive environment for women in Vienna. I will also discuss her catalogue of compositions with respect to their style and reception. The recital will present the UK premiere of her Suite for Solo Violin and a discussion of the work in depth, including challenges I encountered in my interpretation and my conception of her unique compositional voice from my perspective as a fellow violinist and researcher.

Biography: Erin Hennessey is a PhD researcher at the Royal Academy of Music, London, studying and performing the music of Irish composer Mary Dickenson-Auner. She performs as a soloist, orchestral, and chamber musician across the United States, United Kingdom, and Ireland and previously taught violin and chamber music at the Royal Irish Academy of Music, where she is a graduate. Her teachers include Marilyn McDonald, Ida Haendel, Lorenz Gamma, Maria Sampan, Sarah Sew, and Mia Cooper.

Dr. Laura Kobayashi (Main Street Music Studios, Fairfax, VA USA) and Dr. Susan Keith Gray (University of South Dakota, USA):

The Violin/Piano Duo Sonatas of Grażyna Bacewicz

Grażyna Bacewicz (1909-1969) was one of Poland's greatest 20th-century composers and one of its leading concert violinists. During her performing

career, she wrote many works for violin, which she often premiered—seven concertos, five duo sonatas with piano, solo works, and other smaller works with piano.

In the duo sonatas, her writing is idiomatic and challenging for both violinist and pianist, and it reflects a skilful dialogue between the instruments. These sonatas were written within a six-year span from 1945 to 1951. They show an increasing complexity in her harmonic language with her earlier works using neo-Baroque and motoric/virtuosic passages. Generally, her works are classified as neo-Romantic.

In the years following WWII, Bacewicz felt the pressure of artistic censorship but managed to develop her style and remain an active musician within Poland and throughout Europe. She preferred never to talk about her compositional style and what inspired her writing, but in one rare statement in a letter to her husband, she declared herself a “pessimist-on-legs” who could somehow manage to write cheerful music. There are moments of cheerfulness in the sonatas, especially in the early ones, but throughout them it is not difficult to imagine sounds of war, anxiety and distress with the use of pedal tones, bell tones, march rhythms and jarring bursts of sound.

The Duo will discuss Bacewicz's style in the sonatas, play excerpts from all five sonatas and perform the complete Sonata No. 2.

Biography: The Kobayashi/Gray Duo made their international concert debut as winners of the prestigious United States Information Agency Artistic Ambassador auditions. The Duo has presented at the International Conferences on Women's Work in Music in the UK, the International Workshop in Norway, and conferences of the Music Teachers National Association, the American String Teachers Association, the College Music Society and the Society of Composers, Inc. The Duo has toured in Thailand, South Africa, South America, and the West Indies. Notable US performances include the Dame Myra Hess Series and museums in Omaha, Toledo, Detroit, and Washington, D.C. The Duo has three CDs of works by women composers on the Albany Records (PARMA Recordings) label. Sixteen of these recorded works are world premiere recordings, including *Grande Sonate, Op. 8* by 19th-century French composer Marie Grandval, which the Duo edited for Hildegard Publishing Company.

Paper Sessions 5A and 5B

Panel Session 5C

Session 5D: Lecture-Recital 8 and Papers

PAPER SESSION 5A

Gender Politics and Musical Activism

Peacock Room

Chair: Briony Cox-Williams (Royal Academy of Music)

Madlen Poguntke (Seoul National University, South Korea / Hochschule für Musik und Theater, Munich):

From Gisaeng to „Gegenwart“: Tracing Feminine Creativity Through Transcultural Music History [Online]

“There are no woman composers, never have been and perhaps never will be.” (Thomas Beecham)

Thomas Beecham’s pronouncement speaks to historical gender inequalities and provokes a critical examination of the narratives of musical history. Though women composers in Western contexts have come to receive greater attention, East Asian composers’ work tends to be marginalized or interpreted through a Western paradigm of belatedness. This study examines women’s participation and agency in composition in South Korea and Germany through a comparative and diachronic lens. The study employs statistical data in tandem with historical research to interrogate the structural determinants of musical authorship. Particular emphasis is placed upon the Gisaeng of the Joseon Dynasty – women who underwent formal training in the arts and whose activities in Korean music history provide a subtle perspective on gendered creativity in Confucian-governed cultures. By contrast, German historiography has a canon-oriented approach that all too often neglects transcultural progress. Yet, recent trends reveal a contradiction: while Germany’s development appears stagnant, South Korea sees an immense boost in the inclusion of women in composition.

Biography: Madlen Poguntke is a flutist and musicologist whose work bridges artistic practice and academic research. She holds two Bachelor of Music degrees and the Staatsexamen in secondary school music education from the University of Regensburg. She earned two Master of Music degrees in flute and traverso at the University of Music and Performing Arts Munich and a Master of Arts in musicology at Ludwig Maximilian University of Munich. Her research focuses on historical performance practice, socio-historical aspects of music, and the impact of AI on music. She is currently pursuing a PhD in music education in Munich and a PhD in musicology at Seoul National University. She has received multiple awards and scholarships and was honoured for her artistic achievement as a cultural representative of her hometown. In addition to her artistic work, she contributes reviews and essays to leading music journals, engaging in scholarly discourse on music.

Paulina Andrade Schnettler M.A. (University of Cologne):

«All rights reserved»: Women, Copyrights and Musical and Publishing Industries in 20th-Century Chile

By 1925, musical works accounted for 38% of all registrations of copyrights by women in Chile, proving themselves as a pre-eminent medium of female creation (Departamento de Derechos Intelectuales, 2025). In part, this figure can be attributed to the fact that, from its foundation (1849), the National Conservatory was regularly attended by women, even in greater proportion than men in some of the courses (see Pereira Salas, 1949, pp. 21–22). And that, from this time onwards, training as a musician represented a suitable professional option for many middle-class women, especially when single and dependent on a paid job (Bucarey, 2021). For them, the existence of a system that protected their intellectual and artistic work was substantial.

Composers such as María Luisa Sepúlveda (1883–1958) registered, published and managed most of their works in a context of male domination of the music and publishing industry (Biblioteca Nacional de Chile, 2025; see also; Halbert, 2006, pp. 453–454). In this paper, I delve into the ways in which women dealt with these infrastructures (Star, 1999; see also Swanson, 2016) and deployed different strategies of adaptation or even of rebellion to them, while asserting themselves as authors of their works and their copyrights.

Biography: Paulina Andrade Schnettler (1986, Ovalle, Chile) is currently pursuing her doctoral studies at the University of Cologne and working as scientific associated at the Alanus Hochschule für Kunst und Gesellschaft (Bonn, Germany). Her research interest is the cultural history of the twentieth century, with a focus on women in music. During her PhD, she is focusing on the study of a Chilean female composer of the twentieth century (María Luisa Sepúlveda Maira, 1883–1958), using methods of both biographical research and cultural history. Since 2021 she is a collegiate member of the a.r.t.e.s. Graduate School at the Philosophy Faculty (University of Cologne). In Chile, she has worked at different educational and cultural institutions (National Library, National Fine Arts Museum, Universidad de Chile).

Marita Rhedin (PhD Musicology, Senior Lecturer, Department of Cultural Sciences, University of Gothenburg, Sweden):

“Forward, Sister Women!” – The Role of Music in the Swedish Suffrage Movement

This presentation examines the role of music in the struggle for women’s suffrage in Sweden 1902–1921. Using source material from archives and women’s periodicals, the paper explores what music circulated in Swedish suffrage organizations, how the movement articulated its collective objectives through song, and how it challenged perceptions of women’s political rights. The study also touches on the exchange of music between suffrage organizations in different countries, how such exchanges may have influenced the creation of transnational communities, and how these communities related to the national rhetoric expressed in the songs. The literature includes studies of the historical aspects of the Swedish suffrage movement, international scholarship on the role of music in suffrage

campaigns, and theoretical frameworks addressing the broader implications of music within social and political movements. The analysis highlights themes such as women's claim to full citizenship as a duty of service to the nation. Frequently, these songs took the form of marches with a combative tone, contrasting with the Swedish suffragists' peaceful diplomatic approach. Unison singing was a powerful tool for uniting a broad and dispersed movement of women from different social classes. Additionally, the songs emphasized women's nurturing qualities as attributes that could enhance politics.

Biography: Marita Rhedin is a senior lecturer at the Department of Cultural Sciences at the University of Gothenburg, Sweden. She is a trained vocal pedagogue with a keen interest in both folk music and classical singing. Her doctoral dissertation in musicology, *Singing Storytellers*, explored the Swedish troubadour tradition and the performance practice of literary ballads from 1900 to 1970. Rhedin's research interests lie at the intersection of music, lyrics, voice, and social issues, with a current focus on women's political movements. Her work often integrates ethnomusicological perspectives, exploring the multiple social functions of music, such as raising urgent questions or feelings, shaping collective identities and solidarities, facilitating social change, but also how it can be used to set up boundaries between groups. At the University of Gothenburg, she also coordinates the musicology courses.

Helen Doyle (Technological University, Dublin):

'But for her personal influence and efforts it would hardly have existed at all': Evaluating Edith Oldham's Contribution to the Dublin Feis Ceoil [Online]

The *Feis Ceoil* is a large-scale annual music event which offers competitions for individuals and ensembles. The first *Feis Ceoil* was held in May 1897. The organisation endures today, holding an annual festival in Dublin wherein over 5,000 people contest close to 200 competitions.

From its inauguration, women were embedded into the organisation. Individuals like Edith Oldham (1865–1950) and Annie Patterson (1868–1934) were key figures in its establishment, development, and extension. Writings which specifically focus on aspects of the *Feis Ceoil* are few and while references to it are plentiful but typically perfunctory, Patterson's contribution is consistently recognised. Despite this, Patterson's debt of service pales in comparison to Oldham's six decades of involvement from 1895 until her death in 1950.

Oldham was made an honorary fellow of Dublin's Royal Irish Academy of Music (RIAM) in 1938 which confirms a long and successful career. Notwithstanding this accolade, Oldham's RIAM activities over many decades, much like her *Feis Ceoil* contributions, are under-reported and conspicuous by their absence from Ireland's musicological discourse.

Biography: Helen Doyle is a Research Scholar currently working on the Research Foundation for Music in Ireland project, *Feis Ceoil: Impacting and Reflecting Irish Musical Life, 1897 – the present*. She completed her doctoral studies at Technological University, Dublin under the supervision of Dr Maria McHale and Dr David Mooney. Helen's research centres on the archive of the *Feis Ceoil* Association held in the National Library of Ireland, with a specific focus on choral music in the *Feis* since its inception. Helen has presented papers at conferences of the Society for Musicology in Ireland, the International Council for Traditional Music Ireland, the Royal Musical Association, and the North American British Music Studies Association.

PAPER SESSION 5B

Historical Composers

Theatre Studio

Chair: Rhiannon Mathias (Director)

Nicholas Ong (University of Cambridge):

Eschatological Questions in the Life and Works of Valentina Serova (1846–1924)

Valentina Serova's opera *Uriel Acosta* (1885) tells of the trying situation in which the eponymous philosopher finds himself for his scrutiny of the theologies of Catholicism and Judaism in sixteenth-century Amsterdam. Whilst the opera may be read as a religiopolitical critique, its central quandary is characterised by love and loyalty. Not only does the opera culminate in the consummation of its heroes' love, but it does so in death à la Wagner's *Tristan und Isolde*. Serova's exploration of death and its attendant rituals extends beyond the operatic domain into her *Nine Illustration for Piano based on Stories by L. N. Tolstoy* which concludes with a conspicuous depiction of a funeral procession.

This paper traces the roots of the pessimism that has proven so pervasive in the works of Valentina Serova (1846–1924) through the use of largely untapped resources relating to Serova alongside contemporaneous works that may have inspired her creative faculties. Rather than associating her with the limiting domesticity typically embodied by women in the nineteenth-century, this paper seeks to demonstrate that Serova was *au courant* with aesthetics defined by the grand narrative of music, and that her artistic disposition was a public one.

Biography: Nicholas Ong is a PhD candidate in Music at Clare College, University of Cambridge, where his research focuses on critic-composer Valentina Serova (1846–1924) and, more broadly, on women and music in nineteenth-century Russia. His wider research interests include musical nationalism, biography, music criticism, and music in Singapore. He completed degrees at the Universities of Oxford and Nottingham and was a visiting fellow at Yale University. Nicholas co-presented 'Crafting Musical Lives', a six-episode podcast which explored the life-writing process of musical figures and was involved with the Midlands Music Research Network as Communications Officer and Podcast Organiser, hosting the flagship podcast 'Midlands Music Musings'. Nicholas has served as a member of the Royal Musical Association's Student Committee and is an Associate Fellow of the Higher Education Academy. His music-making experience includes his previous service as a military musician in the Singapore Armed Forces Band and as a choral scholar in the Choir of Clare College Cambridge.

Dr. Véronique Mathieu (Professor of Violin/ David L. Kaplan Chair in Music, University of Saskatchewan, Canada):

Violet Archer: Forging a Path for Women Composers in Canada

This presentation explores the life and legacy of Violet Archer (1913–2000), a pioneering Canadian composer whose career challenged the gendered landscape of classical music in the first half of the 20th century. Born

in Montreal, Archer received formal training at McGill University and Yale University, where she studied with leading composers including Bela Bartok and Paul Hindemith. Despite systemic barriers that prevented women from holding prominent musical positions, Archer achieved international recognition and held prestigious academic positions at the University of North Texas and the University of Oklahoma before returning to Canada. Archer's prolific compositional output and deep commitment to music education helped forge a path for future generations of women composers. Her achievements serve as a powerful example for aspiring female musicians, affirming that gender should not be a barrier to artistic excellence or professional success.

[For *Biography*, see Lecture-Recital 2]

Dr. Jami Lercher, DMA (Associate Professor of Choral Music Education, Baldwin Wallace University Conservatory of the Performing Arts, Ohio):

The Choral Music of Morfydd Owen

Morfydd Owen, a charismatic and gifted Welsh composer of the early twentieth century, wrote over 160 compositions before her tragic death at age 26 in 1918. Despite her dramatic life and visionary artistic style, many of her compositions are unpublished and rarely performed. Even fewer of Owen's works have been professionally recorded, contributing to the composer's obscurity outside of Great Britain. In this study, seven of Owen's unpublished choral manuscripts are transcribed into modern digital music notation with additional consideration of four incomplete works. Her complete choral output is catalogued and analyzed with background information and practical suggestions for modern performance. Accessibility ranges from part songs and chorales such as *My Luve's Like A Red, Red Rose* to full scale choral/orchestral works such as *Pro Patria*. Choral arrangements of Owen's solo vocal compositions are also emerging, including settings of *Speedwell*, *I Saw Three Ships* and *When Last I Came to Ludlow*. This study is the first to address the compositional mechanics of Owen's choral writing and is a critical step in bringing Morfydd Owen's music to the larger choral community.

Biography: Dr. Jami Lercher (she/her) is Associate Professor of Choral Music Education at Baldwin Wallace University in Ohio where she conducts the Treble Choir and teaches choral methods, conducting, and vocal techniques. An advocate for expansive musical traditions, her research interests include music from historically excluded communities, and engaging creativity and critical thinking in the choral rehearsal. She is an active conductor and clinician and currently serves as the National R&R Co-Chair for ACDA's Youth and Student Activities. Jami is also part of the American Music Abroad conducting team, co-leading the inaugural Collegiate European tour. She sings professionally with SINGery and the Cleveland Chamber Choir and also edits and composes choral music. Her editions of Aleotti works are available through Walton and Gentry publications. When not making music, Jami enjoys exploring outdoors with her family.

Tom Edney (Royal College of Music):

'Into your Sussex quietness I came': An Overview of Avril Coleridge-Taylor's Orchestral Works

Avril Coleridge-Taylor (1903–1998) is only now receiving serious scholarly attention despite her extensive contributions as a composer, conductor, and advocate for her father's legacy. As a mixed-race woman in twentieth-century Britain, she faced significant barriers, yet her orchestral works from the 1930s to 1950s offer valuable insights into British cultural life and her personal experiences. Her music engages with contemporary stylistic trends while addressing themes of race, identity, and belonging.

My paper provides an overview of Coleridge-Taylor's orchestral output, focusing on how international conflict and personal upheaval shaped her evolving compositional voice. I will argue that her work challenges dominant historical narratives and broadens our understanding of mid-century British music. This research forms part of my editorial work in collaboration with her estate and the Royal College of Music, aimed at preparing her scores for performance and publication. Subsequently, I will also include interviews with musicians who have performed or recorded her music. Acknowledging Coleridge-Taylor's contributions as a composer and conductor is essential for enriching the narrative of twentieth-century music and ensuring her rightful place within it.

Biography: Tom Edney is a PhD candidate at the Royal College of Music, supervised by Prof. Robert Adlington, Dr. Jonathan Clinch, and Prof. David Wright. His thesis explores visionary choral works in 1960s Britain, focusing on Herbert Howells's *Stabat Mater*, and argues that these works functioned as a cultural vehicle reflecting themes of love, death, and rebirth. Alongside his PhD, Tom is also collaborating with the estate of Avril Coleridge-Taylor and the RCM Library, typesetting and editing the music of Avril Coleridge-Taylor. This has led to performances by various orchestras, ranging from youth orchestras to the BBC Philharmonic, which recently recorded a disc of Coleridge-Taylor's orchestral works with John Andrews and Dr. Samantha Ege.

PANEL SESSION 5C

'For the Love of Music': Exploring a Coaching Approach to Cultural Change in Today's Orchestras

Mackerras Room

Chair: Jonathan Clark (Trinity Laban)

Classical Music performance is a high-stakes environment, demanding commitment, dedication and rigour. Within its boundaries, the display of expert technical and musical virtuosity 'on stage' is not always benign 'behind the scenes.' We know from industry reports globally in recent years that debilitating behaviours persist and that historical stereotypes can be hard to shake off.

In this panel presentation, we bring our individual experiences of working in the heart of the classical music "business" over many years to bear on this situation. While our collective witness of negative behaviours and

toxic pockets across the sector have not dulled our love and passion for the artform or the music, we all want and expect a more empathetic and accountable environment for music-making. As four mature women still working across that profession, we share a belief in the transformative power of skilful communication and clear professional values and believe that our individual experiences can come together to build a stronger, shared passion for driving positive change for the sake of our colleagues and the industry, now and for future generations – enabling them to do their very best work in the moments that matter most.

Jane Booth (Guildhall Ignite, Guildhall School London):

My years as a clarinettist performing in period instrument orchestras brought enormous challenge, joy and satisfaction. I was honoured to share the stage with colleagues, conductors, soloists who were revered and admired across the globe in groundbreaking projects such as the first modern-day performances of Wagner operas on historical instruments.

Among the many highs, I also experienced moments of sadness and heartache. I witnessed behaviours that bewildered me, when a person would be belittled by someone more powerful, or subjected to jokes from the group which crossed a line; or a person mocked for something they could do nothing about, or else repeatedly singled-out for criticism, the accusations becoming so intense they could no longer control their reactions and hold it together. Fear and insecurity lie within all of us. Some people address this through doing their own individual work and take responsibility for their behaviours, others project them out onto unsuspecting victims.

Through my coaching training I learned there was another way. That realisation continues to fuel and inspire me. Education in coaching skills can help people to help themselves, giving them tools to work towards better outcomes for themselves and others. This is what I shall explore.

Biography: Jane enjoyed a 30-year career as a principal clarinettist with period instrument orchestras in the UK, Europe and Canada, touring extensively and recording over 70 discs. She subsequently retrained as an executive coach and holds EMCC Master Practitioner Accreditation. Jane is Head of Guildhall Ignite, the Executive and Professional Performance Consultancy at the Guildhall School. She relishes the challenge of working with teams and leaders in organisational settings to create healthy high-performance working environments. In 2020, with Trudy Wright, she co-created *Leaders On and Off Stage* supporting orchestra members to be at their very best when it matters most. Jane and Trudy have, to date, worked with over 800 professional musicians across the globe. Jane is Consultant for the Coalition of Musicians for Ethical Change. ignite.gsmd.ac.uk

Lisa Ford (Gothenburg Symphony Orchestra):

The Coalition of Musicians for Ethical Change presents a unique opportunity for us to move our industry towards healthier creative environments through our collective witness, experience, knowledge and action. The power imbalances in the music world make many of us especially vulnerable to toxic behaviors. We often do not

realize the power we have to help increase and maintain professionalism, safety, and joy in our workspaces. We need to join together to learn how better to do this. Ethics must be a part of required professional training for musicians, educators, and management teams. How do we define a good colleague? We take playing in tune for granted, but how about a positive attitude towards teamwork? What management skills are needed to truly support high-performing, ambitious experts working together as a team? Research tells us that healthy work environments lead us to higher quality and enhanced productivity from the workforce. Positive mindset and behavioral habits create professional and productive work environments that bring personal and professional rewards. We thrive in healthy workplaces. Let us use science-based methods to modernize and improve the classical music industry worldwide!

Biography: Lisa has been Principal Horn of the Gothenburg Symphony Orchestra since 1993 and performs as guest principal for *Chineke!* She is Senior Lecturer at the Academy of Music and Drama (University of Gothenburg) and has given masterclasses at many prestigious institutions including Curtis Institute of Music, Julliard School and the Sibelius Academy in Finland. Lisa is a professional coach and certified change manager with a diploma in Catalytic Coaching. She is Executive Director and Founder of the Coalition of Musicians for Ethical Change, established in 2025.

Lisafordhorn.com / <https://www.musiciansforethicalchange.org/>

Ursula Paludan Monberg (The English Concert):

Performing Internationally on a high level while living with a visible disability creates a space for inclusivity that I find increasingly important both as a performer and as a teacher. There are many challenges living and working with a disability, but having representation on stage is very important, while in the teaching space it encourages and enables a deep level of trust with students through leading with vulnerability.

Leading with openness towards, and acceptance of disability underpins my work as a performer, Conservatoire teacher and Musicians' Union representative. My contribution will comprise an exploration of what I offer in these situations, how my practice and well-being regime has evolved over time, and of the adjustments that support me in performing to the best possible level.

Biography: Natural horn specialist, Ursula Paludan Monberg was appointed principal horn for The English Concert in 2012. She is internationally-renowned for her mastery of high horn obligatos (such as in Bach's B minor Mass, which she has performed 165 times to date). In February 2020 Ursula's first solo disc 'The Early Horn' with Arcangelo and Jonathan Cohen was released on Hyperion. She is in demand as a professor of natural horn, holding positions at the Royal Birmingham Conservatoire, Royal Northern College of Music, and Musikhögskolan Malmö (University of Lund). Ursula serves on the MU London Regional Committee. She lives with a neurological disorder.

<http://ursulapaludanmonberg.com/>

Trudy Wright (Guildhall Ignite, Guildhall School London):

Touring UK and international orchestras was a dream job for me. I admired the talent and skills of orchestral musicians and even when touring was gruelling

(uncertainty, unfamiliarity and jetlag abound) you could always rely on a professional orchestra to rise to each performance. But the pressures of high performance and time away from home took its toll and almost every orchestra I encountered had pockets of toxicity within it. More alarmingly, there didn't seem to be any mechanism to tackle these so irritations deepened and old animosities festered. I was sure there had to be a better way, for the sake of the artform and the culture we work in. In 2012 I began to retrain as an executive coach - a very new concept within the classical music business - and immediately saw the potential benefits of a coaching approach to ease disagreement and conflict both for management, artists and orchestras. Since then, I've been actively bringing a coaching approach into the heart of the classical music sector with the strong belief - and increasing evidence - that it contributes to transforming the sector into a more positive, relevant and inclusive environment for future generations.

Biography: Trudy graduated in piano performance from Trinity College of Music. Choosing a career in arts management, she accrued over thirty years of experience working with artists, orchestras and performing arts organisations in every continent except Antarctica. Until 2013 she was a Board Director at Harrison Parrott, one of Europe's leading music agencies. She is a professionally-accredited coach and has run her busy coaching practice since January 2014. As an Associate Coach with Guildhall Ignite, Trudy co-created and co-facilitates its flagship programme, *Leaders On and Off Stage*, which supports orchestra principals and section players to build a culture in which everyone can thrive.

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SESSION 5D

Lecture-Recital 8 and Papers

Phillip Carne Room

Chair: Michelle Meinhart (Trinity Laban)

Frances Falling (Kunstuniversität Graz) and Anja Kleinmichel (Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig):

Performing Mothers: Navigating Artistry and Motherhood throughout Adversity. The Journeys and Resilience of Maria Herz and Florence Price

When Maria Herz lost her husband to the Spanish Influenza and Florence Price left an abusive marriage in the Jim Crow-era U.S., both women found themselves as single mothers with few resources remaining to balance caregiving and creative ambition. Yet through upheaval, discrimination, and personal loss, they sustained an artistic life: composing, performing, and raising children while navigating adversity.

This lecture recital draws from ongoing PhD research at the Kunstuniversität Graz and focuses on the self-designs, challenges, and strategies of Maria Herz (1878–1950) and Florence Price (1887–1953) during the demanding years of early motherhood. Through this lens, we will examine unpublished manuscripts and ego-documents from archives in Zurich, Cologne, and

Arkansas. Price's music, mostly unpublished during her lifetime, has seen a posthumous resurgence following the 2009 discovery of lost manuscripts. Herz, whose estate was donated to the Zurich Central Library in 2015, remains largely unknown, with most of her compositions still unedited and unperformed.

In this lecture recital, Frances Falling (singer/musicologist) and Anja Kleinmichel (pianist/pedagogue), will interweave performance and commentary to explore the complex journeys of Maria Herz and Florence Price. Pairing selected unpublished songs and piano works by Herz with pieces by Price composed during their years of early motherhood, such as the song "To My Little Son", which carries poignancy given the early death of her firstborn, "Tommy", the musicians will shed light on the instructive examples of these two performing mothers.

Biographies: American singer and musicologist Frances Falling's musical journey began early with the children's opera choir at the Hessen State Theater in Wiesbaden. She holds a Bachelor's degree in Choral Music Education from Florida State University, where she also produced a documentary on Clara Schumann. A Fulbright fellowship supported her Master's research at the University of Leipzig on children's choirs. Subsequently, at the Schumann-Haus in Leipzig, Frances contributed to a new Clara Schumann-focused exhibition and developed Lieder lecture recitals. After three seasons with the Gewandhaus Choir, she moved to California, where she was a freelance singer and musicologist, giving a lecture recital in 2023 at the International Conference: Women at the Piano 1848–1970. She is currently pursuing a PhD at the Kunstuniversität Graz on "performing mothers" of the 19th and 20th centuries and specializes in narrated Lied recitals highlighting women composers. She is also involved with the Bühnenmütter Association.

Anja Kleinmichel studied piano with Alan Marks and Gabriele Kupfernagel at the Hanns Eisler School of Music Berlin as well as chamber music and song interpretation at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. She has worked as a staff collaborative pianist in master classes and for international music competitions. She performs mainly as a chamber musician in various formations. She is particularly interested in new music. Important artistic ideas have come from master classes with the Ensemble Modern and from a residency as a scholarship recipient of the Forum Neues Musiktheater at the Stuttgart State Opera. Anja Kleinmichel completed additional studies in improvisation and creates music for silent films in the duo *Spur der Töne*. In addition to her work as a pianist and pedagogue at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, she writes journalistic articles about music. She is music editor of the Leipzig city and culture magazine "Kreuzer".

Maureen Wolloshin (University for the Creative Arts Farnham):

Feministing Free Improvisation Using Invitation Scores

I present the invitation score as a feminist challenge to the *masculine* triumvirate power structure in the ontology of performer, listener, composer.

The contemporary idea of an invitation score is a direct descendant of the inclusive and liberating approach intended by Yoko Ono, Pauline Oliveros (*Sonic Meditations* 1974) and free improviser John Stevens (*Search and Reflect* 1985). These scores have an anti-virtuoso intention at their heart and do not require technical instrumental prowess. They offer instead a shared construct and a collective intention to explore through sound and music. They are feministing tools which flatten social and performative restrictive

hierarchies and inspire improvised responses while offering a helpful frame from which to begin.

I briefly examine their use by Free Women, a multi-disciplinary improvising collective I belong to in Canterbury, and by Kurdish cellist Khabat Abas and I in Canterbury and Iraq. I then present an extract from a performance of *(O)de to Jonas* (2024) by Trio CZW at The Vortex in London, 2024. I composed this invitation score as a response to the plight of the refugee in modern times. Inspired by the words of Jonas Mekas, it invites us to play with "A sense of being lost, hopeless, eternally whirling."

Biography: Maureen Wolloshin is an oboist, free improviser and feminist academic. Her work is an experimental 'making with'—a co-creating with others, objects and locations. This includes the development of a unique instrument to extend her sonic scope. Formation memberships include Free Range Orchestra and Noisy Women Present. Small formations include duos with Khabat Abas and Stevie Wishart, and Trio CZW. Recent commissions have come from B!ndman and Wandelweiser Collective. Residencies awarded in 2024 include Cove Park and *Sound Arguments* at Orpheus Instituut. Maureen has presented her research at institutions across the UK and Europe. She is published in *Echo Journal*. Her practice-led PhD exploring the impact of gender community and instrument on the free improvising voice was completed in 2025.

www.maureenwolloshin.com

Sara D'Amario (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology, University of Oslo):

Well-being Experiences of Professional Women Musicians during Live Concert Performances

For over two decades, the World Health Organisation has emphasised well-being as a critical health aspect in contemporary society. Despite this recognition, the focus on well-being within performance domains, particularly music, has only recently started to receive research attention. Notably, there remains a significant gap in studies addressing the well-being of women in these fields. This research investigates the well-being of women professional musicians during live concerts to identify how they experience their well-being, and the factors that foster or negatively affect it, including the unique challenges of their professional careers. It was based on semi-structured interviews, addressed to seven professional orchestra players and analysed using thematic analysis.

Three broad factors have been reported to affect the overall well-being of women performers: *gender-specific challenges* (i.e., gender discrimination, misogyny, maternity, menopause, career-family balance, and unbalanced work demands), *concert-related factors* (i.e., repertoire, stage fright, conductors' attitudes, prolonged practice sessions, working hours, musical roles, poor posture, and physical demands), and *personality traits* (i.e., perfectionism and introversion). Although concerts were sometimes described as highly rewarding, most interviewees reported low levels of well-being before and during concerts. They emphasized the need for increased supportive environments (through counselling services, regular health check-up, injury prevention and awareness activities) to enhance their well-being.

This research provides insight into the well-being of professional women musicians and highlights the fundamental role that music industry has in fostering healthy approaches to performing. By promoting performers' well-being, music industry can significantly enhance the overall experience and health of its women artists.

Biography: Sara D'Amario is a pianist and a Marie Curie post-doctoral researcher at RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, at the University of Oslo. She holds a PhD in Music Technology from the University of York (UK), a Master of Arts in Music Psychology from The University of Sheffield, a diploma in Musicology, and a diploma in Piano Performance from the Conservatory of Music of Milan, Italy. Her research centers on the cognitive, behavioral, and (neuro-) physiological components of music performance science, from the perspectives of audience members and musicians. She focuses on laboratory settings and live concert research to investigate solo and ensemble performances, using both quantitative and qualitative methods.

Paper Sessions 6A, 6B, 6C and 6D

PAPER SESSION 6A

Inclusive Pedagogy

Peacock Room

Chair: Jonathan Clark (Trinity Laban)

J. Michele Edwards (Professor Emerita, Macalester College):***Chen Yi as Teacher and Mentor***

Historically, one measure of composers' significance has been to establish their influence, often through stylistic similarity—a limited criterion as I will show. After brief background about growth of the composition department at University of Missouri–Kansas City where Chen has taught since 1998, I will focus on Chen's import as composer and teacher for music students—many of whom are women or Asian. I will interview some of Chen's former composition students, but also musicology or performance majors who worked with CY while writing dissertations about her music, to gain insight about her educational approach and assess her impact on them and their work. Interviewees are:

- XI Wang (UMKC MM'03) professor of composition, SMU, TX
- WANG Amao (UMKC DMA'16; MM'12) head of composition, Xinghai Conservatory Preparatory, Guangzhou, China
- WANG Leyou (UMKC DMA'24) conducting/theory, Tianjin Juilliard Pre-College
- CHEUNG Puishan (UMKCDMA'07) head of composition, Hong Kong Academy for Performing Arts
- Narong Prangcharoen (UMKC DMA'10) Dean of Mahidol University, Thailand; Guggenheim Fellowship, Barlow Prize
- HU Xiaou (UMKC DMA'10; MM'05) a top Chinese film composer
- ZHOU Juan (UMKC DMA'07) composition professor, Central Conservatory
- Joanna Hsin-Ju TING (Peabody DMA'02) active pianist, Associate Professor National Chiayi University, Taiwan
- Cong JI (CUNY DMA'20) active performer/teacher, Philadelphia

Biography: J. Michele Edwards, musicologist and conductor, is professor emerita of music, Macalester College, and holds a doctorate from University of Iowa. She held long-term appointments as conductor with Macalester Festival Chorale, Calliope Women's Chorus, Minnesota Center Chorale, and double WWQ+piano ensemble. In 2013-14, she was a faculty member at University of Wisconsin-Eau Claire, conducting Symphonic Choir and Women's Concert Chorale, leading their Ireland/NIR tour. Her conducting includes musical theater and professional orchestras. Frequently commissioning and conducting premieres, Edwards is committed to

programming compositions by women. An active scholar, Edwards contributed over 20 articles about women to the *Grove Dictionary of American Music* and a similar number about Japanese and American musicians to New Grove Dictionary. Recent publications include *Chen Yi* (University of Illinois Press, 2020), "Chen Yi: Trauma, Myths, and Representation" (*Routledge Handbook on Women's Work in Music*, ed. R. Mathias, 2022), and MGG articles. Recent presentations include Julia Perry and Chen Yi.

Navid Bargrizan (East Carolina University):***"Kakaphonische Eskapaden": Carla Henius's Testimonials and Reflections [Online]***

While vocalist, author, and pedagogue Carla Henius (1919–2002) often collaborated with progressive, post-war-era composers, she recurrently encountered resentment toward the avant-garde, an aesthetic she staunchly promoted. Henius recounts, for instance (1972), the adversity of the *Nationaltheater Mannheim's* director, who, in 1956, called Henius's endeavors "cacophonous escapades" and dismissed her request for a day off to travel and perform a contemporary music recital in Munich. A persistent scepticism over the most cutting-edge music and its interpreters might have thus caused the lack of a sizable musicological literature on Henius's achievements and impact. In fact, the negligence of voice instructors and the commercialization of the politicized music institutions have inflamed this scepticism, fostering an unappreciation for experimental vocal music and artists-thinkers such as Henius—a trend that the critical analysis of Henius's writings, as well as her cooperation with composer Luigi Nono in his tape and soprano piece *La Fabbrica Illuminata* (1964) and opera *Intolleranza* (1961), demonstrate. Close readings of Henius's two-volume collected essays and speeches (1974, 1993), as much as her autobiographical account of collaborations with artists and her correspondences archived at the *Akademie der Künste*, Berlin, illuminate the extent of Henius's polemical stance toward callous disregard for modern music.

Biography: Navid Bargrizan is an Assistant Professor of Music at East Carolina University and a Goethe-Institut-certified instructor and examiner of German at Dallas Goethe Center. His research projects have appeared in many international publications, including an upcoming chapter in a volume on Harry Partch (ed. Andrew S. Granade, Rochester University Press). He has presented at conference such as Society for Music Theory, American Musicological Society, German Studies Association, Society for American Music, and has received awards such as DAAD Postdoctoral Fellowship and Tedder Fellowship of the Center for the Humanities and the Public Sphere of the University of Florida. Bargrizan's predominantly microtonal and electroacoustic compositions have been staged at numerous venues in the North America and Europe and are published under Navona, Ravello, and Neuma labels, as well as by Mahoor Institute and Edition Zalzal. American Prize for Composition chose him as a finalist in its 2017, 2020, and 2023 editions.

Jennifer Cable (University of Richmond):***"The whole point is music": The Life and Work of Beverley Peck Johnson (1904-2001) [Online]***

What do Lyndon B. Johnson, Renata Tebaldi, Kevin Kline, and Renée Fleming have in common? All had the opportunity to work with the exceptional vocal pedagogue Beverley Peck Johnson. Beverley Johnson's

artistry was teaching, her gift was diagnosing and correcting, and her devotion to craft was all-encompassing. One of the most well-known and outstanding vocal pedagogues of her generation, Beverley Johnson possessed an innate sense of music that was present in the way that she developed singers as musicians; singers who were household names in the worlds of opera and Broadway. She was also instrumental in training subsequent generations of voice teachers, including Rita Shane, Tony Griffey, and the incomparable Marlena Malas. What an achievement for a woman who studied speech and drama in college, turned her considerable piano skills to becoming a wonderful collaborative pianist, and only began to study voice in her late twenties. This presentation will offer a glimpse into the life and work of this amazing woman across her long career, utilizing materials from her personal archives, including letters, notes, papers, and sketches. Excerpts from an interview transcript and reflections from artists who worked with Beverley Johnson will also be included.

Biography: Dr. Jennifer Cable is a Professor of Music at the University of Richmond where she coordinates the Vocal Studies Program. Her current research considers the role of women amateur musicians on early twentieth-century American arts culture, and the positive impact of Traditional Chinese Medicine pillar *Qigong* on freeing the voice. Recent publications include a chapter on Mary Carlisle Howe and Adella Prentiss Hughes for *The Routledge Handbook of Women's Work in Music* (ed. Rhiannon Mathias, 2022), and "Introducing Movement and Embodied Meditation into the Classroom and Applied Studio", published on the National Association of Teachers of Singing website (2023). A *Qigong* instructor, Jennifer shares *Qigong* in classes and conferences in the US and abroad, introducing other musicians to this mindful practice.

Kathleen McGowan (University of Illinois):

***From Hammersmith to Cambridge: Exploring Jane Joseph's Work with the Girton College Music Society, 1913-1916* [Online]**

Jane Joseph is perhaps best known as one of Gustav Holst's amanuenses; she began her work assisting him copying *The Planets* while she was reading classics at Girton College, Cambridge (1913-16). Joseph's musical activities at Girton often came at her classics studies' expense: she conducted the Music Society's choir and orchestra, became President of the society, performed at college recitals, and composed music for Girton's production of Yeats's *Countess Cathleen*. All were undertaken while keeping her composition lessons with Holst on school vacations and publishing some of her own early pieces. Together, these years contain many of her formative experiences as a woman working in music.

Drawing on the work of Gibbs (1999; 2000), Grogan (2010), and Seddon (2016), and materials from the Girton College archives, this paper considers Joseph's musical life in the context of her Cambridge work. Previous scholars have tried to limit her musical life and career to her collegial relationship with Holst. Such narratives cast him—rightly—as a heroic influence, but often at the expense of Joseph's own experiences as a performer, composer, music society leader, and listener. Here, I propose to read Jane Joseph back into her own work and story.

Biography: Kathleen McGowan is a Ph.D. candidate in musicology at the University of Illinois Urbana-Champaign. She studies the historical roles and activities of women making music. Her dissertation research focuses on women's musicking, education, and intellectual culture at Girton College, Cambridge in the broader context of late 19th and early 20th century Britain. Her other work includes women's music writing and criticism in British feminist periodicals and promoting the work of historically overlooked women musicians. Her research interests include music in the periodical press, feminist data practices in the digital humanities, and intersections of music and literature. Her writing has appeared in *Women & Music*, *Women's Philharmonic Advocacy*, *The Collective*, and *I Care If You Listen*. She has presented her research for the American Musicological Society, the North American British Music Studies Association, the Midwest Victorian Studies Association, Music in Nineteenth Century Britain, and the Midwest Music Research Collective.

PAPER SESSION 6B

Leadership and Representation

Theatre Studio

Chair: Rhiannon Mathias (Director)

Dr. Christina Guillaumier (Trinity Laban):

Brave New Worlds, Quiet Legacies: The Creative Life of Marion Scott

Marion Margaret Scott (1877 - 1953) was a British violinist, composer, critic, and musicologist who played a vital yet often overlooked role in early twentieth-century British musical life. A co-founder of the Society of Women Musicians and the Royal College of Music Student Union magazine, she was a key figure in concert programming, music journalism, and publishing. Based in London, Scott was deeply involved in building professional networks and advocating for women in music. However, like many women working outside dominant institutions and gender norms, her contributions have been marginalised in historical accounts.

This paper repositions Scott as a creative force whose diverse work highlights a broader, under-recognised network of women's artistic and intellectual activity. Drawing on recent musicological research (Fuller 2013, Francis 2015) and studies on creative labour (Epstein 2022), it explores how musical memory is shaped and whose stories are preserved. Rather than viewing Scott as a peripheral figure, the paper reframes her as a central cultural agent. In doing so, it supports the conference's theme of exploring new musical worlds by recovering voices that history has neglected – demonstrating how Scott's life and work challenge conventional narratives and broaden our understanding of musical heritage.

Biography: Dr. Christina Guillaumier serves as Reader and Research Fellow in Music & Cultural Practice at the Royal College of Music and at Trinity Laban. She is a historical musicologist and pianist, an internationally recognised writer, teacher, and broadcaster, engaging audiences on music, the arts, and education. Her research focuses on cultural practice, musicology, and conservatoire pedagogy. She co-convenes the Slavonic and East European Music Study Group and holds fellowships with the Royal Society of Arts (FRSA) and the Higher Education Academy (SFHEA). She serves as a peer reviewer with a number of publishing houses. Additionally, she is an editor at Bärenreiter, working on critical editions of piano music. Dr. Guillaumier has held research posts at Princeton and the Paul Sacher Foundation

(Basel) and received awards from the AHRC, EU, Erasmus, among others, for her contributions to music research and education.

Jörg Holzmann (W&K Salzburg / Martin-Luther-Universität Halle-Wittenberg):

„aus tiefem Dunkel...“ The Blind Glass Harmonica Virtuosa Marianne Kirchgessner in German and English Romantic Fiction

Born in 1769, Marianne Kirchgessner was one of the most respected glass harmonica virtuosas of her time. Despite of being blind, she led an active life as a performer throughout the entire continent and England. Her concerts were much appreciated and several composers dedicated works to her. The most famous might be Mozart's Quintet KV 617.

Wenzel Tomaschek wrote in his autobiography: "I would almost say that it was her facelessness that contributed most to her artistic perfection". For him, the loss of her eyesight resulted in a lively imagination and a refinement of her hearing and sense of touch. Also, a longing for death is often present in the descriptions and her untimely death in 1808 gave rise to the thesis that playing the glass harmonica was harmful to the physical and mental health, especially for the ladies. Though almost forgotten today, Marianne Kirchgessner inspired writers such as Goethe and Schubart during her lifetime or Jean Paul and Elise Polko even decades later. From 1794 to 1796, she lived in London, where she collaborated with concert organiser Johann Peter Salomon, met Haydn and performed regularly under the patronage of the Duchess of York. The paper wants to examine the phenomenon of the blind female musician as an attraction on the concert stage in German and English romantic literature – a manifestation of the inexplicably appealing combination of mental creativity and physical disability.

Biography: Jörg Holzmann initially studied classical guitar in Stuttgart, graduating with top marks in both the artistic and pedagogical courses. He took part in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA. He then studied musicology at the University of Leipzig, completing with a thesis on piano rolls recorded by female pianists with the Hupfeld company between 1905 and 1927. From 2018 to 2020, he was a research assistant at the Musical Instruments Museum Leipzig. He held the same position from 2020 to 2024 in the 'Historical Embodiment' research project at the Bern University of the Arts. His doctoral thesis 'Early Sound Films as Sources for the Musical Practice of the late 19th and early 20th Century', is based at the Mozarteum University Salzburg. Additionally, he is studying German Literary and Art History in the master's program at the Martin-Luther-University Halle-Wittenberg.

Clare Dixon (School of Music, University College Dublin):

Trapped Beneath the Ceiling: An Analysis of the Conducting Career of Antonia Brico in the United States throughout the Mid-Twentieth Century

Antonia Brico was one of the first women of the early twentieth century to actively seek out a career as a professional orchestral conductor. Throughout the 1930s in Europe and the United States, Brico enjoyed a flurry of guest conducting opportunities with ensembles

such as the Berlin Philharmonic, the San Francisco and Los Angeles Philharmonic Orchestras.

Despite this, Brico faded into relative obscurity during the 1940s, having settled in Denver, Colorado, where she taught piano and conducted amateur orchestral ensembles. Her career enjoyed a brief revival following the 1974 release of the Oscar-nominated documentary, *Antonia: A Portrait of the Woman*, directed by her former student, Judy Collins in 1974. However, Brico was in her seventies by this stage and died in 1989.

This paper will highlight the main conducting achievements of Antonia Brico throughout the 1930s and 1940s in the United States, working with both male and female orchestral ensembles. Through an examination of contemporaneous media sources such as newspaper and journal interviews and reviews, it will be demonstrated how the pioneering woman conductor was well-received by the American public, and how her concerts were positively reviewed. The paper also brings attention to the level of gender discrimination that prevailed in American musical culture, discernible in both performers and orchestral boards of management, that ultimately contributed to Brico's failure to secure a permanent conducting position.

Biography: Clare Dixon is a graduate of Queen's University, Belfast, where she completed her BMus and MA Degrees. Clare also holds Postgraduate Diplomas from the Kodály Institute, Hungary and completed a further Master of Performance Degree (Voice) at TU Dublin. Clare is currently a PhD Candidate at the School of Music, UCD, researching women orchestral conductors in the United States throughout the early twentieth century. Clare has presented papers at the Society for Musicology in Ireland Plenary Conference, June 2024, and the SMI-Postgraduate Conference at Trinity College, Dublin, January 2024. Clare is also active as a choral conductor throughout Dublin. In addition to this, she sings with the award-winning chamber choir, Cuore, who compete and perform internationally. This summer, Clare was invited to work as the Alto sectional coach with the Irish Youth Choir, and works as an Examiner with the Royal Irish Academy of Music.

Charlotte Müller (Research Associate at the University of Music, Nuremberg):

Women Orchestra Conductors and the Embodiment of Music – Performative Subversions of a Gendered Professional Practice

A new generation of female conductors is emerging, yet they remain underrepresented as music directors of professional symphonic orchestras. This persistent inequality highlights the gendered history of conducting, which emerged in 19th-century Europe as a male-dominated and embodied practice. Traditionally associated with power, leadership, and authority – attributes culturally coded as masculine – conducting has gradually embraced more cooperative styles with the orchestra. Additionally, its performative nature holds potential to subvert homogeneous traditional norms.

Building on my master's thesis, this paper explores how women orchestra conductors challenge and transform the gendered professional space, creating new perspectives on music interpretation. Drawing on Butler's theory of gender performativity, Puwar's

concept of “space invaders,” and Braidotti’s nomadic subjectivity, the research traces how women navigate and reshape the male-dominated structures of conducting through their embodied practices.

Through qualitative interviews with participants of the 2nd International Competition for Women Conductors, La Maestra, the paper reveals how these conductors assert their presence via collaboration, challenge stereotypes, and shift somatic norms. It also examines gendered power relations intersecting with racial and sexual discrimination, highlighting strategies the interviewees use to counter these dynamics. Finally, it offers practical measures to promote greater gender equality and diversity in conducting education and profession.

Biography: Charlotte Müller, M.A. Sociocultural Studies, is a research associate in musicology with a focus on music-specific gender research at the Nuremberg University of Music. Her interdisciplinary work explores cultural practices and participation at the intersection of gender, race and music, particularly in orchestral conducting. Charlotte’s dedication extends to her own orchestral practice, where she actively champions compositions beyond the traditional canon. Recognized with the 2nd prize at the GMM Best Paper Award, she has presented at international conferences and advocates for inclusive approaches to music-making and culture.

PAPER SESSION 6C

Innovation and Interpretation

Mackerras Room

Chair: Lucy Hollingworth (The Open University)

Dr. Margaret Marco (Professor of Oboe/Associate Dean, University of Kansas):

Elisabeth Jacquet de la Guerre’s Innovative Compositional Style; A Performer’s Perspective

Elisabeth Jacquet de la Guerre (1665–1729) was an extraordinary musician whose talents were recognized from a young age at the court of Louis XIV. Celebrated as a harpsichordist, she quickly rose to prominence as a performer, teacher, and composer—earning acclaim both in France and beyond. Her legacy is one of firsts. She was the first French female composer to publish a set of harpsichord pieces, and her *tragedie lyrique* entitled *Cephale et Procris* was the first composition by a woman ever to be performed at the Academie Royal de Musique. Her collection of 6 violin sonatas, in which she embraced the modern Italianate style, was published in Paris in 1707. By her death in 1729, she was regarded as one of the leading musicians of her time.

This lecture explores the composer’s innovative compositional style from the performer’s perspective. I have recorded many French Baroque solo and trio sonatas, including those of Jacquet de la Guerre, on my CDs entitled *Hidden Gems; Music of the French Baroque* (Volumes I&II). Among the works I have recorded, her pieces stand out as inventive and original. Through selected examples and performance excerpts, I will highlight the qualities that make her music so compelling and enduring.

[For *Biography*, see Lecture-Recital 2]

Dr. Ulrike Hartung (University Greifswald, Germany):

Älskarinnorna or: Feminist Music Theatre in Practice

This paper explores the possibilities and challenges of feminist music theatre-making, focusing on the 2025 Norrlandsoperan production of *Älskarinnorna*, based on Elfriede Jelinek’s novel *Women as Lovers*, with music by Swedish pop artist Jenny Wilson and direction by Hungarian theatre director Franciska Éry. The production serves as a case study for examining how feminist aesthetics and politics can be embedded in contemporary music theatre, both structurally and artistically.

Drawing on recent research into gender, performative norms, and artistic agency in opera and music theatre, this study investigates how *Älskarinnorna* negotiates traditional gendered conventions of performance, especially in the context of opera and music theatre. The analysis considers the collaborative creative process, the integration of Wilson’s pop-inflected, politically charged compositional style-rooted in Sweden’s tradition of feminist musical activism and Éry’s approach to staging, which foregrounds collective agency and norm-critical dramaturgy.

The paper situates *Älskarinnorna* within current debates on music and politics, particularly regarding feminism and intersectionality. It argues that the production exemplifies how feminist music theatre can expand artistic agency for performers, challenge gender representations, and foster new forms of audience engagement. By analyzing *Älskarinnorna* through the lenses of rehearsal process research, feminist theory, and musicology, this paper contributes to a deeper understanding of the conditions and strategies of feminist music theatre-making.

Biography: Ulrike Hartung is a music theatre scholar with a research focus on contemporary opera practice, post-dramatic music theatre, opera and music theatre as an institution and independent music theatre. For her doctorate at the Research Institute for Music Theatre (fimt) on Postdramatic Music Theatre, she received a scholarship in accordance with the “Bavarian Act on Support for Elite Students”. After working as a research assistant at fimt and as a communications consultant in the private sector, she was a researcher in the research project ‘Persistence and Movement Forces: Music Theater in Institutional Change’ as part of the DFG research group ‘Configurations of Crisis’ from 2018-2024. Since May 2024, she has been a senior researcher in the musicological research project ‘Shared Heritage: The Opera Canon as Heritage at National Operas and Regional Cultural Centres of the Baltic Sea Region’ of the BMBF-funded Interdisciplinary Centre for Baltic Sea Region Research (IFZO) at the University of Greifswald.

Professor Claudia Chibici-Revneanu (National Autonomous University of Mexico):

Recovering Women in Music from the Global South: The Life and Work of Mexican Composer and Pianist Leonor Boesch

This presentation parts from the assumed necessity of continuing the “recovery” of historical women composers, especially those from the Global South, who often faced complex intersectional forms of exclusion. It turns towards a musical figure whose legacy has

remained largely overlooked – the Mexican composer, pianist and teacher Leonor Boesch (1895-1982). For

although there has been an increase of research on historical women in music from the same frequently understudied cultural context and period, so far, there is no work dedicated to her life and music.

Drawing from an interdisciplinary methodology that unites gender studies and feminist musicology – including extensive archival research – the presentation explores basic facts of Boesch's life, her movement from Monterrey to Mexico City, musical education and career as a pianist, composer and teacher. The latter is crucial partly because she taught composition to famous musical creators such as Graciela Agudelo (1945-2018), providing evidence for a hitherto unacknowledged, metaphorically “matrilinear” connection between female Mexican composers. The presentation thus hopes to grant overdue recognition for an active woman in music from the Global South, as well as start to introduce the notion of inter-generational ties between female composers as potential means of resistance in contexts of multiple marginalisations.

[For *Biography*, see Paper Session 2C]

PAPER SESSION 6D

New Perspectives on Women's Work in Music 3

Mackerras Room

Chair: Michelle Meinhardt (Trinity Laban)

Charlotte Purkis (Independent Researcher):

'Learn to Loosen!': A Consideration of Staged Contributions to Mid-Century Modern Music Appreciation by Women in British Live and Recorded Media

Music appreciation was an established part of the cultural industries in 1940s Britain a time when broadcast radio, lectures and discussions in groups and meetings utilising the spoken word were prominent alongside the continuing engagement with books and magazines deploying the written word established since the Nineteenth century. Building on the active part women had played in wartime theatre, staged appreciation became a productive genre for female performers involved with music to develop their ideas and artistry, contribute confidently to the arts and build public careers. Women's articulation of musical interpretation became distinctive due to modes of subjective embodiment articulated in performance which can be read in body, gesture, expression, tone, approach and characterisation as much as in surface text. Not only were different facets of musical experience explored but ways to communicate meaning developed which went beyond other forms of 'criticism' and extended the modes of communication about music within the appreciation industry. Staged contributions were productions and performances in the theatrical arts and women's contributions were as creators, directors and performers of acts which commented

upon, shared and even co-created interpretations of music with audiences.

A focus on two well-known comic performers, Joyce Grenfell and Anna Russell, will open up discussion of depreciation as well as appreciation, consider the significance of their practices of contrived amateurism to emerging second-wave feminism and recover evidence of their appeal to audiences. Analysis of particular sketches and songs about different musics in a range of contemporary 1950s contexts for musical interpretation - in terms of textual and sub-textual theatrical performance and synergies between embodiment and music – will be underpinned by examples of contemporary critical responses. These examples will aim to illustrate and offer insights into the impact Grenfell and Russell made on mid-century enthusiasm for music as well as on the industry of educating audiences in their time.

Biography: Charlotte Purkis is a Fellow of the Royal Historical Society and undertakes independent research building on a career teaching music, dance and drama in UK Higher Education and she is also involved in national quality assurance and enhancement of the performing arts. She specialises in women's history and the involvements of women as agents in the shaping of Modernisms and specifically in their curation of and communication of their experiences of the performing arts. She has published recently on women music critics and journalists, for example, in the *Edinburgh History of Women's Periodical Culture in Britain*, volumes on the Modernist period and the postwar and contemporary period and was previously a contributor to the *New Grove Dictionary*, *Viking/Penguin* and the *St. James opera dictionaries* as well as the *Wagner opera journal*. Charlotte has also published on Irish/British theatrical connections as part of an international Gate Theatre network.

Dr. Maho Harada (Independent):

Costume for Violinists in Japan – Dual Gender Biases Which Asian Female Musicians Face

Being a western classical musician as an Asian woman is quite complicated. Asian female musicians face dual gender biases, one from inside their community of origin, the other from outside, especially from Western societies. Particularly for East Asians, learning Western classical music has implications for status, of the girls being 'well-behaved', and through showing the economic power of fathers. But once Asian girls try to escape the patriarchal structures of their homeland by using their musical skills, they must confront the many myths around Asian females in Western societies. One typical example is the expectation that Japanese female musicians are 'KAWAII' (pretty, but never threatening men) like Anime characters.

The costumes worn by female musicians in Japan are typical of broader trends and provide a visualisation of social expectations of Japanese musicians. In this presentation, I will discuss outfit preferences for female musicians that are peculiar to Japanese audiences, through a comparison of dress codes in music institutions, following my research on the transition of musicians' clothing from Kimono to ready-to-wear apparel today. I will look at the historical background of musicians' costumes in Japan, as well as comparing two types of costumes worn by a violinist over several videos.

Biography: Highly acclaimed Japanese Violinist Maho Harada receives

international recognition for her integrity in music expression and diverse repertoire choices, including female and Japanese composers. Maho performs across the UK, Europe, and Japan. As a soloist, she has had recitals in various locations such as Southwark Cathedral in 2018, the Embassy of Japan in the UK in 2022, and so on. Maho finished her BMus at the Tokyo University of the Arts in March 2016, and received the Doseikai prize upon graduating. Supported by the Edna Seabright Memorial Prize and the Leverhulme Trust Postgraduate Scholarship, Maho completed her MA in Music Performance at the Royal Academy of Music. She also received a Diploma of the Royal Academy of Music and the Doris Faulkner Prize. Greatly interested in gender studies and the violin playing style, Maho did her PhD research at the Academy and received the degree in 2024.

Binyan Xu (Royal Academy of Music):

Discovering the 'Unconfined' Hands: The Practical Dilemma of Small-Handed Pianists and Its Potential Solutions

This project explores the challenges and adaptive strategies of small-handed pianists, focusing on the disproportionate impact on female performers. While large hands are often idealized, 87.1% of adult pianists with small hands are women, including virtuosos like Myra Hess and Irene Scharrer, who overcame ergonomic barriers. The standardized piano keyboard, designed for male hands in the 19th century, exacerbates these challenges, forcing many female pianists to develop compensatory techniques.

The study investigates two key questions: (1) How do small-handed pianists—particularly women—navigate technical limitations, and (2) what perceptual and biomechanical strategies enable their success? Methodologically, it combines autoethnographic practice (as a small-handed female pianist), video analysis of performances, and interviews with pedagogues to compare approaches across hand sizes. Findings assess the efficacy of existing solutions, from fingering adjustments to rotational techniques, while revisiting Artur Schnabel's overlooked concept of "handing."

By centering female experiences, this research challenges the male-centric design of piano ergonomics and advocates for inclusive pedagogy. It reframes small-handedness not as a limitation but as a catalyst for innovation, offering practical insights for performers and educators. The goal is to empower underrepresented pianists by validating their adaptability and reshaping perceptions of technical "idealness" in classical music.

Biography: Binyan Xu is a pianist and scholar bridging performance practice with research on pianists' physicality and perception. Her doctoral work at the Royal Academy of Music investigates small-handed pianists' potential, exploring concepts of handling, movement, and perception. Previously, she earned her Master's at RAM under Meiting Sun and a Bachelor's from Virginia Commonwealth University. An active performer since 2016, Binyan has appeared at venues like Washington's Kennedy Center and London's Duke's Hall, with festival performances across Finland, Italy, Germany, and the U.S. Her artistry has been praised by luminaries including Leon Fleisher, Sonia Rubinsky, and Alexander Paley.

CONCERT 1 PROGRAMME

BRAVE NEW WORLDS

St Alfege Church, Greenwich
Friday 29 August, 20:00

GABRIELLA DALL'OLIO (harp)

Hiraeth (1951)

Grace Williams (1906-77)

Grace Williams wrote surprisingly little for solo harp – the national instrument of Wales – but composed this beautiful piece for her friend, the Welsh harpist Ann Griffiths. It is difficult to provide an exact translation for the Welsh word 'hiraeth', but the word's meaning is connected with a deeply-held rootedness by Welsh people to the culture and landscapes of Wales – particularly felt when one is far from home.

(Note, Rhiannon Mathias)

Around the Clock Suite (1948)

Pearl Chertok (1918-81)

A pupil of Carlos Salzedo, the American harpist and composer Pearl Chertok composed this upbeat, jazz-inspired Suite in 1948 for a recording she was making. She included her comments on each of the four movements.¹

- i. Ten Past Two – "Early afternoon and you walk along the avenue. You look in the shop windows and are fascinated by the glitter and the new styles. You stop at one window and a gown - shimmering with sequins - makes you tingle with delight. Then you walk again - taking in the displays made just for you."
- ii. Beige Nocturne – "Evening. You are at your vanity - choosing your perfume from the array of bottles. There is a faint suggestion of a waltz but only for a fleeting instant. The beige melody brings you back to the fragrance of the evening mood."
- iii. Harpicide at Midnight – "The dance begins and the rhythm grows more and more insistent. The melody is lost and finally there is only the pulse of dancing feet."
- iv. The Morning After – "The alarm clock. You stretch and wish it could be ignored. Then you see the sun striking through the windows and the day begins in clear melody."

GRAHAM DEVINE (guitar)

Prelúdio II for solo guitar (1975)

Lina Pires de Campos (1918-2003)

Brazilian composer and pianist Lina Pires de Campos composed her three Prelúdios (Preludes) for solo guitar in 1975, adding a fourth *Prelúdio* to the set in 1984. The *Prelúdio* No. 2 is marked 'calmo espressivo – in tempo di Valzer' and features expressive melodic lines and flowing rhythms.

(Note, Rhiannon Mathias)

Soliloquy I for guitar and tape (1969)

Thea Musgrave (b. 1928)

In the 'Soliloquy', the tape and solo guitar are closely integrated, not only compositionally, but also the source material for the tape (though subsequently treated electronically) is made entirely from the guitar. There are three main sections, which form one continuous movement: Dectamando, Andante espressivo, Cariccioso Appassionato. The electronic tape was made in collaboration with Daphne Oram in her studio near London. [The work was] written in 1969 for Siegfried Behrend.

(Note, Thea Musgrave)

¹ Pearl Chertok, cited by Peter Schickele: https://www.festivaldemayo.org/fcmj2011/iglesias_rogerspalou_info_en.htm

HOLTÁG STRING QUARTET

Virag Hevizi (violin 1) – Paris Rizas Pintzopoulos (violin 2) – Ivan Illingworth (viola) – Morgan Key (cello)

Entr'acte (2011)

Caroline Shaw (b. 1982)

Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

(Note, Caroline Shaw)

String Quartet No. 1 (1932)

Elizabeth Maconchy (1907-94)

Maconchy composed her First String Quartet when she was in her early 20s, and it was the first substantial statement in the ground-breaking cycle of 13 quartets that would preoccupy her for most of her life. The quartet has four contrasting movements. The ferocious energy of the *Allegro* first movement (i) gives way to humour in the Scherzo (ii), while the ardency of the ensuing *Lento espressivo* (iii) comes as a well-judged contrast to the witty musical pranks of the *Presto* finale (iv).

(Note, Rhiannon Mathias)

ZOË MARTLEW (cello)

G-Lude for solo cello and electronics (2021)

Zoë Martlew (b. 1968)

A raucous response to Bach's iconic G major prelude, G-lude is a wild visceral catharsis of shrieks, gasps, scrapes and howls blown up in distorted overtone clouds, finally resolving in pizzicato harmonics. Commissioned by Spitalfields Festival for "Bach Rework'd" festival, and premiered by Zoë in a film screening in lockdown 2021.

(Note, Zoë Martlew)

PERFORMER BIOGRAPHIES

GABRIELLA DALL'OLIO is a versatile musician and internationally acclaimed harpist. She has made many solo album recordings for Claves, Koch, AVS and other record labels, and performs regularly as a soloist, chamber musician, harp and choir, and as a soloist with UK and European orchestras. She is a committed, forward thinking and enthusiastic teacher, and is Head of Harp Studies at Trinity Laban in London, where she also teaches in the Junior Department. Gabriella travels all over the world for recitals, concerts and masterclasses, is invited to adjudicate in international competitions and gives regular summer courses in Italy and Spain.

Widely considered as one of the best guitarists of his generation, **GRAHAM DEVINE** records for Naxos and GGR Records and is in much demand as a recitalist and concerto soloist, performing at many of the world's leading recital venues such as the Wigmore Hall and Purcell Room (London), Palau de la Musica (Valencia), Hakuju Hall (Tokyo) and Phoenix Hall (Osaka). He is currently Head of Guitar at Trinity Laban and is also the Artistic Director of the Royal Greenwich Guitar Festival, London.

THE HOLTÁG STRING QUARTET is a newly formed string quartet comprising students from Trinity Laban. Since their debut performing works by Haydn, Beethoven, and Glass, they have gone on to explore repertoire by Vaughan Williams, Maconchy, Shaw, and Bridge. The quartet were finalists in the 2025 Cavatina Intercollegiate Competition at Wigmore Hall and were recipients of the Sir John Barbirolli Prize for String Quartets at Trinity Laban. From September 2025, the quartet will be piloting the Ensemble Pathways course at Trinity Laban - a new diploma course specifically designed for chamber music.

Composer, cellist, cabaret artist, educator, writer and presenter, the increasingly un-categorisable **ZOË MARTLEW** travels the world in a variety of all these roles and has worked with some of the world's most renowned contemporary music ensembles, improvisation, film, electronica, multi-media, pop, rock, dance and theatre companies and her one- woman show, *Revue Z*. Described in the press as "*dazzling, gleefully tawdry, nuanced, beautifully constructed, deeply funny, expertly rendered, and electrifying*," Zoë's music has been performed worldwide and is published by Schott. Her debut album as composer launches later this year on NMC records.

CONCERT 2 PROGRAMME

PHENOMENAL WOMEN

Peacock Room, King Charles Court

Saturday 30 August, 19:30

ELENA RIU (piano)

Selection from *Musical Toys* (1969)

Sofia Gubaidulina (1931-2025)

The Elk Clearing (x); The Woodpecker (ix); The Little Tit (vii); Forest Musicians (xiv); Sleigh with Bells (xi)

– *Toccata-Troncata* (1971)

Tres Invenciones a dos Voces (2021)

Diana Arismendi (b. 1962)

'To Elena Riu'.

I Wouldn't Normally Say (2004)

Errollyn Wallen (b. 1958)

(from Elena Riu's *Salsa Nueva*). *'For my sister, Karen'.*

Se Ha Parado el Aire / The Air has Stopped (1996)

Consuelo Diez (b. 1958)

Tumbao (2005)

Tania León (b. 1943)

(from Elena Riu's *Salsa Nueva*). *'Dedicated to Celia Cruz'.*

Su-Muy-Key *'La Exotica del Mambo'* (2004)

Gabriela Ortiz (b. 1964)

(from Elena Riu's *Salsa Nueva*) *'To Elena Riu'.*

La Salsita del Sr Ligeti (2014)

Elena Riu (b. 1959)

(from Elena Riu's *Salsa Nueva*). *'To Gyorgy'.*

El Ultimo arbol / The last tree (2021)

Marisa Muñoz-López (b. 1988)

'For Elena Riu'.

Biography: Venezuelan-born pianist **ELENA RIU** 'brings all the virtuosity, colour, and refinement one could hope for in her interpretations.' Her poetic and lyrical playing and unique programming flair have placed her at the forefront of a new generation of British artists. Elena came to the UK on a Venezuelan Government scholarship and studied with Joseph Weingarten at Trinity College of Music in London (now Trinity Laban) where she won many prizes and awards and won a further scholarship to study with Vlado Perlmutter in Paris. Elena's infectious enthusiasm for 'boundary-jumping' (*Time Out*), and for bringing new music to a wider audience has brought her accolades all over the world. She has commissioned, edited, published, performed and recorded over forty new works giving countless world premieres including Sir John Tavener's "Ypakoe," written especially for her. A leading exponent of the Hispano-American repertoire, she has championed the music of Antonio Soler, Tania León, Daniel Erkoreka, Federico Mompou, Diana Arismendi, Gabriela Ortiz, and Javier Alvarez amongst many others. Her CD of Sonatas by Soler was released to great acclaim by the Spanish label *Ensayo*, and she has commissioned, edited, published, recorded and premiered two volumes of new contemporary piano music. These were published and co-edited by Boosey & Hawkes: *Salsa Nueva*, a ground-breaking collection of 16 new piano works inspired by salsa was followed by *Out of the Blues* featuring many new compositions inspired by blues.

ALEKSANDER SZRAM (piano)

***Red Nines* for solo piano (2021)**

Anna Clyne (b. 1980)

Red Nines is a collection of nine short movements. It borrows its title from a simple card game of the same name for four or more players. It is dedicated to pianist Alex Peh.

Selection from *Eight Studies* (2012)

Nicola LeFanu (b. 1947)

The *Eight Studies* for piano (2012) were composed for the pianist Matthew Schellhorn, and each study focuses on a particular aspect of piano technique. Any selection from the group may be played.

***Hecate* (1983)**

Janet Graham (b. 1948)

Hecate was written for the pianist Tony Green and is in 4 sections – played without a break. Hecate, “the distant one,” was a minor Greek goddess associated with the moon and, later, the Underworld. As well as having a beneficent influence on farming she was a teacher and protectress of witches, ghosts and sorcerers and was believed to haunt tombs, cross-roads and places where murders had been committed.

(Note, Janet Graham)

***Return of the Nightingales* (2013)**

Sadie Harrison (b. 1965)

Return of the Nightingales is prefaced by the following Persian Sufi text: ‘Ajab tarana e sar karda am darin golshan, Khoda konad ke na sazaad falak khamush mara’ / *I have started to sing a wonderful song in this flower-garden like a nightingale. I hope the movement of the starts (destiny) does not make me silent again.* The piece is dedicated to John Baily, who together with his wife Veronica Doubleday, has worked tirelessly to preserve Afghan music.

(Note, Sadie Harrison)

Biography: **ALEKSANDER SZRAM** is an international concert pianist, recording artist and currently serves as Artistic Director of Trinity Laban. Born in Southampton to Polish parents, he started playing the piano at the age of five and went on to study with Anthony Green and Douglas Finch at Trinity Laban Conservatoire of Music and Dance (now Trinity Laban), before continuing his studies with Jane Coop for a DMA at the University of British Columbia. Aleks specialises in performing music of the 20th and 21st centuries and has released several albums of contemporary repertoire on the *Prima Facie* record label – with works including the Piano Concerto by Daryl Runswick, *Inner Landscapes* (Douglas Finch), *A Land so Luminous* (Kenneth Hesketh), and the album *Aztec Dances* (2017) with the recorder player Jill Kemp. He has recorded for Nimbus with the flautist Wissam Boustany, and given premieres of works by Frederic Rzewski, Dai Fujikura, Haris Kittos, Edward Gregson, Nicola LeFanu, Sam Hayden and David Bedford, among others. As pianist in the ensemble Gemini, he has recorded three albums with Métier, including works by Jonathan Harvey, Sadie Harrison, Huw Watkins, Philip Grange, and the first recorded performance of *Mandala 3* by David Lumsdaine. As well as Gemini, Aleks works with Lontano, the rescale ensemble and the Continuum Ensemble. He has performed in more than forty countries over six continents and makes frequent appearances as a performer on BBC Radio 3, Classic FM, Channel 4, and Colombian and Lebanese television.

CONFERENCE OPERA

***GAMES* by PAMELA TOMLINSON**

(Workshop Performance / World Premiere)

Peacock Room, King Charles Court

Sunday 31 August, 11:30

Members of TRINITY LABAN'S VOCAL DEPARTMENT give a work-in-progress showcase of Pamela Tomlinson's opera *Games*. This informal performance is directed by TRINITY LABAN'S CREATIVE TEAM and is introduced by Catherine Bott.

Cast

Adam – **Felix Wareing**
Anne – **Dorothy Whyte-Venables**
Charles – **George Salmon**
David – **Harry Reddish**
Frances – **Imogen Woodhead**
Helen – **Rachel Dangerfield**

Creative Team

Conductor – **Medb Brereton-Hurley**
Pianist – **Panaretos Kyriatzidis**
Director – **Jennifer Hamilton**

Brief Synopsis

Adam returns home after spending many years travelling abroad and meets up with childhood friends David, Charles, Anne and Helen. His friends introduce him to their new neighbour, Frances, and they all decide to play games to break the ice: Charles and Frances choose chess, while David, Helen, Adam and Anne decide to play a game of bridge. Anne is engaged to David, but during the deals and biddings of the bridge game, it becomes clear that she had been very close to Adam before he left for his travels. Questions about card selections – and about life – are raised by the friends as the game proceeds!

PAMELA TOMLINSON (née **MELLOR**, b. 1928) studied singing and composition at Leeds University. It was at Leeds that she met the singer and composer Fred Tomlinson – both performed as soloists in a university music society performance of Bach's B Minor Mass – and the couple married in 1956. During the 1960s, Pamela Tomlinson focused on raising two daughters, composing when time allowed, while her husband established a career as a singer, composer and choral director in radio, television and concert halls; notably, his Fred Tomlinson Singers made frequent TV appearances in *The Two Ronnies*. While Pamela Tomlinson belonged to a generation of women who 'put family first', she is currently enjoying renewed interest in her music. Her songs 'Winter's End' and 'Spring' were performed by Roderick Williams (baritone) and Susie Allen (piano) at the Three Choirs Festival in 2019, and Trinity Laban's focus on her one-act opera, *Games*, promises to reveal yet another aspect of her artistry.

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Fifth International Conference Women's Work in Music

[https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/
research-events-and-seminars/womens-work-in-music-conference-2025/](https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/research-events-and-seminars/womens-work-in-music-conference-2025/)

29 - 31 August 2025 at

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