

AIL GYNHADLEDD RYNGWLADOL AR WAITH MERCHED MEWN CERDDORIAETH

SECOND INTERNATIONAL CONFERENCE ON WOMEN'S WORK IN MUSIC



PRIFYSGOL
BANGOR
UNIVERSITY

4 – 6 Medi 2019, Prifysgol Bangor
4 – 6 September 2019, Bangor University



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WELCOME

***Croeso cynnes i Fangor ag Ail Gynhadledd Ryngwladol ar Waith Merched mewn Cerddoriaeth.
A warm welcome to Bangor and the Second International Conference on Women's Work in Music.***

The School of Music and Media is delighted to host such a rich and exciting programme of papers, lecture-recitals, panels and concerts exploring the conference theme of women's work in music. Following on from the success of our First Conference in 2017, this conference celebrates women composers across the ages and marks the anniversaries of Barbara Strozzi, Clara Schumann and Rebecca Clarke. We are grateful to Tŷ Cerdd – Music Centre Wales for their support of the concert on the opening evening, and we are also delighted to welcome on board again the Incorporated Society of Musicians (ISM), the Royal Musical Association (RMA) and the *PRS for Music*.

Bangor University was founded in 1884 as a result of a prolonged fundraising exercise among local farmers and quarry workers. The Main University Building, in which the conference is based, was built in 1911, and is one of the finest examples of neo-Gothic public architecture in the UK. Bangor University now has over 12,000 students from all over the world, and has campuses in Wrexham, London and Changsha. It is in the UK top 20 for research excellence, and in the UK top 10 for student satisfaction. It is also ranked in the top 500 in the QS World University Rankings. The University remains very proud of its role in the creation, study and promotion of Welsh culture. Around 20% of its students are first-language Welsh speakers, and many courses – including Music – are offered through both Welsh and English.

The University's School of Music was founded was 1921. Now part of the School of Music and Media, its home is the former Bangor County School for Girls, built in 1897. This characterful building, immediately next door to the Main Arts University Building, underwent a £2.5M redevelopment in the past few years and reopened in September 2016. The Mathias Hall, one of the Conference venues, is located here, and School also has a fine suite of practice rooms in Gartherwen (a Victorian villa built around 1870, three minutes' walk away towards the Pier), in addition to electroacoustic studios and concert facilities in the Main University Building.

Bangor itself is a very compact cathedral city, set between the Snowdonia National Park and the Menai Straits. You will find everything you need within walking distance of the Main University Building. There are suggestions for places to eat and drink at the end of this booklet, and staff and students of the University will be on hand throughout the conference to offer advice and assistance.

We hope you enjoy your visit to Bangor, and that you find the Conference stimulating and informative.

Professor Chris Collins
Head of School of Music and Media

Dr. Rhiannon Mathias
Conference Director

CONFERENCE COMMITTEE

Rhiannon Mathias (Bangor University) – Conference Director
Chris Collins (Bangor University)
Annika Forkert (Liverpool Hope University)
Laura Hamer (Open University)
Christina Homer (Bangor University)
Steph Power (Composer, Author and Editor, *Wales Arts Review*)

GENERAL INFORMATION

The **Prichard-Jones Hall** will be our HQ for the duration of the Conference. A member of the Conference team will be on hand at all times should you require any assistance. You are welcome to use the hall at all times for networking or for time out from intellectual exertion.

Lunches, tea and coffee breaks will take place in the Prichard-Jones Hall, and are free of charge to all registered conference attendees. The *PRS for Music* sponsored wine reception will take place in the in the Reception area of the **Music Building**, and the Conference Dinner will be held in **Teras**, which is located at the University's Main Arts Building (please see the University site map in your conference pack).

The two Conference concerts are also free of charge to registered conference attendees. Madeleine Mitchell (violin) and Nigel Foster (piano) will present a concert celebrating the music of Rhian Samuel on Wednesday, 4 September in the **Powis Hall**, which is located in the University's Main Arts Building. The 'Illuminate Women's Music' concert on Thursday, 5 September – which includes a pre-concert talk with Angela Elizabeth Slater, the founder of 'Illuminate' – will also be held in the **Powis Hall**.

We are grateful to our sponsors, the Incorporated Society of Musicians (ISM) and the *PRS for Music*, for their support of this Conference. Our Conference exhibitors are Cambridge University Press, Oxford University Press, Nimbus Records and Tŷ Cerdd, and exhibitions will be displayed throughout the conference in the Prichard-Jones Hall.



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CONFERENCE OVERVIEW


WEDNESDAY 4 SEPTEMBER

10.00 – 12.00	Registration	Foyer, Main Arts Building
12.00 – 13.15	Refreshments	Prichard-Jones Hall, Main Arts Building
13.15 – 13.30	Welcome	Prichard-Jones Hall

13.30 – 15.30			SESSION 1		
Lecture Room 2, Main Arts Building		Mathias Hall, Music Building		Prichard-Jones Hall, Main Arts Building	
1A: Composers 1		1B: Popular Music		1C: Posters Exhibition	
<p>Dr. Vivian Montgomery (Longy School of Music, Cambridge, Massachusetts), <i>Did she Cease her Funning? Quieting a Georgian Prodigy in the Midlands</i></p> <p>Orla Shannon (Dublin City University), <i>Underrated, Underestimated: The Contributions of Ina Boyle (1889-1967) to Ireland's Canon of 20th-Century Art Music</i></p>		<p>Alice Masterson (York University), <i>'Why Stick a Lovely Girl Behind the Drums': The Suppression of Karen Carpenter</i></p> <p>Dr. Kate Lewis (Brunel University, London), <i>A Mother and A Sister: Pioneering Female Guitar Players and Their Influence on the Development of the Lead Guitar in American Popular Music</i></p>		<p>Emese Lengyel (University of Debrecen, Hungary), <i>Operetta is an Ideological Business – Margit Gaspar as a Director-General in Budapest Operetta Theatre (1949-57)</i></p> <p>Dr. des. Marleen Hoffmann (Archiv Frau und Musik, Frankfurt am Main), <i>The Archive of Women in Music (Frankfurt, Germany)</i></p> <p>Leah Davies (Liverpool Hope University), <i>Florence Beatrice Price: The Caged Bird Sings</i></p>	

15.30 – 16.00	Afternoon Refreshments	Prichard-Jones Hall
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16.00 – 18.00 SESSION 2		
Lecture Room 3, Main Arts Building	Lecture Room 2, Main Arts Building	Mathias Hall, Music Building
2A: Patrons and Artistic Milieux	2B: Performance and Reception 1	2C: Lecture-Recitals 1 & 2
<p>Briony Cox-Williams (Royal Academy of Music) and Pierrette Thomet (Independent), <i>The Salon as Concept: Women and their Music Making in a Salon Environment</i></p> <p>Dr. Rhian Davies (Artistic Director, Gregynog Festival), <i>'Communicating Loveliness to Others': The Musical Patronage of Gwendoline and Margaret Davies</i></p> <p>Ann Grindley (Open University), <i>Sites of Empowerment: Fin-de-siecle Salon Culture and the Music of Cécile Chaminade</i></p> <p>Ana Lombardia (Harvard University's Villa i Tatti, Florence), <i>Maria Luisa of Bourbon (1782-1824): Collector, Composer and Promoter of Female Musical Networks</i></p>	<p>Peng Liu (The University of Texas at Austin), <i>Klavier Amazone: Interpreting Caroline de Belleville's Virtuosity through her Public Concerts in the 1830s</i></p> <p>Dr. Jaswandi Wamburkar (Department of History. S.N.D.T. Women's University. Mumbai. India), <i>Re-claiming the Past: Case Study of Three Female Singers</i></p> <p>Dr. Barbara Gentili (Humanities Research Institute, Newcastle University), <i>Emma Carelli: Performing the Donna Nova on the Operatic Stage and Beyond</i></p> <p>Gabriele Slizyte (Sorbonne Université and Conservatoire de Paris CNSMDP), <i>Pianist Gaby Casadesus, Better Known as Madame Robert Casadesus: Between the Image, Paradox and Personal Concessions</i></p>	<p>Dr. Malinda Haslett (University of Southern Maine) and Scott Wheatley (University of Southern Maine), <i>Claude Arrieu, the Forgotten Genius</i></p> <p>Sophia Tegart (Washington State University) and Michael Seregow (Ball State University), <i>Ekphrasis, Nature, and the Flute</i></p>

18.15 – 19.15	CONCERT	Powis Hall
<p>'Rhian Samuel: A Celebration'</p> <p>Madeleine Mitchell (violin) and Nigel Foster (piano) present a programme of music by one of Wales' finest composers.</p> <p>The performers will be joined on stage by the composer who will introduce her work.</p>		

19.15 – 20.00 **PRS for Music** **Reception, Music Building**
Pre-Dinner Reception

20.00 **Conference Dinner** **Teras, Main Arts Building**

THURSDAY 5 SEPTEMBER

9.00 – 11.00 SESSION 3			
Lecture Room 3, Main Arts Building	Lecture Room 2, Main Arts Building	Mathias Hall, Music Building	Powis Hall, Main Arts Building
3A: Perspectives on Women’s Work in Music 2	3B: Composers 2	3C: Performance and Reception 2	3D: Lecture-Recitals 3 & 4
<p>Anna Bampali (Independent), <i>The Life of a Woman Composer in Greece of the First Half of the 20th Century</i></p> <p>Maria Teresa Lacerda (INET md NOVA FCSH, Portugal) and Carolina Sá (INET md NOVA FCSH, Portugal), <i>Women Musicians in the Phonographic Industry of 20th Century Mozambique</i></p> <p>Joy Ellis (Guildhall School of Music and Drama), <i>Tomorrow’s Warriors: Redressing the Gender Balance in the UK Jazz Scene</i></p>	<p>Dr. des. Marleen Hoffmann (Archiv Frau und Musik, Frankfurt am Main), <i>‘Shout, Shout up with your Song’: Ethel Smyth’s ‘Suffrage Music’ and her Feminist Activities in Music Politics</i></p> <p>Julie Cleary (University of Pittsburgh), <i>Elsa Barraine’s Personal Narrative of Resistance as Survival</i></p> <p>Li-ming Pan (Chinese Culture University, Taiwan), <i>The First Female Composer in Taiwan: Deh-fang Swen (1920-2009) and her Military Marches</i></p> <p>Jan Dewilde (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), <i>Jacqueline Fontyn: A Composer in Pursuit of Freedom</i></p>	<p>Jessica Beck (University of Manchester), <i>Women Musicians and the BBC Philharmonic Orchestra</i></p> <p>Madeleine Herbert (Independent), <i>A Novelty Band: a Comparison of the Critical Reception and Wider Attitudes of the International Sweethearts of Rhythm and DIVA Jazz Orchestra</i></p> <p>Dr. Lis Lewis (Independent), <i>Orchestrating the Careers of Twentieth-Century British Female Flute-Players</i></p>	<p>Sioned Terry (Bangor University Alumna) and Steven Evans (Bangor University Alumnus), <i>Clara Schumann: A Catalyst for Our Time</i></p> <p>Charlotte de Rothschild (Independent), <i>Rothschild Women in Music</i></p>

11.00 – 11.30 Morning Refreshments Prichard-Jones Hall

11.30 – 12.30 Keynote Presentation 1 Powis Hall
<p>Dr. Liane Curtis (President, Women’s Philharmonic Advocacy / President, The Rebecca Clarke Society) <i>We Need Historic Women Composers to Build a Musical World without Patriarchy</i></p>

12.30 – 13.30 Lunch Break and Refreshments Prichard-Jones Hall

13.30 – 15.30 SESSION 4			
Lecture Room 3, Main Arts Building	Lecture Room 2, Main Arts Building	Mathias Hall, Music Building	Powis Hall, Main Arts Building
4A: Composers 3	4B: Music, Gender and Representation	4C: Lecture-Recital 5 & 6	4D: Music and Dance
<p>Dr. Claudia Chibici-Revneau (Universidad Nacional Autónoma de México), <i>A Female Viennese School: An Autoethnography Exploring the (In)significance of Marianna Martinez, Maria Teresa von Paradis and Josepha Barbara Auernhammer in Historical and Contemporary Vienna</i></p> <p>Dr. Walter Kurt Kreyszig (University of Saskatchewan, Saskatoon, Canada / Conservatorio Niccolò Paganini, Genoa), <i>Clara Schumann's Exploration of 18th-Century Learned Counterpoint in her Keyboard Compositions in 1845</i></p> <p>Dr. Siegwart Reichwald (Converse College, Spartanburg, USA) and Zoe Kushubar (Converse College, Spartanburg, USA), <i>Making her Way in Dresden: New Paths in Clara Schumann's Piano Trio, Op. 17</i></p>	<p>Claudia Falcone (Bangor University), <i>Representations of Female Guitarists in British Art, ca. 1800-1830</i></p> <p>Carolina Sá (INET-md NOVA FCSH, Portugal), <i>Women in Portuguese Lullabies</i></p> <p>Dr. Elisabeth Honn Hoegberg (University of Indianapolis), <i>'Untramméed Imagination': the Women of Wa-Wan Press</i></p> <p>Emmanuela Wroth (Durham University / Bowes Museum), <i>Sex, Song and Self-Fashioning: Women on the Parisian Popular Stage</i></p>	<p>Dr. Steven Young (Bridgewater State University), <i>The King of Instruments Meets the Queen of the Airwaves</i></p> <p>Dr. Vivian Montgomery (Longy School of Music, Cambridge, Massachusetts), Dr. Janet Youngdahl (University of Lethbridge, Alberta, Canada) and Elizabeth Kenny (University of Oxford), <i>Peace in her Mouth and War in her Heart: Barbara Strozzi at 400</i></p>	<p>Owen Coggins (Open University) and Molly Geidel (Manchester University), <i>Stay Up There: Gendered Labour, Motherhood and the Work of Dance and Music in 'Rockabye'</i></p> <p>Tamara Wilcox (State University of New York, The College at Brockport), <i>Mavens of Music for Dance</i></p>

15.30 –16.00 **Afternoon Refreshments** **Prichard-Jones Hall**

16.00 – 18.00 Panel Powis Hall
<p><i>Women Composers: Looking Back and Looking Forward</i></p> <p>Diana Ambache (Conductor, Performer), Dr. Kate Kennedy (Director, Re:Dress Women Composers Project) - Chair, Rhian Samuel (Composer and Editor), Edwina Wolstencroft (BBC Radio 3 Editor and Diversity Lead)</p>

18.00 – 18.45 **Free Time**

18.45 – c. 21.30

CONCERT

Powis Hall

Illuminate Women's Music

18.45 – 19.15

Pre-Concert Talk

Angela Elizabeth Slater, founder of *Illuminate*, in conversation with composer and critic **Steph Power**.



19.30

Concert

In this concert, *Illuminate* presents the *Illuminate* String Quartet with soprano Patricia Auchterlonie, our performers in residence for our second season of 2019. They will present a programme of six world-premieres by women composers commissioned by *Illuminate*. These composers are Caroline Bordignon, Soul Zisso, Joanna Ward, and the *Illuminate* composers-in-residence Angela Elizabeth Slater, Sarah Westwood and Blair Boyd. These new works will feature alongside a wealth of historical works by composers such as Rebecca Clarke, Barbara Strozzi, Vivian Fine and Ruth Crawford Seeger, giving a rich context to the strong but neglected tradition of women's music.

Season II performers: Patricia Auchterlonie (soprano) and the *Illuminate* String Quartet: Clarice Rarity (violin), Christine Cornwall (violin), Katherine Clarke (viola) and Cecilia Bignall (cello)

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FRIDAY 6 SEPTEMBER

9.00 – 11.00 SESSION 5		
Lecture Room 3, Main Arts Building	Lecture Room 2, Main Arts Building	Mathias Hall, Music Building
5A: Perspectives on Women's Work in Music 3	5B: Music and Words	5C: Challenging Gender Stereotypes
<p>Dr. Laura Hamer (Open University), <i>'Une belle manifestation féministe': Motivation and Formation of the UFPC (Union des Femmes Professeurs et Compositeurs de Musique)</i></p> <p>Kelly Lynn Christensen (Stanford University), Women and Parisian Music Publishing in the First Half of the 19th Century</p> <p>Dr. Nancy Washer (The College at Brockport, State University of New York), <i>Women's Work in the Viola da Gamba Society of America</i></p> <p>Kenneth Baird (European Opera Centre, Liverpool), <i>Rediscovering Lillian Baylis</i></p>	<p>Yuemin He (Newcastle University), <i>Reading Cultural Nostalgia in Collection of Elegance (1667): Material space, Personal Remembrance, and Editorial Gazing</i></p> <p>Dr. John Cunningham (Bangor University), <i>Ghosting Katherine Philips: Songs Lost and Found</i></p> <p>Oge Nwosu (Wolfson College, University of Oxford), <i>Why are they Singing? Dissonance, Dissociation, and the Disruptive Librettist in the Opera Auditorium</i></p>	<p>Dr. Colette Simonot-Maiello (University of Manitoba, Winnipeg, Canada) and Leigh Karras (University of Manitoba, Winnipeg, Canada), <i>The Unrepentant Maverick and the Charming Socialite: Constructing Identities of Canadian Women Composers</i></p> <p>Maria Batlle (King's College, University of London), <i>Contemporary Chilean 'cantoras': Cultural Resistance through the Performative Reformulation of a Traditional Archetype</i></p>

11.00 – 11.30 Morning Refreshments Prichard-Jones Hall

11.30 – 12.30 Keynote Presentation 2 Powis Hall	
<p>Deborah Annetts (Chief Executive, Incorporated Society of Musicians) <i>101 Years After Women's Suffrage: Has Music Got the Message?</i></p>	

12.30 – 13.30 Lunch Break and Refreshments Prichard-Jones Hall

13.30 – 15.30	PRS for Music Panel	Powis Hall
Women’s Leadership in Music Deborah Annetts (Chief Executive, Incorporated Society of Musicians), Deborah Keyser (Director, Tŷ Cerdd - Music Centre Wales), Steph Power (Composer, Author, Critic), Edwina Wolstencroft (BBC Radio 3 Editor and Diversity Lead), Harriet Wybor (Relationship Manager – Classical, <i>PRS for Music</i>) - Chair		

15.30 – 16.00 **Afternoon Refreshments** **Prichard-Jones Hall**

16.00 – 18.00 SESSION 6		
Lecture Room 3, Main Arts Building	Lecture Room 2, Main Arts Building	Mathias Hall, Music Building
6A: Composers 4	6B: Music and the Church	6C: Lecture-Recitals 7 & 8
<p>Barbora Vacková (Charles University, Czech Republic), <i>‘Music kept me sane, you see’: Geraldine Mucha’s Piano Concerto as a Mental and Emotional Escape</i></p> <p>Lucy Hollingworth (Royal Conservatoire of Scotland), <i>‘I Lay Down by the Riverside and Dreamed: The Man who was my Muse’</i></p> <p>Dr. Marcela Garcia (Universidad de Los Andes, Columbia), <i>‘Partitura Sonora’ by Colombian Composer Alba Fernanda Triana: Spectral Music, Interactive Media, and Music Performance for Non-Musicians</i></p>	<p>Giovanna Carugno (Conservatory of Salerno, Italy), <i>Women’s Musical Work in Monasteries: An Historical Overview on the Monaca dell’Annunciata (c. 1570-1619)</i></p> <p>Dr. Lauren L. Whitelaw (Southern Methodist University, Texas), <i>Embracing Lasso: Female Liturgical Production and the Proto Cäcilian Movement</i></p> <p>Dr. Laura Stanfield Prichard (Boston Baroque), <i>What did Women Sing? The Ascendency of Female Choristers and the Modern ‘Mixed Choir’</i></p> <p>Enya Doyle (Durham University), <i>Women in Cathedral Music: ‘No Glass Ceiling Now?’</i></p>	<p>Dr. Laura Kobayashi (Main Street Music Studios, Fairfax) and Dr. Susan Keith Gray (University of South Dakota), <i>Music for Violin and Piano in the Time of Rebecca Clarke’s ‘Midsummer Moon’</i></p> <p>Professor Tammy Hensrud (Hofstra University / St. Olaf College) and Dr. Susan Keith Gray (University of South Dakota), <i>The Cabaret Songs of Madeleine Dring</i></p>

18.00 **Conference Disbands**

WEDNESDAY 4 SEPTEMBER

13.30 – 15.30

Paper Sessions 1A – 1B
1C: Posters Exhibition

PAPER SESSION 1A

Composers 1

Lecture Room 2

Chair: Rhiannon Mathias (Bangor University)

Dr. Vivian Montgomery

(Longy School of Music, Cambridge,
Massachusetts)

Did she Cease her Funning? Quieting a Georgian Prodigy in the Midlands

In 1796, the Leicester Journal issued its last praise of the prodigious Martha Greatorex (1759-1829), organist since age 13 for Leicester Cathedral. Four years later, having received a public reprimand for neglecting her organ cleaning and tuning duties, Miss Greatorex resigned her post and teaching, “retiring” to Burton-upon-Trent to live amidst her father and brother, both prominent musicians. Identified in 1808 only as a Staffordshire “gentlewoman” and otherwise traceable only by association with abolitionists and Utopians, little is heard of her until the sudden publishing of variations on “Cease Your Funning” in 1820, followed by two other virtuosic piano re-workings of popular melodies shortly before her death.

We will uncover Martha Greatorex’s place among ignored women organists in English churches of her day, as a brilliant keyboard inventor in both public and private spheres, as the showpiece of an ambitious, cash-strapped father, and as an unmarried woman tenuously retaining her professional status as a musician. Greatorex’s variations on “favorite” songs cause one to take notice: quirky tunes, extensive preludes, intricate counterpoint, unusual textures and innovative techniques. Through examples of her music, recorded by the presenter on an 1820 Broadwood, Greatorex’s choice output is heard in detail, and the question of what might have happened in those 20 years of quiet is considered. Until now, there have been only pat reductions of her history found in sketchy

coverage, so this presentation aims to provide a richer picture within the contextual scaffolding of her story, poking persistently at the need for further inquiry. This presentation draws from Dr. Montgomery’s research on Miss Greatorex and her midlands contemporaries, conducted over the course of a UK Senior Scholar Fulbright as well as several subsequent grants.

Biography: Vivian Montgomery is an award-winning harpsichordist and fortepianist on the Historical Performance Faculty of the Longy School of Music of Bard College. A 2014 Fulbright Senior Research Scholar (UK), she was on the faculty of the University of Cincinnati College-Conservatory of Music 2003-2013. Her performing life encompasses concerto solos, solo recitals, chamber music performances, and vocal accompanying work throughout North America. She is co-director of the Boston-based baroque orchestra, Eudaimonia, A Purposeful Period Band (eudaimonia-music.org) and she holds a post as a Resident Scholar at the Brandeis University Women’s Studies Research Center (brandeis.edu/wsrc). Recordings can be found on the Centaur, Schubert Club, and Innova labels.

Orla Shannon

(Dublin City University)

Underrated, Underestimated: The Contributions of Ina Boyle (1889-1967) to Ireland’s Canon of 20th-Century Art Music

‘I think it is most courageous of you to go on with so little recognition. The only thing to say is that it does come finally’ writes Vaughan Williams to his student Ina Boyle (1889–1967), May 1937. Boyle was Ireland’s most prolific composer in the first half of the twentieth century being the first Irishwoman to undertake a symphony, concerto and ballet, yet most of her works were never performed or published. Her accomplishments defied gender norms in this period, most notably when she became the first woman to have been selected for publication by the prestigious Carnegie United Kingdom Trust Competition, 1920.

In adopting a feminist-musicological perspective, this paper will deliberate the reasons why Boyle’s compositional identity has been overlooked through a biographical evaluation in light of the socio-political upheavals of her time. Using Peter Stacey’s model on text-setting and musico-poetic rhetoric, this paper will also reappraise one of her vocal works – *Sleep Song* (1923) – to illustrate the nuances of her writing style. Subsequently, the aims of the paper are two-fold; to provide a case study on the rehabilitation of women composers in the canon of twentieth-century Irish art music, and to present Boyle as a role model for contemporary female composers seeking representation across the British Isles.

Biography: Sligo native, Orla Shannon, is a lyric coloratura soprano and musicologist with wide ranging interests from Baroque to Contemporary music. Having entered Maynooth

University on an academic scholarship, she graduated with a first-class honours Masters and continued vocal performance at Uni für Musik und darst Kunst, Vienna where she was selected to perform as a soloist at Wiener Konzerthaus. She was recently awarded a scholar-in-residency by the Contemporary Music Centre of Ireland where she currently conducts her doctoral research on twentieth-century Irish female composers. Her ongoing research has been the recipient of two scholarships; a Government of Ireland Scholarship funded by the Irish Research Council, and Dublin City University's four-year Arts & Humanities Faculty Scholarship. Orla currently studies vocal performance privately with Prof. Ashley Stafford (London) and enjoys combining her performative and musicological expertise in a lecturing capacity at Dublin City University.

PAPER SESSION 1B

Popular Music

Mathias Hall

Chair: Laura Hamer (Open University)

Alice Masterson
(York University)

'Why Stick a Lovely Girl Behind the Drums': The Suppression of Karen Carpenter

The Carpenters' naively romantic music defined the cultural backlash that followed a spate of rock 'n' roll deaths by overdose in the late 1960s and early 1970s. Their wholesome, conservative image was cemented when President Richard Nixon invited them to perform at the White House and described them as 'young America at its very best.'

However, this perception of the Carpenters, and Karen in particular, is the result of a hyper-controlled and carefully marketed celebrity persona. Focusing on two key events, Karen's move to lead singer – rather than drummer – of the band and her label's rejection of her solo album, this paper discusses the ways in which Karen Carpenter's creative potential and desires were subdued by those who wanted her to step out from behind the drums and present the image of idealised female innocence that audiences had come to expect. Drawing on lyrical and musical analysis of the Carpenters' hits and tracks from the solo album *Karen Carpenter* (posthumously released in 1996), this paper demonstrates how a repressive idea of 'women's work' in the soft-rock of the 1970s suppressed Carpenter's expressive freedom.

Biography: Alice Masterson graduated from an MA in Music (University of York, 2018) with distinction and the highest dissertation mark in her year for her research into issues of nostalgia and mortality in David Bowie's final album *Blackstar*. She is currently in the first year of a PhD supervised by Dr Áine Sheil (Music) and Professor David Beer (Sociology) at the University of York, where she holds a Sir Jack Lyons Research Scholarship. Her thesis, 'Redemption in Death? The Mediation and Reception of Female Popular Musicians in the Event of Unnatural Death', explores the legacies and posthumous careers of musicians who were vilified for their lifestyles in public discourse while living, particularly the ways in which they seem to find public 'redemption' through death and what this reveals about attitudes towards female performers more broadly.

Dr. Kate Lewis

(Brunel University, London)

A Mother and A Sister: Pioneering Female Guitar Players and Their Influence on the Development of the Lead Guitar in American Popular Music

Throughout the second half of the 20th century, male players arguably dominated the role of the lead guitarist in mainstream popular music. However, during the development of American popular music, especially during the pre-rock n' roll era before the electric guitar became both a pop icon and signifier of masculinity, there were a number of female lead players who were fundamentally influential in shaping the sound and popularity of the instrument in commercial pop music.

This paper will explore the approaches to playing taken by Maybelle Carter and Sister Rosetta Tharpe, lead players who were significantly innovative within the contexts of the 1930s and 40s country and gospel-blues genres. In addition to examining the specific technical and musical abilities of these players, this paper will explore the influence that these women and their innovative playing styles had on the development of the lead guitar in pop music. This exploration will also consider the cultural significance of a group of pioneering and commercially successful female lead players in early popular music in contrast to the almost complete lack of equivalent figures in later popular styles, furthering current scholarship surrounding the continued issue of gender imbalance within the field.

Biography: Kate Lewis is a multi-genre guitarist, educator and researcher. She holds a BMus (Hons) and MMus in Performance from the University of Southern California and a PhD in Musicology from the University of Surrey.

Kate has performed extensively in the US and Europe as a classical soloist and as a member of numerous chamber ensembles. In addition to being a prize-winning classical guitarist, Kate has extensive performing and recording experience with popular music groups, playing with a number of bands in the alternative rock and pop scenes in the US and UK. Kate's research interests focus on the analysis of the role of the guitar and its performers in popular music, as well as issues surrounding the guitar and gender. She is currently a lecturer in Music at Brunel University, London.

1C: POSTERS EXHIBITION

Stage, Prichard-Jones Hall

Dr. des. Marleen Hoffmann

(Archiv Frau und Musik, Frankfurt am Main, Germany)

The Archive of Women in Music / Archiv Frau und Musik

The poster will present the major activities of the Archiv Frau und Musik and its operating association, the International Workgroup on Women in Music, in the 40th year of its existence. The presentation will depict the following projects currently taking place at the Archive of Women in Music:

- "Equal opportunities for women composers", funded by the Mariann-Steeegmann-Foundation
- Collection Digitization Project PARFUMO: Projekt Archiv Frau und Musik Online, funded by the Digitales Deutsches Frauenarchiv
- Oral History Project MASCHA: Musikaktivistinnen schaffen Aufmerksamkeit – Video interviews with central figures in the women's music movement
- "4th Composer in Residence Scholarship" – the residency includes a response project and a portrait concert in Frankfurt in 2019
- Migration and Renewal of the Archive's catalogue database for improved searching via archive and library portals
- Relaunch of the Archive's webpage at www.archiv-frau-musik.de

The poster will also show the regular activities of the Archiv Frau und Musik: General collection development (collection focus: musical compositions by women composers), collection of press reviews and articles regarding women in music, networking meetings for women in music organizations throughout Germany, research services, creation of annotated repertoire lists of works by women composers, lectures on related topics, concerts featuring works by women composers.

Biography: Marleen Hoffmann: 2001–2006 cultural studies at the University of Hildesheim. 2007–2013 academic researcher at the Musicological institute of the University of Paderborn and the Music academy of Detmold, especially at the Ethel-Smyth-Research Centre, building up an archive on Ethel Smyth's musical works, letters, pictures, performance dates etc. 2015–2017 Press and Public Relations Officer, including dramaturgy, for the Baroque music ensemble Lautten Compagny Berlin. 2015–2017 lecturer at the Berlin University of the Arts. 2017 PhD (Dr. Phil. in Musicology) at

the University of Paderborn: “*Work is the only safe source of happiness*”. *Auktoriale Überlieferungstradition von Werk, Œuvre und Selbstbild bei Ethel Smyth (Authorial Tradition of a single work, the complete works and the self-image in case of Ethel Smyth)*. Since December 2018, academic researcher at the Archive of Women in Music Frankfurt/Main in the research project “Equal opportunities for women composers” funded by the Mariann Steegmann Foundation.

Leah Davies

(Liverpool Hope University)

Florence Beatrice Price: The Caged Bird Sings

For this project I will be researching the life and works of African-American composer, Florence Beatrice Price (1887-1953). She is a composer of the early 20th century, whose works have recently been rediscovered. Price is credited as one of the first female African-American composers to be widely recognised for her compositions. She composed over 300 works, inclusive of 4 symphonies. Her latest work to be premiered, in May 2018, was her Symphony No. 4. Price was a minority female composer and she recognised these were obstacles and understood that they would hinder the reception of her work. Remarkably, Price won prizes for her compositions, studied at a conservatoire eventually became a music teacher.

For this research project, I will be outlining the key events in her life, indicating key musical works of relevance. Furthermore, I will draw attention to any connections her music had with the ongoing Black Cultural movements of the time. Price composed during a time where African-Americans were redefining what it meant to be Black. The poet Langston Hughes is credited as a key influencer in these movement and he wrote many lyrics to Price’s songs. So, I will explore Price’s connections to the Cultural movements.

Biography: I am currently a master’s student, studying historical and cultural musicology at Liverpool Hope University, with a particular interest in works composed in the twentieth century. Up until recently, throughout my undergraduate degree, my interest has been in researching audience receptions of works throughout the avant-garde era of the century. My undergraduate dissertation explored the works of John Cage and Edgard Varèse. However recently, I have discovered a preferred interest in the musical works of African-American composers, with a focus on Florence Beatrice Price. My interest lies with the investigation of these forgotten composers and further exploring their relations with other creatives from around the same time. Currently, I am writing a dissertation titled: ‘*Florence Beatrice Price: The Caged Bird Sings*’, which is an exploration into the connections that her compositions had with Black Cultural Movements that were happening at the time. This includes both the Harlem and Chicago Renaissance.

Emese Legyel

(University of Debrecen, Hungary)

Operetta is an Ideological Business – Margit Gáspár as a Director-General in Budapest Operetta Theatre (1949–1957)

On the Hungarian contemporary stages, we can observe the aspirations of the theatre-makers’ attempt to justify the modernity of this popular musical genre. During the 20th century and after World War II, operetta had to identify new functions and attributes. Margit Gáspár (1905–1994), a writer, translator and, as director-general, attempted to re-interpret the genre’s content and dramaturgy forms from 1949 to 1957.

The research design encompasses three parts:

Firstly, presenting the biography of Margit Gáspár, focusing on the director-general period.

Secondly, summarizing the differences between Viennese-Hungarian operetta style and socialist realist operetta structure and function (operetta and politics).

Thirdly, how operetta could become one of the most popular cultural export items in the socialist areas in that time (operetta is an ideological business).

Biography: Emese Lengyel is a final-year media and ethnography student at the University of Debrecen in Hungary. Her research interests includes 20th-century Viennese and Hungarian operettas, film adaptations (specifically music and dance scenes), and 19th - and 20th-century Hungarian comic operas and folk plays. She has received the New National Excellence Program’s research scholarship twice.

16.00 – 18.00

Paper Sessions 2A and 2B

**Session 2C: Lecture-Recitals 1
& 2**

PAPER SESSION 2A

Patrons and Artistic Milieux

Lecture Room 3

Chair: Laura Hamer (Open University)

Briony Cox-Williams

(Royal Academy of Music)

Pierrette Thomet

(Independent)

The Salon as Concept: Women and their Music Making in a Salon Environment

Salons across Europe in the 19th century were a place of creativity, exploration and daring, even of danger. They were places to meet like-minded people and to hear new ideas through conversation and art. Many of them were run by women, as well as places where women participated as artists and audiences.

Our new salon project, Salon Without Boundaries, is modelled on these 19th-century salons. In our events, we highlight women's creative work in both arts and sciences throughout history, offering both live events that encompass women's artistic and scientific cultural contributions, as well as an online resource library of primary sources and research resulting from the cross-fertilisation of all these elements and disciplines. The experiences around our collaborations with other salon contributors, and our attempts to include audiences actively, have highlighted some fascinating aspects of concert practice and programming, especially around authority, responsibility and emotional load. This paper uses our own salon and its historical models to explore how the contribution of women to relational aspects of music-making in the salon can be seen as intrinsic to the dissemination and reception of creative output, particularly looking at the ways in which communication within the composer-performer-audience relationship must be re-thought.

Biographies: Briony Cox-Williams is a Kiwi/Irish musician and researcher. She has given concerts throughout Britain and Europe, with a particular concentration on Lieder and neglected piano repertoire of the nineteenth century. As a scholar, she has published articles on women composers and on nineteenth-century performance practice in song. She is

currently working on a book about the 19th-century salon, looking at ways in which salon culture offers a unique performance practice rather than a musical language.

Pierrette Thomet is a singer, artist and founder/director of WAM - Weather Arts and Music, an award-winning cross-disciplinary initiative affiliated to the Royal Meteorological Society. Her musical interests as a mezzo range from the Baroque repertoire through to Broadway classics. In her art and photography, Pierrette explores her relationship to landscape and the natural world, memory, and identity through a variety of 2D and 3D media, including collage, mixed media, lomography, printmaking, oils, and mask-making.

Dr. Rhian Davies

(Artistic Director, Gregynog Festival)

'Communicating Loveliness to Others': The Musical Patronage of Gwendoline and Margaret Davies

Gwendoline and Margaret Davies of Gregynog are Wales' most famous art patronesses who bequeathed their iconic paintings and sculpture by Monet, Cézanne and Rodin to transform our national collection. But the sisters were also significant patronesses of music whose vision of 'communicating loveliness to others' included the first Welsh Conservatoire (1914); a mission to rescue Belgian refugee musicians during the First World War (1914-16); the appointment of Walford Davies as first Gregynog Professor and Director of the National Council of Music for Wales (1919-41); the first resident chamber ensemble at any University in the world (1919-86), and the Gregynog Festival (1933-). They commissioned Ralph Vaughan Williams and Gustav Holst, saved Montgomeryshire folksongs with a phonograph, and took violin, organ and harp lessons as well as performing and broadcasting alongside their estate employees in the Gregynog Choir conducted by Adrian Boult.

This presentation reconstructs a remarkable lost narrative that has reemerged through my curation of the Gregynog Festival since 2006. Drawing on additional current research, it will also broaden out to consider Gwendoline and Margaret Davies as part of a long tradition of musical patronage by women at Welsh country houses such as Brynbella, Erddig, Glansevern, Hafod and Nerquis Hall.

Biography: Rhian Davies' work as a music historian since 1982 has restored several composers to the repertory, notably Morfydd Owen (1891-1918), the subject of her doctorate, television documentaries for BBC2 and S4C, and the bilingual pictorial biography *Yr Eneth Ddisglair Annwyl / Never So Pure A Sight*. Rhian studied at Aberystwyth, Oxford and Bangor Universities and through Fellowships to the Lilly Library, Indiana University at Bloomington; Harry Ransom Humanities Research Center, University of Texas, Austin, and the National Library of Australia, Canberra. British culture at the turn of the twentieth century, composers of the Great War

and women musicians are among her areas of special interest. Rhian's advocacy on behalf of Welsh music as a singer, writer and broadcaster, and as Artistic Director of the Gregynog Festival, has been recognised by the Institute of Welsh Affairs' Inspire Wales Awards and the Gorsedd of Bards at the National Eisteddfod of Wales.

Ann Grindley
(Open University)

Sites of Empowerment: Fin-de-siecle Salon Culture and the Music of Cécile Chaminade

Cécile Chaminade's reception has become intrinsically linked with *fin-de-siècle* salon culture, which Marcia J. Citron argues has damaged her reputation. Although Citron presents an evidenced and valid argument, I feel that the issue is more complex, and requires further investigation and analysis. Aligning my research perspective with that of recent revisionist research on *fin-de-siècle* salon culture, by academics such as Sylvia Kahan, Aisling Kenny and Susan Wollenberg, Jann Pasler, and Jeanice Brooks, I hope to prove that salons were sites of empowerment for Cécile Chaminade, as they were for other women in the arts who had no other platforms or opportunities available to them. Thus this paper will present a pressing counter-narrative to that proposed by Citron. The developing body of revisionist research that has appeared on *fin-de-siècle* salon culture over the last decade has not, as yet, considered Chaminade, thus this research contributes significantly to this current revisionist research trend. Additionally, despite Chaminade's success during her own lifetime, and beyond Citron's work and Cécile Tardif's French-language study *Portrait de Cécile Chaminade* (Montréal, 1993), Chaminade has attracted very little academic attention. Therefore, my research presents a timely reappraisal of this leading *fin-de-siècle* French composer.

Biography: I am currently a first year doctoral student at The Open University, where I am working on my thesis: *Fin-de-siècle Salon Culture: A Reappraisal of Cécile Chaminade*. I achieved a Degree of Master of Arts with Distinction in Education and Music at Liverpool Hope University in 2018 where I completed modules in Musicology, Ideas in Music, Learning, Teaching and Assessment, and Curriculum Theory and Development, before writing a combined Education and Music Dissertation entitled: *Traditional and Contemporary Salon Culture as a Model for Contemporary Higher Education Music Performance Pedagogy*. This research project involved investigating traditional *fin-de-siècle* salon culture in order to assess if elements of these historical educational sites could be used within contemporary Higher Education music curriculums. I also have a background in popular music, having completed a BA (HONS) Degree in Popular Music Studies at Liverpool John Moores University in 2011. I am currently employed within Higher Education in an administrative capacity.

Ana Lombardia
(Harvard University's Villa i Tatti, Florence, Italy)

Maria Luisa of Bourbon (1782-1824): Collector, Composer and Promoter of Female Musical Networks

Research on late-eighteenth- and early-nineteenth-century female composers is increasingly ample. Yet the case of Maria Luisa of Bourbon (1782-1824), *Infanta* of Spain, Queen of Etruria, and Duchess of Lucca, is exceptional given her noble birth and political circumstances. Widowed at an early age, she governed Tuscany as regent, but fell victim to Napoleon, leading to her imprisonment, as described powerfully in her memoirs. Her political role is relatively well known, but she stood out particularly in the cultural field, stimulating women's participation: she founded two schools for women, supported female painters, writers and composers, and cultivated a true passion for music as patron, collector, performer and composer.

She owned some 2000 scores containing the most modern and varied international repertoire of the time, partly surviving in Parma's Biblioteca Palatina. This includes instrumental works by hitherto-unknown female composers, such as Nunziata Mazzini, Nunziata Roberti, Anna Marchi, and Bourbon herself, who wrote the earliest four symphonies by a Spanish woman. Besides revealing the existence of a significant network of women composers and performers, these works are telling about the musical connections between Italy and Spain, e.g. *Symphony no. 1* combines the newly fashionable style of Rossini's overtures with the 'Spanish' fandango pattern.

Biography: Ana Lombardia is Berenson Fellow at Harvard University's Villa I Tatti in Florence, and has been postdoctoral fellow at Instituto Complutense de Ciencias Musicales (Universidad Complutense de Madrid). She holds a PhD in Musicology with Extraordinary Award and International Diploma (Universidad de la Rioja), a MRes in Hispanic Music (Universidad de Salamanca) and a BMus in Violin (Conservatorio Superior de Oviedo). Her research focuses on chamber music from 1660 to 1820 combining stylistic, social, gender and Spain-Italy perspectives. She has been visiting scholar at the universities of Cardiff (UK), Bologna and Pavia (Italy) and UNC Chapel Hill (USA), and fellow of Fondazione Cini in Venice and the Royal Spanish Academy in Rome. She is author of 20 academic publications, has given papers in 30 international conferences and has been awarded two international musicology prizes, Ruspoli 2012 (Italy) and Otto Mayer-Serra 2017 (USA). <https://ucm.academia.edu/AnaLombardia>

PAPER SESSION 2B

Performance and Reception 1

Lecture Room 2

Chair: Stephen Rees (Bangor University)

Peng Liu

(The University of Texas at Austin)

'Klavier Amazone': Interpreting Caroline de Belleville's Virtuosity Through her Public Concerts in the 1820s and 1830s

Titled by the Princess Louise of Prussia as the "Chamber Virtuoso of Her Royal Highness," the German virtuoso pianist Caroline de Belleville (1806-1880) was often greeted with enthusiasm by music critics during her touring concerts throughout Europe. Although a few German biographical entries have provided a general introduction to Belleville's life and career, there is still a lack of critical examination of her virtuosity within the context of early nineteenth-century musical culture. Drawing on periodicals, magazines, correspondence, memoirs, and contemporary writings, this paper attempts to evaluate Belleville's virtuosity in the 1820s and 1830s through the lens of her performance repertoire and concert reviews by critics. I argue that although Belleville's early concert repertoire represented a typical model of early virtuoso practice, it was her 'rarely heard' playing style that made her stand out among other virtuosos. Belleville's performance did not only present bravura and masculine features, such as strength, power, certainty, technical dexterity, and boldness, but also delicacy, beauty, sentiment, intimacy, and soulfulness—a series of characteristics often gendered as feminine in the nineteenth century. The unity of this external masculinity and inner femininity ultimately crowned Belleville as an 'incomparable pianist' in her time, who has been undeservingly neglected.

Biography: Peng Liu is a doctoral student in musicology and an instructor of record at the University of Texas at Austin, where he is a recipient of the Graduate School Continuing Summer Fellowship in 2019. His research interests center around 19th-century piano music and culture, virtuosity studies, Beethoven, critical studies of gender and race, and Chinese/Chinese American music. Peng has presented his research papers at various conferences, including the American Musicological Society Southwest Chapter Conference (2015, 2016 and 2019), Brandeis University Graduate Student Conference (2017), Graduate Conference in Music at Bowling Green State University (2018), the 28th Annual Pacific Northwest Graduate Music Conference (2018), Show & Prove Hip Hop Studies Conference (2018), and Music of Asian America Conference (2018). In 2018, Peng was

selected as a winner of the Hewitt-Oberdoerffer award for best student paper by the AMS-SW chapter. Peng currently serves as a student representative for the AMS-Southwest Chapter (2018-2020).

Dr. Jaswandi Wamburkar

(S.N.D.T. Women's University, Mumbai. India)

Re-claiming the Past: Case Study of Three Female Singers

As an impact of the processes of commercialization, democratization and dissemination of music in modern times, music came to be viewed as a respectable art, profession or hobby for women in the newly emerging middle class society in India and thereby gave rise to many women artists on the horizon of theatre, music, radio and cinema. The present study aims at taking up case studies of three female singers in India in the field of light music. These are Jayamala Shiledar (1926-2013), Malati Pande (1930-1997) and Suman Kalyanpurkar (b. 28th January 1937) and each one of them have made their mark either in one particular art genre such as light music, stage music (singing in musical plays) and film music or some of them have made contribution in two or more art genres. By making use of the autobiographies, biographies and journalistic writings of/on these singers, an attempt will be made in this paper to explore the saga of their success stories. As the public domain in general and the domains of music in particular were dominated by patriarchal assumptions in those times, women singers had to strive hard to sustain and make their mark in these fields.

Biography: I have worked as an Assistant Professor in the Department of History at S.N.D.T. Women's University in Mumbai for the last nineteen years. Gender History and Modern India are my areas of research. I have four books (one edited, two translated and one textbook) and nearly thirty research papers to my credit. I have contributed in curriculum development in various universities and colleges in India. I have remained instrumental in preparing course material in various post-graduate courses of different universities. I have participated in few international Conferences organised by Women's History Network in the University of Wales at Newport in 2009 and at University of Warwick in 2010 and also in the ESSHC organised in Glasgow in 2012. I have presented research papers in more than thirty seminars / conferences on various themes related to Indian culture, renaissance in India and its manifestations in various fields, feminist thought of women writers.

Dr. Barbara Gentili

(Humanities Research Institute, Newcastle University)

Emma Carelli: Performing the Donna Nova on the Operatic Stage and Beyond

My paper explores the dual careers of the towering figure of Emma Carelli (1877—1928), defined by Italy's charismatic poet Gabriele D'Annunzio as the 'biped lioness'. Carelli was a prominent soprano in the age of *verismo* opera, whose legacy has been transmitted through a substantial number of vocal recordings. In 1912, she formally abandoned her successful singing career to take up the role of *impresario* of the Roman Opera House, then named Teatro Costanzi. Carelli, therefore, exerted an important influence on the music world of her time, and beyond, from a twofold perspective.

From her privileged position, Carelli entertained life-long relationships with some of the most eminent women writers, intellectuals and artists of her era. All these personalities were struggling with the definition of a new idea of female identity, that of the *donna nova* (literally, 'new woman'), which embraced some extremely controversial themes, including female sexual freedom and sexual happiness. I examine Carelli's contributions to this discourse by considering both her highly sexualised vocalism and her approach to management. To this end, I will evaluate some recordings and the critical reception of Carelli, the operatic soprano, together with some testimonies of her activity as *impresario*.

Biography: Barbara Gentili has just completed her PhD at the Royal College of Music after an MA in Singing gained at the Milan Conservatoire in 2012. Her research focuses on the birth of the 'modern' singing in the Italian operatic tradition at the turn of the twentieth century and is informed by her own performing experience as an operatic soprano. As a member of a distinguished touring opera company she performed main roles of the *giovane scuola* repertoire (Puccini, Mascagni, Leoncavallo) as well as in those of Italian and French romantic operas. She has published articles for the LED-book '2017 and the DAKAM research center, and written for Spectator Magazine, Opera Magazine and *Il Giornale della Musica*.

Gabriele Slizyte

(Sorbonne Université and Conservatoire de Paris CNSMDP)

Pianist Gaby Casadesus, Better Known as Madame Robert Casadesus: Between the Image, Paradox and Personal Concessions

How to succeed in a musical career once you are married to one of the greatest pianists of the twentieth century? How to stay visible and assume the professional life choices when the society does not want to consider women as an individual? How the image of the "perfect family" can play a role when making a career as a woman?

This paper attempts to answer all these questions through a case study which offers an overview of the professional career of Gaby Casadesus (1901-1999). She experienced the possibilities and limits that the social and historical context offered her. Married at the age of 19, "Madame Robert Casadesus" never thought of abandoning her career as a concert pianist because of her marriage. However, we could not talk about Gaby without mentioning her husband who helped her enter to the lineage of the great family of artists : the Casadesus. The couple started perform as a piano duet in the 1920s, becoming, according to the American media, *The First Family of the Piano*. We are going to see how the international press shaped her visibility next to her husband and what kind of personal concessions she had to make in order to stay visible next to a "genius".

Biography: Gabriele Slizyte (b. 1993, Lithuania) is a violinist, musicologist and journalist. She is currently studying Master's degree in Musicology at the Sorbonne University (dir. by Catherine Deutsch) and Paris Conservatoire (CNSMDP, prof. Rémy Campos). Inspired by gender studies and by recent works on famous musicians' partners (Schumann's, Mahler's, Jaëll's etc.), she is working on her master thesis about the XXth century French pianist Gaby Casadesus. A classically trained violinist, Gabriele Slizyte obtained her National Professional Musician Diploma in Paris and has played in various French orchestras under the direction of Paavo Järvi, François-Xavier Roth and Fabien Gabel. As musicologist she has already presented her work in various conferences in Paris and Leipzig. She is a member of the international musical press association *Presse Musicale Internationale* and writes for Lithuanian classical music magazine *Muzikos barai*. In 2018, Gabriele Slizyte received a scholarship of Nguyen Thien Dao Foundation and Fondation de France.

SESSION 2C:

Lecture-Recitals 1 & 2

Mathias Hall

Chair: Steph Power (Composer, Author and Critic)

Dr. Malinda Haslett

(University of Southern Maine)

Scott Wheatley

(University of Southern Maine)

Claude Arrieu, the Forgotten Genius

On the shelves of the *Bibliothèque nationale de France* (BnF) reside the manuscripts of a female composer, who veiled herself behind a man's name and in the shadow of her contemporaries. A student at the Paris Conservatoire, contemporary of Messiaen, lauded by Bernac, and composer of hundreds of pieces, the author is Claude Arrieu, née Louise-Marie Simon (1903-90). Little information has been published on her life. Yet her musical output was prolific and varied, effecting broad influence in fields that had previously been taboo for women. Few composers wrote such a diverse catalogue, exhibiting skill across a spectrum of genres. Of her more than 400 works, her greatest compositional output in a single category, numbering in the 100s, was for solo voice and piano. These songs were noted for their grace, temperament, and beauty, which ultimately led to their anonymity under the post World War II Malraux-Boulez avant-garde machine. To this date none of her songs has ever been recorded, and though she lived through the dawn of the internet, much of her life remains a mystery. Her music has lain dormant or out of print for at least thirty years. It is very likely that these pieces have never been heard, and it is almost assured that they have never been heard outside of Arrieu's native France.

This lecture-recital highlights the works of Claude Arrieu, placing her amongst the other great female composers of vocal music in twentieth century France: Cécile Chaminade, Germaine Tailleferre, and Nadia and Lili Boulanger. The lecture-recital will center around Arrieu's 1944-45 song cycle entitled *Poèmes*. This cycle of five songs is drawn from Louise Lévêque de Vilmorin's 1939 collection of poetry *Fiançailles pour rire*. The set is indicative of her varied compositional style. One hears elements of musique concrète, neoclassicism, early 20th Century French song, valse-Musette, etc.

The structure and approximate timing of the presentation will be:

Introduction to Claude Arrieu (10 mins)

Analysis of Music and Text (15-20 mins)

- a. Timeline showing compositional output of her contemporaries.
- b. Musical Examples representative of Arrieu's compositional style for songs.
- c. Brief comparative analysis of Poulenc's *Fiançailles pour rire*, to whom she pays homage.

Performance of *Poèmes* (10 mins)

Conclusion and time for questions (5-10 mins)

Biographies: American soprano Malinda Haslett is in demand as both a performer and scholar. This season she sings the role of Elle in Poulenc's *La Voix humaine*, debuts at the Royal Opera House in London, sings *Bachianas Brasileiras* with Southern Maine Symphony Orchestra, and presents a lecture recital at the Mississippi based Music by Women Festival. Previous leading operatic roles include the German premiere as The Soul in Ethel Smyth's *Prison*, Violetta in *La traviata*, Juliette in *Roméo et Juliette*, Nannetta in *Falstaff*, Pamina in *Die Zauberflöte*, Micaëla in *Carmen*, Bangsa in Hindemith's *Das Nusch-Nuschi*, etc. She has presented female inspired and identifying recitals in the Middle East, Africa, and in her native United States. Dr. Haslett has served on voice faculties at University of Pennsylvania, Towson University, Stony Brook University and is currently the Director of Vocal Studies and Assistant Professor at University of Southern Maine. www.malindahaslett.com

Scott Wheatley is a baritone soloist and currently serves on the artist faculty in voice at the University of Southern Maine. In addition to his busy singing and teaching career, he enjoys an active career as an accompanist with both singers and instrumentalists.

Sophia Tegart

(Washington State University)

Michael Seregow

(Ball State University)

Ekphrasis, Nature, and the Flute

Musical ekphrasis, or the representation of art through music (as stated by music philosopher Lydia Goehr), and nature provide the basis for this lecture-recital. Connection between arts has been discussed for centuries: "Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen" (Leonardo Da Vinci). I will explore this concept in three works for flute and piano, two of which are newly commissioned. Additionally, I will explore how symbolism can enhance performance. Although these works are designed to be performed without the visual element, this lecture-recital will bring the ekphrasis and nature to the foreground.

German-American composer, Ingrid Stölzel's newly-composed work is based on a poem by two women

using a male pen name. The poem is also based on the drawings of Leonardo Da Vinci. Stolzel's piece provides numerous layers of depth, which draw on several art forms. During the performance of "Leonardo Saw the Spring" the poetry and original Da Vinci drawing will be displayed to help the audience have a rounded artistic experience. Nadine Dyskant-Miller's "They Move Like No One Watching: Dances" creates imaginary scenes and stories set in nature, including blowing leaves in autumn, sitting on a park bench, frogs splashing, and clouds passing overhead. Again, images will be projected to allow for an all-encompassing experience. Finally, Scotland-based composer Emily Doolittle will use the songs of nature, specifically birdsong, to compose a new work for flute and piano. This work is currently being composed and will be recorded in August 2019. During the performance, photos of the birds associated with Doolittle's piece will be projected on the screen.

This lecture-recital will be the world premiere of Emily Doolittle's piece. Joining me will be pianist, Michael Seregow of Ball State University.

Biography: Flutist and Yamaha Performing Artist, Sophia Nicolle Tegart, performs regularly throughout the United States, Europe, and Asia. She has performed with the Oregon Mozart Players, Des Moines Metro Opera, Kansas City Chamber Orchestra, and Kansas City Symphony. An avid chamber musician, Tegart performs throughout the United States and Asia with the Pan Pacific Ensemble, a wind quintet dedicated to performing works by Asian and Asian-American composers. Additionally, she is a member of the Cherry Street Duo, a flute duo dedicated to performing works by women composers. Her research interests include musical ekphrasis, music by women composers, and representations of madness in music. She serves on the faculty of Washington State University as Clinical Assistant Professor of Flute where she plays with the Solstice Wind Quintet. Tegart received her DMA in Flute Performance from the University of Missouri-Kansas City Conservatory of Music and Dance.

THURSDAY 5 SEPTEMBER

9.00 – 11.00

Paper Sessions 3A – 3C

Session 3D: Lecture-Recitals 3
and 4

PAPER SESSION 3A

Perspectives on Women's Work in Music 2

Lecture Room 3

Chair: Rhiannon Mathias (Bangor University)

Anna Bampali
(Independent)

The Life of a Woman Composer in Greece of the First Half of the 20th Century

The cultural life of the first half of the 20th century in Greece has been an ambiguous landscape for contemporary composers. The social and ideological circumstances were extremely negative for women musicians. The overwhelming prejudice against women composers prevented their success in receiving respect and recognition by the Greek musical establishment of that age. It is very recent that research brought to light the works by Rena Kyriakou (1917-1994), a Greek pianist, composer and educator of the 20th century. She was regarded as a child prodigy at her time, following an international career with performances and recordings in Europe and the United States. During the II World War she was settled in Athens, giving concerts with her works. However, she stopped composing as early as 1943, while in 1946 she moved to Cambridge, building a successful career there as a pianist with recordings of the full sonatas by Padre Antonio Soler and with performances of her own compositions. This paper will refer to her career life with focus in the reasoning that forced her to abandon composition and continue as a performer in Greece and abroad. The aim is to reveal the contrasting critics for her compositions, between Greek and English press, in relation to the social background of Greece of that age.

Biography: Anna Bampali is a piano teacher at the Music High School of Piraeus. She was awarded a Piano Degree with excellence, from the Municipal Conservatory of Chalkida "N. Skalkotas", a B.A. Hons in Music from Anglia Ruskin University and a MA Music Education from Middlesex University. She has participated in piano master classes and performances in Greece and abroad, paper presentations at International

Conferences and Symposiums, related to education, piano teaching and 20th century Greek/Balkan composers, and has published articles in academic International Journals. She has taught music in UK schools and the piano in State Music Schools and Private Conservatories in Greece. She has administrated e-Twinning school programs. She is co-author of the Guide for Piano Teachers for State Music Schools in Greece, published by the Institute of Education and the Ministry of Education of Greece. She is a member of European EPTA, GAPMET and GSME. Her research interests are related to music/piano teaching and the 20th-century Greek composers.

Maria Teresa Lacerda

(INET md | NOVA FCSH, Portugal)

Carolina Sá

(INET md | NOVA FCSH, Portugal)

Women Musicians in the Phonographic Industry of 20th Century Mozambique

The project *Timbila, Makwayela and Marrabenta: one century of musical representation of Mozambique* aims to preserve the cultural heritage of musical experience in Mozambique in the twentieth century, as well as its connections with Portugal, through the struggles for independence, the socialist period and the civil war, until the current multiparty system. Within the scope of the project, we developed a database that includes phonograms and their audio files, people (musicians, technicians, lyricists, etc.) and bibliography. We proceeded to a literature review followed by a collection of data on singers and musicians in discs, magnetic tapes and cassettes. Through the quantitative analysis of the database content it's possible to observe a gap in the presence of female figures, as performers or professionals in the field of the music industry, either before and after the independence. This difference can be seen in the number of female musicians, as compared to the number of male musicians, in the number of discs published by these women, and in the visibility given to them by the press (focusing on the magazines *Rádio Moçambique* and *Tempo*). The purpose of this paper is to assess woman's role in Mozambique's phonographic industry and radio, approaching the life paths of women musicians, such as Amelia Muge, Marcela Matias, Safira José or Julieta Palhares, and reflecting on the reasons that lead them to have less visibility in the media.

Biographies: Maria Teresa de Lacerda is a researcher at the Instituto de Etnomusicologia - Centro de Estudos de Música e Dança (INET-md), NOVA FCSH, Lisbon, Portugal, in the project "Timbila, Makwayela e Marrabenta: um século de representação musical de Moçambique". Her first contact with music was in 1998, at Companhia da Música (Braga), where she completed the conservatory 8th level in 2012. In

2015, she concluded a degree in Musicology at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. Currently, she is a masters student in Ethnomusicology, at Faculdade de Ciências Sociais e Humanas.

Carolina Sá is a researcher at INET-md, in Lisbon (Portugal), where she collaborates in the project “Timbila, Makwayela e Marrabenta: um século de representação musical de Moçambique” about 20th-century music in Mozambique. She is currently taking a master’s degree in FCSH UNL (Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa). She graduated in Piano from the Metropolitana Professional School conservatoire with the 8th grade in the course of Strings and Keys (2013) and in Musicology by the Faculty of Social Sciences and Humanities of the New University of Lisbon (2016).

Joy Ellis

(Guildhall School of Music and Drama)

Tomorrow’s Warriors: Redressing the Gender Balance in the UK Jazz Scene

The Tomorrow’s Warriors is the joint vision of Gary Crosby OBE and Janine Irons MBE FRSA which came to life in 1991 with a mission to *‘inspire, foster and grow a vibrant community of artists, audiences and leaders who together will transform the lives of future generations by increasing opportunity, diversity and excellence in and through jazz.’*

Whilst attempting to be accessible to all, the focus is on individuals who are most likely to face barriers to progression in the music industry, statistically those from BAME backgrounds and girls. Notable alumni include award-winning saxophonist Nubya Garcia, trumpet player Laura Jurd and all girl group, Nérija all of whom have gone on to achieve successful international musical careers.

This paper seeks to explore the strategies employed by the organisation to address issues of diversity. It will ask questions such as:

- What specific strategies were most effective in helping young women to access jazz music and jazz performance?
- Were there any strategies that didn’t work and if so why not?

The paper will include interviews with founding members of Tomorrow’s Warriors as well as current and former female students.

Biography: Joy Ellis is a jazz pianist, singer and composer based in London. Following the release of her debut album entitled ‘Life On Land’, Joy has spent the past year touring the UK performing her original music at various venues and festivals including Manchester, Cheltenham and London Jazz Festivals. She also currently teaches at the Junior Guildhall School of Music and Drama and Morley College, London.

In 2015, she attended the 14th Darmstadt JazzForum in Germany on Gender and Identity in Jazz. During the conference she presented a paper entitled ‘Women and the

Jazz Jam’ which was subsequently published alongside those of the other guest speakers. She is currently working towards the release of her second album ‘Dwell’ which continues to explore her passion for jazz and improvisation, her love of groove and dance music, her classical roots as a pianist and the soulful, poetic aspects of being a singer-songwriter.

‘Fiery improvisations from Ellis who provides well-structured hard-bop solos on piano and Fender Rhodes.’ (John Lewis, The Guardian).

‘Startling debut from British singer-songwriter who sets her cool, poetic meditations...to a suitably restless, sophisticated jazz soundscape. Highly original work that creates a world of its own.’ (Chris Ingham, MOJO)

Supported by funding from the Guildhall School of Music and Drama



PAPER SESSION 3B

Composers 2

Lecture Room 2

Chair: Laura Hamer (Open University)

Dr. des. Marleen Hoffmann

(Archiv Frau und Musik, Frankfurt am Main)

'Shout, Shout up with your Song': Ethel Smyth's 'Suffrage Music' and her Feminist Activities in Music Politics

In the autumn of 1910 the British composer Ethel Smyth decided "to devote two years to the cause of Woman Suffrage".¹ Actually her Austrian friends, the writer Hermann Bahr and his wife, convinced her of taking action. But instead of 'only' devoting two years to the Women's Social and Political Union Smyth went to Vienna in 1911 in order to promote *The Wreckers* at the Vienna Court Opera. There she found herself a main publisher, the Universal Edition. Smyth decided to leave England eight months after her imprisonment in order to spend the winter 1912/13 in Vienna planning to compose her fourth opera – just to find herself drawn into Austrian Suffrage activities. Only in Egypt the next winter did she manage to compose *The Boatswain's Mate* using the *March of the Women* and *1910* in the overture. Within her art music Smyth draws a connection to the Suffrage movement. Her active time as a suffragette did influence Smyth's work as a composer and also as an activist in music politics later on. In her articles, letters to the editors, interviews and speeches Smyth called on the music world to admit women musicians in professional orchestras.

Biography: Marleen Hoffman, 2001–2006 cultural studies at the University of Hildesheim. 2007–2013 academic researcher at the Musicological institute of the University of Paderborn and the Music Academy of Detmold, especially at the Ethel-Smyth-Research Centre, building up an archive on Ethel Smyth's musical works, letters, pictures, performance dates etc. 2015–2017 Press and Public Relations Officer, including dramaturgy, for the Baroque music ensemble Lautten Compagny Berlin. 2015–2017 lecturer at the Berlin University of the Arts. 2017 PhD (Dr. Phil. in Musicology) at the University of Paderborn: "*Work is the only safe source of happiness.*" *Auktoriale Überlieferungstradition von Werk, Œuvre und Selbstbild bei Ethel Smyth (Authorial Tradition of a single work, the complete works and the self-image in case of Ethel Smyth)*. Since December 2018 academic researcher at the Archive of Women in Music Frankfurt/Main in the research project "Equal Opportunities for Women Composers" funded by the Mariann Steegmann Foundation. 2019 lecturer at the Goethe University Frankfurt.

Julie Cleary

(University of Pittsburgh)

Elsa Barraine's Personal Narrative of Resistance as Survival

This paper explores how resistance manifests in an individual's private life and how artistic expression becomes a means of understanding the trauma of totalitarianism. Current musicological studies on the German Occupation of France (1940-1944) focus on the thin, grey line many composers had to navigate between collaborating with and resisting the new regime. Such attention has yet to be given to Elsa Barraine (1910-1999), a Jewish woman composer most commonly known as a founder of the resistance organization le Front national des musiciens. Barraine's eighty-two letters to her friend Louis Sagner (1907-1991), held at the Bibliothèque nationale de France, provide vital insight into how Barraine viewed the world around her in this dark period. Despite Barraine's characteristically strong personality, these letters reveal an individual who held conflicting feelings towards music and her resistance work and who had to make difficult decisions in order to survive occupation. By exploring Barraine's narrative as it unfolds in these letters and analyzing her 1944 composition *Avis*, I offer a more nuanced perspective of how private acts and the compositional process may be interpreted as active resistance, in which "resistance" is not just an act; it is a necessary way of life.

Biography: Julie Cleary is a PhD candidate in Historical Musicology at the University of Pittsburgh. Hailing from New England, she has obtained her BM in Clarinet Performance from Rhode Island College and her MFA in Musicology from Brandeis University where she wrote her master's thesis, "*La Victoire du peril rose: Contextualizing Sociological Narratives and Wagnerian Aesthetics in Lili Boulanger's Faust et Hélène.*" Her current scholarly interests focus on French music during World War II, music and resistance, and women composers of early twentieth century France with a special focus on the life and work of Elsa Barraine (1910-1999). Her dissertation, "*L'art n'a pas de patrie?: Musical Production and Resistance, in Nazi-Occupied Paris, 1940-1944*" explores these themes and argues that composition, performance, and listening are all acts of real resistance. Having presented her recent findings at the 2017 American Musicological Society Annual Meeting (Rochester, NY), Julie is also the awardee of multiple grants and fellowships for her research, including a University of Pittsburgh A&S Graduate Fellowship (2014), a European Studies Center Klinzing Doctoral Research Grant (2017), and an Andrew Mellon Predoctoral Fellowship (2017). As a Teaching Fellow at the University of Pittsburgh, Julie has taught recitations for Introduction to Western Art Music and classes for Fundamentals of Music Theory and Class Piano. She also guest lectures for community organizations and in music history classes at Rhode Island College.

¹ Ethel Smyth, *As Time Went On...*, London 1936, p. 297.

Li-ming Pan

(Chinese Culture University, Taiwan)

The First Female Composer in Taiwan: Deh-fang Swen (1920-2009) and her Military Marches

In Taiwan, Deh-fang Swen was not only the first female composer but also the first person to study music in the UK. In the period of US-aid and anti-Chinese communism after World War II, Swen used her music as a tool to unite the Taiwanese people and to consolidate the relationship between the US and Taiwan. In the 1970s, her Blue Sky March was recorded and released by the US Air Force Band. Swen's military marches for the Army, Navy and Airforce were performed at Taiwanese National Day military parades and broadcast widely for decades. Nowadays, they frequently feature on video games with a military theme and as the assigned piece at national competitions. Swen's marches, consequently, have become part of the Taiwanese collective memory.

Nonetheless, the research on the composers of Swen's generation has all centred on male figures. Despite the popularity of her marches, few Taiwanese people are aware that these works are by a female composer. This study thus analyses the historical meanings revealed in the marches and how Swen mixed the characteristics of the British march with traditional Chinese music. Through interpreting her diaries and interviewing her family, how she composed throughout her life and exerted her influence while struggling against the gendered stereotypes, marriage and her political obligations will be clearly illustrated.

Biography: I received my PhD in music from the University of Nottingham. My doctoral thesis, entitled "The Image and Social Status of Female Musicians in Taiwan," examined the stereotype of female musicians in Taiwan and how this image affects these women's life and career. Currently I am teaching at music department and institute at Chinese Culture University in Taiwan. I have delivered conference papers in the UK, Japan, Australia, Singapore and Taiwan, including First International Conference on Women's Work in Music. In 2018, I was the organizer of two academic forums of the Asian Composer League (ACL) festival and as the chair of one of them.

Jan Dewilde

(Centre for the Study of Flemish Music / Library
Royal Conservatoire Antwerp)

Jacqueline Fontyn: A Composer in Pursuit of Freedom

2019 marks not only the anniversaries of the births of composers Barbara Strozzi and Clara Schumann, but also the ninetieth birthday of Jacqueline Fontyn, one of Belgium's most important composers of the last decades. After receiving her first piano lessons when

she was five years old, at the age of fifteen she decided to become a composer. To that end, she purposefully designed a specific course of training which led her from Marcel Quinet (Brussels) to Nadia Boulanger and Max Deutsch (Paris), and Hans Swarowsky (Vienna). In addition, encounters with Witold Lutoslawski and Henri Dutilleux also inspired Fontyn in her pursuit of freedom in composition, something she mostly found in her choral music, piano music and orchestral pieces. From the early 1960s onwards, her work received international acclaim and she was given important positions in the Belgian music scene. She was appointed professor of music theory and counterpoint at the Royal Conservatoire of Antwerp and professor of composition at the Royal Conservatoire of Brussels. On top of that, she conducted an orchestra and a choir as well. Fontyn became a member of the Royal Academy of Belgium and in 1993 she was given the title of Baroness for her artistic accomplishments.

Based on interviews with Jacqueline Fontyn and based on contextualising literature and archival research, this lecture wants to explore how she became one of the key figures of the post-war avant-garde in Belgium and what obstacles and/or advantages she encountered as a woman in a man's world.

Biography: Jan Dewilde studied musicology at the KU Leuven and wrote a thesis on the Flemish composer Jules Falck (1881-1959). For more than ten years he worked for the Flemish Radio and Television, where he was television producer of music documentaries and concerts. He publishes on Flemish music, and musical heritage and libraries. Currently, he is working on a biography of composer Peter Benoit (1834-1901). Furthermore, he is an editor for a series of sheet music, The Flemish Music Collection (Repertoire Explorer), at Musikproduktion Höfflich in Munich. Since 1998, Dewilde is the co-ordinator for the Centre of the Study of Flemish Music, a post he combines with his work as a chief librarian at the Royal Conservatoire Antwerp (AP University College) since 2006. Within the Study Centre and the Conservatoire he introduced, coordinated and supervised a number of research projects since 2004. At the moment, he is the spokesman and supervisor for a research group called Labo XIX&XX.

PAPER SESSION 3C

Performance and Reception 2

Mathias Hall

Chair: Chris Collins (Bangor University)

Jessica Beck

(University of Manchester)

Women Musicians and the BBC Philharmonic Orchestra

The BBC Philharmonic has long held the reputation of being a world-leading orchestra, and in 2021 will be celebrating the centenary of its formation in Manchester, where it began as a studio-based orchestra for the BBC's 2ZY radio station.

Kate Murphy has shown that in many ways, the BBC was a progressive organisation from the start with regards to its treatment of female employees in London. This presentation will interrogate whether these achievements were mirrored in the north and the more specific environment of the BBC's musical activities. The research takes into account the orchestra's performance history and administrative records to look at its history of the inclusion of women as composers, performers and administrators. Press reports and radio content that was programmed in the north during this period provides a particularly interesting lens through which to view these findings. Focus will be given to the early decades of its existence, when women are conspicuously absent from most images of the orchestra, and how the challenges of World War 2 forced the orchestra to adapt their practice.

Biography: Jessica currently works as an AHRC Knowledge Transfer Partner, based in Media City, Salford, with the BBC Philharmonic Orchestra. Her current research project is focused on uncovering the previously unexplored history of the orchestra's engagement with women in a variety of roles, including composers, performers and administrators, in comparison to other BBC orchestras and in the context of BBC radio in Manchester. This project has followed the completion of Jessica's collaborative doctoral award with Conway Hall, London, where she examined the archive to research the organisation's musical history, with a particular focus on the role of women musicians between 1887 and 1927.

Madeleine Herbert

(Independent)

A Novelty Band: A Comparison of the Critical Reception and Wider Attitudes of 'The International Sweethearts of Rhythm' and the 'DIVA Jazz Orchestra'

This paper examines the attitudes towards all-female big bands and uses two case studies, 'The International Sweethearts of Rhythm', a band active from just before and during the Second World War, and the more recent DIVA Jazz Orchestra to compare their critical reception. In so doing, I discuss attitudes towards women in jazz broadly and explore how such attitudes have changed or remained the same over time. I compare a range of sources from the 1940s up to the present day, to decipher the attitudes of the generalised feeling towards women in jazz. This strategy has allowed me to evaluate internalized attitudes and personal stories of the female jazz musicians through the use of previous interviews with the band members. In exploring successive transformations of the music and the cultural status it has achieved in the twentieth century up until now, I argue that the negative connotations surrounding all-female big bands continue to impact women's opportunities, how they view themselves and the parameters in which they are judged. My findings expose how past attitudes follow into the present day and therefore, it is important to accept the barriers all-female big bands face and women in jazz more broadly so that young girl's participation in jazz can be encouraged and will inevitably increase.

Biography: Madeleine Herbert is a 2019 graduate of the University of Manchester. Madeleine is a harpist and saxophonist, having participated in many ensembles at university such as the Symphony Orchestra and Big Band. She was one of the directors of MUSICA Festival, and hopes to undertake a Masters in Gender Studies next year in London.

Dr. Lis Lewis

(Independent)

Orchestrating the Careers of Twentieth-Century British Female Flute-Players

Numerous women currently work in the music industry with many professional British orchestras containing a large proportion of women: this has not always been the case. This paper examines the emergence of these female musicians using flute-players as exemplars and explains historically why women did not usually play the flute in public until the twentieth century. It contrasts the work of particular, post 1950s female orchestral flautists with a selection of the very few known public players of the previous 100 years, for

example, Cora Cardigan (1840–n.d.) and Edith Penville (1881–1981).

Among those pioneering female orchestral flautists were Patricia Lynden (b. 1933) and Atarah Ben Tovim (b. 1940). In the 1950s, Lynden was probably the first full-time female British principal flute, initially in the Orchestra of the Royal Opera House, and later in the Philharmonia, and Ben Tovim the principal flute of the Royal Liverpool Philharmonic Orchestra (1963–1975). Lynden was probably the only woman in the Royal Opera House Orchestra (according to one formal photo), whereas Ben Tovim led a three-woman flute section within an orchestra that unusually contained twenty per cent women players even in the 1960s.

Biography: Lis Lewis recently completed her PhD at Goldsmiths College, University of London. As a flautist, she was originally educated at Chetham's and the Royal Academy of Music, winning the flute prize and a Countess of Munster award. She played the flute professionally, freelancing, for example, with the Royal Liverpool Philharmonic Orchestra. Other work included solo recitals and early twentieth-century and contemporary chamber music, on the flute, piccolo and alto flute.

SESSION 3D:

Lecture-Recitals 3 and 4

Powis Hall

Chair: Stephen Rees (Bangor University)

Sioned Terry

(Bangor University Alumna)

Steven Evans

(Bangor University Alumnus)

Clara Schumann: A Catalyst for Our Time

The recognized and acknowledged format of a 'solo recital' has long been credited by many, to pianist and composer, Franz Liszt, following a concert in London in 1840 where he performed as a solo virtuoso pianist.

Absent from the customary tradition where the leading performer would usually share the stage with supporting artists and orchestras (an organizational burden for the main artist), this break away from the usual and somewhat pleasing formula to concert goers of the day, (a risky move), was vehemently adopted and cultivated to the point of becoming an established and recognized format, by one pioneering pianist and composer by the name of Clara Schumann. Recognizing the practicable advantages of presenting as a solo concert artist particularly when concurrently raising eight children and juggling the demands of motherhood and family life, Clara, fearlessly performed in what was now a new burgeoning public recital format.

The application of this simple, subtle shift away from the former concert tradition was but *one* such example (and there are very many to review) of how Clara Schumann, in her quiet but steely confidence, certain enough of herself, her skills and abilities, became a quiet catalyst, bringing about the solo recital concert with which we are accustomed to today.

Clara Schumann's influence permeated many aspects of musical life, from challenging the role of women in concert life to causing a shift in musical customs and tastes by introducing new repertoire and programming traditions. Her choices, whether consciously pioneering and progressive or quietly catalytic, are in themselves a fascinating topic for discussion. As part of my discussion on Clara Schumann and how she became a catalyst for our time, I will be referencing her early prodigious years of composition by touching on her Op. 1 works, '*Four Polonaises for the Pianoforte*', the Piano Concerto in A minor, Op.7 and two of her Op.13, '*Six Lieder*'; No. 3, '*Liebeszauber*' and No. 4. '*Der Mond kommt still Gegangen*'.

Biographies: Having graduated from Bangor's School of Music in 1996 with a BMus and a postgraduate diploma in performing the following year, Sioned Terry entered into a brief period of working as a music researcher for BBC Radio Cymru but subsequently went into a teaching career. Following 12 years as a music teacher at Howell's Girls School in Denbigh and working as a freelance tutor and workshop coordinator, Sioned pursued her desire to become a full time performer and has since established a career for herself as a mezzo-soprano. Having worked on projects highlighting the works of such composers as Morfydd Llwyn Owen and having her own set of songs published in 2016 and a choral commission performed as part of the Brandenburg Festival in London, Sioned's interest in women's work in music is firmly ignited. Recently she celebrated the release of 'Nefoedd', a CD of Welsh art song, which she recorded under the 'Ty Cerdd' label with pianist, Brian Ellsbury. Originally from Bethel, Caernarfon, Sioned currently lives in Towyn, Abergele with her thirteen-year-old daughter, Nel.

Steven Evans has recently completed the MMus postgraduate study and awarded a Merit classification at Bangor University, specialising in Piano Accompaniment. He also received a First-Class honours degree in Music in 2017 specialising in Solo Performance, Advanced Ensemble Studies, Composition and Teaching Techniques and Practices. He is an active accompanist for the University and works closely with the Ganolfan Gerdd William Mathias as a piano tutor and accompanist. Steven regularly works as a freelance accompanist for choirs, soloists and ensembles throughout North Wales.

Charlotte de Rothschild (Independent)

Rothschild Women in Music

Music has played an incredibly important part for the Rothschild family over the years. The Rothschild family first came to prominence in the early 19th Century when the five brothers went to five different European capitals and started their banking business. This talk will outline some of the fascinating connections between well-known composers and Rothschild ladies. After all, to advance themselves in society was equally important as to what they achieved in business and it was the wives and daughters who were the hostesses who accomplished this. Not only did they hold lavish soirées, but also they were taught by some of the luminaries of the day. Charlotte de Rothschild's great-great-aunt Mathilde de Rothschild was taught by Frederic Chopin when she was just 15 years old and went on to become an incredibly talented composer in her own right, widely published in both France and Germany. The musical tradition continued into the 20th Century and the present day soprano Charlotte de Rothschild continues to delve into both her family's background as well as recording and creating programmes solely dedicated to female composers.

Biography: Charlotte de Rothschild's career has taken her all over the world. With her wide knowledge of the song repertoire, from different eras, countries and genres, she has created some wonderful themed programmes; the best-known being "Family Connections" which traces the musical history of her forebears with music by, and anecdotes about, the composers who were friends, teachers or ancestors of the Rothschild family during the 19th and 20th Centuries. After performing in Japan for over twenty years, Charlotte recorded a CD of Japanese art songs "A Japanese Journey". She was the first foreigner to have recorded this music in the native tongue and in 2016 Charlotte made a further CD of specially commissioned orchestral arrangements of 19 very beautiful Japanese songs by various composers with the City of London Sinfonia conducted by Michael Collins "Hana Wa Saku – Flowers Will Bloom" Her third CD of Japanese art songs, "Furusato", accompanied by Adrian Farmer, was released in January 2018. Her concert schedule last Winter included concerts in Montenegro, Japan, Thailand, Vietnam, Hong Kong and China.

11.30 – 12.30

Keynote Presentation 1

Dr. Liane Curtis

(President, Women's Philharmonic Advocacy /
President, The Rebecca Clarke Society)

***We Need Historic Women Composers to Build a
Musical World without Patriarchy***

Powis Hall

History moves in cycles. The 1990s were a time of excitement and discovery for the subject of women composers in classical music. The Women's Philharmonic, based in San Francisco, California, flourished and grew, performing hundreds of orchestral works from the 17th century to new commissions. But by the early 2000s the public seemed tired of the issue. Composer Judith Bingham admonished female composers to "stop complaining and just do your work." The Women's Philharmonic dissolved in 2004. In her 2013 article 'The "Woman Composer" is Dead,' composer Amy Beth Kirsten thought she was driving nails into the coffin of the pesky gender issue. Instead the debate she triggered fanned smoldering ashes, which then ignited with the volatile fuel of the #MeToo movement. That burning energy feeds us all, feeds this conference. But how can we keep the energy going so we can have effective change and not just another cycle? There is no single answer to such a question. But it is useful to envision the world of classical music without patriarchy. And with the identity of the genre so rooted in its history, we need a full recovery and integration of women composers as part of the fabric of classical music-making in every imaginable aspect.

Biography: Dr. Liane Curtis is a musicologist and cultural activist. Nearly 20 years ago she founded The Rebecca Clarke Society, Inc. The organization established a website (www.rebeccaclarke.org) and has combined research and advocacy on behalf of that composer. *A Rebecca Clarke Reader*, a collection that Curtis edited, was published in 2004. Clarke's best-known work, the Viola Sonata of 1919, was orchestrated by a commission from the Clarke Society; it has recently been recorded by The Hallé, with violist Sarah-Jane Bradley. In 2008, Curtis founded Women's Philharmonic Advocacy, to continue the legacy of The Women's Philharmonic (www.wophil.org), a professional orchestra based in San Francisco that disbanded after 24 groundbreaking years. WPA offers grant funding to U.S. orchestras to encourage bringing music by women into the mainstream of classical music programming, as well as offering information and research through its website and social media. We support websites on behalf of Amy Beach and Ethel Smyth, and are involved in research about African American composers Florence Price, Julia Perry and Margaret Bonds.

13.30 – 15.30

Paper Sessions 4A, 4B and 4D Session 4C: Lecture-Recitals 5 & 6

PAPER SESSION 4A

Composers 3

Lecture Room 3

Chair: Steph Power (Composer, Author and Critic)

Dr. Claudia Chibici-Revneau

(Universidad Nacional Autónoma de México)

A Female Viennese School: An Autoethnography Exploring the (In)significance of Marianna Martinez, Maria Teresa von Paradis and Josepha Barbara Auernhammer in Historical and Contemporary Vienna

Vienna is regarded as a centre of classical music, partly because it was the (temporary) home of many celebrated (male) composers, including the first Viennese school of Haydn, Mozart and Beethoven, whose music the city continues to promote. Scholars on women in music have shown, however, that the "classical" Vienna was also home to three important and historically recognised female composers: Marianna Martínez, (1744 -1812), María Teresa von Paradis (1759 – 1824) and Josepha Barbara Auernhammer (1758 –1820). Parting from an interdisciplinary methodology that draws from musicology, sociological studies on collective memory and forgetting, gender and cultural policy studies, this presentation contains an auto-ethnographical account of (re-)assessing the past and present (in-) significance of these women composers. It explores questions such as the extent of interactions and the mutual influence between the "female" and "male" Viennese schools, the minute attention given to these women in Vienna's contemporary composer cult and tourist industry, methodological challenges of studying cultural (in)significance, and what can be done, from a cultural policy perspective, to finally give these female composers the recognition they deserve.

Biography: Claudia Chibici-Revneanu (Austria, 1978) is lecturer of Intercultural Management and Development at the Escuela Nacional de Estudios Superiores (ENES), Universidad Nacional Autónoma de México (UNAM), León, in Mexico. She holds a PhD in Cultural Policy Studies from the University of Warwick, UK and is a member of the National Researchers System (SNI, a Mexican research program). Her

main research interest is gender and creativity, with a special focus on female creators in literature and music. She has published book chapters, literary essays and research articles in national and international magazines and journals. As a mezzo-soprano, she has presented conference-concerts about women composers in various universities and cultural centers in Mexico. In 2017, she won the prestigious Sor Juana Inés de la Cruz medal for female academics of the UNAM and published her first novel, *Of Murder, Muses and Me*.

Dr. Walter Kurt Kreyszig

(University of Saskatchewan, Saskatoon, Canada / Conservatorio Niccolò Paganini, Genoa)

“...denn ich sah, was ich nie möglich geglaubt, bald eine selbst gemachte Fuge und sah bald mehrere...”

Clara Schumann’s Exploration of Eighteenth-Century Learned Counterpoint in Her Keyboard Compositions in 1845: Drei Fugen über Themes von Johann Sebastian Bach [without opus] and in the Präludien und Fugen, Op. 16

In their respective overall compositional output, Johannes Brahms, Joseph Joachim, Felix Mendelssohn-Bartholdy, Robert Schumann, and Clara Schumann, showed considerable preoccupation with eighteenth-century learned counterpoint. Robert Schumann’s cryptic entry (23 January 1845) in his *Tagebuch* (“Contrapuntal Studies begun with Clara”) signals a period of intense study of learned counterpoint by the married couple. That Clara was striving for original contributions, is readily gathered from her entry in the *Ehetagebuch* on 25 January 1845: “[...] I soon saw what I had never believed possible, a fugue of my own making, and then soon several more [...]” Here Clara alludes to a number of her own works in progress, which she completed 2 March 1845, nine days prior to the birth of their daughter Julie, that is, *Drei Fugen über Themen von Johann Sebastian Bach*, preserved at the *Robert-Schumann-Haus* (Zwickau), and a set of *Drei Präludien und Fugen*, op. 16, the latter which Robert had published, without his wife’s knowledge, with Breitkopf & Härtel in 1845. In the three fugues (E^b-Major, E-Major, g-minor) on themes from the *Wohltemperierte Clavier*, Clara illustrates her profound understanding of Bach’s *Gelehrsamkeit*, with that experience projected onto the three fugues of op. 16, each considered an original contribution, with the three-voice fugue in g-minor abounding in carefully worked-out sixteenth-note passages; the four-voice fugue in B^b-Major with the BACH motif (boldly displayed by Robert at the respective opening of his *Sechs Fugen über den Namen BACH für Orgel oder Pianoforte mit Pedal*, op. 60, begun 7 April 1845) parcelled out in two-note melodic cells (i.e. BA and CH) hidden within the dense contrapuntal texture, and the

four-voice fugue in d-minor unfolding in a slower harmonic contributing to a decisively more majestic mood — works which Robert praised in a letter, dated Dresden, 26 October 1845, to the Jena theologian, Gustav Adolf Keferstein.

Biography: A graduate of the University of Windsor (Windsor, Ontario, Canada, with a Bachelor of Music in Performance and the 1977 recipient of the Board of Governor’s Medal in Music), the University of Western Ontario (London, Ontario, Canada, with a Master of Arts in Musicology) and Yale University (New Haven, Connecticut, U.S.A., with a master of Philosophy in Musicology and a Ph.D. in Musicology), Walter Kurt Kreyszig is Professor Emeritus of Musicology at the University of Saskatchewan (Saskatoon, Saskatchewan, Canada), a Honorary Member of the Scientific Committee Dono Delius, Conservatorio Niccolò Paganini (Genoa, Italy); a Deputy Director General of the International Biographical Center (Cambridge, United Kingdom), a Fellow of the American Biographical Center (Raleigh, North Carolina, U.S.A.), and a life member of several international societies, including the International Musicological Society, the American Musicological Society, the Swiss Musicological Society, the College Music Society and the Renaissance Society of America. He has published widely on eighteenth- and nineteenth-century music in journals, including *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*; *Il Paganini: Quaderno del Conservatorio “N. Paganini” di Genova*; *Mozart-Jahrbuch*; *Musicologica Austriaca*; and *Studies in Music from the University of Western Ontario*; conference proceedings, including *Chant and Culture*; *Jahrbuch für Internationale Germanistik*; *perspectivia.net* (online); *Schriften des Händel-Hauses Halle*; *Speculum Musicae*; *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich*; *Studies on Italian Music History*; *Telemann-Konferenzberichte*, *Veröffentlichungen der Forschungsplattform “Salzburger Musikgeschichte”*; *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*; *Varia Musicologica*; and *Wissenschaft und Kunst*; in *Festschriften (Gernot Gruber, Christian Speck)*, and in reference works, including the *Cambridge Handel Encyclopedia* and *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*.

Dr. Siegwart Reichwald

(Converse College, Spartanburg, USA)

Zoe Kushubar

(Converse College, Spartanburg, USA)

Making her Way in Dresden: New Paths in Clara Schumann’s Piano Trio, Op. 17

Two reasons precipitated the move to Dresden: Robert’s health and reconciliation with Clara’s father. Yet Dresden quickly turned to disappointment: Robert’s mental condition worsened, relations with her father deteriorated, and Clara suffered a miscarriage. Burdened with familial responsibilities and no time for concert tours, Clara created performance opportunities with the establishment of a chamber series and the founding of a piano trio. Inspired by their

success and encouraged by her compositional studies alongside Robert, Clara decided to contribute her own trio. All of her frustrations found expression in her most ambitious and melancholic composition, creating one of the most individualistic and innovative chamber works of her generation.

Central to our narratological reading is the composer's use of the Clara theme (diatonically descending fifth) and its many derivatives throughout the work. Substantial revisions found in the autograph (*RSH 12897-A1*) present obvious clues about overarching thematic and harmonic strategies, and early reviews emphasizing the composer's individualistic voice offer further hermeneutic windows. In order to express her disappointing Dresden experience defiantly, Clara explored the possibilities of thematic integration among all four movements as well as a super-imposed sonata form design across the whole work, forging a path Brahms would travel years later, most notably in his Third Symphony and Third String Quartet.

This paper is part of a larger study funded by a student/faculty grant from the South Carolina Independent Colleges and Universities; Converse College is a women's college

Biographies: Siegwart Reichwald is the Charles E. Daniels Distinguished Professor of Music at Converse College. He holds the Bachelor of Music degree in Organ Performance from the University of South Carolina, as well as a Master of Music degree in Instrumental Conducting and a Ph.D. in Historical Musicology from the Florida State University. His publications include two books and numerous articles. *The Genesis of Felix Mendelssohn's Paulus* (Scarecrow Press, 2001) dealt with the compositional process of Mendelssohn's oratorio *Paulus*. He also edited *Mendelssohn in Performance* (Indiana University Press, 2009), a collection of essays that discusses performance practice issues related to Mendelssohn's work as composer and performer. Besides his writings on the music of Mendelssohn, Reichwald has also published articles and presented papers on the music of Brumel, Robert and Clara Schumann, Stravinsky, Poulenc, and Astor Piazzolla.

Zoe Kushubar is a junior at Converse College, where she studies violin performance and chemistry. She has performed with the Carolina Youth Symphony and the Converse Symphony Orchestra as a concerto competition winner, and she has received scholarship to attend music intensives including the Brevard Music Center Summer Festival, Decoda/Skidmore Chamber Music Institute, and National Youth Orchestra 2. She has been accepted into other programs such as Aspen Music Festival and Tanglewood Institute. In 2018, she presented biophysics research at the yearly INBRE Research Symposium. Her project, a collaborative effort with Maddy Behravan, was titled "Investigation of Normal and Cancerous Cell Attachment Using an Electric Cell-Substrate Impedance-Sensing System." In March 2019, Zoe will be giving a presentation with Dr. John Theilmann titled "The Diagnosis and Treatment of Leprosy and Syphilis: A Moralism-Science Dichotomy in Medieval and Early Modern Europe?"

PAPER SESSION 4B

Music, Gender and Representation

Lecture Room 2

Chair: Rhian Davies (Gregynog Festival)

Claudia Falcone

(Bangor University)

Representations of Female Guitarists in British Art, ca. 1800-1830

The Spanish guitar was a popular and widely performed instrument in Britain in the early nineteenth century, where it was mainly played by women within the home. Despite its cultural significance, this topic has not received much scholarly attention, largely because scholarship has tended to focus on professional virtuoso-composers. However, despite this male-focused historiography, the guitar was mainly perceived as a women's instrument at the time. This association of the instrument with femininity seems to have impacted the way in which the guitar was represented in contemporary art.

This paper will analyse these portrayals in illustrations, portraits, prints and other visual media. In these depictions we typically see the guitar used as a symbol of femininity. I will explore five main tropes within these representations that I have identified: effeminacy; exoticisation; wealth and status; education and accomplishment; romantic courtship. The identification of these modes of expression allows us an insight into the way in which social and musical identity was linked to expectations of gender and adherence to nineteenth-century gender norms. Images of female guitarists help us gain an understanding of the intersection of gender and music in a domestic, everyday context.

Biography: Claudia Falcone is a PhD student at Bangor University, where she also completed her undergraduate studies with a focus on musicology and guitar performance. Her research is focused on the guitar as a women's instrument in early nineteenth-century Britain.

Carolina Sá

(INET-md | NOVA FCSH, Portugal)

Women in Portuguese Lullabies

Lullabies emerge as songs primarily created and sung by women to calm and lull infants. After a literature review on the subject, we have come to the conclusion that it has had relatively little academic attention, possibly due to being an oral tradition repertoire or because it is interpreted mostly in a private context. This private context added to the fact that their addressed to a listener that doesn't understand the lyrics, provides the circumstance for mothers and other

female singers to unburden unpleasant and harsh feelings towards various aspects of their life. In the specific case of the Portuguese and Spanish repertoire, it shows that the lyrics convey feelings of disgust, violence, fear, weariness, and very frequently refer the absence of the paternal figure also portraying cases of adultery between the mother and other man. This study aims to analyze 50 Iberian lullabies from twentieth century *cancioneiros* in order to address the image of woman represented in the lyrics of Portuguese and Spanish lullabies, and raise awareness for lullabies as a subject of great relevance towards the study of the female role in the twentieth century society.

Biography: Carolina Sá is a researcher at INET-md (Institute of Ethnomusicology - Center for Studies in Music and Dance) in Lisbon, Portugal. Is currently taking a master's degree in FCSH UNL (Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa) with a thesis about portuguese lullabies. Graduated in Piano from the Metropolitana Professional School conservatoire with the 8th grade in the course of Strings and Keys (2013) and in Musicology by the Faculty of Social Sciences and Humanities of the New University of Lisbon (2016).

Dr. Elisabeth Honn Hoegberg
(University of Indianapolis)

'Untrammelled Imagination': the Women of Wa-Wan Press

Active in the first decade of the 20th century, the Wa-Wan Press was illustrative of America's search for its musical voice in the early 1900s. Wa-Wan's founder, Arthur Farwell, located this identity in the "untrammelled imagination" of native composers, which, freed of tradition, would lead to an all-embracing music characterized by social and cultural integration. This breadth of musical vision extended to the composers themselves. The press solicited compositions from across America, far beyond the cultural hub of the Eastern seaboard; significantly, more than one quarter of the thirty-seven composers selected were women. Furthermore, the Wa-Wan ideology of an inclusive American compositional aesthetic was demonstrated not only in the substantial presence of women's music, but also in the way in which it was represented. Advertising copy and biographical sketches avoided gendered reference to female contributors; the typographic design and letterpress was uniform for all publications. This paper describes Wa-Wan's role in promoting female American composers as part of its nationalist agenda through an examination of the visual representation of women's music in the Wa-Wan press as well as the accompanying narratives.

Biography: Elisabeth Honn Hoegberg received a Ph.D. in Music Theory and an M.A. in Musicology from Indiana

University, and a Bachelor's in Music History and Piano from Illinois State University. Dr. Hoegberg has held academic appointments at Indiana University and Oberlin Conservatory and currently teaches music theory, counterpoint, and keyboard at the University of Indianapolis, where she is Associate Professor and Chair of Music. Her research interests include historical theory and pedagogy and late 19th-century French opera, specializing in the music of Emmanuel Chabrier, on whom she has published. She is an active solo and collaborative pianist and has appeared with the American Pianists Association, the Indianapolis Chamber Orchestra, and the Indianapolis Baroque Orchestra.

Emmanuela Wroth
(Durham University / Bowes Museum)

Sex, Song and Self-Fashioning: Women on the Parisian Popular Stage

Historically, the study of the Parisian popular stage and its female actors has been neglected: it is the high-status operatic traditions that have tended to occupy musicologists. This paper examines the role, status and agency (public, artistic, institutional) of some of the many female actors that worked on the boulevards in the mid-nineteenth century, when popular theatre becomes established. It considers their self-fashioning and representation; their skill-set and agency, their performance practices and repertoire and their career trajectories. In that social mobility beyond the stage often involved taking on the role of mistress, this line of questioning encompasses the historic associations between the role of female actor and prostitute, to ask how central this was to perceptions of the role by the first half of the nineteenth century. How far did women see the instrumentalization of their "erotic capital" (Hakim, 2010) as central to their dramatic activities? This enquiry extends to their engagement with their own fame. How did such women contribute to the shaping of their public profile? And what role did they play in shaping public taste? By engaging in both a genre and gender that have been overlooked, this paper offers new perspectives for feminist musicological enquiry.

Biography: I am doing a collaborative doctoral project between Durham University and the Bowes museum. Taking Josephine Bowes (a Parisian actor, turned British aristocrat) as a key case study, my research focuses on female actors on the Parisian popular stage in the mid-nineteenth century. Inspired by the #MeToo and Time's Up movements, I am interested in the huge influence of popular culture and its icons on gender politics and the codes that govern sexual conduct and consent in nineteenth-century France and Britain, and by implication modern Western discourses more generally. I work closely with the Bowes collection, updating and rethinking the museum's displays related to Josephine and making issues at the forefront of intersectional feminist politics accessible to its wide audience. I hold a BA and MPhil from the University of Cambridge, where my research similarly focused on gender, sexuality and post-colonial theories.

PAPER SESSION 4D

Music and Dance

Powis Hall

Chair: Chris Collins (Bangor University)

Owen Coggins

(Open University)

Molly Geidel

(Manchester University)

Stay Up There, Stay Up There: Gendered Labour, Motherhood and the Work of Dance and Music in 'Rockabye'

'Rockabye' by the pop band Clean Bandit, featuring singer Anne-Marie and dancehall/pop star Sean Paul, has become a global hit since its 2016 release, the music video having attracted two billion YouTube views. The song and video are centrally concerned with motherhood and the gendered labour of dance and music. Lyrics depict a single mother working to support her son, the third-person verse narrative of 'daily struggle' giving way to a lullaby-like first-person chorus in which the woman promises the child a better life. The video presents this work as dancing in a pub for men's entertainment (accompanied by all the musicians), but during the chorus she dances in a tropical setting, with only the band (and not her son) present. Is this a utopia where a woman's work is done for its own value and expression? Or an illusory emancipation where the background changes but the sexualised work is the same? Does Sean Paul's lyrical performance pay tribute to and support female labour, or does it limit women by valuing this struggle only insofar as it relates to motherhood (of a male child)? Analysing music, lyrics and video, this paper explores the complex audio-visual representations and performances of gender roles and the work of dance and music in this extraordinarily popular song.

Biographies: Owen Coggins researches ambiguity and noise in the reception and interpretation of popular music. His monograph *Mysticism, Ritual & Religion in Drone Metal* was published by Bloomsbury Academic in 2018, and other publications have analysed musical texts, audience communications, and surrounding cultures of popular music genres. Since completing a doctorate in Music and Religious Studies at The Open University, he has worked as a Researcher at music therapy charity Nordoff Robbins. He is Honorary Associate of the Religious Studies Department at the Open University.

Molly Geidel is a lecturer in 20th century US cultural history at the University of Manchester. She is author of *Peace Corps Fantasies: How Development Shaped the Global Sixties*, published by University of Minnesota Press (2015). Her work also appears in *Feminist Studies*, *Photography and Culture*, *American Quarterly*, *Latin American and Caribbean Ethnic Studies*, and *Journal of Popular Music Studies*.

Tamara Wilcox

(State University of New York, The College at Brockport)

Mavens of Music for Dance

In the specialized field of Music for Dance, there have been a litany of celebrated male composers and collaborative musicians, for both Ballet and Modern Dance. However, little known in either the dance world or the music world, there have also been several equally remarkable women musicians and composers. This presentation will highlight some of the women who successfully navigated a challenging interdisciplinary music niche dominated by men and in which men have received most of the recognition. For example, Germaine Tailleferre, the only female member of Les Six, and whose works were commissioned by Diaghilev for the Ballets Russes, "received more first prizes at the Conservatoire than any other member of Les Six, almost all of whom received more attention on paper in ensuing decades..." Today, Tailleferre's large-scale works are considered among the best work of members of Les Six, negating earlier textbook accounts that only mentioned her name in passing" (Dunbar, 2016, 284-285). In addition to Tailleferre, this presentation will introduce other women, including Tania Leon, Lucia Dlugoszewski, Vivian Fine, and Cecile Chaminade, whose contributions to the field of Music for Dance deserve to be recognized and celebrated.

Dunbar, Julie C., *Women, Music, Culture*. New York: Routledge. 2016.

Biography: Tamara Wilcox, M. M., has been a full-time Music Studies faculty member in the Department of Theatre and Music Studies at State University of New York, The College at Brockport, since 2016. Her current course offerings include Introduction to Music, Music and Healing, Women in Music, Class Piano II, Advanced Piano Class, Applied Piano Studies, and Jin Shin Jyutsu Self Help. Her current research interests include collaborative piano performance, piano pedagogy (including the use of neuroscience research to inform current pedagogy approaches), women in music, therapeutic applications of music, the Jaques-Dalcroze approach to music education, and Jin Shin Jyutsu for the performing artist. She previously served in the Brockport Department of Dance as Assistant Professor/Music Director for Dance, and prior to that worked as Dance Musician/Adjunct Faculty in the School of Music & Dance at Eastern Michigan University. Her CD, *Inspirations en Pointe: Original Music for Ballet Class*, sells worldwide and is available on cdbaby, Amazon, iTunes, and other online music retailers.

SESSION 4C

Lecture-Recitals 5 and 6

Mathias Hall

Chair: Stephen Rees (Bangor University)

Dr. Steven Young

(Bridgewater State University)

The King of Instruments Meets the Queen of the Airwaves

The presentation will focus on the career of organist and composer Marthe Bracquemond (1898-1973), a student of several French musical luminaries, including Charles-Marie Widor, Louis Vierne, Henri Büsser, and Marcel Dupré. Bracquemond began her public performance career in the late 1920s, when she was an active solo performer and accompanist. Her musical interests were quite varied as she often performed repertoire by early composers, and championed modern music, premiering works by her colleagues and friends. However, her main contribution was her radio numerous concerts given during the interwar period in France. One example of her popularity and productivity was that in 1934 she gave 18 organ recitals on the radio, with very few repeated works. Based on the Parisian newspaper listings of radio concerts, Bracquemond was among the most prolific performers on French radio at that time, and certainly the only female organist. In the early months of 1936, she toured America, and while there appears to be no record of a public concert, her performances aired on WJZ in New York at least three times within a four-week period. This lecture-recital will examine her extensive repertoire, her performance reviews, and her own contribution to the organ literature whose style represents the late Romantic and Impressionistic eras, and will conclude with a performance of selections from her two published organ works, the *Ombres: suite pour orgue de la Passion* and the *Variations sur un Noël*.

Biography: Steven Young, DMA, AAGO, serves as a professor of music at Bridgewater State University where he teaches courses in music theory and directs the university's choral ensembles. He holds degrees in organ performance from New England Conservatory and Boston University. His research interests focus on organists and organ music of the later nineteenth and early twentieth centuries. He has written numerous reviews and articles for *The Diapason*, and has recorded a compact disc of selected works of American organist Henry M. Dunham.

Dr. Vivian Montgomery

(Longy School of Music, Cambridge, Massachusetts)

Dr. Janet Youngdahl

(University of Lethbridge, Alberta, Canada)

Elizabeth Kenny

(Director of Performance Studies, University of Oxford)

Peace in her Mouth and War in her Heart: Barbara Strozzi at 400

This is a lecture-performance in celebration of the work and life of 17th century composer/singer Barbara Strozzi, 400 years after her birth in Venice. She was raised as the adopted daughter of the poet and intellectual Giulio Strozzi who founded the *Accademia degli Unisoni*, an intimate hotbed of Venetian philosophy and arts. Barbara had educative contact with numerous composers and poets, and she first came to light as a professional composer by providing music for the Unisoni meetings. Strozzi was peripatetic in her quest for patronage, dedicating each volume to a different prominent figure, and she never married. As we revel in her gifts, we encounter questions (some tired, some pressing) about her standing and image in Venetian culture, and the associated obstacles she faced. But such questions have become meaningful in an entirely different way of late, especially in the past two years, having witnessed the public reckoning with women's working and living conditions throughout history. We begin here by recognizing that, regardless of her obvious strength ("fire") and self-determination ("persistence"), Strozzi's movements were frequently dictated by the men surrounding her. Her creativity challenged the rigid status quo of morality, performance style, and musical language in the Italian *accademia*. Her *arie* range from heart-on-sleeve laments to provocative cantatas to intimately devotional works. This presentation features live performance by the two founding members of Cecilia's Circle (Drs. Youngdahl and Montgomery), in partnership with renowned lutenist Elizabeth Kenny, illuminated by dramatic recitation of texts about Strozzi's life, her musical mind, and her voice.

Biographies: 'Cecilia's Circle' has been committed since its inception in 1991 to bringing new life to the long-buried brilliance of many women composers, and to finding meaningful, elevating ways of integrating their works into today's concert repertoire. College and community residency projects by members of 'Cecilia's Circle' have revolved around recreating the contexts in which women have made and received music: salon, parlor, convent, ballroom, and singing school. www.ccircle.org

Janet Youngdahl is a singer and conductor who is Professor at the University of Lethbridge in Alberta, Canada. She was a member of the Sequentia Ensemble for Medieval Music for ten years, intensively performing the works of Hildegard von

Bingen throughout the world and recording for the BMG, Toccata Classics, Phillips, Deutsch Harmonia Mundi, and RCA labels. As a conductor, Dr. Youngdahl has worked with many choral organizations including Spiritus Chamber Choir, the Calgary Philharmonic Chorus, Voice Scapes and the Calgary Bach Festival Society. Concert repertoire has spanned the centuries and has included performing works in many styles and languages including Russian, Persian and Urdu. She is widely recognized as a choral conductor, a soloist, and a creative collaborator across the disciplines of women's studies, theater, literature, visual art, and religion.

Vivian Montgomery is an award-winning harpsichordist and fortepianist on the Historical Performance Faculty of the Longy School of Music of Bard College. A 2014 Fulbright Senior Research Scholar (UK), she was on the faculty of the University of Cincinnati College-Conservatory of Music 2003-2013. Her performing life encompasses concerto solos, solo recitals, chamber music performances, and vocal accompanying work throughout North America. She is co-director of the Boston-based baroque orchestra, Eudaimonia, A Purposeful Period Band (eudaimonia-music.org) and she holds a post as a Resident Scholar at the Brandeis University Women's Studies Research Center (brandeis.edu/wsrc). Recordings can be found on the Centaur, Schubert Club, and Innova labels.

Elizabeth Kenny is one of Europe's leading lute players, having played with many of the world's best period instrument groups, including decades-long spells with Les Arts Florissants and the Orchestra of the Age of Enlightenment. She has an extensive discography of collaborations with chamber ensembles across Europe and the USA. In 2017 she won a Grammy award with Ian Bostridge (*Shakespeare Songs*, Warner Classics) and a Gramophone award with viol consort Phantasm (Dowland, *Lachrimae*). Elizabeth Kenny has been Professor of Lute at the Royal Academy of Music since 1999, was Professor of Musical Performance at Southampton University 2006-18, and is now Director of Performance and Performance Studies at Oxford University.

16.00 – 18.00

PANEL

Women Composers: Looking Back and Looking Forward

Powis Hall

Diana Ambache

Conductor and Performer

Dr. Kate Kennedy (Chair)

Director, Re:Dress Women Composers Project (Oxford Centre for Life-Writing, University of Oxford)

Rhian Samuel

Composer and Editor

Edwina Wolstencroft

BBC Radio 3 Editor and Diversity Lead

This panel brings together performers, broadcasters and academics to discuss how the panellists have approached the difficulties of the notable absence of women composers in histories of music, university syllabi, on our airwaves and in our concert halls. How can academics use their research to support performers, and how does Radio 3 approach introducing unfamiliar repertoire to a potentially suspicious public?

FRIDAY 6 SEPTEMBER

9.00 – 11.00

Paper Sessions 5A – 5C

PAPER SESSION 5A

Perspectives on Women's Work in Music 3

Lecture Room 3

Chair: Chris Collins (Bangor University)

Dr. Laura Hamer

(Open University)

'Une belle manifestation féministe': Motivation and Formation of the UFPC (Union des Femmes Professeurs et Compositeurs de Musique)

The Union des Femmes Professeurs et Compositeurs de Musique (hereafter U.F.P.C.) was formed in Paris in 1904 to defend the collective interests of women musicians – incorporating composers, performers, and teachers – to support and facilitate their professional activities, and to encourage solidarity amongst them. The organisation was established by the feminist music teacher, critic, and sociologist Marie Daubresse (who is also known by the male pseudonym Michel Daubresse, which she used for her music criticism). By the outbreak of the First World War, the U.F.P.C. counted around 800 members and was one of the most active music societies in Paris. They organised regular concerts, and formed both a Choral Society and, in 1911, France's first all-woman orchestra. Despite this, however, the U.F.P.C. has been intriguingly under researched, and is largely absent from accounts of musical culture in *fin-de-siècle* France. Drawing upon previously unexamined archival materials (including the statutes of the U.F.P.C. now held at the Bibliothèque Marguerite Durand, Paris, Daubresse's own writing, and contemporary criticism), this paper seeks to redress this by throwing fresh light upon the U.F.P.C., the motivation for its formation, and its activities throughout the early years of its existence (from 1904 to the outbreak of the First World War).

Biography: Laura Hamer is a Staff Tutor in Music at the Open University. She studied at the Universities of Oxford, Cardiff, and the Université de Paris IV (La Sorbonne). She previously worked for Liverpool Hope University, including four years as Head of Music. She is a cultural musicologist who specialises in Women in Music. In addition to numerous articles and book chapters, her monograph, *Female Composers, Conductors, Performers: Musiciennes of Interwar France*,

1919-1939 was published by Routledge in 2018. She is currently editing *The Cambridge Companion to Women in Music since 1900* (forthcoming Cambridge University Press). In March 2019, she co-chaired the International Women and/in Musical Leadership Conference at Senate House in London.

Kelly Lynn Christensen

(Stanford University)

Women and Parisian Music Publishing in the First Half of the 19th Century

Women were always central to nineteenth-century music publishing. The era's defining innovation, lithography, was first exploited in France by business partners Mmes Reveillon and Duhan in 1802. Yet despite the collaborative work of women and men in the publishing industry, women's work has faded from historical narratives. In my paper, I reveal women's involvement but especially leadership in music publishing by putting in relief the distinct careers of Mme Leduc and Mme Launer. What connects these two editors is a single score, first published by Leduc in 1826 and later re-engraved and re-published by Launer in 1841. My two cases exemplify the most common trait of their contemporaries; each took over her deceased husband's business. But the examples of Leduc's and Launer's musical interests and business strategies demonstrate the diversity of women publishers. Whereas Leduc faced bankruptcy and stepped away from her business, Launer, herself a dancer and pensionnaire of the Académie Royale de Musique, reimagined the musical direction of the firm she inherited and nearly tripled its worth. To navigate this expansive world, I follow in the steps of one score, as it leads me through two printing houses and the performances spaces their work served.

Biography: Kelly Lynn Christensen is a doctoral candidate in musicology at Stanford University in California. Her dissertation is titled *In Memory of a National Genre* and concerns the idea of *opéra-comique* in the middle of the nineteenth century, primarily through a study of revivals and adaptations of eighteenth-century *opéras-comiques* then being used, in contrast to new composition, to redefine the genre with a basis in pre-revolutionary France. For the academic year 2018-2019, the French Embassy in the U.S. awarded her the Chateaubriand Fellowship to assist with her archival research in France.

Dr. Nancy Washer

(The College at Brockport, State University of New York)

Women's Work in the Viola da Gamba Society of America

Since its founding in 1962, the Viola da Gamba Society of America (VdGSA) has relied on women's work to

fulfill its mission of promoting the viol in the Americas. The society's membership includes professional and amateur players, music and book publishers, distributors of music publications and viola da gamba accessories, as well as instrument builders and restorers. From the beginning women have contributed in all these areas, as well as leading the society, at a time when women more often worked behind the scenes. Eloise Glenn, for example, co-founded the society with her husband George, served on the Board of Directors, and for many years organized the VdGSA's signature yearly workshop, Conclave. In this paper I examine how the women in leadership roles--the Society's Presidents, Conclave organizers and champions of new music for the viol, in particular--shaped the VdGSA into the successful organization it is today.

Biography: Nancy Washer is a Lecturer in the Department of Theatre and Music Studies and Delta College at The College at Brockport. Her sequence of degrees looks reasonable—B.S., M.S., and Ph.D—but the subjects are a little peculiar, Bachelors and Masters degrees in Soil Science and a doctorate in Music. Her research interests include the troubadours and their descendants in modern Oc and Roll, performance practice, and the viola da gamba. She serves on the Board of Directors of the Viola da Gamba Society of America as the Membership Secretary. She has performed in ensembles around the United States on the violin and viola da gamba.

Kenneth Baird

(European Opera Centre, Liverpool)

Rediscovering Lilian Baylis

Lilian Baylis made one of the most extraordinary contributions to the arts in the UK. It can be argued that her work led to the foundation of three national companies – English National Opera, the Royal National Theatre and the Royal Ballet. She was also responsible for bringing back into use one of London's theatres – Sadler's Wells - which flourishes to this day as London's Dance House. Kenneth Baird talks about her work and the impact it continues to have from lean beginnings at the The Royal Victoria Hall and Coffee Tavern (the "Old Vic") at the start of the twentieth century. Baird – who has spent a career as an arts administrator, including running Aldeburgh and being now the founding Chief Executive of the European Opera Centre – believes that Baylis's values were still strongly felt when he joined English National Opera in 1974. He considers whether that ethos lives on in the national companies and also whether Baylis's impact – not surpassed in the UK arts in his view – continues to be appropriately recognised.

Biography: Kenneth Baird an experienced arts manager, who has worked previously for English National Opera, the Aldeburgh Foundation and the Arts Council of Great Britain. At Aldeburgh, he ran the annual Aldeburgh Festival and the

programme for Snape Maltings Concert Hall, and had responsibility for the Britten-Pears School for Advanced Musical Studies. At the Arts Council, his responsibilities as Music Director included the funding and development of opera and music theatre. In 1994, he was asked by Sir John Manduell to help establish the European Opera Centre and is the Centre's first Chief Executive. Baird has chaired the British Arts Festivals Association and the lead UK organisation for electro-acoustic music; he has been a board member of the Huddersfield Contemporary Music Festival and of the Arts Council in the North-West region; and currently serves on the boards of the Birmingham Contemporary Music Group and of the leading UK organisation specialising in Indian classical music.

PAPER SESSION 5B

Music and Words

Lecture Room 2

Chair: Steph Power (Composer, Author and Critic)

Yuemin He

(Newcastle University)

Reading Cultural Nostalgia in Collection of Elegance (1667): Material Space, Personal Remembrance, and Editorial Gaze

This paper examines how the carefully constructed *Collection of Elegance* formed a material space in remembering the personal loss and bygone culture of a fallen dynasty, through the 'editorial gaze' of Wang Duanshu (1621-ca.1701), one of the most celebrated female editors in 17th century China. Edited and commented by Wang Duanshu, *Collection of Elegance* provides insights in how female editor envisage women songwriters and their works in early modern China.

Collection of Elegance (1667) consists of two chapters of female-authored arias written in between the 1550s and the early 17th century. The majority of the arias are reorganised and repackaged materials from preexisting prints. Although it is an established practice for editors and anthologists to 'recycle' pre-existing materials during songbook editing, historically, the reuration were not done uncritically.

This paper examines the editorial strategies of *Collection of Elegance* and seeks to understand how Wang Duanshu's strategies relates to broader cultural-historical trends. The examination focuses on how the 'format' that female editor Wang Duanshu created, both physical and symbolic, to guide readers to facilitate adaptation of texts, which are of the central importance to instilling her loyalist subjectivity – that is, holding onto Ming (fall 1644) music legacy as self-expression of cultural nostalgia.

Biography: Yuemin has completed her MMus at Newcastle University before proceeding to her Ph.D. focusing on early modern Chinese women lyricists, songwriters, and gendered authorship and editorship. Her thesis is jointly supervised by musicologists and English-Chinese translation expert. She is expected to submit her thesis at the end of September. Her future research interests include commercial music printing in early modern China, as well as comparative, transcultural research in literary and musical print culture between early modern Europe and China. She is also interested in translating anglophone music scholarship into Chinese. Before her training in musicology started at Newcastle, Yuemin was a classically trained mezzo-soprano and played piano for ten years.

Dr. John Cunningham

(Bangor University)

Ghosting Katherine Philips: Songs Lost and Found

On 10 February 1663 Katherine Philips's translation of Pierre Corneille's *Pompée* was staged at the Smock Alley Theatre in Dublin. It was a significant moment: the play, which included five newly-written *entr'acte* songs, was the first by a woman to be performed in a professional theatre. The playbook was printed in Dublin and London in the same year. Some settings of the five songs survive, though they are difficult to definitively associate with individual performances. By the turn of the century Philips's play seemed to have largely faded into obscurity. In the 1990s a setting of one song, 'From lasting and unclouded day' was discovered by Elizabeth Hagemann (co-editor, with Andrea Sununu of the forthcoming OUP collected works of KP) in a late eighteenth-century New England preacher's hymn-tune book, titled 'Pompey's Ghost'. Through textual analysis this paper will demonstrate how this setting is one of several that gained popularity over the course of the century or so since the play's premiere: none of which were associated with Philips or her play. The settings (not all of which survive but which can be inferred) are a case study in the often-complex relationship between notated and aural preservation of popular songs; specifically, it demonstrates how the cultural meaning of the song changed over time.

Biography: John Cunningham is a Reader in historical musicology at the School of Music and Media, Bangor University, where he is also Director of Research. He is the author of *The Consort Music of William Lawes* (Boydell, 2010) and has published on many aspects of music and culture in Britain and Ireland c.1600-1870. Among his current projects, he is the contributing music editor to the forthcoming OUP edition of the collected works of Katherine Philips.

Oge Nwosu

(Wolfson College, University of Oxford)

Why are they Singing? Dissonance, Dissociation, and the Disruptive Librettist in the Opera Auditorium

I am writing an opera designed to confront, interrogate and reconfigure the trope of the madwoman on stage. *Jack & Bella* (working title) is an adaptation of Patrick Hamilton's play *Gaslight*.

When the composer/conductor Richard Baker suggested we collaborate on this I was unsure what a librettist could bring to a work with a past life on stage and enduring significance on film. The question asked was whether the material could be used in a way that

preserved its period setting and structural apparatus while also probing those aspects of it that now feel uncomfortable.

The elaboration of dissociation is a unifying theme of my work. *Gaslight* is a story where visible and cumulative contrariety between words and 'knowledge' creates a critical state of dissociative disease. So far this has always been portrayed from the 'outside'. Now, through the incorporation of SmartVox technology into my writing from the beginning I have been enabled to embody Bella's dissociative psychology through the physical situating of performers, with the audience being placed in a position mirroring hers. I will argue that this foregrounding of consciousness through dramaturgy and text has the potential to construct a new model of the 'mad' woman in opera.

Biography: Oge Nwosu is a Librettist. She read Law at the University of Cambridge and is a former Barrister. She will shortly commence a practice-based PhD at Guildhall School of Music & Drama. In 2017, as a Guildhall Scholar, she took an MA (Distinction) in Opera Making and Writing in association with the Royal Opera House. Her opera *Occo's Eternal Act* (composer Daniel Saleeb) premiered at Milton Court and was re-commissioned by the V&A in 2018 for the *Opera: Passion, Power and Politics* Exhibition. Her song *Lily ist von ihrem Abenteuer zurückgekehrt*, (composer Monika Dalach), premiered at Wigmore Hall and was awarded the 2017 Tracey Chadwell Memorial Prize. She wrote the song *The People's Council Sends A Message to the Viceroy* with the composer Christian Mason for The National Opera Studio in 2018. With the composer Rhiannon Randle she is creating a new opera based on Pericles' *Epitaphios Logos*.

PAPER SESSION 5C

Challenging Gender Stereotypes

Mathias Hall

Chair: Rhiannon Mathias (Bangor University)

Dr. Colette Simonot-Maiello

(University of Manitoba, Winnipeg, Canada)

Leigh Karras

(University of Manitoba, Winnipeg, Canada)

The Unrepentant Maverick and the Charming Socialite: Constructing Identities of Canadian Women Composers

In this presentation, we argue that Western Canadian composers Jean Coulthard (1908-2000) and Sophie-Carmen Eckhardt-Gramatté (1899-1974) constructed radically different composer identities. Influenced by their own experiences and conceptions of what it meant to be a woman, their identities intersected with their assumptions about what it meant to be a composer. Eckhardt-Gramatté, who immigrated from Vienna to Winnipeg with her husband in 1953, developed an androgynous or masculine professional identity, adopting male dress, an assertive energetic persona, and a vigorous, virtuosic musical aesthetic that was interpreted, often negatively, as forceful and masculine. Furthermore, she consciously linked herself with Beethoven in press interviews and publicity photographs. While Eckhardt-Gramatté was inspired by traditional male models, Jean Coulthard forged her compositional career by adopting strategies that fit more comfortably within contemporary ideas about femininity. Unlike Eckhardt-Gramatté and her masculine persona, Coulthard's manner and dress matched her upbringing as a socialite in Vancouver's elite upper class and her work displays an acute awareness of Canada's colonial relationship with Great Britain. Coulthard was determined to forge a path as a composer in that context, choosing to charm her audience instead of challenging them.

Biographies: With a background in ethnomusicology and historical musicology, Colette Simonot-Maiello teaches a range of musicology courses at the University of Manitoba in Winnipeg, Canada. She has presented on modern opera and Canadian music at meetings of the American Musicological Society, the Canadian University Music Society, Feminist Theory and Music, and other conferences in Canada, the United States, and Europe. Her writings examine themes of gender, mental illness, and religion and appear in *The University of Toronto Quarterly*, *Intersections*, *Notes*, *Les Cahiers de la société québécoise de recherche en musique*, the *Grove Dictionary of American Music*, and the *Encyclopedia of Music in Canada*.

Leigh Karras received her B.A. in Philosophy (2017) from Katholieke Universiteit Leuven in Belgium, also studying at Kings College London. Currently pursuing a B.Mus. at the University of Manitoba, her research focuses on how music affects the construction, mediation and development of shared identities.

Maria Batlle

(King's College, University of London)

Contemporary Chilean 'cantoras': Cultural Resistance through the Performative Reformulation of a Traditional Archetype

In the Chilean context, the term *cantora* refers to a female singer who has practised local (folk) musical traditions and carried them across generations, fulfilling an important social role within her community. Originally peasant, throughout the twentieth century the cantora underwent a process of urbanisation which also entailed the imposition of solid gender barriers in the context of the male-dominated urban folkloric scenes of the main cities in Chile.

My paper analyses the process by which contemporary urban cantoras have appropriated and reinvented the traditional cantora archetype as a performative exercise of identity construction and cultural resistance in order to challenge the long-standing gender inequalities present in the field of Chilean folk music.

I will first provide an overview of the historical development of the cantora in Chile since the late nineteenth century until the present time. Then, drawing on my fieldwork interviews, I will focus on their gendered experience as folk musicians, their social and aesthetic discourses and their own understanding of the figure of the cantora; all of which contributes to explain the process of adoption and reconfiguration of the cantora archetype by a young generation of female musicians in the broader context of the resurgence of folkloric traditions in Chile since the 1990s.

Biography: I received my Sociology BSc and Fine Arts BA from Pontificia Universidad Católica de Chile, after which I worked for two years in the Cultural Heritage department of the Chilean Council for Culture and the Arts (current Ministry of Culture), where I came to know, learn and practise several Chilean folk music traditions, such as the *cueca* and the *décima*. In 2013-2014 I did my MA in Cultural Studies at Goldsmiths University of London, successfully completed with my thesis 'The acoustic experience: the applicability of the European notions of time and consciousness to the case of Cueca Chilena'. I am now finishing my PhD in Ethnomusicology at King's College London, particularly focusing on the Chilean cueca revival process and taking into consideration specific issues such as gender, national identity and defolklorisation, among others.

11.30 – 12.30

Keynote Presentation 2

Deborah Annetts

(Chief Executive, Incorporated Society of Musicians)

101 Years After Women's Suffrage: Has Music Got the Message?

Powis Hall

The ISM, the professional association for musicians, was set up in 1882, some 36 years before a small proportion of women got the vote. Virtually right from its start, women had the same rights as men: so equality is deep in the DNA of the ISM. We now have a membership of nearly 10,000, the majority of whom are women working in all areas of the sector. But women are still experiencing real challenges getting their creative voices heard, be it at festivals, in the composing arena or in our national institutions.

In April 2018 the ISM released a report into inappropriate behaviour in the music sector. The ISM's research – an analysis of the data received through anonymous responses to a survey of the music profession revealed a disturbing culture of discriminatory behaviour, including sexual harassment, bullying and discrimination relating to all protected characteristics across the entire music sector. High levels of sexual harassment were reported by the respondents, 72% of whom were self-employed many of whom were too afraid to report the behaviour. To tackle this culture 86% of respondents called for a sector wide Code and 69% called for improved processes and procedures.

On Tuesday 30 July 2019 the Women and Equalities Committee published its report, *Enforcing the Equality Act: the Law and Role of the Equality and Human Rights Commission (EHRC)* after a year-long inquiry. We submitted evidence to the Committee and were encouraged by the report's recommendations. However we remain of the view that for music, this is very much a cultural issue which needs to be tackled from within promoting such campaigns as *Keychange* and creating stronger processes which will actively secure a better deal for women.

Biography: Deborah is Chief Executive of the Incorporated Society of Musicians (ISM) where she has led a major change programme covering every aspect of its work. She led the creation of the ISM Trust which delivers a broad range of award winning professional development to musicians and the overhaul of the ISM Members' Fund which delivers a wide range of therapeutic services. The ISM is the UK's fastest-growing professional body for musicians, with close on 10,000 members working across the globe in all music sectors

and genres. It represents the interests of educator's performers and composers. Leading the ISM's campaigning and advocacy function for music and musicians, Deborah leads campaigns on musicians' issues such as music education, namely campaign Bacc for the Future (baccforthefuture.com) to reverse the decline of music in our schools; eradicating discrimination and harassment from the music industry, and Brexit. Deborah has also been invited to comment on all issues relating to musicians in national newspapers, sector press and on BBC radio including BBC Radio 3 Music Matters and BBC Woman's Hour.

Deborah is an established public speaker; she is regularly invited to speak at Westminster Forum, at various conferences across the sector, and has addressed Parliament several times on a range of subjects. Deborah was also named on BBC Woman's Hour Power List: Top 40 in 2018. Outside of the ISM, Deborah is Chair of the Educational Recording Agency (ERA) and Chair of the human rights charity Fair Trials International.

13.30 – 15.30

PRS for Music Panel

Women's Leadership in Music

Powis Hall

Deborah Annetts

Chief Executive, Incorporated Society of Musicians

Deborah Keyser

Director, Tŷ Cerdd / Music Centre Wales

Steph Power

Composer, Author and Critic

Edwina Wolstencroft

BBC Radio 3 Editor and Diversity Lead

Harriet Wybor (Chair)

Relationship Manager – Classical, *PRS for Music*

Despite a wealth of research surrounding leadership and gender and initiatives supporting women in leadership, recent studies show that men are still more likely to hold leadership positions than women. This has been highlighted by the publication of gender pay gap data and, in many sectors, women remain in the minority in leadership positions.

With experienced contributors from a range of organisations, this discussion will explore the meaning of leadership in music and the issues our sector faces in ensuring inclusive representation of women at all levels. What unique qualities do women bring to the table as leaders, and how can we approach making changes that will foster an environment to support and promote women in leadership?

16.00 – 18.00

Paper Sessions 6A and 6B

Session 6C: Lecture-Recitals 7 and 8

PAPER SESSION 6A

Composers 4

Lecture Room 3

Chair: Laura Hamer (Open University)

Barbora Vacková

(Charles University, Czech Republic)

'Music kept me sane, you see': Geraldine Mucha's Piano Concerto as a Mental and Emotional Escape

Geraldine Mucha (1917–2012) ranks among the very few professional women composers in Czech music history. Born and raised in London and graduate from the Royal Academy of Music, she nevertheless spent the majority of her adult life in communist Czechoslovakia. There, the combination of familial duties, lack of support from both her husband and patriarchal society and hardships of political persecution forced Mucha to engage in composition predominantly very privately, only in her spare time and, as she would say, with the sole aim of maintaining her mental and emotional well-being in mind.

Drawing on feminist writing on musical analysis, in this paper I wish to take a closer look on Mucha's 1960 *Piano Concerto*, perceived by her family as the supreme expression of the composer's frustrations and griefs. Agreeing with Ellie M. Hisama that not biological sex, but a specific life experience may have impacted women's music, I shall relate the musical structure of the concerto to the incidents of Mucha's life and gender-based oppression she experienced at the time of composition. My interpretation offers a narrative of a creative escape and the power of artistic work to elevate Mucha's spirit amidst the struggles of her everyday life.

Biography: Barbora Vacková is currently finishing her Master's degree in Musicology at Charles University in Prague. During her studies, she spent two semesters at Humboldt-Universität zu Berlin and one at McGill University. In her research, she has focused on issues related to women in music, especially female biography writing and feminist approaches to musical analysis. Her other interests include cultural theory, music and politics, music sociology and Western music of the 20th and 21st century. Her bachelor

thesis *Geraldine Mucha. A Probe into the Life and Work of a Female Composer* on one of the very few women composers in communist Czechoslovakia was awarded the Prize of Minister of Education, Youth and Sports of the Czech Republic in 2017. In the same year, she presented her research at the BFE/RMA Research Students' Conference in Canterbury. As an editor, she has collaborated with the Czech Music Information Centre and the Czech Radio.

Lucy Hollingworth

(Royal Conservatoire of Scotland)

I Lay Down by the Riverside and Dreamed: The Man who was my Muse

My late husband/partner once described a dream to me in which he heard a piece of music about a river which flowed from the moors down to a wide estuary. He asked me if I could write such a piece. This man helped me to return to my career as a composer after I left music altogether for almost twenty years. He became my muse. He was not a musician himself, but a conservation officer whose passion was for restoring the natural environment. He died in 2014, but he is still with me, and in particular, he is in my piece *I Lay Down by the Riverside and Dreamed*, in which I depict his dream.

The performance artist Laurie Anderson describes a similar feeling after the death of her husband/partner Lou Reed, and she explores her own experience of love and death in her film *Heart of a Dog*. In this paper I discuss the man who is a muse for a female creator, situating my discussion in the context of other significant creative partnerships; Smyth and Brewster, Bell and Grant, and Kahlo and Rivera. I speak of the process of grieving and of continuing to be inspired by my muse after losing him, and I respond to Anderson's work and investigate the parallels between our shared experiences.

Chadwick, W. & I. de Courtivron, eds., 1993. *Significant Others: Creativity & Intimate Partnership*. London: Thames and Hudson.

Hoby, H., 2017. Laurie Anderson: 'I see Lou all the time. He's a continued, powerful presence'. *The Guardian*. [online] 15 January: <https://www.theguardian.com/music/2017/jan/15/laurie-anderson-i-see-lou-reed-all-the-time-interview>

Wiley, C., 2015. 'Musical Biography and the Myth of the Muse' in *Critical Music Historiography: Probing Canons, Ideologies and Institutions*, eds. V. Kurkela & M. Mantere, pp. 251–61. Farnham: Ashgate.

Biography: Lucy Hollingworth is a composer and writer who lives in Scotland. She graduated with a bachelor's degree in music from Manchester University in 1982. She worked freelance as a performer/composer and was a member of the North East New Music ensemble. She was twice a prizewinner at the Yorkshire Arts Association Young Composers' Competition at the Huddersfield Festival. A commission from the viola player Susan Bicknell resulted in 'The Endless Knot' which was premiered at St Giles Cripplegate in London in 1994. Then for many years,

circumstances in her life made composing impossible. She returned to music in 2009, studied with Nigel Osborne, obtained an MMus in Composition at Edinburgh University, and is now undertaking a PhD in Composition and Dissertation at The Royal Conservatoire of Scotland. Her research examines gender issues. Recent pieces have been performed by Red Note Ensemble, the Brodick String Quartet, and the pianist Sinae Lee.

Dr. Marcela Garcia

(Universidad de Los Andes, Columbia)

Partitura Sonora by Colombian Composer Alba Fernanda Triana: Spectral Music, Interactive Media, and Music Performance for Non-Musicians

Partitura Sonora (2009), a composition by Alba Fernanda Triana, involves: redefining the role of the composer, the performer, and the audience; taking music outside the concert hall; the meaning of music composition in a modern world that offers a wide variety of technological resources; and the availability of the musical experience to a wide public in alternative formats.

Partitura Sonora combines determined and undetermined sounds: the "public/performer" chooses sounds within given parameters predetermined by the composer. The piece consists of an interactive digital score that is projected in a touch screen. The "performer" can change pages and in each one activate a set of sounds determined by the composer.

This paper will examine the structure of *Partitura Sonora* in detail and will make the case that, in a world in which concert hall music has fallen in a kind of perpetual unmovable ritual dominated by men, pieces like this one, that can be performed outside the concert hall, by non-musicians, using cutting edge technology, and interactive multimedia, and can establish a fresh approach to music performance and music listening that will offer an alternative to the traditional musical experience.

Biography: Dr. García is currently Associate Professor at the Universidad de los Andes Bogotá, Colombia. She obtained her Ph. D. in Music History and Theory at the University of Oregon in 2002. She has been working as professor and researcher, and her areas of specialization include Ibero-American Renaissance, contemporary Colombian composers and music editions and transcriptions from the Renaissance. Her publications include: Audio CD *Magnificat Octo Tonorum*, Rodrigo de Ceballos, Ediciones Uniandes, Colombia 2017; *Rodrigo de Ceballos Magnificat octo tonorum*, Colombia 2016; *Estructuralismo Experimental y tendencias postmodernas en la obra "Diálogo en simetrías móviles" 1993-94 para piano preparado y clavicémbalo de la compositora contemporánea colombiana Catalina Peralta*, A Contratiempo, Colombia 2009; *Unidad, variedad y expresión en el Cuarteto de cuerdas No. 1, Paisajes y retratos (1998) de Juan Antonio Cuellar*, Primer Encuentro Interdisciplinario de Investigaciones Musicales, Colombia 2007, among others.

PAPER SESSION 6B

Music and the Church

Lecture Room 2

Chair: Walter Kurt Kreyszig (University of Saskatchewan, Saskatoon, Canada / Conservatorio Niccolo Paganini, Genoa)

Giovanna Carugno

(Conservatory of Salerno, Italy)

Women's Musical Work in Monasteries: An Historical Overview on the Monaca dell' Annunciata (c. 1570-1619)

This paper aims at providing an historical overview on the composer and singer Claudia Sessa (c. 1570-1619), known within the early 17th century Milan religious environment as the *Monaca dell'Annunciata*. Notwithstanding the increasing interest of the musicological literature for the works of nuns and for the musical activities of monasteries and religious communities, the information about Claudia Sessa is scarce and fragmentary. The paper will adopt a systematic approach to fill this gap, by examining both primary and secondary sources, particularly the treatises by Errici Puteani (*Modula Pallata*, 1599) and Girolamo Borsieri (*Supplemento Della Nobiltà di Milano*, 1619), that offer direct evidences on Claudia Sessa. Another reference to the nun composer is found in a chronicle of the Eighty Years' War written by Cesare Campana (1602), who defined Claudia Sessa "musica rarissima". Through the centuries, various sources mentioned the *Monaca dell'Annunciata*, indicating her as the author of some compositions for voice and continuo, included in the work compiled by Angelico Patto, *Canoro Pianto di Maria Vergine sopra la faccia di Christo Estinto*, published in Venice in 1613 and nowadays preserved at the International Museum and Library of Music of Bologna under the shelf mark V. 125.

Biography: Giovanna Carugno is an Italian musicologist and music educator. After graduating in Piano Performance and Harpsichord Performance, she achieved a M.A. in Early Music and a M.A. in Chamber Music from the "Licinio Refice" Conservatory of Frosinone. She specialized in Music Education at the University of Padua, in Music History at the Pontifical Institute of Sacred Music of Rome and in Methodology of Research for Music at the Accademia Filarmonica of Bologna. She was Adjunct Professor of Performing Arts Studies at the University of Parma and currently she serves as an Adjunct Professor of Music Education at the "Giuseppe Martucci" Conservatory of Salerno and at the "Rinaldo Franci" Conservatory of Siena.

Dr. Lauren L. Whitelaw

(Southern Methodist University, Texas)

Embracing Lasso: Female Liturgical Production and the Proto Cäcilian Movement

The three masses of Josephe von Flad (1778-1843), niece of Adam Weishaupt, survived the destruction during WWII of the *Hofkapelle Michaelskirche* in Munich. Liturgical composition by a female author at this time and location has not previously been recuperated in musicological study. More notably, female participation in the Cecilian movement – a movement which revered *die altklassische* as diametrically opposed to the fresh creativity of the Romantic circle – was thought non-existent until now. In this paper, I argue that by embracing old Italian tradition in her liturgical works, Flad joined Johann Baptist Schmid and Caspar Ett at St. Michael's in an aesthetic movement that transcended theoretical, theological, and philosophical rhetoric to practical realization. In doing so, Flad legitimized her compositional efforts by fully articulating a call to an earlier time, then invoked by literary, artistic, and musical figures throughout Germany.

Through extensive theoretical analysis of her masses, ca. 1810, I illustrate that in much of her compositional style, Flad rejects the *stylus a capella* of her mentor, Abbé Volger, and directly engages stylistic elements found in the manuscripts of Palestrina, Allegri, and Lasso. Thus, years before the celebrated performance of Allegri's *Miserere* at the *Hofkirche* in 1816, and in the shadow of Bavarian secularization, Flad introduced the seeds of practical reform and served as a key player in an early music revival which would later transform church music throughout southern Germany.

Biography: Lauren L. Whitelaw specializes in the music and culture of the eighteenth and nineteenth centuries through an interdisciplinary lens, with particular emphasis on the intersection of female authorship, agency, and identity with the various sociopolitical movements of the late Enlightenment. Introducing original research in this and other areas, she has presented at several national and international conferences, including annual meetings of the American Musicological Society, the American Society for Eighteenth-Century Studies, Nineteenth-Century Studies Association, and the German Studies Association. Whitelaw is published internationally and has forthcoming publications concerning her present research, as well as transcriptions of large-genre works authored by female composers. She was awarded the Ph.D. in Musicology from Northwestern University with a dissertation on German female composers of the late eighteenth and early nineteenth centuries and is recipient of a Deutscher Akademischer Austausch Dienst research grant, which made possible her dissertation research in Bavaria in 2010-11. She is presently Adjunct Assistant Professor of Musicology at Southern Methodist University.

Dr. Laura Stanfield Prichard

(Boston Baroque)

What did Women Sing? The Ascendancy of Female Choristers and the Modern 'Mixed Choir'

The voices of women have been suppressed, avoided, and even banned throughout the history of choral music, but new archival research reveals their ascendancy. As Paris, Amsterdam, and London became renowned as centers of music publishing, diverse "mixed" ensembles arose to satisfy a more sophisticated level of taste. Convents, cloisters, and schools employed women as sequestered musicians, and both men and women participated in colonial American singing schools. Castrati and operatic sopranos led the way for female choristers, but during the Enlightenment, attitudes and assumptions about gender roles shifted dramatically. Vocal performance practice revealed the politics of the times and mixed singing societies began to commission sacred masterworks. New archival research reveals the precise transition from men-and-boys to mixed choruses, revealing the places where women's voices began to (controversially) dominate soprano and alto sections of choirs.

Both singers and conductors are affected by issues of authenticity and appropriation regarding the original makeup of commissioning and premiering ensembles. Building on the groundbreaking research of musicologist Neal Zaslaw, who has verified the makeup of every orchestra of Mozart conducted, this paper will be supplemented by an annotated catalog of choral masterworks, detailing the women's voices included in specific choral performance. A chronological appendix of "firsts" will be included (first female cantor, first female conductor, first female ensembles of various types).

Biography: Laura Prichard teaches conducting and musicology in the Boston area (Harvard, NEC, BHCC) and is the principal pre-concert speaker for Boston Baroque, the Boston Lyric Opera, and Berkshire Choral International. Trained at Yale and the University of Illinois, she has prepared choirs for Michael Tilson Thomas, Valery Gergiev, and Vance George, serving as the President of Pacific Chapter of the College Music Society while teaching graduate music courses in the San Francisco Bay Area (1995-2003). She has been a regular pre-performance speaker for the Chicago Symphony, San Francisco Symphony, and San Francisco Opera since 1997 and writes program essays for Boston's Odyssey Opera. The *Boston Musical Intelligencer* sent her to Cuba in 2015 as a foreign correspondent, and she has reviewed concerts for them since 2010. She was a finalist for the 2015 Pauline Alderman Award for outstanding writing on women and music.

Enya Doyle

(Durham University)

Women in Cathedral Music: 'No Glass Ceiling Now'?

At Peterborough Cathedral in late 2018, Tansy Castledine became the third woman ever to take up the role of Director of Music at an Anglican cathedral in England. Over 10 years since the appointments of Katherine Dienes-Williams (Guildford, 2008-present) and Sarah Baldock (Chichester, 2008-2014), adult female representation in cathedral music leadership, performance, and repertoire remains marginal. By tracing what Georgina Born has called the 'reproductive momentum of dominant cultural systems' (1995:34), this paper will probe the omnipresence of the "old boys' club" mentality in cathedral music-making and accordingly provide a detailed reflection – currently lacking in modern scholarship – on the true nature of gender inclusivity within the tradition. Split broadly into three sections, it will ask:

- What does gender inclusivity look like in cathedral music today?
- To what extent do the attitudes of current position-holders perpetuate the norms and stereotypes which prevail about women in music?
- How can feminist musicological theories of representation be reconciled with the persistent lack of women in cathedral music?

The findings in this paper are based on qualitative data collected through interviews at 11 cathedrals in 2017/2018 as well as Church of England documents, including national reports and promotional material from individual cathedrals.

Biography: Enya Doyle is a third year St Matthias Trust Scholar and PhD candidate in Music & Theology at Durham University. Her thesis is a transdisciplinary study of gender diversity in Anglican cathedral music-making in England which is informed by primary research carried out in 2017/2018. Beyond her thesis, Enya has chaired the conference committee for *Church Music & Worship* (Durham 2018) and the *York Conference on Church Music* (Feb 2017) and she is currently on the organising committee for the *International Women and/in Musical Leadership Conference* (London, March 2019). Enya has enjoyed presenting her research at conferences in the UK and around the world including at the *First International Conference on Women's Work in Music* (Wales, Sept 2017), the Society for Christian Scholarship in Music *Annual Conference* (North Carolina, USA, Feb 2018), and the *Gender Diversity in Music Making Conference* (Melbourne, Australia, July 2018).

SESSION 6C

Lecture-Recitals 7 and 8

Mathias Hall

Chair: Stephen Rees (Bangor University)

Dr. Laura Kobayashi

(Main Street Music Studios, Fairfax, USA)

Dr. Susan Keith Gray

(University of South Dakota)

Music for Violin and Piano in the Time of Rebecca Clarke's 'Midsummer Moon'

One hundred years ago, Rebecca Clarke won the Elizabeth Sprague Coolidge competition for her viola sonata at this early point in her career. A few years later, she wrote *Midsummer Moon* for violin and piano (1924). We (the Kobayashi/Gray Duo) made the world premiere recording of it on our first CD of music of women composers, released in 2000. Our repertoire of more than thirty women composers contains a number of works from around the time of *Midsummer Moon*. Many of these works are British and American. This lecture recital will showcase these works. We appreciate the stylistic variety of these pieces--romantic, impressionistic, experimentalist--as well as the stories of the composers that surround their works. In contemplating the reason that there is a cluster of works around this time frame, one wonders if there is the influence of the women's suffrage movement that came to fruition by the 1920s in both England and the United States, as well as the end of WWI. We will perform a 45-minute program from the following:

Lento Espressivo (192-)	Amy Beach (1867-1944)
Poems (pub. 1928) A Vision (pub. 1928)	Ethel Barns (1874-1948)
Mazurka (1923)	Anna Priscilla Risher (1875-1946)
Tango (pub. 1923) Berceuse (pub. 1923)	Poldowski (1879-1932)
Fantasia quasi una Sonata (1925)	Marion Bauer (1882-1955)
Midsummer Moon (1924) Chinese Puzzle (1921) Lullaby (1918)	Rebecca Clarke (1886-1979)
Elfentanz (n.d.) Deserted Garden (pub. 1933)	Florence Price (1887-1953)
Phantasy (1925)	Dorothy Howell (1898-1982)
Sonata (1926)	Ruth Crawford Seeger (1901-1953)

The format of our presentation will include brief commentary on each composer's background and compositional style along with illustrative performances of short pieces or excerpts from multi-movement works. Handouts listing all of these works and specific publication information will be available from the beginning of the presentation.

Biographies: Violinist Laura Kobayashi and pianist Susan Keith Gray are enthusiastically praised for their blending of brilliant technique, beautifully expressive musicianship, impeccable ensemble and stimulating programming. The Duo's repertoire includes standard works as well as compositions by women composers. Their critically acclaimed compact disc recordings on the Albany Records label—*BOLDLY EXPRESSIVE! Music by Women* and *Feminissimo! Women Playing Music by Women*—have been heard on radio stations throughout the United States, Canada and in Europe. The discs feature eight premier recordings including *Midsummer Moon* by Rebecca Clarke and *Grande Sonate, Op. 8* by 19th century French composer Marie Grandval, which the Duo edited for Hildegard Publishing Company. The Duo has toured throughout the United States and in Norway, South Africa and Thailand and as USIA Artistic Ambassadors in South America and the West Indies.

Professor Tammy Hensrud

(Hofstra University / St. Olaf College)

Dr. Susan Keith Gray

(University of South Dakota)

The Cabaret Songs of Madeleine Dring

The English composer and actress Madeleine Dring (1923-1977) showed talent at an early age and began lessons in the junior department of the Royal College of Music beginning on her tenth birthday. She attended the school with scholarships for violin and piano. She continued at the Royal College for senior-level studies, where her composition teacher was Herbert Howells. She dropped the study of violin after the death of her instructor. She also studied mime, drama, and singing. Dring's love of theatre and music co-mingled happily; many of her earliest professional creations were for the stage, radio, and television.

In 1947 she married Roger Lord who served as Principal Oboist with London Symphony Orchestra for thirty years. She composed several works for Roger, including the highly regarded Dances for solo oboe. Soon after her marriage, her first pieces were published with Lengnick and with Oxford (1948).

Dring is best known for her rhythmic and tuneful piano works, art songs, and works for oboe. Dring avoided large-scale works. Most of her output was in shorter forms. However, she also enjoyed writing and performing songs for West End Revues. This Lecture Recital of the Cabaret Songs of Madeleine Dring includes some of Dring's compositions from West End

Revue of the 1950s, various cabaret songs with texts by Dring, and arrangements of Cole Porter songs.

Biography: Tammy Hensrud has appeared in opera houses throughout Germany, Austria, France, Italy, Japan, Israel, South Africa, and the United States including the Metropolitan Opera, Vienna State Opera, Stuttgart Opera, Theatre de Chatelet in Paris, Klagenfurt Stadttheater, Salzburg Festival, Cleveland Opera, Opera Orchestra of New York, New York City Opera, and the Spoleto Arts Festival. Her core repertoire includes the great operatic roles of Strauss, Mozart, Rossini, Bellini, Puccini, and orchestral works of Mahler, Berlioz, and Wagner. Ms. Hensrud has sung world premieres at Carnegie Hall, Symphony Space, the Center for Contemporary Opera in NYC and Orchestra Hall in Minneapolis. A most versatile artist, she has performed Musical Theater, Cabaret and Kurt Weill shows at the Lucille Lortel Theater, Players Club, and Café Sabarsky Series at the Neue Galerie in NYC and the National Concert Hall in Dublin, Ireland. She serves on the Faculties of Hofstra University and St. Olaf College as Professor of Voice.

CONCERT PROGRAMMES

Wednesday 4 September
18.15, Powis Hall

RHIAN SAMUEL – A CELEBRATION

MADELEINE MITCHELL (violin)

NIGEL FOSTER (piano)

One Charming Night (1998)

Rhian Samuel

This work was commissioned by violinist Joji Hattori for a concert of 'Mostly Kreisler' at the Wigmore Hall. He described Kreisler's pieces as 'charming' and encouraged me to write something in this vein. But 'charming' for me could conjure up only one thing: Purcell's song, 'One Charming Night' from *King Arthur*, libretto by John Dryden.

One charming night / gives more delight
than a hundred lucky days.
Night and I / improve the taste
Make the pleasure longer last
a thousand several ways.

Purcell sets the song in a light, tongue-in-cheek manner; it is to this piece that my own refers, deconstructing it in a quasi-improvisatory style into its gestures and motifs and partially reconstructing it at the very end. The piano and violin are treated as equal partners, passing these fragments back and forth. The piece is in two parts, as is the original song.

Sonata for Violin and Piano (2018)

Samuel

1. *Maestoso - Cantabile*

2. *Allegretto - Più mosso*

3. ♩ = c.136 - *Meno mosso*

My sonata was commissioned by Rhyl Music Club for a 'Beethoven in Wales' project, where three composers were asked to write pieces based (however loosely!) on a Beethoven violin sonata of our own choice. My piece was premiered in Rhyl Town Hall in October 2018 by Mary Hofman and Richard Ormrod; the programme was thereafter toured throughout Wales. The lyricism of the second movement was inspired by Beethoven's Spring Sonata and the first movement uses sonata form. The shape of the latter two movements however is driven by their content in a much less classical manner and, as with *Bitter-Sweet*, the notion of the opposition of two themes is always paramount. In the first two movements, an intermingling of the main themes eventually occurs, but in the last movement they remain staunchly separate, one constantly and passionately developing, the other, blithely unaffected.

Bitter-Sweet (2019)
(1st performance)

Samuel

1. *Summer Rain*

2. *Gentle Persuasion*

3. *Jiggety-Jig*

Bitter-Sweet is a three-movement work which started off as a piece for viola and piano in 2016/7. Tonight's is its first performance in this version, which was completed earlier this year. This title is taken from a poem by George Herbert, the Welsh metaphysical poet, which concerns the pairing of opposites. The interaction of two very different materials is clearest in the first movement, 'Summer Rain', where one is in a gently swinging 6/8 and the other in a rather stubborn duple metre. The second movement, 'Gentle Persuasion', acts as a brief interlude: here, one idea emanates from another, almost like a firework rocket and the tail it leaves as it extinguishes itself. The 'tail' becomes more prominent as the piece moves on. The last movement, 'Jiggety-Jig', harks back to the first movement, being in 6/8, though this movement is really about counterpoint. This is a light dance, in three parts, each introduced by solo violin.

RHIAN SAMUEL (b.1944 in Aberdare, Wales) lived for many years in the United States, gaining a PhD at Washington University in St Louis and then teaching at the St Louis Conservatory. She returned to the UK in 1984, thereafter teaching at Reading University, City University London where she is now Professor Emeritus, and Magdalen College, Oxford. Her orchestral music includes *Elegy-Symphony* (1980, St Louis Symphony Orchestra, Leonard Slatkin) and *Tirluniau/Landscapes* (2000 BBC Proms, BBC National Orchestra of Wales, Tadaaki Otaka). Works to be imminently released on CD include *Clytemnestra* for soprano and orchestra (BIS Records, Ruby Hughes, BBCNOW, Jac Van Steen) and three song-cycles: *The White Amaryllis* and *The Flowing Sand* (Tŷ Cerdd Records, on a CD of vocal works of Rhian Samuel and Clara Schumann, with Katharine Dain, soprano, PaGul Carey Jones, baritone, and Jocelyn Freeman, piano), and *Wildflower Songbook* (Stone Records, Anna Stéphany, mezzo-soprano and Sholto Kynoch, piano). Among Rhian Samuel's newly commissioned works are another song-cycle, for Claire Barnett-Jones, mezzo, and Iain Burnside, piano, for the Ludlow English Song Weekend next April, and 'Moving Images', to be premiered at Aberystwyth University Old Hall in October 2020 by Elena Urioste, violin, and Tom Poster, piano.

Tŷ CERDD
MUSIC CENTRE WALES

Thursday 5 September 18.45 – 19.15, Powis Hall

PRE-CONCERT TALK

Angela Elizabeth Slater, founder of Illuminate, in conversation with composer and critic Steph Power.

ANGELA ELIZABETH SLATER is a UK-based composer, founder and artistic director of the *Illuminate* concert series, celebrating the works of women composers from the past and present. She is also a board member of the International Alliance for Women in Music.

In her AHRC-funded PhD at University of Nottingham, Angela developed an interest in musically mapping different aspects of the natural world into the fabric of her music. She frequently associates these concepts and phenomena from the natural world with ideas of movement, forging close links between her gestural language and techniques found in dance.

Recent significant achievements include being a Britten-Pears Young Artist through which Angela worked with Oliver Knussen, Colin Matthews and Michael Gandolfi, developing *Soaring in Stasis* which received its premiere at 2018 Aldeburgh Festival. Angela recently became the New England Philharmonic's 2018 call for scores winner resulting in the world-premiere of her orchestral work *Roil in Stillness* in April 2019. Angela also became the 2018 Young Composer of the Year for the London Firebird Orchestra, leading to a new work, *Twilight Inversions*, which received its world-premiere on 11th June 2019. Angela was the 2019 Mendelssohn Scholar resulting in her furthering her studies with Michael Gandolfi at NEC in spring 2019.

19.30, Powis Hall

'ILLUMINATE WOMEN'S MUSIC' CONCERT

**PATRICIA AUCHTERLONIE (soprano) and
THE ILLUMINATE STRING QUARTET:**

CLARICE RARITY (violin)

CHRISTINE CORNWALL (violin)

KATHERINE CLARKE (viola)

CECILIA BIGNALL (cello)

Lagime mie Barbara Strozzi (1619-77) arr. Slater
Lagime Mie, or "my tears", is a lament by one of the most prolific composers of the seventeenth century, Barbara Strozzi. Part of her seventh opus, *The Pleasures*

of *Euterpe*, "Lagime Mie" transports the listener into the desperate mind of a broken-hearted lover, who laments over the character "Lidia", as she does not requite his love. Composed in 1659, the seventh opus was Strozzi's penultimate collection of published cantatas and arias and exhibits her dedication to the theme of unrequited love. Strozzi's use of Marinist poetry as lyrics gives a key insight into the popularity of love poetry, in both its humorous and serious forms, that occupied secular music books from Renaissance madrigals, to Baroque cantatas. A potent mix of ardent desire and violent agony, the subject of unrequited love makes for an emotionally turbulent work.

The lament was composed for soprano and theorbo accompaniment but in this performance has been arranged by Angela Elizabeth Slater for string quartet and soprano. The piece is in loose strophic form, exemplifying Strozzi's tendency to play around with typical structures. Her proclivity for long melismatic passages can also be identified in this piece with the composer's emotive power lying in her ability to indulge the soprano voice with extended, sustained melodic lines, heightening the emotional impact upon the listener. Ornaments such as trills and runs are added, as well as the "trilli" vibrato, for added expression.

Note © Annabelle Paige (2019)

String Quartet 1931 Ruth Crawford Seeger (1901-53)

Ruth Crawford's string quartet has become one of the most famous pieces of American "ultra-modern" music – pieces written using new and diverse techniques before the Second World War. In the context of the day, Crawford's work was experimental, and she was particularly interested in two methods of composition: serialism and dissonant counterpoint. Both drive her string quartet, which has become known for its integral serialism – in which not only are the notes used in a row but all other aspects of the music are serial as well, including the note and rest, dynamics, and rhythmic patterns. The third movement of the quartet is the best known because Crawford created an orchestral version called *Andante for Strings*. Crawford called the plan for this movement a "heterophony of dynamics," or contrasting levels of volume that constantly change and shift so that listeners hear some pitches more loudly than others, creating a melody that moves between instruments from the beginning to end.

Note © Kendra Preston Leonard (2019)

GRADIENT (2019)

Joanna Ward

(world premiere)

GRADIENT (on two themes) is a collection of short fragments for soprano and string quartet, based around a short song/graphic score I made for solo voice earlier this year. I broke that piece up and built on it, creating conventionally notated, delicate fragments for strings and voice, and interpolating pages of the original graphic score. The fragmentary nature of the

piece means that it goes along in short loops, constantly restarting rather than having an overarching trajectory. I also added colour to the score to add another layer of subjective interpretation for the performers. The result is a personal, introspective and interactive work which asks the performers to make quiet, reflective sounds. Note © Joanna Ward (2019)

Together, alone Yfat Soul Zisso
(world premiere)

Loneliness is from within
A voice,

unspoken,
cannot sing

It lingers in its pretend cage,
unaware it could even fly.

Written in the summer of 2019 for the Illuminate concert series. Note © Yfat Soul Zisso (2019)

Things you don't yet know you feel Sarah Westwood
(world premiere)

I based *Things you don't yet know you feel* on mood rings and invited poet Georgie Lorimer to create the text. I used the first and last stanza of her poem:

<i>Let me hold you, love,</i>	<i>Years after, I found that</i>
<i>like love holds disease,</i>	<i>small black disc</i>
<i>breathing the essence</i>	<i>silent as remembrance</i>
<i>of one another,</i>	<i>and cold with sleep.</i>
<i>like a lover taking you</i>	<i>I squeezed it in my palm</i>
<i>in their arms</i>	<i>for that fleeting glimpse</i>
<i>calming fears you</i>	<i>of fear and passion before</i>
<i>don't yet know you</i>	<i>the lights went</i>
<i>feel.</i>	<i>out.</i>

With mood rings, the wearer is told how they're feeling from changing colours according to body heat, moods you might not know you were feeling. It reminded me of how some people tell you how you must be feeling in certain situations in life. I treated the ensemble as a hybrid instrument, hiding the meaning of the words. Towards the end, when the singer has shifted away from the quartet and found their own voice, the quartet unravels. The piece has modal influences and became a guardian to me when writing.

Note © Sarah Westwood (2019)

Three Irish Country Songs Rebecca Clarke (1886-1979)

Rebecca Clarke's set of Three Irish Country Songs for voice and violin was published in 1928, following the success of her Three Old English Songs. She drew from Herbert Hughes' well-known 1909 anthology of Irish folk songs. Clarke sometimes performed the settings for pleasure as well as in concert settings; she had been left a Stradivarius violin by Percy Miles, who had been her harmony teacher at London's Royal Academy of Music (and who had proposed marriage to her). "I Know My Love" is jubilant and playful in mood, despite its use of strict imitative counterpoint. "I Know Where

I'm Goin'" is dark and moodily expressive. "As I Was Goin' to Ballynure" is exuberant and shows Clarke's fluency with fiddling styles, as well as offering plenty of virtuosity. Note © Liane Curtis (2019)

INTERVAL

Daybreak Clarke

Rebecca Clarke published only 20 works, with about 80 works left unpublished. *Daybreak* for voice and string quartet was one of those unpublished pieces. It probably dates from late 1940. Clarke sets the first stanza of a longer poem by John Donne (1572-1631), one that has been widely anthologized. Scholars now question the attribution of the first stanza to Donne. In setting a 17th century text, Clarke invokes a 17th century musical language. She employs what is sometimes called 'the English cadence'.



Musicologist Bryony Jones suggest that Clarke might consciously allude to Henry Purcell's *The Fairy-Queen* in the use of the cadence. Note © Liane Curtis (2019)

Four Songs Vivian Fine (1913-2000)

Written for soprano and string quartet when Fine was 19, the Four Songs use lyrics by an anonymous sixteenth-century poet. the seventeenth-century poet Robert Herrick, and James Joyce. Each song employs a different instrumentation, creating timbral contrast across the songs. The first song, "The Lover in Winter Pineth for the Spring," uses serial and palindrome techniques. It is free-flowing with the viola and voice in dialogue throughout. The second song, "Comfort to a Youth" is also highly contrapuntal, and the voice, violin, and viola represent different spheres of being and emotion: heaven (the high violin), the earth (viola) and grief (voice). The final two songs set text by Joyce. "She Weeps Over Ragoon" is the only song in the set that uses all four of the instruments from the string quartet with voice, and the texture of the song is much more dense than the previous two. The final song of the set, "Tilly," refers to the meaning of the word as something that is "a little bit extra." Fine creates a sense of improvisation in the first violin while the second violin, cello and voice all explore different textures that move independently before coming together at the very end as a cohesive unit. Note © Kendra Preston Leonard (2019)

Ultraviolet Caroline Bordignon
(world premiere)

This piece reflects the concept of Ultraviolet Light. Most human eyes capture light within the wavelength range of 400-700 nanometers. This is due to the presence of three cone types in the retina. Many other species have different cones that allow them to see other types of light, such as infrared or ultraviolet light.

In very rare cases women are born with four cones allowing them see a greater diversity of colour, a condition called “tetrachromacy.” This is unique to women because of the particular chromosomes she inherits. Women with this condition experience the world in an extraordinary way and see many colours that are normally imperceptible. My work explores these hidden aspects of reality existing beyond usual human perception. Note © Caroline Bordignon (2019)

Juncture

Blair Boyd

(world premiere)

From Baroque fugue and Latin samba to the string quartets of Elliott Carter, a wide and diverse range of musical sources have served as inspiration for *Juncture*. The piece ultimately explores the perception of a groove by means of separating the regularly occurring pattern from its traditional notated meter. Throughout the quartet, all players pass around a repeating pizzicato figure with the large-scale aim of convergence into the same groove. Resulting in new rhythmic ratios, the juxtaposition of the groove pulse and a recurring thematic motif imitated between voices is heard with each tempo change. Note © Blair Boyd (2019)

Ways of Looking at a Blackbird Angela Elizabeth Slater **(world premiere)**

Ways of Looking at a Blackbird sets a selection of Wallace Stevens’ haikus from *Thirteen Ways of Looking at a Blackbird*. Taking a different approach to my normal compositional practice I have strived to capture the miniature form with short movements bookmarked by shorter preludes to each movement. The prelude to each movement takes its text from the final poem of the set, acting as bookmarks between movements. These preludes culminate in the final movement *IV The Edge*. The set is permeated by references to the musical contours and gestures of the Blackbird song. Three Minds makes particular reference to blackbird song, with references to three different types of call – the song, alarm and flight calls – musically referencing the imagery of three minds and three blackbirds from the poem.

Note © Angela Elizabeth Slater (2019)

Comodo e amabile

Clarke

The two movements for string quartet, “Comodo e amabile” and “Poem” (the latter published as “Adagio”) were composed by Clarke in the mid-1920s, and remained unpublished until 2004. That she did not pursue publication for the movements may be at least partially explained by several setbacks that left her feeling discouraged. The mixed critical response to her monumental Rhapsody for cello and piano (1923; commissioned by Elizabeth Sprague Coolidge) was one, and another was her on-going struggle to find a publisher for the Piano Trio (1921), a work that, like the

Viola Sonata, was a runner-up in the Coolidge competition. Both “Poem” and “Comodo e amabile” reveal Clarke’s use of the vocabulary of French impressionism, but “Comodo” also has some unexpected harmonic turns, and some passages that suggest the neo-classical Stravinsky – taking a fragment of a motive and turning it into an abstract ostinato. It was given its world premiere at a 1999 concert at Brandeis University, as part of an all-Clarke concert that I organized (and that led to the forming of The Rebecca Clarke Society, Inc.).

Note © Liane Curtis (2019)

Illuminate Women’s Music is delighted to announce that our 2019 Season II is being supported by the RVW Trust, the Ambache Charitable Trust and Arts Council England. The repertoire for Illuminate Season II was developed at Snape Maltings as part of their residencies programme with support from the Ulysses Network.



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PERFORMER BIOGRAPHIES

MADELEINE MITCHELL, described by *The Times* as 'one of the UK's liveliest musical forces (and) foremost violinists', has performed in 50 countries in a wide repertoire. Engagements include the BBC Proms, ABC, Bayerischer Rundfunk and Italian TV, Lincoln Center New York, Wigmore and South Bank Centre London, Vienna, Moscow, Singapore, Seoul Centre for the Arts and Sydney Opera House, BBC National Orchestra of Wales, Royal Philharmonic, Polish Radio Symphony and St Petersburg Philharmonic. Mitchell's acclaimed discography, nominated for Grammy and BBC Music Awards, includes works written for her by well known composers and several albums of early 20C British music including her latest for Naxos of Grace Williams Chamber Music - all premiere recordings, widely praised. She records Williams' Violin Concerto with BBCNOW in March. Madeleine devised the eclectic international Red Violin festival in Cardiff under Lord Menuhin's patronage, is Director of the London Chamber Ensemble and Professor at the Royal College of Music www.madeleinemitchell.com

NIGEL FOSTER is a Steinway Artist. He studied at the Royal Academy of Music and Guildhall School of Music and Drama, winning every prize available for piano accompaniment. He has played for singers including Roderick Williams, James Newby, Julien van Mellaerts, Ailish Tynan, Ilona Domnich and Nadine Benjamin and violinist Madeleine Mitchell. In his formative years he played for Graham Johnson's Songmakers' Almanac and with conductors including John Eliot Gardiner and Georg Solti, working with singers including Renee Fleming, Roberto Alagna and Angela Gheorghiu. Nigel is the founder, director and pianist of the London Song Festival (www.londonsongfestival.org), an annual event promoting the song repertoire. In addition to featuring internationally known artists, the Festival acts as a major showcase for young up-and-coming singers. He has broadcast on BBC Radio 3 and Classic FM, appeared on television in many European countries and has performed extensively across Europe, Asia and the Americas.

Described by *The Guardian* as being "especially impressive", **PATRICIA AUCHTERLONIE** is a young Canadian soprano living and working in London. She is a passionate performer of new, experimental and unheard music, equally at home in opera and chamber music. She is interested in innovative uses for the voice, experimental performance practice and cross-arts collaboration as well as more traditional forms of music-making. Her 2018/19 season has included work with Music Theatre Wales and Birmingham

Contemporary Music Group as well as creating a new role in Rasmus Zwicky's *Duncan House* at Tête-à-Tête Festival, and also performing the role of The Writer in Alastair White's techno-fashion opera WEAR at the Bridewell Theatre. Patricia has performed in the London Symphony Orchestra's award-winning festival *This is Rattle*, with An Assembly on BBC Radio Three, and with London Contemporary Music Festival, Borough New Music, the Ubu Ensemble, Filthy Lucre, and recorded with ShevaCollection for Naxos. She was the 2017/18 Carne Junior Fellow at Trinity Laban and holds a master's degree from the Guildhall School of Music and Drama. She is co-artistic director of 2021 Concerts and one half of experimental flute-voice duo, *teethe*.

CLARICE RARITY (1st violin) studied at Guildhall School of Music and Drama and the Royal College of Music. She has focused her career on performing the works of contemporary composers such as John Cage, Pierre Boulez, Michael Finnissy, Hans Abrahamsen and Luigi Nono. Clarice's interest in this repertoire led her to work with some of the most exciting young composers in the UK. Performance premieres include pieces by Oliver Leith, Thomas Colt and Mark Simpson. Clarice's performance highlights include working with the Birmingham Contemporary Music Group at Wigmore Hall and Birmingham Festival Hall, and working at Viitasaari new music Festival with Ensemble Modern/IEMA, in 2017, for the conducting masterclasses lead by Susanna Malikki. She featured in the 2018 Huddersfield Contemporary Music Festival alongside her colleague Nathanael Gubler as part of their emerging artists' scheme 'huddersfield shorts'. She also, is currently on a world tour with Akram Khan performing in his final solo performance 'XENOS'.

CHRISTINE CORNWELL (2nd violin) is a freelance performer/composer with strong connections to improvisation and collaboration. After studying with Nic Fallowfield and Simon Smith at the Royal Birmingham Conservatoire she continues to seek contemporary music projects in the UK and, most recently the Netherlands, where she is based. 2018's professional projects include a premiere of experimental film with live music at Amsterdam's EYE Film Instituut, producing a site-specific music/circus arts/dance collaboration in Rotterdam, and working as a guest teacher at an arts-focused upper school to present workshops exploring 'from the everyday' inspiration and encouraging collaborative practice. Christine has upcoming performances in the UK and the Netherlands which present new works for various line-ups including solo, ensemble and cross disciplinary performances. She is currently working on her MA studies for composition at Codarts, Rotterdam with Hans Koolmees

KATHERINE CLARKE is a talented viola player, with a particular interest in contemporary repertoire and a versatility that allows her to explore many different aspects of music, from playing in chamber groups to performing solo recitals. Having completed her undergraduate studies at the Royal College of Music, she went on to achieve a Distinction in her Masters in Performance at the Guildhall School of Music and Drama, with scholarships from the Goldsmiths' Company and the Guildhall School Trust. Katherine enjoys working with composers to write new works for the viola, showcasing the depth and range of this underrated instrument. Last year she premiered four new works for singing violist, commissioned with funding from Arts Council England, and more recently she premiered *Cantare et trepidare* for singing viola by Sadie Harrison, written specially for her. With more commissions on the way, Katherine will continue to perform and contribute to this unique and exciting repertoire.

Cellist and composer **CECILIA BIGNALL** is passionate about chamber music and contemporary music. Cecilia graduated with a first class honours degree from the Royal Academy of Music in 2015, where she studied with Robert Cohen and Patrick Nunn. She has performed extensively across the UK and Europe, including at the Oslo Opera House, St Martin-in-the-Fields, the Wigmore Hall, the International House of Music in Moscow, Kings Place Festival, Solti's music studio and St John's Smith Square, and has performed world and international premiers at festivals in the UK, Russia, Azerbaijan, Hungary, Japan and Italy, as well as at the Aldeburgh Festival. She is a member of exciting accordion-and-cello ensemble Duo Bayanello, with whom she is currently on a 21 concert tour of Russia. She has a duet with pianist Joseph Havlat, and also cofounded 'Imprint', a contemporary collaboration with Ralph Wyld, as well as being a member of his jazz sextet Mosaic. Projects in the near future include a contemporary trio recital at the ambassador's residence in Rome with Ben Smith and Scott Lygate, and a tour of the UK with jazz legends Dinosaur and the Ligeti Quartet.

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Gentili, Barbara	Paper Session 2B	Wednesday, 16.00 – 18.00, Lecture Room 2
Grindley, Ann	Paper Session 2A	Wednesday, 16.00 – 18.00, Lecture Room 3
Gray, Susan Keith	Session 6C: Lecture-Recitals 7 & 8	Friday, 16.00 – 18.00, Mathias Hall
Hamer, Laura	Paper Session 5A	Friday, 9.00 – 11.00, Lecture Room 3
Haslett, Malinda	Session 2C: Lecture-Recital 1	Wednesday, 16.00 – 18.00, Mathias Hall
He, Yuemin	Paper Session 5B	Friday, 9.00 – 11.00, Lecture Room 2
Hensrud, Tammy	Session 6C: Lecture-Recital 8	Friday, 16.00 – 18.00, Mathias Hall
Herbert, Madeleine	Paper Session 3C	Thursday, 9.00 – 11.00, Mathias Hall
Hoenberg, Elisabeth Honn	Paper Session 4B	Thursday, 13.30 – 15.30, Lecture Room 2
Hoffmann, Marleen	Posters Exhibition Paper Session 3B	Wednesday, 13.30 – 15.30, Prichard-Jones Hall Thursday, 9.00 – 11.00, Lecture Room 2
Hollingworth, Lucy	Paper Session 6A	Friday, 16.00 – 18.00, Lecture Room 3
Karras, Leigh	Paper Session 5C	Friday, 9.00 – 11.00, Mathias Hall
Kennedy, Kate	Women Composers Panel	Thursday, 16.00 – 18.00, Powis Hall
Kenny, Elizabeth	Session 4C: Lecture-Recital 6	Thursday, 13.30 – 15.30, Mathias Hall
Keyser, Deborah	PRS for Music Panel	Friday, 13.30 – 15.30, Powis Hall

Kobayashi, Laura	Session 6C: Lecture-Recital 7	Friday, 16.00 – 18.00, Mathias Hall
Kreyszig, Walter Kurt	Paper Session 4A	Thursday, 13.30 – 15.30, Lecture Room 3
Kushubar, Zoe	Paper Session 4A	Thursday, 13.30 – 15.30, Lecture Room 3
Lengyel, Emese	Posters Exhibition	Wednesday, 13.30 – 15.30, Prichard-Jones Hall
Lacerda, Maria Teresa	Paper Session 3A	Thursday, 9.00 – 11.00, Lecture Room 3
Lewis, Kate	Paper Session 1B	Wednesday, 13.30 – 15.30, Mathias Hall
Lewis, Lis	Paper Session 3C	Thursday, 9.00 – 11.00, Mathias Hall
Liu, Peng	Paper Session 2B	Wednesday, 16.00 – 18.00, Lecture Room 2
Lombardia, Ana	Paper Session 2A	Wednesday, 16.00 – 18.00, Lecture Room 3
Masterson, Alice	Paper Session 1B	Wednesday, 13.30 – 15.30, Mathias Hall
Mitchell, Madeleine	Rhian Samuel Concert	Wednesday, 18.15 – 19.15, Powis Hall
Montgomery, Vivian	Paper Session 1A Session 4C: Lecture-Recital 6	Wednesday, 13.30 – 15.30, Lecture Room 2 Thursday, 13.30 – 15.30, Mathias Hall
Nwosu, Oge	Paper Session 5B	Friday, 9.00 – 11.00, Lecture Room 2
Pan, Li-ming	Paper Session 3B	Thursday, 9.00 – 11.00, Lecture Room 2
Power, Steph	Illuminate Pre-Concert Talk PRS for Music Panel	Thursday, 18.45 – 19.15, Powis Hall Friday, 13.30 – 15.30, Powis Hall
Prichard, Laura Stanfield	Paper Session 6B	Friday, 16.00 – 18.00, Lecture Room 2
Rarity, Clarice	Illuminate Concert	Thursday, 19.30, Powis Hall
Reichwald, Siegwart	Paper Session 4A	Thursday, 13.30 – 15.30, Lecture Room 3
Rothschild, Charlotte de	Session 3D: Lecture-Recital 4	Thursday, 9.00 – 11.00, Powis Hall
Sá, Carolina	Paper Session 3A Paper Session 4B	Thursday, 9.00 – 11.00, Lecture Room 3 Thursday, 13.30 – 15.30, Lecture Room 2
Samuel, Rhian	Rhian Samuel Concert Women Composers Panel	Wednesday, 18.15 – 19.15, Powis Hall Thursday, 16.00 – 18.00, Powis Hall
Seregow, Michael	Session 2C: Lecture-Recital 2	Wednesday, 16.00 – 18.00, Mathias Hall
Shannon, Orla	Paper Session 1A	Wednesday, 13.30 – 15.30, Lecture Room 2
Simonot-Maiello, Colette	Paper Session 5C	Friday, 9.00 – 11.00, Mathias Hall
Slater, Angela Elizabeth	Illuminate Pre-concert Talk	Thursday, 18.45 – 19.15, Powis Hall
Slizyte, Gabriele	Paper Session 2B	Wednesday, 16.00 – 18.00, Lecture Room 2
Tegart, Sophia	Session 2C: Lecture-Recital 2	Wednesday, 16.00 – 18.00, Mathias Hall
Terry, Sioned	Session 3D: Lecture-Recital 3	Thursday, 9.00 – 11.00, Powis Hall
Thomet, Pierrette	Paper Session 2A	Wednesday, 16.00 – 18.00, Lecture Room 3
Vacková, Barbora	Paper Session 6A	Friday, 16.00 – 18.00, Lecture Room 3
Wamburkar, Jaswandi	Paper Session 2B	Wednesday, 16.00 – 18.00, Lecture Room 2
Washer, Nancy	Paper Session 5A	Friday, 9.00 – 11.00, Lecture Room 3
Wheatley, Scott	Session 2C: Lecture-Recital 1	Wednesday, 16.00 – 18.00, Mathias Hall
Whitelaw, Lauren L.	Paper Session 6B	Friday, 16.00 – 18.00, Lecture Room 2
Wilcox, Tamara	Paper Session 4D	Thursday, 13.30 – 15.30, Powis Hall
Wolstencroft, Edwina	Women Composers Panel PRS for Music Panel	Thursday, 16.00 – 18.00, Powis Hall Friday, 13.30 – 15.30, Powis Hall
Wroth, Emmanuela	Paper Session 4B	Thursday, 13.30 – 15.30, Lecture Room 2
Wybor, Harriet	PRS for Music Panel	Friday, 13.30 – 15.30, Powis Hall
Young, Steven	Session 4C: Lecture-Recital 5	Thursday, 13.30 – 15.30, Mathias Hall
Youngdahl, Janet	Session 4C: Lecture-Recital 6	Thursday, 13.30 – 15.30, Mathias Hall

PLACES TO EAT AND DRINK

On Campus

Y Teras (bar and restaurant on basement floor of the Main University Building)

The Management Centre (coffee shop, restaurant and bar, on the other side of College Road)

Pontio Arts and Innovation Centre (Cegin coffee shop and restaurant, located immediately below the Main University building)

Upper Bangor

The Belle Vue (pub with no-nonsense food till 11pm)

My Way Café

Mike's Bites (greasy spoon)

Crêperie Café (savoury and sweet pancakes)

Rascals (lively pub)

Y Glôb (traditional Welsh pub)

Patricks Bar (Irish pub)

Pizza House

In addition, there is a wide variety of takeaways.

Garth (Pier Area)

Tap & Spile (pub with food)

The Boatyard (pub with food)

Pulcinella (Italian restaurant)

Whistlestop Café (Welsh cuisine, daytime only)

Bangor Pier Tea Rooms (cakes and sandwiches, daytime only)

Voltaire (vegan restaurant)

City Centre (selection only)

Storiell (museum and art gallery with café, daytime only)

Blue Sky Café (daytime only)

The Fat Cat (pub with food)

Royal Tandoori (Indian restaurant)

Noodle One (Japanese/Asian restaurant)

Jasmine (Chinese restaurant)

The Black Bull (pub with food)

Aroy Dee (Thai restaurant)

Kyffin (vegetarian café, daytime only)

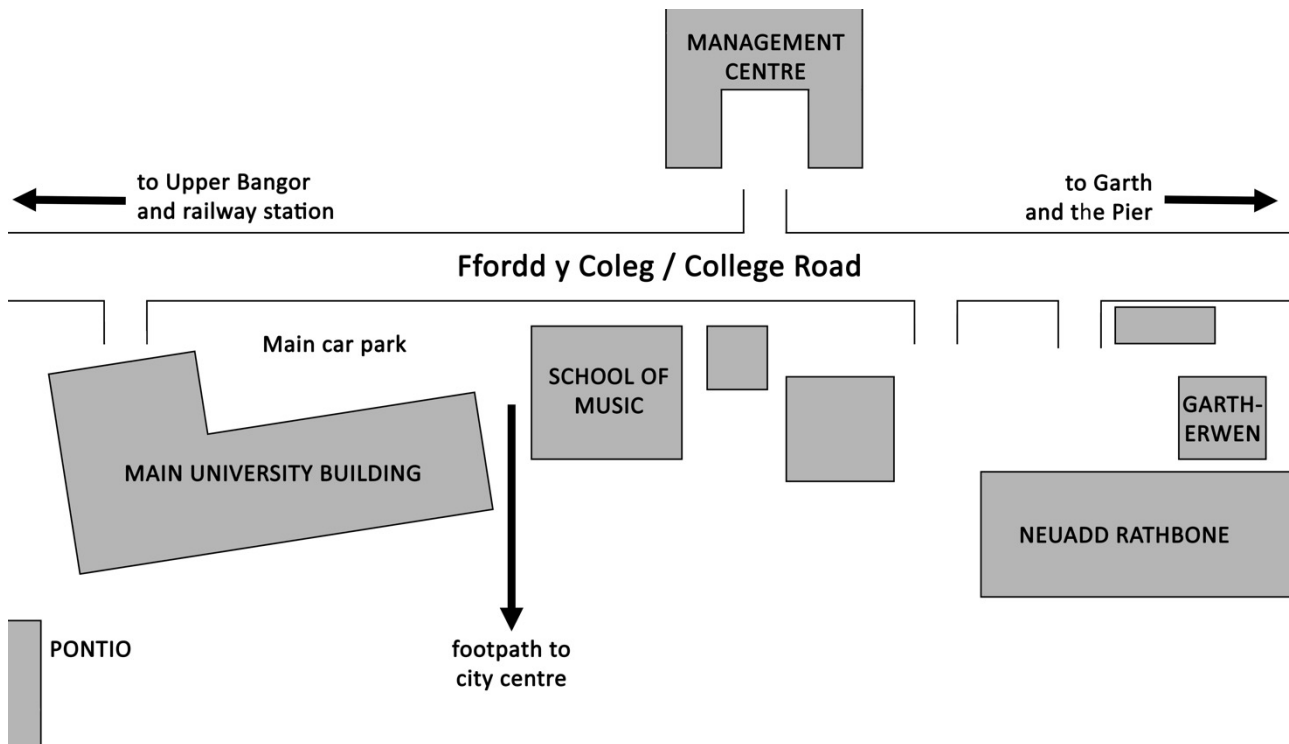
Torna a Surriento (Italian restaurant)

Wood Fired Shack (pizza restaurant)

Clio Lounge (bar with food)

Domŷ (café, daytime only)

COLLEGE ROAD CAMPUS



PRIFYSGOL
BANGOR
UNIVERSITY

Ail Gynhadledd Ryngwladol ar Waith Merched mewn Cerddoriaeth
Second International Conference on Women's Work in Music
<http://wmm.bangor.ac.uk/>