

DRYDEDD GYNHADLEDD RYNGWLADOL AR WAITH MERCHED MEWN CERDDORIAETH

THIRD INTERNATIONAL CONFERENCE ON WOMEN'S WORK IN MUSIC



1 – 3 Medi 2021, Prifysgol Bangor
1 – 3 September 2021, Bangor University



CONTENTS

Welcome	3
General Information	4
Conference Overview	5

FULL CONFERENCE PROGRAMME:

Wednesday	13
Thursday	28
Friday	41
Concert Programme	51

WELCOME

*Croeso cynnes i Fangor a Chynhadledd Ryngwladol Drydedd ar Waith Merched mewn Cerddoriaeth.
A warm welcome to the Third International Conference on Women's Work in Music.*

Following the success of our first two conferences (2017, 2019), the Department of Music, Drama and Performance at Bangor University is thrilled to host the Third International Conference on Women's Work in Music, which is online this year. Once again, we are proud to be able to bring together such a rich and diverse programme of papers, Keynote presentations and panels, and are grateful for the support of the Royal Musical Association (RMA), the Incorporated Society of Musicians (ISM), and the PRS for Music as Conference partners and sponsors.

2021 marks the centenary of a Music Department at Bangor University, and we are marking this anniversary in our conference concert (Wednesday, 1 September). Acclaimed Welsh performers Sioned Terry (mezzo-soprano) and Iwan Llewelyn-Jones (piano) will give a concert of songs by Welsh female composers, with a special emphasis given to the songs of Dilys Elwyn-Edwards, a composer who was very much part of musical life here at Bangor. We thank the Ambache Charitable Trust and Ty Cerdd Music Centre Wales for their generous support of this concert.

Based in the top corner of beautiful Wales, Bangor University has over 10,000 students from all over the world, and has campuses in Wrexham, London and Changsha. The University has a strong profile for research excellence, and the Music Department is in the UK top 20 for student satisfaction. The University is particularly 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 in both Welsh and English.

I hope that you will find our conference to be exciting and invigorating, and that there will be an opportunity for you to visit us in person before too long.

Dr Rhiannon Mathias
Conference Director

CONFERENCE COMMITTEE

John Cunningham (Bangor University)
Annika Forkert (Royal Northern College of Music)
Laura Hamer (The Open University)
Rhiannon Mathias (Bangor University) – Chair
Steph Power (Composer, Critic and Author)

ZOOM MANAGER

Andrew Lewis (Bangor University)

SUPPORT TEAM

Julia de Bechi, Lisa Boas, Phoebe Swallow, Anastasia Zaponidou

GENERAL INFORMATION

A member of the conference team will be on hand at all time should you require any assistance. The main Zoom meeting room will be our HQ for the duration of the conference, and you are also welcome to make use of our designated 'Delegate Meeting Room' during the longer break times for networking and socialising.

The livestream conference concert, 'A Century of Welsh Song', performed by Sioned Terry (mezzo-soprano) and Iwan Llewelyn-Jones (piano), is free of charge to registered conference attendees. You will be issued a link by Pontio, Bangor University's Arts and Innovation Centre, which will enable you to view this concert live, or access it within 72 hours of transmission.

My ISM is

Essential

'ISM membership gives me a safety net should a problem arise.'

Pippa Reid-Foster
Harpist, Composer
and Teacher

Join the ISM
from £15



Join our growing membership
of professional musicians.
Make us your ISM.

020 7221 3499 | ism.org

CONFERENCE OVERVIEW

WEDNESDAY 1 SEPTEMBER

09:30 CONFERENCE OPENS

09:45 – 10:15 WELCOME – Rhiannon Mathias (Conference Director) and Andrew Lewis (Head of Music, Drama and Performance Department)

10:30 – 12:00 SESSION 1			
Room 1A	Room 1B – Panel Session	Room 1C	Room 1D
Women’s Work in Music 1	Exploring Women’s Musical Leadership: Salon Culture Collectives, and Networks	Contemporary Composition 1	Critical Approaches to Music and Music History
<p>Alice Borrett (Hull University), 'The Issue of Access for Women in Music'.</p> <p>Christina Homer (The Open University), 'Gender Diversity in Music HE: Problems, Perceptions, and Strategies for Change'.</p> <p>Vick Bain (Queen Mary University, London / President Elect of the ISM), 'The Original Gig Economy – Gendered Precarious Working in the Music Industry'.</p>	<p>Ann Grindley (The Open University), 'Reappraising Cécile Chaminade as a Female Musical Leader Within Salon Culture'.</p> <p>Laura Watson (Maynooth University), 'Musical Leadership and Feminist Activism in Contemporary Ireland'.</p> <p>Laura Hamer (The Open University) and Helen Julia Minors (Kingston University), 'WMLOP: Impetuses and Initial Findings of the Women’s Musical Leadership Online Project'.</p>	<p>Chloe Knibbs (PhD Student, University of York), 'Ruins, Erosion and Sonic Disintegration: Exploring the Narratives of Grandval, Jaëll and Holmès'.</p> <p>Rhian Samuel (Professor Emeritus, City University, London, and Freelance Composer), '<i>Orpheus</i> - Past and Present'.</p>	<p>Inês Thomas Almeida (Universidade Nova de Lisboa / FCSH / INET-md), 'Women as Music Critics at the Beginning of the 19th Century: Esther Bernard’s Struggles to Make her Voice Heard'. [WEST]</p> <p>Charlotte Purkis (University of Winchester), 'Evaluating the Significance of British Women Critics and Commentators in Identifying Musical Trends and Enthusiasms in Early 20th-Century Musical Journalism'.</p> <p>Li-ming Pan (Taipei National University of the Arts), 'Her Story - How to put Female Musicians in the Taiwanese Musical History'. [TST 18:30]</p>

12:00 – 13:00 BREAK AND SOCIALISING TIME

13:00 – 13:45	KEYNOTE PRESENTATION 1 (Main Room)
Dr Florence Launay (Cercle de Recherche Interdisciplinaire sur les Musiciennes, Paris): 'Pauline Viardot, Virtuosa-Composer: Chronicle of a Rediscovery'	

14:00 – 15:30			
SESSION 2			
Room 2A	Room 2B	Room 2C	Room 2D
Celebrating Pauline Viardot	Music Education	Herstory 1	Women's Work in Music 2
<p>Tammy Hensrud (Hofstra University) and Korliss Uecker (Music Conservatory of Westchester Vocal Director, Preparatory Division), 'Solo and Duet Music of Pauline Viardot with Special Emphasis on Chopin's <i>Mazurkas</i> and Brahms' <i>Hungarian Dances</i>'. [EDT 09:30]</p> <p>Note that this presentation will be 35 minutes in duration and will be followed by 10 minutes of questions.</p>	<p>Susanna Välimäki (Professor of Art Research, University of Helsinki), 'Queering the History of Classical Music in Finland: Composer Ida Moberg, Violinist Kerttu Wanne and Other Lesbian Musicians of the 19th and Early 20th Century'. [EEST 13:00]</p> <p>Pauline Black (University of Edinburgh / University of Aberdeen), 'Jazz in Education: Exploring the Experiences and Beliefs of Women Teaching in UK Secondary Schools'.</p> <p>Adriana Diaz-Donoso (Teachers College, Columbia University), 'Access to Opportunities: Early Childhood Jazz Education for All'. [EDT 10:00]</p>	<p>Frances Lee (Yong Siew Toh Conservatory of Music, National University of Singapore), 'Sonata-Form Manipulations in Hensel's Final Multi-Movement Works'. [SST 21:00]</p> <p>Dr Anja Bunzel (Institute of Art History, Czech Academy of Sciences), "'An Industrious Composer Has Given Our Singers a Beautiful New Year's Gift": Josefina Brdlíková's Songs to Words by Eliška Krásnohorská'. [CEST 15:30]</p> <p>Amanda Lalonde (University of Saskatchewan), 'Delphine von Schauroth's Sonate Brillante and the Early Nineteenth-Century Woman Artist'. [CST 08:00]</p>	<p>Ellan Lincoln-Hyde (SOAS University of London), 'The Complicated Story of White Women Missionaries Teaching Music in Northern China: a Document-based Analysis of Christian Hymnody Created and Circulated by E. Kathleen Hooper in Northern China, 1930s-1960s'.</p> <p>Jennifer Cable (University of Richmond), 'Beverley Peck Johnson: Pioneer, Pianist, and Incomparable Vocal Pedagogue.' [EDT 09:30]</p> <p>Catherine Harrison-Boisvert (Université de Montréal, Canada / École des hautes études en sciences sociales, Paris), 'Popular Music and Votes for Women: Kitsching American Suffragettes Through Song.' [CEST 16:00]</p>

15:30 – 16:00 **BREAK**

16:00 – 17:30 SESSION 3			
Room 3A	Room 3B	Room 3C	Room 3D
Performance and Genres	Perspectives in Popular Music 1	Herstory 2	Ethnomusicological Evaluations
<p>Hélène Crowley (University of Oxford), 'The Voice of Reason: The Role of Women in Enlightened Intermezzi'.</p> <p>Peng Liu (University of Texas at Austin), 'The Rise and Fall of a Genre: Anna Caroline de Belleville's Opera Fantasies in Victorian Britain'. [CDT 11:00]</p>	<p>Eva Dieteren (Maastricht University), "'Categorize me, I defy every label": The Radical Potential of the Cyborg in Janelle Monáe's Music'. [CEST 17:00]</p> <p>Nathan Fleshner (University of Tennessee), 'Abnormally Attracted to Sin: Religion in the Work of Tori Amos'. [EDT 11:30]</p> <p>David Forrest (Texas Tech University), 'Hypermeter as an Expressive Tool in the Songs of Kate Bush'. [CDT 11:00]</p>	<p>Ana Lombardía (Universidad de Salamanca, Spain), 'Early Symphonies by Female Spanish Composers: The Queen of Etruria (ca. 1810-1824)'. [CEST 17:00]</p> <p>Dr Susan Keith Gray (University of South Dakota) and Dr Laura Kobayashi (Main Street Studios, Fairfax, VA), 'Grande Sonate, Op. 8, for Violin and Piano by French 19th-Century Composer, Marie Grandval'. [CDT 10:30]</p> <p>Ana Barros (Universidade de Aveiro / INET-md), 'Laura Wake Marques (1880-1957): Patron, Singer, Composer'. [WEST]</p>	<p>Tiziana Leucci (Centre National de la Recherche Scientifique, Centre d'Etudes de l'Inde et de l'Asie du Sud, Paris / Conservatoire de Musique et Danse 'Gabriel Faure', Les Lilas), 'Silenced Voices and Forgotten Struggles: the Battles of the South Indian Courtesan and Musician Bangalore Nagaratnamma (1878-1952)'. [CEST 17:00]</p> <p>Val Harding (Swadhinata Trust), 'Bengali Music and Musicians in the UK Oral History Project'.</p> <p>Misti L. Webster (University of Utah), 'Zitkala-Ša: Dissonance Between Musical and Cultural Identity'. [MDT 10:00]</p>

17:30 – 18:30 BREAK AND SOCIALISING TIME

18:30 – 19:30 CONCERT
<p>'A Century of Welsh Song'</p> <p>Sioned Terry (mezzo-soprano) and Iwan Llewelyn-Jones (piano) present songs by Welsh composers Morfydd Llwyn Owen, Grace Williams, Dilys Elwyn-Edwards, Rhian Samuel and Sioned Terry.</p>

THURSDAY 2 SEPTEMBER

09:00 – 09:15 WELCOME

09:15 – 10:30 PANEL (Main Room)

Reclaiming Women's Work in Music: Reflections After a Global Pandemic

Deborah Annetts (Chief Executive, Incorporated Society of Musicians) – Chair; **Michelle Escoffery** (President of the PRS Members' Council); **Deborah Keyser** (Director, Ty Cerdd Music Centre Wales / President, Incorporated Society of Musicians); **Errollyn Wallen CBE** (Composer)

10:30 – 11:00 BREAK

11:00 – 12:30 SESSION 4

Room 4A

Jazz Performance and Reception

Ms Ulagh Williams (Nelson Mandela University), 'Resilient Subalterns: Performing Jazz / Performing Gender in Post-Apartheid South Africa'. [SAST 12:00]

Dr Pedro Cravinho (Senior Research Fellow, Birmingham City University & Integrated Member, CITCEM Research Group, University of Porto, Portugal) and **Deniz Ilbi** (Integrated Member, CITCEM Research Group, University of Porto, Portugal), 'Women in Jazz in Portugal and Turkey: a Comparative Approach'. [WEST]

Room 4B – Panel Session

Women Musicians in Ghana: Exploring their Role, Influence and Active Participation in the Ghanaian Music Industry

Senyo Adzei (University of Cape Coast, Ghana), 'A Composer, Performer and Administrator: Diana Hopeson in Perspective'. [GMT 10:00]

Grace Takyi Donkor (University of Ghana, Accra), "'Anka Matete": The Contributions of the Tagoe Sisters to the Ghanaian Gospel Music Industry'. [GMT 10:30]

Eyram E. K. Fiagbedzi (University of Ghana, Accra), 'Yei ... Ayekoo: The Exploits of Naa Amanua in the Ga Folk Music Tradition in Ghana'. [GMT 11:00]

Room 4C

Performance and Interpretation

Emma Townsend (PhD Candidate, Melbourne Conservatorium of Music), 'The Value of a Work: The Shifting Cultural Importance of Esther Rofe's Ground-Breaking ballet, *Sea Legend*'. [AEST 20:00]

Natasha Loges (Royal College of Music, London), 'Telling Women's Stories: Clara Schumann's *Frauenliebe und -leben*, Cheryl Frances-Hoad's *One Life Stand*'.

Rachel Watson (Kings College London), "'Seventy Clever and Pretty Girls': Lila Clay's *Adamless Eden*'.

12:30 – 13:30 BREAK AND SOCIALISING TIME

13:30 – 14:15 KEYNOTE PRESENTATION 2 (Main Room)
Eímeare Noone (Composer and Conductor): 'Designing a Life in Music'

14:30 – 16:00 SESSION 5			
Room 5A – Panel Session	Room 5B	Room 5C	Room 5D
Autobiographical Approaches to Ethel Smyth's Vocal Works	Perspectives in Popular Music 2	Contemporary Composition 2	Herstory 3
<p>Hannah Millington (Dublin City University), "'I unearthed in my loft a cantata": Contextualising Ethel Smyth's <i>Song of Love</i>, Op. 8'.</p> <p>Dr Leah Broad (University of Oxford), "'In my heart there's a dancing spark": Ethel Smyth's 'The Clown' and (auto)biography'.</p> <p>Dr Amy Zigler (Salem College), "'Perhaps what men call a sin": An Examination of Ethel Smyth's <i>The Prison</i>'. [EDT 10:30]</p>	<p>Abigail Lindo (PhD Student in Ethnomusicology, University of Florida), 'Nina Simone on the Keys: A Protest Dressed in Black Feminine Identity'. [EDT 09:30]</p> <p>Kate Lewis (Brunel University, London), 'Music in the Hands: Sister Rosetta Tharpe and Fretboard Transformation'.</p> <p>Eric Sunu Doe (University of KwaZulu-Natal, South Africa), 'Yaa Amponsah: Conceptualizing the Influence of a Woman on a Music Genre'. [SAST 16:30]</p>	<p>Dr Rachel Adelstein (Independent Scholar), 'Hear Our Prayers: Women as Composers of Contemporary Synagogue Music'. [EDT 09:30]</p> <p>TJ Laws-Nicola (Kansas University), "'This is Where I Belong": An Interview with Composer Sunna Wehrmeijer'. [CDT 09:00]</p> <p>Emilio Casco-Centeno (Benemérita Universidad Autónoma de Puebla), 'Contemporary Piano Music in Mexico: The Contributions of Women's Work'. [CDT 09:30]</p>	<p>Caitlin Harrison (University of Oxford), 'An Investigation into the a cappella Choral Works of Elisabeth Lutyens'.</p> <p>Megan Lyons (University of Connecticut), 'Processual Transcendence in the Art Songs of Amy Beach'. [EDT 10:00]</p> <p>Dr Emma Cifrino, DMA (PhD Student, University of Wisconsin-Madison), "'Woman Composer's Silk Scarf Death": The Life and Death of Kalitha Dorothy Fox'. [CDT 09:30]</p>

16:00 – 16:30 **BREAK**

16:30 – 18:00 SESSION 6			
Room 6A	Room 6B	Room 6C	Room 6D
Women's Work in Music 3	Performance and Reception	Herstory 4	Electronic / Electroacoustic Music
<p>Claire McGinn (Utrecht University), "'This simply means that they require to be saved from themselves": Women Organ Grinders and Agency in Nineteenth-Century London'. [CEST 17:30]</p> <p>Guro Rønningsgrind (Independent Scholar, Norway), 'The Ignored Musicians – Female Instrumentalists Working in Trondheim, Norway, 1930-1970'. [CEST 18:00]</p>	<p>Johanna Talasniemi (Sibelius Academy, University of the Arts Helsinki), "'She looked at least as charming as she sounded": Representation of the Soprano Aulikki Rautawaara in the Press in the 1930–1940s'. [EEST 18:30]</p> <p>Dr Maren Bagge (Research Centre for Music and Gender, Hanover University of Music, Drama and Media) and Dr Nicole K. Strohmann (Research Centre for Music and Gender, Hanover University of Music, Drama and Media), 'Changes and Continuities: New Perspectives on the Singer Jenny Lind'. [CEST 18:00]</p> <p>Maeve Nagel-Frazel (University of Denver), 'America's First Female Violinist? Camilla Urso's Gendered Reception in the Nineteenth-Century American Musical Press'. [PDT 09:30]</p>	<p>Claudia Chibici-Revneanu (Escuela Nacional de Estudios Superiores [ENES], Universidad Nacional Autónoma de México [UNAM]), 'Unperformed, Lost and Forgotten? Piecing Together the Lives and Works of the Mexican Women Composers Sofía Cancino, Julia Alonso and María del Refugio Ponce'. [CDT 10:30]</p> <p>Deborah Nemko (Bridgewater State University / Board Member, IAWN), 'Forgotten and Suppressed Dutch Composers from the Second World War: A Presentation on Fania Chapiro and Her Works for Piano'. [EDT 12:00]</p> <p>Irina Bazik (Pianist and Independent Researcher), 'Nocturnes in Great Variety: Reconsidering the Nineteenth-Century Nocturnes through Women Composer-Pianists'. [PDT 09:30]</p>	<p>Elena Minetti (University of Music and Performative Arts Vienna), 'Daphne Oram's <i>Still Point</i>: On the Historical Importance of a Pioneering Abandoned Composition'. [CEST 17:30]</p> <p>Judith Romero Porras (PhD Candidate, Concepts and Languages School, Sorbonne University, Paris / National Autonomous University of Mexico / Member of IReMus, Paris), 'The Incursion of Mexican Women into Electroacoustic Music: The Case of Alicia Urreta'. [CEST 18:00]</p> <p>Teresa Diaz de Cossio (DMA Student, University of California San Diego), 'Listening for Alida Vázquez: a Life in Electronic Music Between Migration, Race and Gender'. [PDT 09:30]</p>

FRIDAY 3 SEPTEMBER

10:00 – 10:15 WELCOME

10:15 – 10:45 PUBLICATION PREVIEW: *The Routledge Handbook on Women's Work in Music* (Main Room)

11:00 – 12:30 SESSION 7			
Room 7A	Room 7B	Room 7C	Room 7D
Leadership in Music Practices and Policies	Collective Enterprise	Music Pedagogy	Musical (Sub)codes
<p>Rachel Howley (Queensland Conservatorium, Griffith University), 'Pursuing Diversity from the Podium: The Role of Conductor in Addressing the Gender Disparity in Australian Wind Band Composition'. [AEST 20:00]</p> <p>Dr Ben Amakye-Boating (University of Ghana, Legon), Michael Ohene Okantah Junior (University of Ghana, Legon) and Evans Agyekum (University of Ghana, Legon), 'Music and Gender: The Contribution of Dinah Reindorf to the Development of Art Music in Ghana.' [GMT 10:30]</p> <p>Dr Amy J. Bovin (Associate Director of Bands and Assistant Professor of Music at Texas A&M Kingsville), 'Experiences of Female Band Directors: How to Best Support Your Colleagues'. [EDT 07:00]</p>	<p>Apolline Gouzi (Conservatoire national supérieur de musique et de danse de Paris / École normale supérieure de Paris) and Arthur Macé (Conservatoire national supérieur de musique et de danse de Paris), 'Women Musicians Unionising in Early 20th-Century France: the Case of the Union des artistes musiciennes'. [CEST 12:00]</p> <p>Joanna Schiller-Rydzewska (University of Warmia and Mazury, Poland), 'Erinnerung an Danzig - Women in the Musical Culture of Gdańsk (Danzig) in the First Half of the 20th Century in the Light of the Collections of the Gdańsk Library of the Polish Academy of Sciences'. [CEST 12:30]</p> <p>Kira Alvarez (Doctoral Researcher, Freie Universität Berlin), 'Creating a Musical Nation: Jewish Women in the Western Classical World in Mandatory Palestine / Israel, 1920s-present'. [CEST 13:00]</p>	<p>Nuppu Koivisto (University of the Arts History Forum, Helsinki), 'Selfless, Dutiful, Optimistic – Antonie Leontjeff, Gendered Practices, and Music Pedagogy in Early Twentieth-Century Helsinki'. [EEST 13:00]</p> <p>Hannah Roberts (Royal Birmingham Conservatoire), 'Clara Schumann's Piano Pedagogy in Modern Day Practice'.</p> <p>Maria Stratigou (Royal Northern College of Music), 'Louise Farrenc's Pedagogy as Seen Through her Students'.</p>	<p>Rosa Clifford (Sydney Conservatorium of Music, University of Sydney), 'Does Loud Music Sound "Masculine"? Does Soft Music Sound "Feminine"? A Novel Analytical Approach to Gendered Characterisation in Music'. [AEST 20:00]</p> <p>Ms Mariya Bakhmach (MSt Musicology, University of Oxford), '"We can't talk about it, so we sing": Lesbian Resistance on TikTok and Girl in Red'.</p> <p>Madison Schindele (The Graduate Center, CUNY), '"It's so hard when it doesn't come easy:" Exploring the Stigmatization of Infertility in American Popular Music'. [EDT 07:00]</p>

12:30 – 13:30 BREAK AND SOCIALISING TIME

13:30 – 15:00 SESSION 8			
Room 8A – Panel Session	Room 8B	Room 8C – Panel Session	Room 8D
Podiums and Brass-Ceilings: Women Shattering Gender/ed Norms Within the United States Band Scene	Contemporary Composition 3	Under the Surface: Perspectives on Unsuk Chin’s Music	Women’s Representation
<p>Janine Tiffe (Kent State University), ‘Building a Better Band World Through Inclusion and Queerness; Jane Copenhefer & the 4-H Community Youth Band’. [EDT 08:30]</p> <p>Margaret J. Flood (Florida Southern College), ‘Using Code-Switching to Navigate a Gendered Podium: A Case Study of a Woman Band Director’. [EDT 09:00]</p> <p>Wendy K. Matthews (Kent State University), ‘Without Fanfare: Pioneering Women Brass Players’. [EDT 09:30]</p>	<p>Róisín Maher (Munster Technological University), ‘Reflections on <i>Reflections</i>: a Twenty-First Century Compositional Response to Clara Schumann’.</p> <p>Sa Ra Park (Texas State University), ‘A Hermeneutic Approach to the Composition <i>The Azalea</i> (2020)’. [CDT 08:30]</p>	<p>Imri Talgam (CUNY Graduate Center), ‘A Perception-Informed Approach to Performance of Metric Structure in Unsuk Chin’s Etudes’. [EDT 08:30]</p> <p>George Haggett (University of Oxford), ‘Janus in Wonderland: Pitch Class Spelling and Identity in Unsuk Chin’s <i>Alice in Wonderland</i>’.</p> <p>Ji Yeon Lee (University of Houston), ‘Formidably Fearsome Females and the Grotesque in Unsuk Chin’s <i>Alice in Wonderland</i>’. [CDT 08:30]</p>	<p>Barbora Vacková (University of Huddersfield), ‘“Now That All Prejudice Has Broken Down...”: Media Representations of Women Composers in Socialist Czechoslovakia’.</p> <p>Laura Pita (University of Missouri), ‘The Untold Concert Career of Eugénie Satie (née Barnetche) in the Americas, 1856-1866’. [CDT 08:00]</p>

15:00 – 15:30 CLOSING REMARKS AND END OF CONFERENCE

WEDNESDAY 1 SEPTEMBER

10:30 – 12:00

Session 1: Rooms A, B, C, D

ROOM 1A

Women's Work in Music 1

Chair: John Cunningham (Bangor University)

Alice Borrett (Hull University):

'The Issue of Access for Women in Music'

This presentation will examine the issues women face when trying to access education and performance opportunities in music. The relationship between music and gender has been well documented, in terms of both the representation and treatment of female musicians and the historic ideas of what genres, instruments and styles are 'masculine' and 'feminine'. For example, how the flute or piccolo are typically seen as a feminine instrument whilst the trombone or tuba are typically seen as masculine instruments. Whilst much research has been undertaken regarding these gendered ideas, there is little research around how these can act as a barrier to women learning certain 'masculine' instruments. This presentation will discuss how gender stereotypes have penetrated the field of music, and how theories such as Social Learning Theory can be applied to instrumental learning, specifically regarding the agents of socialisation and how these work to create access issues for girls and women wanting to learn a specific instrument. The presentation will then go on to discuss procedures and policies that are currently in place that aim to reduce these issues, such as blind auditions and gender equality policies, and whether these are enough to counteract the current gender stereotypes within music. The aim of my research is to investigate these current policies as well as to suggest possible new policies that could be put in place however I have not yet begun this part of my research.

Biography: My name is Alice Borrett and I am working towards a PhD at the University of Hull. I first joined the University in 2015 studying for a BA in Music, and have subsequently completed a MMus. My PhD research area is within the sphere of feminist musicology, examining access for women into music. My MMus dissertation investigated the historical gender ideals that stopped women from being able to participate in musical activities to the same extent as their male counterparts. Following on from this, my thesis focuses on the gendering of musical instruments, and how gender is enacted in a way to ensure the gender divide is maintained.

Christina Homer (The Open University):

'Gender Diversity in Music HE: Problems, Perceptions, and Strategies for Change'

As I embark upon a career in university music, I reflect upon the issues of accessibility, representation, and inclusivity

within Music Higher Education. This paper will explore the representation of diverse genders. The current state of UK HE music is that a paucity of women and non-binary people presents a gender imbalance. This has been my experience throughout my academic career so far, and I draw on my experience of music education in UK universities to highlight several areas in which there is insufficient gender diversity. In particular, in this paper I will focus on the visibility of different genders in music HE staff, and the lack of diversity within the western art music canon. I will offer some perceptions and ramifications of this lack of visible diversity, drawing upon qualitative research at a UK university music department. I have also gathered quantitative data on gender diversity in 2018, 2020 and again in 2021, and I will discuss the implications of these data. Finally, I suggest some possible solutions – drawing from research in Higher Education more widely as well as professional practice in music industries – including curriculum reform, institutional reform, and mentoring programmes.

Biography: I am an Associate Lecturer at The Open University, where I teach a range of Arts and Humanities subjects with a specialism in Music. My research interests include heritage management, cultural ownership, and gender. My doctoral research was placed at the intersection of music and visual arts, through the study of musical instruments, and the ways that museums display musical culture. I completed her PhD in Ethnomusicology at Bangor University in 2020, following a Master's in Ethnomusicology from the University of Manchester (2014) and a BA (Hons) in Music and Visual Arts Practices at Dartington College of Arts (2008). I am a member of two working groups within the Equality, Diversity and Inclusion in Music Studies (EDIMS) network, and I am a member of the British Forum for Ethnomusicology's EDI working group.

Vick Bain (Queen Mary University, London / President Elect of the ISM):

'The Original Gig Economy – Gendered Precarious Working in the Music Industry'

The twentieth century witnessed a gradual dismantling of the musical patriarchy with increasing numbers of women establishing their careers in the music industry. However, the statistics demonstrate this is still a male-dominated environment, particularly as musicians. This presentation will review what career pathways exist for women in music and explore the reasons, from a sociological viewpoint, why working in the music industry remains problematic for women. The music industry is the original 'gig economy', with musicians and even those in many music business support roles, literally seeking gigs, or an entertainer's employment contract, often for only one music performance, at a time. 82% of UK musicians are freelance (Office of National Statistics, 2018), compared with 16% in other sectors (Department of Digital, Culture, Media and Sport, 2019). But being freelance is precarious work. This precarity is hidden behind the beguiling ideology of what it means to be 'a creative'. This informality and the perceived glamour of the industry hides non-existent working protections and allows for exploitation where only those with financial and social resources can survive. Embracing feminist organisational sociology, musicology, and career theories, this interdisciplinary presentation explores the

intersectional, gendered realities of women working as musicians today.

Biography: Vick has worked in music for twenty-five years and is a consultant and campaigner for diversity and inclusion in the music industry. She is now a part-time PhD researcher at Queen Mary University in the Centre for Research in Equality and Diversity, researching women's careers in the music industry. She is also the President Elect of the Incorporated Society of Musicians and the interim Director of Strategy at Attitude is Everything, a charity focused on disabled accessibility in music. She is the author of *Counting the Music Industry* and founder of The F-List directory of female musicians, which is a not-for-profit organisation supporting female musicians. Vick was enrolled into the Music Week Women in Music Awards Roll Of Honour and Radio 4 'Woman's Hour' Music Industry Powerlist, and is a regular press commentator on gender diversity in the music industry.

ROOM 1B

Panel Session

Exploring Women's Musical Leadership: Salon Culture Collectives, and Networks

Chair: Natasha Loges (Royal College of Music, London)

Session Summary:

To this day, musical leadership remains one of the most male-dominated musical areas. As late as 2013, women conductors achieved a significant first when Marin Alsop became the first woman to conduct the BBC's Last Night of the Proms. Indeed, musical leadership itself is often constructed as residing in male authority figures, quintessentially exemplified through the maestro conductor. This 'maestro myth' (as Norman Lebrecht characterised it, 1997) has been perpetuated since the mid-nineteenth century through the 'maestro writing tradition' of male conductors from Berlioz (1843) and Wagner (1869), through Stokowski (1944), Furtwängler (1953), and Boult (1963) to Boulez (2003). This panel shifts the spotlight to exploring women's musical leadership, and, in so doing, moves beyond considering those who hold senior positions to embrace artists, educators and activists who have influenced and driven change within the contemporary music industries. Specifically, it offers three perspectives.

Firstly, Ann Grindley presents a case study of women leading salon culture. Such salons were matriarchal sites of women's leadership and activity and offer an example of a historical precursor to more contemporary feminist and collective activities. Their notion of collective demonstrates the material power of their roles and activities. As a historical precedent, it sets a context which is further developed by Laura Watson, in discussing women's feminist musical collectives in contemporary Ireland. It is notable that the historical salons and present-day collectives share commonalities in the ways in which they function. The third paper is co-presented by Laura Hamer and Helen Julia Minors: it shares an example of an Open University funded project – the Women's Musical Leadership Online Project

(WMLOP) – which involves all four presenters in varying roles. All the papers offer examples of women's activism, activities, and collectives with examples of how such activities create impact to develop meaningful change through enabling and facilitating women in their responsive leadership roles. Ultimately, the panel proposes fair and equitable ways in which women can be presented within musical practices.

Ann Grindley (The Open University):

'Reappraising Cécile Chaminade as a Female Musical Leader Within Salon Culture'

Marcia J. Citron, the leading Chaminade scholar, argues that many women composers who were active during the 1900s and across the *fin-de-siècle* period have been linked negatively to the salons and salon culture. She argues that Cécile Chaminade provides a case in point (Citron 2000, 108). Cécile Chaminade (1857-1944) was a pianist and composer active in *fin-de-siècle* Paris. She completed around 400 compositions (many of them piano works), of which nearly all were published. In 1913 she received the honour of becoming the first female composer to be awarded the Légion d'Honneur Beyond France, Chaminade was popular in Britain, where she toured annually and performed for Queen Victoria, and in the US, where she conducted an extensive tour and where many Chaminade Clubs were formed by enthusiasts for her music around 1900. Citron argues, however, that although Chaminade was extremely popular through 1910, her reputation was tarnished through mere association with the salon. Although there is evidence to support this, recent revisionist research on salon culture has highlighted the importance of women's work in musical salon culture and has challenged the traditional dismissal of these predominantly matriarchal sites, and is helping to develop a deeper understanding of the significance of these sites on musical society and culture. My research demonstrates Chaminade's role as a female musical leader within salon culture and is part of the revisionist discourse on salon reappraisal.

Biography: Ann Grindley is a part-time PhD student at The Open University working on her thesis, '*Fin-de-siècle* Salon Culture: A Reappraisal of Cécile Chaminade', with her supervisors Dr Laura Hamer and Dr Ben Winters. She is currently working as a Research Assistant for the Women's Musical Leadership Online Project (WMLOP) with her colleagues Dr Laura Hamer, Dr Helen Julia Minors and Dr Laura Watson. Prior to this, she achieved a Distinction for her MA Degree in Education and Music at Liverpool Hope University and completed a BA (Hons) Degree in Popular Music Studies at Liverpool John Moores University.

Laura Watson (Maynooth University):

'Musical Leadership and Feminist Activism in Contemporary Ireland'

Over the past five years the music profession has become a significant site of feminist activism in Ireland. Such is the prevalence of this trend that it applies to all major genres in the country: popular music, Irish traditional music, and art music. As a founding member of the Sounding the Feminists Working Group, established in 2017, I have led feminist

projects within this context, while also witnessing the evolution of the broader movement. In this paper, I argue that feminism and musical leadership have become intertwined in this country. To support and illustrate this, I explore the ethos and actions of three high-profile feminist musical initiatives: (1) Sounding the Feminists, which campaigns for gender equality especially in art music; (2) Fair Plé, which advocates for women in Irish traditional music; and (3) Why Not Her, which, by monitoring commercial radio stations, tracks how women in popular music are marginalized on the airwaves and calls for more equitable representation. While each initiative serves a particular musical community, they have much in common. All are led by women on a voluntary, activist basis and emerged during a period of societal transformation in Ireland. I reflect on the importance of these conditions.

Biography: Laura Watson is Assistant Professor and Deputy Head of Music at Maynooth University in Ireland. She also serves on the *JSMI* editorial board. Laura's work on the French composer and critic Paul Dukas includes a monograph, co-edited book, and journal articles. More recent research on relationships between music and text explores popular musicians' memoirs; publications include chapters in *Made in Ireland: Studies in Popular Music and Music, Memory and Memoir*, plus a forthcoming article in *Popular Music and Society*. Current projects focus on women and gender in music. In addition to researching the Irish musician and poet Rhoda Coghill, Laura is co-editing the forthcoming Irish Musical Studies volume, *Women and Music in Ireland* (Boydell, 2022). In 2017, she co-founded the Sounding the Feminists Working Group. Via the STF gender equality campaign, Laura has initiated and remains involved in publicly funded collaborations with organisations such as the National Concert Hall.

Laura Hamer (The Open University) and Helen Julia Minors (Kingston University):

'WMLOP: Impetuses and Initial Findings of the Women's Musical Leadership Online Project'

This paper explores the impetuses behind the founding of the Women's Musical Leadership Online Project (WMLOP), by the paper authors in 2019, and also presents its initial findings. With the dual aim of both researching women's musical leadership and acting as a support network for women musical leaders and potential leaders, WMLOP interrogates the current context of women in musical leadership with a specific focus on three areas: women in the music industries, women in educational leadership, and women leading contemporary musical practices. WMLOP was established following the first International Conference on Women in/and Musical Leadership and speaks in partnership with the forthcoming *Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond*. WMLOP seeks to understand what can be done to further facilitate women in accessing, gaining, and maintaining roles in musical leadership? What can we do as allies to support activities, mentorship, and training for the next generation? This paper offers an overview of the activities and desired impact of WMLOP. It responds to the core issues of the previous two papers by referring to issues of fair play, precedents, role models, and impact activities to manage effective change.

Biographies: Laura Hamer is a Staff Tutor and Lecturer in Music at The Open University, where she also currently serves as Associate Director of Student Support (School of Arts and Humanities). Her primary research interests lie in women in music. She is the author of *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939* (Routledge, 2018; paperback edition 2020) and editor of *The Cambridge Companion to Women in Music since 1900* (Cambridge University Press, 2021). She is currently PI of the Women's Musical Leadership Online Project, funded by The Open University, and is co-editing, with Helen Julia Minors, *The Routledge Companion to Women's Musical Leadership: The Nineteenth Century and Beyond*.

Helen Julia Minors is School Head of Performing Arts and Associate Professor of Music at Kingston University, and Visiting Professor of Artistic Research at Lulea Techniska Universitet in Sweden. She is founder and co-chair of Equality, Diversity and Inclusion in Music Studies Network and Faculty Athena Swan chair of the SAT Working Group for Anti-Harassment, Bullying and Discrimination. She is co-series editor, for Routledge, of *Music's Interdisciplines, Critical Practices in the Study of Music*, and co-editor of the forthcoming two books – the *Routledge Companion to Women and Musical Leadership: the nineteenth century and beyond*, and the *Routledge Companion to Choreomusicology*. Her next book is *Music, Dance and Translation* (Bloomsbury, in press), which follows on from *Music, Text and Translation* (2013). Recent publications include three chapters in her co-edited book *Artistic Research in Performance Through Collaboration* (Palgrave 2020), and recent articles in *TIBÓN Estudios Traductológicos* (2021) and *London Review of Education* (2019, 2017).

ROOM 1C

Contemporary Composition 1

Chair: Rhiannon Mathias (Bangor University)

Chloe Knibbs (PhD Student, University of York):

'Ruins, Erosion and Sonic Disintegration: Exploring the Narratives of Grandval, Jaëll and Holmès'

This paper will detail the creative and research-based process carried out over the course of the Jerwood Artist Bursary project "The Female Creative Voice", leading to the composition of *Ruins* (Consultants: Daffodil Perspective, Rene Mogensen). Centering around the work and lives of three 19th-century French composers – Clémence de Grandval, Marie Jaëll and Augusta Holmès – this paper will explore how the metaphor of ruins provided a creative framework to navigate the individual and societal responses to the selected women composers. Moreover, the paper will look at the identified "erosion factors" – sociological issues that affected Grandval, Jaëll and Holmès – and how these were acknowledged within the final composition. This will also allow for a discussion of the relationship between intertextuality and sonic disintegration. Finally, the paper will reflect on the learnings of this creative process and how it can be applied to critique the cultural neglect placed on works by women composers.

Biography: Chloe Knibbs is a composer, sound artist and researcher currently based in Birmingham. Her work centres around the voice, exploring theatricality and the interplay between the voice and

electronics. Her practice utilises a collage-like approach that juxtaposes historical and contemporary sources to consider the representation of women composers, with a specific focus on the 19th century. Featured on BBC Radio 3, Chloe has worked with a range of ensembles and organisations including the Hebrides Ensemble, Riot Ensemble and the Birmingham Opera Company. She is also included in the British Music Collection, and her work has been supported by the PRS Women Make Music Scheme, Jerwood Arts and Arts Council England. Having completed a Master's in Composition at Birmingham Conservatoire with Joe Cutler, she is at the outset of a PhD in Composition at the University of York with Stef Conner.

Rhian Samuel (Professor Emeritus, City University, London, and Freelance Composer):

'Orpheus - Past and Present'

My two *Orpheus* songs (pub. 2021) are settings of texts by Tabitha Hayward, a young contemporary British poet. Stimulated both by the chosen instrumentation and by the poems themselves, they make several references to much earlier music. The first song, 'Orpheus descending', in which Orpheus goes to the underworld seeking Eurydice, recalls the broken-chord figurations of Gluck's famous aria as well as Dowland's lute-song, 'Sorrow, sorrow, stay'. The second song, 'Orpheus and the Spheres', employs, in its gentle, dance-like ending, the renaissance conceit of the chaconne. The intertwining of such references with my usual chromatic style is the challenge which I should like to discuss in this paper.

Biography: Composer Rhian Samuel was born in Aberdare, Wales, in 1944 to a Welsh-speaking musical family. She has lived in Britain and the United States and currently divides her time between Aberdyfi (mid-Wales) and London. She writes orchestral music, chamber music and vocal and choral music, and has worked with many of today's foremost classical artists. In the USA, she was joint winner of the ASCAP-Rudolph Nissim Award (1983) from the American Society of Composers, Authors and Publishers, for her choral-orchestral work, *La belle dame sans merci*. In the UK, she won first prize at the Greenwich Festival (1979) and has received subsequent accolades, including the Glyndwr Medal for services to the Arts in Wales and an Hon DMus from the University of Wales. To date, around 140 of her works have been published.

Oge Nwosu (Oxford Centre for Life Writing) and Electra Perivolaris (Royal Academy of Music):

'If I shed my skin at the edge of the sea ... Extending the Singing Role of (Female) Precentor from Sacred Gaelic Rite to Secular Opera Stage: Documentation of Practice-Based Ethnomusicological Research and Performance'

PRECENTOR, *n.* Sc. forms and usage, in the Presbyterian churches: an official appointed by the Kirk Session to lead the congregational praise: <https://www.dsl.ac.uk/entry/snd/precentor>

Commissioned by the Royal Academy of Music, this new opera organically combines the composer's dual Scottish/Greek heritage as a 21st-century Precentress becomes the inadvertent antagonist of a seaborne migrant – a Selkie – washed up on the shore. Drawing on the ethnographic research of Dr Frances Wilkins (Elphinstone

Institute, University of Aberdeen) evidencing 400 years of exclusion of women from leadership roles within Free Church worship, and the 21st-century decline of Gaelic psalmody as integral to religious practice, we position the Precentress at the centre of her coastal community. Her spiritual vocation catalyses the detention and tragedy of the Selkie; her choral leadership of people, press and environmental scientists delivers another layer of narrative. Through extracts from our WIP journal, and audio-visual recordings from our workshop / rehearsal / performance schedule, we explore the methodologies employed to secularise, re-purpose and thus contribute to the survival of precenting as a musical form. This duet is a prototype; we conclude with the eco-dramaturgical issues attaching to larger scale operatic production.

Biographies: Described as a 'Classical Star of the Future' in a BBC Introducing Article, Electra Perivolaris (b. 1996) is a composer and pianist from Scotland of mixed British and Greek heritage. Following success in the BBC Young Composers Competition 2014, Electra has had her music performed across the UK and internationally by musicians of the London Symphony Orchestra, BBC Scottish Symphony Orchestra, Hebrides Ensemble, the BBC Singers, Aurora Orchestra, Red Note Ensemble and DeCoda ensemble. She is an Associate Member of London Symphony Orchestra's Soundhub scheme, and is Ambassador for the BBC Young Composer Scheme. Electra represented her generation of female composers in a commission for BBC Radio 3, as part of the 'Seven Ages of Woman' for International Women's Day 2020. She is also writing for the Scottish Chamber Orchestra's 'New Stories' scheme for emerging female composers. Electra is completing the MMus Composition course at London's Royal Academy of Music.

Oge Nwosu is a former barrister (BA, Law, Cambridge), a visiting scholar at Oxford Centre for Life Writing, and a librettist (MA, Opera Making & Writing, Guildhall) whose practice-based research focuses on extending the performative metaphor of dissociation in opera. *Occō's Eternal Act*, written in association with ROH, premiered at the Barbican and was commissioned by the V&A for the *Opera: Passion, Power and Politics* exhibition. She has received further commissions from the National Opera Studio, and Wigmore Hall and her song 'Lily ist von ihrem Abenteuer zurückgekehrt' was awarded the Tracey Chadwell Memorial Prize. She is currently developing operas with the composers Richard Baker and Rhiannon Randle. Her score, *We Have Chosen Those Who Would Not Be Willing and Would Not Make It Fun*, appears in *Hausmusik Kollektiv*, ed. Claudia Molitor, (Uniformbooks, 2021) in support of HCMF. She is a Fellow of Ucross Foundation, Wyoming.

ROOM 1D

Critical Approaches to Music and Music History

Chair: Steph Power (Composer, Critic and Author)

Inês Thomas Almeida (Universidade Nova de Lisboa / FCSH / INET-md):

'Women as Music Critics at the Beginning of the 19th Century: Esther Bernard's Struggles to Make her Voice Heard'

In 1801, Prussian and Jewish writer Esther Bernard came to Portugal and stayed for a year. An avid opera goer, friend to prominent intellectuals like Friedrich and August Wilhelm

Schlegel, known in Berlin for her public discussions about female education and called by her peers the “German Wollstonecraft”, Bernard wrote a travel report with many interesting observations regarding women’s participation in public life, as well as descriptions of popular dances, domestic singing, opera and ballet at the Lisbon theatres. Nevertheless, in a society where women were seen primarily for their docile attributes, writing about subjects other than love and maternity required going through a series of precautions, from hiding their names, to dedicating their writing to a well-known man, or labelling their work “letters” instead of “reports”, among many others. These should in no way be understood as “feminine” characteristics, but rather as strategies to occupy a place in the editorial world, as writers and authors. Starting from Bernard’s remarkable travel report, which was widely read in Berlin and even made it to the book fairs of Frankfurt and Leipzig, this presentation will focus on her descriptions regarding Portuguese musical practice and the strategies used to make her voice heard.

Biography: Born in the Dominican Republic, Inês Thomas Almeida is a Fellow of the FCT and a PhD student in Historical Music Sciences from FCHS-UNL where she recently submitted, under the guidance of Professor Rui Vieira Nery, a thesis on the “German Gaze: the Portuguese musical practice at the end of the Ancient Regime according to German sources”. She lived in Germany between 2003 and 2016 and created an NGO for the Portuguese community in Berlin. In this context, she was responsible for numerous cultural, social and humanitarian initiatives, having been distinguished by several institutions for her work on behalf of the community. She has published peer-reviewed articles about German travel reports to Portugal in the 18th century and on the role of Portuguese-Sephardic Berlin salonnière Henriette Herz. She is currently preparing her oral defence of her submitted PhD thesis.

Charlotte Purkis (University of Winchester):

'Evaluating the Significance of British Women Critics and Commentators in Identifying Musical Trends and Enthusiasms in Early 20th-Century Musical Journalism'

Although it is not always easy to identify female writers, women’s publication on the arts proliferated in the early 20th century. Female voices represented audience and other forms of participation in both professional and amateur musical worlds. Insufficient attention has been paid to this journalistic work by feminist musicologists but the woman’s perspective on other women’s creative work and the creativity involved in the critical act itself fills out the picture of women’s participation in musical life. Where commentary is not specific to female composers and performers it still merits examination to understand working women’s contributions to shaping cultural trends and tastes through promotion and advocacy for wider participation is ripe for greater musicological attention. This paper will suggest ways to define some of the impacts of a selection of women writing reflecting on ways this body of commentary may usefully clarify the nature of aspects of contemporary musical culture as ‘Modernist’ and/or popular. Examples will be drawn from Gertrude Hudson, Constance Smedley, Rosa Newmarch, Marion Scott, Eva Mary Grew, Christopher St. John, Velona Pilcher, Ursula Greville and others who reviewed performances and wrote about current musical events across a range of magazines.

Biography: Charlotte Purkis teaches across the performing arts at the University Winchester UK where she is also Programme Leader of Postgraduate Research Skills. A specialist in Modernism and the Performing Arts, she has published on British, European and American theatre, dance, opera and music history, notably on Ernst Krenek, Rudolf Laban and Velona Pilcher. This paper extends recent publications on women writers on performance in volumes 2 and 5 of *The Edinburgh History of Women’s Periodical Culture in Britain: “A theme with many variations”*: Gertrude Hudson, musical criticism, and turn-of-the-century periodical culture’ (2019) and ‘Promoting Involvement in Performance: Performing Arts Journals and Women Writers, 1945-65’ (2020). Charlotte is in the process of setting up a new network of academics researching 19th – 21st - century women critics and the arts.

Li-ming Pan (Taipei National University of the Arts):

'Her Story – How to Put Female Musicians in the Taiwanese Musical History'

Due to the long-term Japanese colonial period in the 20th century and the complicated political relation with China, Taiwan has just developed its own national identity and historical narrative in the past two decades. As for the history in music, in recent years, numerous Taiwanese musicologists have started to discover and present the lives and compositions of the early composers and musicians. The Taiwanese musical history, a newly-emerged discipline, nonetheless, seems to duplicate the history of other disciplines. That is, the content of history is often composed of men’s stories. Since the majority of people who are engaged in Western classical music are women, women have hugely influenced the development of this industry in Taiwan. The absence of women would constitute a biased Taiwanese musical history.

This study, consequently, will take the first Taiwanese female composer and the first female indigenous pop singer as the examples. What kind of obstacles a female musician will confront in the traditional Taiwanese society will be demonstrated. Furthermore, what difficulties a musicologist will face when I intend to put the female musicians’ life scenarios and compositions/works back to the Taiwanese musical history which has been fully possessed by male ones at the moment. As a professor of Taiwanese musical history, finally, I will illustrate the first-hand experiences in teaching female musicians in class. What kind of the narrative strategy could help to properly position these female musicians in university courses and in scholarship will be explored in detail.

Biography: Li-ming Pan is an Assistant Professor of Musicology at Taipei National University of the Arts in Taiwan. She received her PhD from the University of Nottingham in the UK. Her doctoral thesis examined the female musicians’ stereotype in Taiwan and how this image affects these women’s life and career. Her recent research has focused on female musicians during the past hundred years in Taiwanese history. Li-ming’s other research interests include: Asian women and culture, feminist musicology, Western art music in Asian countries, body image and subjectivity, and Taiwanese history.

13:00 – 13:45

Keynote Presentation 1

Dr Florence Launay (Cercle de Recherche Interdisciplinaire sur les Musiciennes, Paris):

'Pauline Viardot, Virtuosa-Composer: Chronicle of a Rediscovery'

The celebrations in 2021 of the bicentenary of the birth of Pauline Viardot, one of the most renowned opera singers of the 19th century, are marked by numerous manifestations valorising her activities as a composer. Maybe the most symbolic event is the publication by Breitkopf & Härtel, the legendary German music publishing house, of the first of two planned albums of a selection of her songs: indeed, it is a comeback for Viardot, who published there in 1864 a volume of twelve of her settings of Russian poems, in German translations. The rediscovery of Viardot as a composer mainly started, as for most other historic women composers, at the end of the 1980s. Viardot, nevertheless, presents a special case among the women composers of the past: as one of the great divas of the 19th century, she has not been totally forgotten by music history. Women singers, in particular opera singers, were the only professional women musicians to be perceived as legitimate, until the middle of the 19th century when they were joined by women pianists; musicology could not ignore them, even if it favored creators above performers. In this regard, Viardot stayed present in older music dictionaries, but rare are those which mentioned her activities as a composer and even rarer those which gave titles of works. As for an examination of her production, the 20th century, until its very end, illustrates brilliantly the silences and the missed opportunities of musicology towards women composers. I shall explore this phenomenon through the writings of her first modern biographers, Thérèse Marix-Spire, Gustave Dulong and April Fitzlyon. I shall then evoke Viardot's long composing career, more than sixty years, giving details of her production and its reception by her contemporaries and try to define what place composition occupied in her multi-facetted life.

Biography: Florence Launay is the author of *Les Compositrices en France au XIX^e siècle* published by Fayard in Paris in 2006, a revised version of her PhD (Université Rennes 2, 2004). This work established her as a specialist of 19th-century French women composers and she is regularly invited to symposiums in France and other countries. She has also published articles on individual composers: Mel Bonis, Lili and Nadia Boulanger, Cécile Chaminade, Louise Farrenc, Sophie Gail, Clémence de Grandval, Marie Jaëll, Mademoiselle Le Sénéchal de Kercado, Armande de Polignac, Loïsa Puget, Henriette Renié, Blanche Selva and Pauline Viardot. Her other fields of research include women's access to musical professions (for example 'Les musiciennes: de la pionnière adulée à la concurrente redoutée, bref historique d'une longue professionnalisation', *Travail, genre et sociétés*, vol. 19 / April 2008), and the role played by musicology in almost eliminating women composers from music history (in particular, 'L'Occultation des compositrices dans l'histoire de la musique', *Compositrices - L'Égalité en actes*, CDMC/Éditions MF, 2019). In 2010, she co-founded the CREIM (Cercle de Recherche Interdisciplinaire sur les Musiciennes), the first research group of this type in France.

14:00 – 15:30

Session 2: Rooms A, B, C, D

ROOM 2A

Celebrating Pauline Viardot

This presentation will be 35 minutes in duration and will be followed by 10 minutes of questions

Chair: Laura Hamer (The Open University)

Tammy Hensrud (Hofstra University) and Korliss Uecker (Music Conservatory of Westchester Vocal Director, Preparatory Division):

'Solo and Duet Music of Pauline Viardot with Special Emphasis on Chopin's Mazurkas and Brahms' Hungarian Dances'

Pauline Viardot's place in history is not to vocal prowess alone. She was also a keen composer, writing in various genres and languages throughout her adult life. Song dominates the majority of her output, and she often arranged duets for her pupils or herself and fellow professional singers. Her Salon was not only used for casual entertainment but became an important outlet for performances of upcoming composers. As part of her oeuvre arrangements for voice of instrumental works, the most famous is those based on Chopin's Mazurkas. Viardot met Chopin at the family chateau of George Sand in Nohant, France, the summer retreat of the great artists of the day. Viardot and Chopin soon developed a devoted friendship based on mutual artistic respect. Viardot was an outstanding pianist and during her visits to Nohant, regularly played duets with Chopin. Fascinated by Chopin's Mazurkas, Viardot arranged a selection of these for solo and duet voices with piano. Chopin not only approved the project, he assisted her in the cycle of 12 mazurkas with French text by Louis Pomey.

It is well documented that Viardot inspired many other notable composers with her unusual intelligence, dramatic stage presence and musical talents. Brahms was so taken with Viardot that he composed *Alto Rhapsody* for her, and she came out of retirement from the stage to premiere it in 1870. Viardot also made transcriptions of waltzes by Schubert, *Hungarian Dances* by Brahms, and serenades by Haydn. These transcriptions illustrate Viardot's interest in existing literature rather than specific national styles influencing her original compositions. Performance of Viardot's music of the Mazurkas and Brahms' *Hungarian Dances* on pre-recorded video will be accompanying a brief presentation on the salon music of Pauline Viardot.

Biographies: Founded in 2008 to promote the music of women composers, the Duo Feminine Musique, comprised of Tammy Hensrud, Mezzo Soprano, and Korliss Uecker, Soprano, has been in demand presenting recital programs in the continental United States and abroad. Tammy Hensrud and Korliss Uecker are accompanied by Dr Alina Kiryayeva (Adjunct Professor of Piano and Chamber Music, Hofstra University) in the performances.

Mezzo-Soprano Tammy Hensrud has appeared in opera houses throughout Germany, Austria, France, Italy, Japan, Israel, South Africa and the US, 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 under notable conductors such as James Levine, Herbert von Karajan and Emmanuelle Villaume and others. She has been heard in recitals and concerts throughout the US, Canada and Europe and has recorded with the Netherlands Radio Orchestra, Süddeutsche Rundfunk Orchestra, and Manhattan Chamber Orchestra. Her core repertoire includes the great operatic roles of Strauss, Mozart, Rossini, Bellini, Puccini and orchestral works of Mahler, Berlioz and Wagner. Her acclaimed European debut as Romeo in *I Capuletti e i Montecchi* came while still a member of the Vienna State Opera's Young Artist Program. Invitations to opera houses in Germany, Austria and Italy soon followed.

Soprano Korliss Uecker has sung over 150 performances at the Metropolitan Opera, including Susanna in *The Marriage of Figaro*, Marzelline in *Fidelio*, Oscar in *A Masked Ball*, and Valencienne in *The Merry Widow*. She appeared in *The Elixir of Love* with Luciano Pavarotti and in *Carmen* with Placido Domingo. Other credits include Opera de Monte Carlo; the Wexford Festival, Santa Fe Opera, Hawaii Opera Theater, Opera Caracas, Glimmerglass Opera, Washington National Opera Kennedy Center, Pittsburgh Opera, the Spoleto Festival, the Ravinia Festival, the Tanglewood Festival, and The Library of Congress. Korliss has appeared as a soloist with many symphony orchestras including the St. Paul Chamber Orchestra, Philadelphia Orchestra and the American Symphony Orchestra, including conductors James Levine, Donald Runnicles, Sir Andrew Davis, Wolfgang Sawallisch, Vladimir Jurowski, Edo de Waart, Julius Rudel and Gerard Schwarz. Ms. Uecker has recorded for Deutsche Grammophon, London Decca, Arabesque Records, and recorded Victor Herbert's *Babes in Toyland* at Abbey Road Studios in London.

ROOM 2B

Music Education

Chair: Rhiannon Mathias (Bangor University)

Susanna Välimäki (Professor of Art Research, University of Helsinki):

'Queering the History of Classical Music in Finland: Composer Ida Moberg, Violinist Kerttu Wanne and Other Lesbian Musicians of the 19th and Early 20th Century'

There seems to be a noteworthy number of Finnish women composers and musicians, born in the long 19th century, who were un-normative in terms of gender and sexuality, and who lived lives that in contemporary terms would be described as lesbian or transgendered. This is a phenomenon that I have come across regularly when studying women composers in Finland during the 19th and early 20th centuries. In this paper, I aim is to discuss this matter, i.e., the lesbian composers and musicians in the history of Finnish classical music from the 19th century to the early 20th century. More specifically, I will focus on two prominent figures: composer-conductor Ida Moberg (1859-

1947) and violinist Kerttu Wanne (1905-1963). Both made notable careers in classical music, both lived their lives in a lifelong same-sex relationship, and both expressed in their lives and art sub-cultural features that call for queer interpretation. Methodologically I draw on archival and biographical research, and feminist and queer historiography. The concept of lesbian composer or musician is understood here politically as including also those possibly genderqueer or transgender musicians who may not have identified as women but have been classified as ones by the gender normative society and in the music history. In addition to queer the history of classical music in Finland, my aim is to reflect the significance of the lesbian and queer history for today's classical music culture and society at large.

Biography: Susanna Välimäki is a musicologist and a Professor of Art Studies at the University of Helsinki, Finland. She is the author of *Subject Strategies in Music: A Psychoanalytic Approach to Musical Signification* (2005); *How Does a War Sound? War Films, Sound and Music* (in Finnish, 2008); *Music of Transformation: Queer and Ecological Utopias in Audiovisual Culture* (in Finnish, 2015); and *Tasty Tones: Culinary History of Classical Music* (in Finnish, 2017). Together with her colleague Nuppu Koivisto, she has recently carried out a large research project on historical Finnish women composers, on which a book is forthcoming in 2022, entitled *Daughters of Tones: Women composers in Finland from the end of the 18th Century to the beginning of 20st Century* (in Finnish). In this book, Välimäki and Koivisto present the biographies of about 80 Finnish women composers. Besides academic activities, Välimäki works as a music critic for *Helsingin Sanomat*, which is the largest daily newspaper in Finland, and produces radio and television programmes for Finnish Broadcasting Company.

Pauline Black (University of Edinburgh / University of Aberdeen):

'Jazz in Education: Exploring the Experiences and Beliefs of Women Teaching in UK Secondary Schools'

This paper is drawn from a PhD in progress studying the identities and lived experience of educators and the young people they work with. It will discuss an online survey examining attitudes, beliefs and experiences of educators (n = 170) with regard to jazz and improvisation in UK secondary schools. Jazz as a genre, as well as popular music has traditionally been male dominated with females being excluded from jazz with the exception of the singer in the band or sometimes the piano player. Jazz, and therefore improvisation, tends to also be studied as an exclusive module, only by very few students, or as a course by an exclusive minority.

The data shows that there are marked differences between males and females, as well as Instrumental and Classroom Teachers, concerning confidence, anxiety, amount and type of activity. Implications for professional learning needs, pushing boundaries and the climate for learning will be discussed. Improvisation as a distinct way of being in the world, embodying qualities such as risk-taking and spontaneity in order to develop the generative skills, resilience and creative disposition to come to know music well will be discussed. Thinking about whose norms might be privileged, whilst being mindful of the power relations that

condition social relations within our environments will be considered.

Biography: Pauline is a Senior Lecturer at the University of Aberdeen, Programme Director of the BMus (Hons) Education degree, PGDE Subject lead and Performance Coordinator in the department. She is also a part-time PhD student at the University of Edinburgh where she is exploring the learning and teaching of jazz and improvisation with young people across the UK. She has extensive experience leading participatory music and multi-arts projects and working as a creative practitioner in various different contexts, including in Higher Education, in schools and in a range of community contexts. She is particularly interested in creative and improvisatory approaches to learning, as well as enabling ways into jazz and improvisation for all. In 2016, Pauline received a Will Michael Jazz Diploma for Aberdeen City in recognition of showing an outstanding commitment to jazz education. Her research interests are in jazz and improvisation, creativity, inclusion, education and community music.

Adriana Diaz-Donoso (Teachers College, Columbia University):

'Access to Opportunities: Early Childhood Jazz Education for All'

This research examines issues of social class and musical parenting within the context of an early childhood jazz education program offered in six cities in the U.S. Using administrative and survey data from 469 self-selected families, I identified what factors play a role in parental decisions for enrolling in the program and whether those factors were associated with their social class. Overall, parents showed high scores of both general and musical engagement, and those variables were highly correlated. Parents responding to the survey and attending the jazz program with their children were primarily mothers, which aligns with literature on musical parenting suggesting that mothers engage more frequently than fathers in singing and playing music activities. However, the OLS multiple regression analysis showed no significant association between parents' gender and their musical engagement at home. Interestingly, families from lower SES backgrounds used activities and materials from the jazz program at home with more frequency than families from other SES groups. This finding could suggest that when lower SES families are given access, they incorporate new musical tools and ideas from the music class as affordances to increase their parenting skills. Jazz music with its values of inclusivity, diversity and democracy seems to be working in this context as an equalizer of opportunities by reducing inequalities.

Biography: Dr Adriana Diaz-Donoso is a Peruvian music educator and researcher based in New York City. Passionate about breaking educational barriers due to systemic racism and inequity, she leads an early childhood education program at Jazz at Lincoln Center and works as a Research Associate at Columbia University. With more than 15 years of experience, Adriana has taught music to students of all ages, from infants through graduate students, and oversaw music programs for diverse communities. Her teaching philosophy aims to foster student's musical development within a constructivist approach. Her research interests focus primarily on equity and access to music education and children's musical development and well-being, especially for children in underserved populations. She holds an EdD from Teachers College, Columbia University, where she also completed an MA as a Fulbright Scholar.

ROOM 2C

Herstory 1

Chair: John Cunningham (Bangor University)

Frances Lee (Yong Siew Toh Conservatory of Music, National University of Singapore):

'Sonata-Form Manipulations in Hensel's Final Multi-Movement Works'

Fanny Hensel challenged the conventions of her time, not only by writing works outside of genres that were considered to belong to the domestic realm, but also by deviating from structural expectations within her compositions. This paper examines the first movements of the G-Minor Piano Sonata (1843) and the D-Minor Piano Trio (1846-47) in the context of the rest of each multi-movement work, and focuses on their dialogue with sonata-form norms, based on Hepokoski and Darcy's conception of the latter. While the opening movement of the trio displays a skillful employment of a trimodular-block construction that interweaves with the work's cyclicism, a phenomenological approach to the opening movement of the sonata reveals that Hensel pushes formal manipulations even further in this earlier work, resulting in a piece that has the audience constantly questioning which zone they are currently listening to, and whether the movement is in sonata form at all. Given the inventiveness shown in the sonata and earlier multi-movement works, Hensel's scaling-back of structural experimentation in the trio raises questions as to her motivation, with potential connections to the possibility that she wrote the work with the intention of publication.

Biography: Born in Singapore, pianist Frances Lee has keen interests in collaborative performance, musicology and music theory, and enjoys creative programming that offers perspectives on lesser-known music. She has given lecture-recitals on the music of Fanny Hensel, and created an outreach project, titled *She Wrote Music Too*, with the aim of increasing awareness of women composers throughout history. She holds the Doctor of Musical Arts degree in Piano Performance from The Shepherd School of Music, Rice University (Texas, USA). Her doctoral thesis, titled 'Unconventional: Sonata-Form Manipulations in the Multi-Movement Works of Fanny Hensel', adopted a theory-focused approach to six of Hensel's works. She also holds a BA in German Studies from Bard College (New York, USA), for which her senior project involved German-to-English translations of Hensel's letters and diary entries. She studied with Brian Connelly, Peter Serkin, Melvin Chen, and Rustem Hayroudinoff.

Dr Anja Bunzel (Institute of Art History, Czech Academy of Sciences):

'"An Industrious Composer Has Given Our Singers a Beautiful New Year's Gift": Josefina Brdlíková's Songs to Words by Eliška Krásnohorská'

In January 1896, the journal *Ženské listy* [Women's Leaves] announced the publication of six new songs by Josefina Brdlíková (1843-1910), stating that the "industrious composer has given our singers a beautiful New Year's gift. They may become popular concert pieces". These songs are

settings of words by Eliška Krásnohorská, who was a prolific poet, writer of libretti, and, as editor of *Ženské listy*, a feminist music critic. In the light of this, it may not surprise that Brdliková's songs were received positively in *Ženské listy*, especially as the review makes little effort to contextualise Brdliková's songs compositionally-aesthetically and/or historically. Brdliková's unpublished notebook reveals that she was strongly invested in the ideas and aesthetics of German Romanticism, while she was also involved in the Czech national movement surrounding the writer and politician František Palacký and the composer Antonín Dvořák. In this paper, I offer an in-depth analysis of a selection of Brdliková's songs. In doing so, I pursue two aims: first, I argue that, despite their musicological obscurity today, these songs made an original contribution to Czech music in their own time. Second, I pose that these lesser-known songs are worth performing nationally and internationally, as they are an inherent part of nineteenth-century Central-European music history and their aesthetics are in no way less interesting than those applied by Brdliková's more famous contemporaries.

Biography: Anja Bunzel holds a research position at the Musicology Department of the Institute of Art History, Czech Academy of Sciences, as part of which she researches private musical culture in nineteenth-century Prague within a European context. She pursued her PhD and post-doctoral studies at Maynooth University, Ireland (2012-2018), both of which were funded by the Irish Research Council. She is co-editor of *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019), and her monograph *The Songs of Johanna Kinkel: Genesis, Reception, Context* was published in September 2020 (also with Boydell). She is a council member of the Society for Musicology in Ireland and is a member of the editorial board of *Studia Musicologica*. Her research interests include nineteenth-century song, music and gender, and cultural transfer through private musical culture in Central Europe during the long nineteenth century.

Amanda Lalonde (University of Saskatchewan):

'Delphine von Schauroth's Sonate Brillante and the Early Nineteenth-Century Woman Artist'

In musicological scholarship, the nineteenth-century pianist and composer Delphine von Schauroth (c.1814-1887) usually appears only as an aside, a flirtatious pre-marital distraction for Felix Mendelssohn, albeit one with whom he exchanged compositional ideas (Brown, 2003; Todd, 2003). The main exceptions, research by Dorothea Hofmann and Monika Schwarz-Danuser, make strong first contributions to establishing the pianist's biography, but decline to engage with her compositions. Despite her current marginal position, Schauroth once ranked alongside the virtuosi Liszt and Mendelssohn, and shared connections with Fanny Hensel, Josephine Lang, Clara and Robert Schumann, and others. In this paper, I examine Schauroth's *Sonate Brillante* with an emphasis on the role of the improvisatory in her compositional style. In particular, I flesh out Robert Schumann's characterization of Schauroth as a "Corinna-Schwester" ("Corinna-sister") in his 1837 review of the composition in the *Neue Zeitschrift für Musik*, a description that alludes to her kinship with the titular improvising poetess of Madame de Staël's novel *Corinne, or Italy* (1807). While the significance of the Corinne figure for women

writers and orators in the nineteenth century has been examined extensively, I suggest that this model of women's improvisatory authorship was also relevant for women composers.

Biography: Amanda Lalonde received her PhD from Cornell University and is an Assistant Professor of Musicology at the University of Saskatchewan. Her current projects examine the musical uncanny in early 19th-century German culture, Delphine von Schauroth, and the performance and rhetoric of musical Romantic prophecy, the latter two of which are supported by grants from the Social Sciences and Humanities Research Council of Canada. Her other main area of research is late-1970s and early-1980s New York hip hop. She has published articles in *19th-Century Music*, *Music and Letters*, *Popular Music*, and the *Journal of Music History Pedagogy*, and contributed a chapter to *The Songs of Fanny Hensel*, edited by Stephen Rodgers (Oxford University Press, 2021).

ROOM 2D

Women's Work in Music 2

Chair: Christina Homer (The Open University)

Ellan Lincoln-Hyde (SOAS University of London):

'The Complicated Story of White Women Missionaries Teaching Music in Northern China: a Document-based Analysis of Christian Hymnody Created and Circulated by E. Kathleen Hooper in Northern China, 1930s-1960s'

The historiography of Western classical music continues to be dominated in various contexts by white, male, elite bodies and experiences. The history of China, specifically from the late nineteenth century onward, is dominated by contextually similar male, elite-focused, patriarchal narratives. This paper shall draw from a portion of my doctoral research (which examines these intersecting realms more broadly) and focus on the work and life of British missionary, E. Kathleen Hooper (b. 1878?) who, from the 1930s to 1940s, created and disseminated across Northern China a set of Christian hymn books. Some records indicate these works were still in use up to the 1960s. Two copies of Hooper's text are currently held within the China Inland Mission papers housed by SOAS Special Collections. The first, a 'clean' set of four books; the second, the same four books which show extensive use, notetaking and rebinding. It is from these documents that Hooper taught and conducted. By analysing the copious notes, amendments, and reflections written in various languages on the composer's own scores, a series of pedagogical and performance techniques are revealed, and with them the process of how one individual sought to convey meaning through music. This examination frames and reframes Hooper as a missionary, woman composer, migrant, subordinate in a colonial power structure, an individual of colonial authority within some contexts, and in others, a woman left to struggle for material and financial resources across two patriarchal systems. The complications and nuance of mean and personal history revealed by these documents defy categorisation by

various historiographical legacies. This document-based case study draws on my broader thesis' layering of queer, feminist, gender, conflict and trauma, and collective memory studies for both methodology and analysis, which in so doing challenges the dominant, ongoing methods employed in the realms of both Western classical music and Chinese historical research.

Biography: Ellan A. Lincoln-Hyde (they/them) is an Australian historical musicologist and multi-disciplined performing artist. Ellan's major field of interest concerns music during times of conflict and great social change, previously encompassing subjects such as the life and legacy of dramatic soprano and disability advocate Marjorie Lawrence (1907-1979), Civil Rights era opera in southern USA, the creation of the socialist realist mass choral sound in China (1920s-1940s), and the work of the Afghan Youth Orchestra, Kabul. Ellan is currently the recipient of a Bloomsbury Colleges Studentship, the Emslie Horniman Field Grant (RAI), and the Elizabeth Croll Field Grant (SOAS), awarded to pursue their PhD research regarding the spread of Western classical musical sound in China (late-19th, to early-20th centuries).

Jennifer Cable (University of Richmond):

'Beverley Peck Johnson: Pioneer, Pianist, and Incomparable Vocal Pedagogue'

There are those whose talents shine from the stage, their artistry and creativity in full bloom for all to witness. And there are those who work "behind" the stage; those whose artistry is of a different sort. Beverley Peck Johnson's artistry was teaching, her gift was diagnosing and correcting, and her devotion to craft was all-encompassing. Beverley Peck Johnson was one of the most well-known and outstanding vocal pedagogues of her generation, possessing an innate sense of music that was present in the way that she developed singers as musicians; singers who were household names in the worlds of Opera and Broadway. What an achievement for a woman who studied speech and drama in college, turned her considerable piano skills to becoming a wonderful collaborative pianist, and only began to study voice in her late twenties. At her death at age 96, Beverley Peck Johnson was celebrated the world over as a vocal pedagogue of the highest merit, particularly for singers who needed help with specific vocal challenges.

Biography: Dr Jennifer Cable is a Professor of Music at the University of Richmond (USA) where she coordinates the Vocal Studies Program. Her current research considers the role of women amateur musicians on early twentieth-century American arts culture, and the positive impact of Traditional Chinese Medicine pillar *Qigong* on freeing the voice. Upcoming publications include a chapter on Mary Carlisle Howe and Adella Prentiss Hughes for *The Routledge Handbook of Women's Work in Music* (ed. Rhiannon Mathias). A *Qigong* instructor, Jennifer has shared *Qigong* in classes and conferences in the US and abroad, introducing other musicians to this mindful practice. Jennifer is also a certified teacher for the Koru Mindfulness Program and is involved in campus outreach centered on mindfulness and meditation.

Catherine Harrison-Boisvert (Université de Montréal, Canada / École des hautes études en sciences sociales, Paris):

'Popular Music and Votes for Women: Kitsching American Suffragettes Through Song'

At the beginning of the 20th century, after fifty years of institutionalized political struggle, the US women's suffrage movement gives itself a new impetus by appropriating the strategies of mass consumerism (Finnegan 1999; Sewell 2011), so as to make its claims more visible: selling goods, mass-publishing, investing shop windows, etc. As these new strategies reflect an increased occupation of the public sphere by suffragists, a corollary trend can also be observed, namely the appropriation of suffragist idioms by the expanding commercial sphere. Commercial sheet music is a very eloquent example of this tendency, as the stereotype of the suffragette becomes the topic of many humorous popular songs, particularly in the last decade of the women's suffrage movement (1910-1920). This repertoire lacks proper scrutiny, as its relevance as a political-musical discursive object has been overlooked. Based on the analysis of the collection *Women's Suffrage in Sheet Music* (Library of Congress), this communication aims to show how women's suffrage militancy was reified, and more precisely « kitsched » (Lugg 1995), in published popular songs. We will see that far from losing their political significance, these songs, as light-hearted as they may seem, actively participated in the construction of discursive formations (Foucault 1980) about women's suffrage.

Biography: Catherine Harrison-Boisvert is a PhD candidate in Musicology both in Université de Montréal (Canada) and École des hautes études en sciences sociales (Paris, France), under the direction of Marie-Hélène Benoit-Otis and Esteban Buch. Her research focuses on the representations of the US women's suffrage movement through popular songs at the beginning of the 20th century. Harrison-Boisvert's research interests concentrate on the articulation of social transformation processes and music – mainly amateur musical practices. She received financial support from the Faculté de musique and the Études Supérieures et Postdoctorales of Université de Montréal, from the Observatoire interdisciplinaire de création et de recherche en musique (OICRM), and from the Fonds de recherche du Québec – Société et culture (FRQ-SC). She currently is a music literature teacher at the college program of École de musique Vincent-d'Indy, and the coordinator of the Canada Research Chair in Music and Politics, directed by Professor Benoit-Otis.

16:00 – 17:30

Session 3: Rooms A, B, C, D

ROOM 3A

Performance and Genres

Chair: Laura Hamer (The Open University)

Hélène Crowley (University of Oxford):

'The Voice of Reason: The Role of Women in Enlightened Intermezzi'

The eighteenth century is aligned with the Enlightenment and its associated societal traits like freedom and equality. Although there were still numerous limitations on women's freedom in the eighteenth century, the Enlightenment helped bring awareness to the beginnings of feminism through music, although it may not have been described as such at the time. In this paper, I explore the role of women in music of the eighteenth century, particularly in the intermezzo, and how their involvement connects to the ideals of the Enlightenment. Specifically, I outline the aspects of the Enlightenment that suggest or even promote feminism, albeit in an indefinite way, to show what may have helped move women's roles in music to the fore. I argue that women's prominence in music arose with the arrival of the Enlightenment in the eighteenth century. I discuss the rise of the comic intermezzo and the importance of the female role, showing how the intermezzo allowed for women's involvement on stage to increase. I look specifically at Pergolesi's intermezzo *La serva padrona*, and I compare the female characters to find connections between the works and the Enlightenment's ideals, showing how they led to the rise of female prominence on stage. A case study of the piece 'Stizzoso mio stizzoso' briefly explores the popularity of this intermezzo and the importance of Serpina's character throughout the intermezzo and specifically in this work. As well, the analysis details how the music of this piece emphasizes the Enlightened ideals that may promote female prominence.

Biography: Hélène Crowley is a Canadian musicology scholar and current graduate student with a demonstrated history of leadership, scholarly teaching, and research experience. She earned her Bachelor of Music from Wilfrid Laurier University (2020) and is currently reading for Musicology at the University of Oxford. Her research interests include twentieth-century European music, specifically surrounding communism, fascism, and the Second World War, as well as topical political events, like the climate crisis and women's rights.

Peng Liu (University of Texas at Austin):

'The Rise and Fall of a Genre: Anna Caroline de Belleville's Opera Fantasies in Victorian Britain'

Claimed as decidedly one of the most popular composers, Anna Caroline de Belleville (1806-1880) published at least 28 opera fantasies out of her approximately 200 piano works.

While this repertoire was widely performed during her time by both professional and amateur pianists in England and beyond, it was harshly dismissed by Frederick Corder as "unmitigated rubbish" a decade after her death. The dissonance between Corder's sharply critical view and the commercial popularity of Belleville's opera fantasies points to changes in the musical scene and taste during the Victorian *fin de siècle*. This paper attempts to understand this underlying tension around the reception of Belleville's music. In addition to the stylistic analysis of several selected opera fantasies by Belleville that highlights her compositional talent, this paper analyzes the cultural, social, institutional, and aesthetic forces that contributed to both the popularity and the decline of this repertoire. As a once vigorous musical genre, opera fantasy not only serves as a significant barometer of changing musical values, tastes, and ideologies in the second half of the nineteenth century, it also documents a rich history of music-making whose marginalization in current scholarship reveals a similar hierarchy of musical values that we still hold today.

Biography: Peng Liu is a Doctoral candidate in Musicology at the University of Texas at Austin. Peng's dissertation investigates how Anna Caroline de Belleville (1806-1880) as virtuoso pianist, composer, and music entrepreneur, successfully navigated the changing social structures and musical tastes of the nineteenth century in Europe and the UK. His dissertation research has been supported by a Continuing Fellowship at UT-Austin, the H. Robert Cohen/RIPM Fund from the American Musicological Society, and *Music & Letters* Trust Award. Peng has presented his research papers at various conferences in the US and UK, including, most recently, the Annual Meeting of the American Musicological Society and Musical Women in Europe in the Long Nineteenth Century. His writings have been published or are forthcoming in *Notes* and *Journal of Central Conservatory of Music*, among others.

ROOM 3B

Perspectives in Popular Music 1

Chair: Vick Bain (Queen Mary University, London / President Elect of the ISM)

Eva Dieteren (Maastricht University):

"'Categorize me, I defy every label'": The Radical Potential of the Cyborg in Janelle Monáe's Music'

Musician and visual artist Janelle Monáe can be identified as one of the most notable Afrofuturist artist in contemporary popular culture. Her main projects – the *Metropolis* album series (2008, 2010, and 2013) and her most recent album *Dirty Computer* (2018) – use a sci-fi landscape and cyborg figures to discuss the lived experience of African-American women. Bringing together the fields of science fiction and popular music, this study explores the figure of the cyborg as it is performed in Monáe's visual albums and analyses the ways in which this figure is gendered, sexualised, and racialized. Taking Donna Haraway's work as a theoretical framework for my understanding of the cyborg, I aim to critically evaluate the potential of the cyborg within popular

music as a figure through which to explore identity issues. An analysis of various elements from Monáe's work – including lyrics and visuals from video clips – will highlight the radical potential of the cyborg as a figure of 'decolonial love' that disrupts and consequently challenges notions of gender, sexuality, and race.

Biography: Eva Dieteren is a Teaching Assistant at Maastricht University in the Department of Society Studies and teaches in the BA Digital Society, the BA Arts and Culture, and the minor Crucial Differences. She obtained her BA in Liberal Arts and Sciences at University College Maastricht and her Master of Science by Research in Gender and Culture at the University of Edinburgh. Eva's academic interests relate to the performance of gender, sexuality, and race in contemporary popular culture – focusing primarily on film and popular music. In particular, she has focused on topics related to popular feminism, queer theory, cyborg feminism, and posthuman feminist theory.

Nathan Fleshner (University of Tennessee):

'Abnormally Attracted to Sin: Religion in the Work of Tori Amos'

Tori Amos's music is heavily influenced by a conservative religious background. Religious themes and the psychological ramifications of religion are frequent in her music. In music and interviews, Amos has openly discussed the personal ramifications of traumatic religious experiences from her childhood. Some albums such as *Under the Pink* and *Abnormally Attracted to Sin* directly address religious tropes. More recently the song, 'A Nightingale Sang in Berkeley Square,' for the closing credits to the show *Good Omens*, a comedy that presents an angel and demon attempting to prevent Armageddon. This paper looks at Amos's music and traces themes of religious strictures and their often-negative ramifications in her life. It frames these themes within the psychological concept of religious trauma. It addresses clear manifestations of this psychological progression in the lyrics, but also explores the expression of these themes in the music, showing that an extra layer of meaning results in the musical projection of both conscious and unconscious feelings regarding religious trauma. As specific case studies, it analyzes the music of several songs including 'Crucify' (1992), 'God' and 'Icicle' (1994), 'Father Lucifer' (1996), 'Mrs. Jesus' (2002), 'Abnormally Attracted to Sin' (2009), and 'A Nightingale Sang in Berkeley Square' (2019).

Biography: Nathan Fleshner (PhD, Eastman) is Assistant Professor of Music Theory at the University of Tennessee, USA. His research focuses on trauma, mental health, and the therapeutic process in music, but also includes popular music and musical iPad apps. His research has been published in multiple journals and the edited volumes, *Music Video Games: Performance, Politics, and Play*, *The Oxford Handbook of Hip Hop Studies*, and *For the Sake of the Song: Essays on Townes Van Zandt*. He also writes on music and the medical humanities for the website, The Polyphony, associated with the Institute for the Medical Humanities at Durham University, UK. His column explores musicians and their music through the lens of mental health and the broader field of medicine, including analyses of specific works, interviews with musicians and health professionals, and other columns on connections between fields of music and medicine.

David Forrest (Texas Tech University):

'Hypermeter as an Expressive Tool in the Songs of Kate Bush'

Kate Bush's unique songwriting has been examined and celebrated in terms of harmony, lyrics, vocal technique, and studio effects (Moy 2007; Cawood 2016; Forrest 2021). This paper examines how her songs make expressive use of hypermetric disruptions. These patterns foreshadow the temporal experimentation in her final two albums (Withers 2017). While small, temporary disruptions in hypermeter are common in popular songs, Bush songs employ these disruptions with much more frequency and variety than those of her contemporaries, placing her songs in dialogue with studies of expressive use of hypermetric disruptions, such as Richard Cohn's exploration of Beethoven (1992). This paper examines hypermetric groupings in Bush's most successful songs and categorizes the disruptions into three functions: extension, expansion, and truncation. This paper also explores how these disruptions contribute to both delineating and blurring formal boundaries as well as painting the given song's narrative. To determine a song's meter, this paper relies primarily on rhythmic ostinato, harmonic rhythm, and, following DeClercq 2016, absolute time. To determine hypermetric groups, this paper examines repetition, phrasing, accompaniment patterns, texture and timbre changes. While, in many popular songs, these elements combine to show clear hypermeter, Bush's songs frequently set these elements at odds with each other.

Biography: David Forrest serves as Associate Director for Academic Studies and Associate Professor of Music Theory at Texas Tech University. He has presented research across Europe and the United States, predominantly on popular music, music theory pedagogy, the music of Benjamin Britten, and the music of Kate Bush. Dr Forrest's work has been published in several journals including *Music Theory Spectrum*, *Music Theory Online*, *Journal of Mathematics and Music*, and *College Music Symposium*. He currently serves as President of the Texas Society for Music Theory and President of the Board for the West Texas Children's Chorus.

ROOM 3C

Herstory 2

Chair: John Cunningham (Bangor University)

Ana Lombardía (Universidad de Salamanca, Spain):

'Early Symphonies by Female Spanish Composers: The Queen of Etruria (ca. 1810-1824)'

In the early nineteenth-century, the symphony was regarded as the chief vehicle of orchestral music, and thus one of the most intellectual and abstract forms of composition. It was also increasingly associated with male figures who were considered 'geniuses' and soon became compositional models, such as Beethoven in the field of the multi-movement symphony and Rossini in that of opera overtures or 'sinfonias'. However, the history of the symphony also included female composers, some of them born and

educated in countries that have been traditionally considered peripheral in musical historiography. This is the case of Maria Luisa of Bourbon (1782-1824), *Infanta* (Princess) of Spain, Queen of Etruria (i.e. Tuscany), and Duchess of Lucca. 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 a patroness, collector, performer, and composer. Her four 'sinfonias' or 'overtures', datable ca. 1810-1824, are the earliest ones by a female Spanish woman located to date. Moreover, they are the earliest by a Spanish composer to adopt the structure of Rossini's overtures, innovatively combined by Bourbon with elements of Spanish folklore, such as the fandango pattern.

Biography: Ana Lombardía is Assistant Professor of Musicology at the University of Salamanca (Spain). Previously, she was a Research Fellow at The Harvard University Center for Italian Renaissance Studies Villa i Tatti (Florence), the Instituto Complutense de Ciencias Musicales (Madrid), the Royal Spanish Academy in Rome, and the Fondazione Cini (Venice). After graduating in Violin Performance (Oviedo Higher Conservatoire, 2006) and completing a Master's Degree in Hispanic Music (University of Salamanca, 2008), she completed a PhD in Musicology with Extraordinary Prize and International Diploma (University of La Rioja, 2015). She was also visiting scholar at the universities of Cardiff (UK), North Carolina (USA), Bologna, and Cremona (Italy). She has authored 25 academic publications on instrumental music from the 'long eighteenth century' (c. 1660 - c. 1820), paying particular attention to Spain and its international relations. She received two international musicology prizes, the Ruspoli (Italy) and the Otto Mayer-Serra (University of California). Publications: <https://usal.academia.edu/AnaLombardia>

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

'Grande Sonate, Op. 8, for Violin and Piano by French 19th-Century Composer, Marie Grandval'

Marie Félicie Clémence de Reiset, Vicomtesse de Grandval (1830?-1907) composed five operas, a ballet, choral works, orchestral works, chamber music, piano pieces and songs. Her upbringing in wealth, as well as her association with composers and artists visiting her home, supported her abilities and interests as a musician. As a child, she studied composition with Friedrich Flotow. Later studies included piano with Chopin and composition with Saint-Saëns. She married Vicomte de Grandval and continued to pursue her composition career, which was a choice over becoming a concert pianist. She played a vital role in the early years of the Société Nationale de Musique where her works received many performances. She has five known pieces for violin and piano, including the Grande Sonate, Op. 8. This four movement work is a tour-de-force for both instruments, showing a combination of Chopinesque virtuosity with operatic lyricism and drama, manifested in its long lyric melodies, high energy rhythmic drive and frequent changes of character. Our presentation will include information on Grandval's background and compositional style and an analysis of the sonata, including illustrative excerpts from our audio recording. This work is one example of a credible composition by a currently unknown female composer.

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.

Ana Barros (Universidade de Aveiro / INET-md):

'Laura Wake Marques (1880-1957): Patron, Singer, Composer'

Research about the Portuguese composer and singer Laura Wake Marques is scarce, and she is briefly mentioned in a few theses and articles. Her activity as a composer, performer and artistic patron is thus scarcely known. Her archives, comprising her works and singing methods and scores by other composers, can be found at the National Library of Portugal (NLP).

The main objectives of this presentation are to identify, contextualize and characterize, in stylistic and performative terms, her works for voice and piano.

The adopted methodology was based on archival work (NLP and private archives), critical edition, and interpretative analysis, in order to carry out the following tasks:

1. identifying all her vocal chamber works;
2. analyzing her writings;
3. systematizing contextual data and stylistic characteristics of her chamber songs;
4. preparing a critical edition, including the analysis of vocal and performative aspects.

We expect to address her invisibility in the Portuguese context, and discuss her relevance within the cultural environment, social structures and gender identities of her period.

Biography: Ana Barros holds a Master's in Music Teaching (2017) from the Aveiro University and a singing degree from the Escola Superior de Música, Artes e Espectáculo do Porto (2002). She holds a scholarship of the Fundação para a Ciência e Tecnologia for the doctorate she conducts at the Aveiro University ('Female sociabilities and the chamber vocal repertoire: women interpreters and composers in Portugal in the last decade of the nineteenth century until the beginning of Estado Novo'). As an interpreter, she gave special relevance to Portuguese music and her discography was entirely dedicated to it. She edited Camões' poems by Berta Alves de Sousa and collaborated on a book about the composer with a chapter entirely dedicated to her vocal chamber work. Ana Barros maintains an active career as a singer, having performed in Portugal, Spain, France, United Kingdom, Ireland, USA, Mexico, Brazil and Italy.

ROOM 3D

Ethnomusicological Evaluations

Chair: Christina Homer (The Open University)

Tiziana Leucci (Centre National de la Recherche Scientifique, Centre d'Etudes de l'Inde et de l'Asie du Sud, Paris / Conservatoire de Musique et Danse 'Gabriel Faure', Les Lilas):

'Silenced Voices and Forgotten Struggles: the Battles of the South Indian Courtesan and Musician Bangalore Nagaratnamma (1878-1952)'

In my paper, I'll focus on the South Indian courtesan, singer and musician Bangalore Nagaratnamma (1878-1952), her self-representation and her battles for the defense of women rights. Her combats started with the re-edition, in 1910, of the 18th-century poetic work composed by Muddupalani, a courtesan and a musician attached to the Maratha court at Tanjavur. Though Nagaratnamma herself did not write a proper 'auto-biography', still she made sounding her voice in the introduction of Muddupalani's work. There she speaks of herself and her hereditary community and let Muddupalani autobiographical information be printed for the first time, after having been occulted in the previous editions. Even Muddupalani true identity, as a poetess, a musician and a courtesan, had been erased at the point that people believed that the author of such refined lyrics, composed to be performed and sung, was a man. Both Nagaratnamma's and Muddupalani's life and self-representation dialogue constantly in the reedition of the latest one's work. By contextualising historically Nagaratnamma's actions, I'll highlight her combats for the defense of her own artistic community, and for the rights to literacy and musical culture for all the women, which in India till then were the courtesans' prerogative. Due to the stigma and the prejudices attached to her artistic community, Nagaratnamma's struggles has not been valorised as they truly deserved, but rather stigmatized and silenced.

Biography: Tiziana Leucci is a Senior Research Fellow at the French National Center for the Scientific Research (CNRS) attached to the Centre d'Etudes de l'Inde et de l'Asie du Sud in Paris. Her PhD thesis in Social Anthropology (Ecole des Hautes Etudes en Sciences Sociales, Paris) dealt with the South Indian courtesans' culture. Leucci studied ballet and contemporary dance at the National Academy of Dance in Rome, and South Indian dances (Bharatanatyam and Odissi styles) in India. She has authored two books and several articles on Anthropology and Dance History. At present, she is co-directing a seminar and a research workshop at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Since 2010, she teaches Indian Bharata Natyam dance at the Conservatoire de Musique et Danse 'Gabriel Fauré', Les Lilas-Est Ensemble (France).

Val Harding (Swadhinata Trust):

'Bengali Music and Musicians in the UK Oral History Project'

This paper describes an oral history project I have been working on with the Swadhinata Trust in East London,

collecting the stories of musicians who are involved in Bengali music living in the UK. These musicians are not all necessarily from Bengali backgrounds, some are from other South Asian backgrounds and from European backgrounds. The term 'Bengali Music' refers to musical practices originating in Bangladesh and West Bengal, India, and includes various folk genres and composers such as Rabindranath Tagore and Kobi Nazrul Islam, and also north Indian classical music. The interviewees include members of community music classes as well as more established performers, and are mostly vocalists. The project focuses on the culture that surrounds music and community involvement, and I explore particular themes such as the experience of migration, the Bangladesh war of liberation in 1971, the overt racism faced by the Bangladeshi community in the 1960s and '70s, and present day representations of Bengali music, and I shall particularly feature women's participation. I shall discuss my own involvement in this music and issues that arise for me in terms of my own cultural identity.

Biography: Valentine Harding is an independent researcher in Ethnomusicology. She comes from a multi-disciplinary background in mental health, counselling and psychotherapy, and early years music. She holds an MSc in Intercultural Psychotherapy from University College London (2002) and an MMus in Ethnomusicology from Goldsmiths College (2009). Her special interest is the music of Bengal (West Bengal and Bangladesh). She has a long-term association, since 1971, with this area in other contexts as well such as health and social care. She currently works as a volunteer with the Swadhinata Trust in east London on an oral history project documenting the history of Bengali music and musicians in the UK.

Misti L. Webster (University of Utah):

'Zitkala-Ša: Dissonance Between Musical and Cultural Identity'

This project investigates the life and musical identity of Zitkala-Ša (Red Bird), or Gertrude Simmons Bonnin. Zitkala-Ša was a multifaceted individual with influence in several spheres; she was a talented writer, activist, and musician. Of Yankton Sioux heritage, Zitkala-Ša had a difficult, conflicting relationship with her culture, due to her controversial education in the Native American assimilationist boarding school system. While Zitkala-Ša advocates for indigenous peoples in much of her work, there has also been criticism of her associations with Western institutions and how she has perpetuated stereotypes of Native Americans. Certainly, Zitkala-Ša was a complex being, and her relationship with music cannot be separated from her questions of cultural identity. I will discuss Zitkala-Ša's musical activities over the course of her life, with particular focus on her time learning and teaching Western music traditions in Native American boarding schools. I will also examine Zitkala-Ša's collaboration with William F. Hanson on *The Sun Dance Opera*, including her complicated association with the opera and the essentially non-existent mentions of the work in her correspondences and writings that followed the opera's premiere in 1913. I will be analyzing various secondary sources that discuss Zitkala-Ša's life in a broader sense, ranging from her childhood until her death in 1938. I will also be consulting several primary sources, many written by Zitkala-Ša and William F. Hanson, to gain more first-hand

insights into her life and experiences. There are not many written sources that include an in-depth discussion of Zitkala-Ša's connection to the musical world beyond *The Sun Dance Opera*, so this paper will hopefully contribute to a better understanding of this aspect of her life.

Presentation will include PowerPoint slides.

Biography: Misti Webster is a first-year Master's Student in Musicology at the University of Utah. She graduated with her bachelor's degree in music from Cal Poly San Luis Obispo in 2020. Her research interests include indigenous musical traditions and nineteenth-century programmatic music, particularly that of Augusta Holmès. When she's not conducting research or playing her clarinet, Misti loves to hike and camp with her fiancé and her dog.

18:30 – 19:30 Concert

**'A Century of Welsh Song' with Sioned Terry
(mezzo-soprano) and Iwan Llewelyn-Jones
(piano)**

(programme notes and performer biographies on pp. 51-53)

THURSDAY 2 SEPTEMBER

09:15 – 10:30 Panel

Reclaiming Women's Work in Music: Reflections After a Global Pandemic

Deborah Annetts (Chief Executive, Incorporated Society of Musicians) – Chair

Michelle Escoffery (President of PRS Members' Council)

Deborah Keyser (Director, Ty Cerdd Music Centre Wales / President, Incorporated Society of Musicians)

Errollyn Wallen CBE (Composer)

This panel of composers and music industry leaders will discuss the impact of the pandemic on women musicians. What are the ways in which women, in particular, have been affected, and what now can be done to further support women's work in music?

11:00 – 12:30

Session 4: Rooms A, B, C

ROOM 4A

Jazz Performance and Reception

Chair: **Helen Julia Minors** (Kingston University)

Ms Ulagh Williams (Nelson Mandela University):

'Resilient Subalterns: Performing Jazz / Performing Gender in Post-Apartheid South Africa'

In South Africa, as elsewhere, the world of professional jazz performance is notoriously exclusionary of women. As such, the presence of a small number of women at the very highest levels of contemporary SA jazz culture is noteworthy. This paper considers the musical lives of three such women – Amanda Tiffin, Siya Makuzeni, and Thandi Ntuli – who are

all award-winning performers, bandleaders and composers. Strategically disidentifying with an often hostile, patriarchal scene, each artist developed her own projects rather than trying to fit into male dominated spaces. This paper considers these artists' self-understandings of their agency in the face of often daunting constraints and frames these in terms of the Spivakian notion of the 'resilient subaltern' (Spivak, 2012). Inspired by scholarship that acknowledges the resilience of women jazz artists (Rustin and Tucker, 2008; Muller, 2011; Kernodle, 2014), it explores these artists' creative responses to patriarchal dynamics in the field of professional jazz performance in post-apartheid South Africa. This paper forms part of a wider PhD study that uses interpretative phenomenological analysis to explore the gendered experiences of eight of South Africa's most acclaimed women jazz artists.

Biography: Ulagh Williams holds BMus and MMus degrees from Nelson Mandela University. She is a jazz/popular music singer and pianist and has taught at various schools and universities in South Africa. She is presently the conductor of the Nelson Mandela University Choir and produces digital arts content for the University's Arts, Culture and Heritage division. She is currently enrolled in a PhD at Rhodes University and working on a thesis on high-profile women in the post-apartheid South African contemporary jazz scene.

Dr Pedro Cravinho (Senior Research Fellow, Birmingham City University & Integrated Member, CITCEM Research Group, University of Porto, Portugal) and **Deniz Ilbi** (Integrated Member, CITCEM Research Group, University of Porto, Portugal):

'Women in Jazz in Portugal and Turkey: a Comparative Approach'

This collaborative paper addresses issues of gender in two distinctive peripheral Southern European nations, Portugal and Turkey. By the mid-1920s, in both capital cities, Lisbon or Istanbul, like in many other diasporic locations, jazz (or what was perceived as jazz) was considered popular music and was associated with the 'modern dances'. Orchestras related to these musical practices were called *jazz-band* or *jazzes* in Portugal (Cravinho 2016) or *cazband* in Turkey (Tunçağ 2019). Luxury hotels and night-clubs appealed to locals' elites and foreign visitors either with their *jazz-bands* or *cazbands*. Throughout the following decades, jazz, as both a musical and social practice, in each country experienced significant internal and external influences according to social, cultural and political circumstances. Nevertheless, it has been male-dominated. Responding to the Women's Work on Music conference call and focusing on the current debates around 'women in jazz', our paper conducts a comparative approach to how distinct factors have influenced the presence of women musicians in both countries' jazz scenes during the twentieth century, and its representation in press.

Biographies: Dr Pedro Cravinho is a Senior Research Fellow at Birmingham Centre for Media and Cultural Research (BCMCR), and the Keeper of the Archives at the Faculty of Arts, Design, and Media, at Birmingham City University (UK). He is also a researcher at CITCEM – Transdisciplinary Centre "Culture, Space and Memory" at the University of Porto (Portugal). His research interests include the

political, cultural, and social history of the twentieth-century jazz diaspora and its distinct media representation in the public sphere. As an author and editor advisor, Dr Cravinho is a member of the editorial board of *Jazz-Hitz* (Musikene), and has collaborated in several international publications, such as *Jazz and Totalitarianism* (2017, Routledge), *The History of European Jazz: The Music, Musicians and Audience in Context* (2018, Equinox) and *The Oxford History of Jazz in Europe* (forthcoming, Oxford University Press), and his monograph, *Encountering Jazz and Television in Cold War Era Portugal* (forthcoming, Routledge).

Deniz Ilbi holds a Master's degree in Musicology from Istanbul University State Conservatory (2019). The topic of her master's thesis is 'Women Jazz Instrumentalists in Turkey within the Context of Gender'. She studied in Galileo Galilei Italian High School, and received her Bachelor's degree in Sociology from Istanbul University Faculty of Letters. Her research interests include gender studies and jazz music. In addition to her academic studies, she has worked for *IKSIV* (Istanbul Foundation for Culture and Arts) in several freelance positions, including Artist Assistant and Hospitality Assistant; contributed to *Andante, Turkey's Classical Music Magazine*, and currently writes for *Cazkolik*, Turkey's jazz music portal. She is an integrated member at CITCEM (Transdisciplinary Research Centre "Culture, Space and Memory") in the "Tangible and Intangible Heritage" research group at the University of Porto (Portugal).

ROOM 4B

Panel Session

Women Musicians in Ghana: Exploring their Role, Influence and Active Participation in the Ghanaian Music Industry

Chair: Rhiannon Mathias (Bangor University)

Session Summary:

This panel explores the roles of women musicians in developing the music industry in Ghana. Women musicians have contributed in diverse ways to changing the narratives in music performance and empowering young musicians in their performance spheres, but this has not received much attention in scholarship. This panel contributes to the burgeoning literature by analyzing the participation of Ghanaian women musicians and the impact they have made in the popular music performance space in Ghana. Senyo Adzei looks at the contribution of Diana Hopeson, who plays a threefold role as Composer, Performer, and Administrator, who presided over the Musicians' Union of Ghana as President. Grace Takyi Donkor examines the impact of the Tagoe Sisters, a Ghanaian gospel duo whose performance practice defined Ghanaian gospel highlife music and subsequently became the model for many female gospel musicians. Efram E.K. Fiagbedzi focuses on the involvement and exploits of Naa Amanua in the Ga folk music, detailing her challenges as the first woman to join an all-male band and her rise to stardom. The paper argues that the Ga folkloric groups rode on her musical agility and fame to gain recognition in the eyes of the Ghanaian people.

Senyo Adzei (University of Cape Coast, Ghana):

'A Composer, Performer and Administrator: Diana Hopeson in Perspective'

This paper considers the Ghanaian popular gospel music virtuosa, Diana Hopeson as a composer, performer, and administrator. Diana burst into the Ghanaian public scene in the early 1990s with her maiden gospel album. Her dexterity and brilliance on the stage endeared her to many people. Until today, Diana remains relevant in the gospel music space. Over the period, she rose through the odds to become the first female and the first gospel musician to occupy the Musicians Union of Ghana (MUSIGA) office as their President, a role she performed exceptionally well. Diana is worth studying for her enormous contributions to the development of Music in Ghana. The overriding aim of this paper is to interrogate how she has sustained her relevance in the music space after several years, her legacies of tutelage to the next generation of musicians. To achieve the aim set out in this research, the paper adopts a qualitative research approach. I interviewed Diana, her peers, fans, and members of the Musician Union of Ghana. The paper hopes to present Diana's exploits as an inspiration to many, especially women (both young and old), in the Ghanaian music space and beyond.

Biography: Senyo Adzei has held an appointment as a Lecturer in Ethnomusicology in the Department of Music and Dance, University of Cape Coast, Ghana, since July 2011. His areas of teaching are form and structure and indigenous African music. His research areas include African indigenous religious music and music and healing in Africa (music therapy). He also trained as a composer at Sibelius Academy, Helsinki. In 2017, Senyo won the University of Michigan's African Presidential Scholars Fellowship programme. Senyo has given numerous presentations and lectures on various aspects of indigenous African music and cultures at major universities, national and international conferences including, Berlin University of the Arts, Germany (2006), Sibelius Academy, Finland (2009/2013), Royal Academy of Music, Arhus (2012) the University of Arusha, Tanzania (2013), University of Ghana (2011/2016), University of Cape Coast, Ghana (2016), University of Michigan, USA (2017).

Grace Takyi Donkor (University of Ghana, Accra):

"Anka Matete": The Contributions of the Tagoe Sisters to the Ghanaian Gospel Music Industry'

This paper discusses the contributions and influences of the Tagoe Sisters within the Ghanaian gospel music industry. Before the 1980s, the participation of women in the popular music scene was little to write home about. The emergence of gospel music characterized an entry of many women into popular performance space. The Tagoe Sisters represent the fulcrum and an entry point for many female gospel musicians. Their contributions to the industry have influenced and shaped how gospel music is performed in Ghana today. This paper argues that the emergence of the Tagoe Sisters defined the performance practice of what came to be known as Ghanaian gospel highlife music. Framed within the theoretical orientation of generational identity, the paper examines the performance practices of the Tagoe Sisters and how it has shaped the performance structure of gospel music in Ghana. The paper concludes that

the Tagoe sisters became the prototype of gospel music in Ghana.

Biography: Grace Takyi Donkor is an Assistant Lecturer at the Department of Music, School of Performing Arts at the University of Ghana where she lectures on Ghanaian and African popular musical arts and indigenous music traditions in Ghana. Her research interests include gender issues in Ghanaian popular music, indigenous performance practices and gospel music. She is particularly interested in the performance practices of female popular musicians and their various modes of representation. She co-authored an article that interrogates the concept of gospel highlife music in both Ghana and Nigeria. Currently, she is a PhD student at the Department of Music, University of Ghana.

Eyram E. K. Fiagbedzi (University of Ghana, Accra):

'Yei ... Ayekoo: The Exploits of Naa Amanua in the Ga Folk Music Tradition in Ghana'

This paper explores the involvement and exploits of Naa Amanuah in Ga folk music/neo-traditional music space in Ghana. In the early 1970s, and much earlier, Ghanaian society abhorred the participation of women musicians on the popular stage. The few who attempted to rise against the status quo were either discouraged by close relations or given derogatory names that put them in a bad light and compelled them to abandon their passion. However, she became the first female to join the Wulomei folk group (a popular music band) in 1973. It was a ground-breaking move with challenges and opportunities. She became a performer and composer. Naa's dexterity with singing and performance, endeared her to the Ghanaian populace, and she became an icon and an inspiration to other young women who eventually entered into music performance on the popular stage. Using ethnographic methods, this paper presents the biography and musical exploits of Naa Amanua in the 1970s and 80s. It argues that Naa Amanua was the pivot around which the advertising and performance of Ga folkloric groups such as Wulomei and others revolved during the 1970s and 80s.

Biography: Eyram Eric Kwasi Fiagbedzi is a Lecturer in African Music at the Department of Music School of Performing Arts, University of Ghana. He holds a PhD in Ethnomusicology from the University of Cape Coast, Ghana. His areas of research include indigenous music in religious and secular contexts, women musicians and. He is the former Ghanaian coordinator of the SDG Graduate School, *Performing Sustainability. Cultures and Development in West Africa.*

ROOM 4C

Performance and Interpretation

Chair: John Cunningham (Bangor University)

Emma Townsend (PhD Candidate, Melbourne Conservatorium of Music):

'The Value of a Work: The Shifting Cultural Importance of Esther Rofe's Ground-Breaking ballet, *Sea Legend*'

In February 1945, the New Zealand newspaper the *Dominion* proclaimed that Australian composer Esther Rofe's (1904-2000) ballet, *Sea Legend* (1935-1943), would "surely be seen all over the world". To a certain degree this statement was correct. Premiered in Melbourne in 1943, *Sea Legend* was part of the repertoire of the Borovansky Ballet from 1943-1947 during their record-breaking mid-1940s seasons in Australia and New Zealand. From 1948-1950, the ballet was a component of the repertoire of the Mona Inglesby International Ballet, Britain's then-largest ballet company. In total, the ballet was performed approximately 250 times in seven countries, receiving over 130 orchestral performances, including at sizable venues like London's Coliseum. Such a performance history is extremely unusual for a work composed by a woman; as a widely-performed lengthier orchestral composition written by an Australian woman mid-last century it is likely unique. This paper explores the shifting cultural value of this anomalous composition via a study of its reception during the years of its presentations and in later histories, as well as the socio-cultural factors that shaped this history.

Biography: Emma Townsend is a PhD candidate in Musicology at the University of Melbourne undertaking a thesis focusing on intersections of cultural value, gender and compositional style in mid-twentieth-century Australian women's composition.

Natasha Loges (Royal College of Music, London):

'Telling Women's Stories: Clara Schumann's *Frauenliebe und -leben*, Cheryl Frances-Hoad's *One Life Stand*'

The song-cycle *Frauenliebe und -leben* maintains an undisputed place in the Austro-German musical canon, despite its troubling presentation of women. Adelbert von Chamisso's poetry of has been historically contextualised more than once, but the unease of singing Robert Schumann's songs, as expressed by Solie (1992), remains unresolved. Drawing on Spivak's theory of the subaltern, this paper gives voice to an overlooked group: the performers. I approach this in two steps. The first explores early performances of the cycle by Clara Schumann and her contemporaries. This reveals various creative approaches to the songs which were abandoned during the twentieth century, including fragmenting the cycle and building new combinations of songs to forge ephemeral cycles and alternative narratives in performance. I then explore how Clara Schumann's innovative approaches to

performing *Frauenliebe und -leben* may enable us to re-invent it. I touch on related works, including Cheryl Frances-Hoad and Sophie Hannah's 2011 cycle, *One Life Stand*, composed in response to Schumann. A more critically alert approach to performing *Frauenliebe und -leben* can perhaps rescue it from its own limitations.

Biography: Natasha Loges is Professor in Musicology at the Royal College of Music, London. Her books include *Brahms and His Poets* (2017), and the co-edited collections *Brahms in the Home and the Concert Hall* (2014), *Brahms in Context* (2019), *Musical Salon Culture in the Long Nineteenth Century* (2019) and *German Song Onstage* (2020). A committed public musicologist, Natasha regularly broadcasts on BBC Radio 3 and writes for BBC Music Magazine and gives numerous public talks. As a pianist, she has accompanied singers for many years.

Rachel Watson (Kings College London):

“Seventy Clever and Pretty Girls”: Lila Clay’s *Adamless Eden*

In December 1882, *An Adamless Eden*, a new operetta by Walther Slaughter, was performed at London’s Opera Comique Theatre. A satire on women’s rights, the plot focusses on a dystopian ‘Eden’ from which women have banished men. A series of farcical events exposes the women as incompetent hypocrites and men are welcomed back with open arms. The message – undermining women’s political rights – seems all too clear. However, the production’s circumstances tell a more interesting story. Despite a male composer and librettist, the entire cast and orchestra were female. This company of “seventy clever and pretty girls” was led by Lila Clay, a conductor and pianist who dedicated her career to all-female performances. This paper will examine Clay’s production of *An Adamless Eden*, exploring her choice of a work portraying women as incapable when her own company’s existence – and laudatory reviews of their performances – demonstrated that they could be highly professional. Tracing both the identity and training of the musicians in her orchestra and Clay’s own status as an entrepreneur aiming for commercial success, my paper asks what *An Adamless Eden* can tell us about how women navigated careers in the male-dominated world of 19th-century musical performance.

Biography: Rachel Watson is a PhD student at King’s College London researching the careers and training of late 19th-century female orchestral musicians. Following an undergraduate degree at the University of Oxford and an MMus at the Royal Welsh College of Music and Drama, she spent several years working as a cellist and music educator. Alongside her studies she teaches for London-based charity Music Masters and is the Artistic Director of the Scordatura Collective, an ensemble dedicated to performing and promoting music by women.

13:30 – 14:15

Keynote Presentation 2

Eímeare Noone (Composer and Conductor):

‘Designing a Life in Music’

“You are not your work”, so say copious lifestyle guides and pop-psychology, airport-pulp, how-to guides. But what of the professional creative? To fully contribute as artists, we need to mine every facet of what makes each of us unique, individual and original. Every element of who we are, what we are, and where we’ve come from, is not just part of our personal story but the colour palette of our artistic expression. Not being “your work” gives you the relief of distance, mentally, emotionally, physically, but how does one who “IS” their work design a healthy, happy and balanced life when the relief of separation from the work persona is almost impossible and potentially detrimental to the work?

Over the period of the pandemic, more traditional work-place culture has changed irrevocably and the corporate world has begun to investigate this issue as more people work from home. Specialist companies are popping up to deal with this change in work-life balance. For those of us professional creatives who work from home (when not actively performing), we’ve been dealing with the rigours of this psychological balancing act since college. So how do we maintain our artistic integrity and originality whilst balancing a healthy and fulfilling personal, professional and family life? The first step is to embrace the concept of actively designing your life in music rather than stumbling through it, existing from deadline to deadline, falling victim to the winds of change (or the freelance factor), or just being carried along from gig to gig without lifting your head to see which direction you’re facing.

I have done all of the above! It was only when, on tour in 2016, I flew into a city I thought I’d never been to before and my phone recognized the airport Wi-Fi, exposing my terrible tour-brain-fog, that I realized I needed to be more present and more deliberate in my work/life choices. I decided to take control and participate in the work-in-progress that is, “The design of my life in music.”

Biography: Eímeare Noone is a Dublin-based conductor and award-winning Irish composer, composing extensively for film and video game. As one of the world’s premier composers of games scores, Eímeare is responsible for some of the most enduring soundscapes on *World of Warcraft* and other best-selling video games. Her composition portfolio of 26 film and video-game titles have received multiple industry accolades and her most recent film score for the animated feature, *Two by Two: Overboard*, topped the UK Box Office for 2 weeks in October 2020.

Highlights of Eímeare’s performances include conducting the Royal Philharmonic Orchestra, BBC Concert Orchestra, Singapore Symphony Orchestra and Danish National Symphony, performing at sold-out shows at The Mann Center, Wolftrap and Beijing’s Olympic Stadium to an audience of 80,000. Eímeare is the principal conductor of Base Hologram’s ‘Callas in Concert’ Tours, and in 2020, made history by becoming the first female conductor to perform at the 92nd Academy Award’s ceremony in Hollywood.

14:30 – 16:00

Session 5: Rooms A, B, C, D

ROOM 5A

Panel Session

Autobiographical Approaches to Ethel Smyth's Vocal Works

Chair: Laura Hamer (The Open University)

Session Summary:

Dame Ethel Smyth (1858-1944) was a voracious writer, as evidenced by both her private correspondence and her various publications. Having written articles sporadically throughout her career, Smyth turned seriously to writing during World War I, when she served as a radiographer. In her first two-volume autobiography, *Impressions that Remained* (1919), she admitted to finding the experience of writing 'a delightful relief' to the days spent caring for patients. Her interest in writing was further propelled by her increasing hearing loss, which began in the early 1890s and gradually degenerated during her lifetime. Consequently, Smyth embraced writing as a means of expression and the ten books that she wrote provide an insight into her life and her thoughts on a wide range of subjects.

In light of this extensive body of material, scholars have explored the extent to which her music can be considered autobiographical (Bartsch, Lumsden, Wiley, Wood). Such studies often intersect with questions of gender and sexuality, with a particular emphasis on the composer's relationships with women. Furthermore, there has been a tendency to focus on Smyth's better-known works, such as her operas or the songs she composed during her involvement with the Women's Social and Political Union. The works in this latter category have been mined for autobiographical allusions due to Smyth's relationship with the suffrage leader, Emmeline Pankhurst.

This panel draws attention to three works that receive little attention in Smyth's memoirs — or existing scholarship — and considers whether there are more widespread autobiographical links across her oeuvre. Additionally, it explores how these works might illuminate Smyth's relationships with Henry Brewster and Maurice Baring, two of the men to whom she was closest. In addressing these works, the panel seeks to interrogate autobiographical readings and considers their implications for Smyth scholarship.

Hannah Millington (Dublin City University):

"I unearthed in my loft a cantata": Contextualising Ethel Smyth's *Song of Love*, Op. 8'

During the early part of her career, Ethel Smyth composed several sacred works, including part-songs and chorale preludes. Her *Song of Love*, Op. 8 is an eight-movement cantata for soli, chorus, and orchestra, composed c. 1888. The Biblical text, which appears in the unpublished score in

English and German, is taken from the 'Song of Songs'. The excerpts that Smyth selected for her cantata are rich with romantic and natural imagery, culminating with the idea that 'love is strong as death'. The implications for Smyth's textual choices for this work are twofold: not only do they reflect an interest in religion that culminated with her *Mass in D* (1891), but they can also be seen as an expression of her feelings for the married writer Henry Brewster. Smyth realised that she had romantic feelings for Brewster in 1884, which marked the start of many turbulent years for the composer and resulted in the loss of one of her closest friends. This paper contextualises the *Song of Love* and examines how this work may be read autobiographically in order to gain an insight into Smyth's feelings at this time.

Biography: Hannah Millington is a Doctoral candidate researching the vocal works of Dame Ethel Smyth at Dublin City University. Supervised by Dr Róisín Blunnie, Hannah's thesis aims to highlight the under-explored choral and solo vocal works within Smyth's oeuvre from an interdisciplinary perspective.

Dr Leah Broad (University of Oxford):

"In my heart there's a dancing spark": Ethel Smyth's 'The Clown' and (auto)biography'

Ethel Smyth's *Three Songs* of 1913 are some of her works most associated with women's suffrage: the third song, 'The Road', was dedicated to Christabel Pankhurst, and the second, 'Possession', dedicated to Emmeline Pankhurst. Consequently, these songs, especially 'Possession', have received a significant amount of biographically oriented analysis that explores them for evidence of Smyth's possible feelings about her relationships with the Pankhursts.

Given the explicit links with women's suffrage in these two songs, the first song in the set, 'The Clown', appears somewhat anomalous, and has therefore received much less analytical attention. It sets a text by Smyth's close friend Maurice Baring, who at the time of composition was anti-suffrage. This paper explores why Smyth might have chosen to incorporate this song within the set (especially as the opening song); the possible light that such a reading might shed on her relationship with Baring; and the potential limitations and issues with analytical approaches that ascribe autobiographical significance to Smyth's works.

Biography: Leah is a Junior Research Fellow at Christ Church, University of Oxford, specialising in twentieth-century music. She has published in journals, including *The Journal of the Royal Musical Association* and *Music & Letters*, and is currently writing a group biography of four women composers (Ethel Smyth, Rebecca Clarke, Dorothy Howell & Doreen Carwithen) for Faber & Faber.

Dr Amy Zigler (Salem College):

"Perhaps what men call a sin": An Examination of Ethel Smyth's *The Prison*'

Throughout her life, Ethel Smyth grappled with morality and the idea of sin. In situations both personal and political, she made decisions that were viewed as immoral and unlawful, from an affair with a married man to smashing a politician's window. These struggles were often expressed in her music. Smyth's last work, *The Prison* (1930), is a symphony for soprano, bass-baritone, chorus and orchestra based on a

text by 'that man', Henry Brewster. Rather than set the entire book, Smyth quoted, and sometimes paraphrased, select passages from the original. Brewster's *The Prison: A Dialogue*, written in 1890, is a metaphysical dialogue that explores the concepts of sin, guilt, self-worth and acceptance. Unpublished letters reveal that he shared the proofs with Smyth in December of that year, and the text became a proxy by which they debated the controversial nature of their relationship. Forty years later, she returned to Brewster's text and set it to music. Through an examination of the score and private letters from the Hildebrand Brewster Archive in Florence, this paper explores *The Prison* as her last musical expression of 'the struggle to escape from the bonds of self' and from the dictates of society.

Biography: Amy Zigler is a pianist and musicologist whose research focuses on the life and music of Dame Ethel Smyth, exploring the intersection of (auto)biography and music. Her chapter, "'You and I will Be Like the Monk Dante Meets in Hell": Literary References and Autobiography in Smyth's Sonata in A minor for violin and piano, Op. 7 (1887)', was recently published in the monograph *Nineteenth-Century Programme Music*, edited by Jonathan Kregor. Dr Zigler has been a guest blogger for the Women's Philharmonic Advocacy, has served on the American Musicological Society's Committee on Women and Gender, and helps maintain the website, www.EthelSmyth.org.

ROOM 5B

Perspectives in Popular Music 2

Chair: Helen Julia Minors (Kingston University)

Abigail Lindo (PhD Student in Ethnomusicology, University of Florida):

'Nina Simone on the Keys: A Protest Dressed in Black Feminine Identity'

Nina Simone was a pianist: this is not forgotten, though descriptions and depictions of her life and work, including samples and covers of her popular songs, makes this reality of lesser relevance to other aspects of her existence. Her contributions to the Civil Rights Movement and global impact as a black woman and artist is acknowledged, but her connection to the piano and how her playing drove her distinct performance style is neglected. What is gained or lost in elevating one aspect of Simone's musical identity while suppressing another? Her temperament on the keys was its own protest relating to her black feminine identity and notions of professional musicianship - which she challenged and recreated. I demonstrate this idea through the analysis of performances, interviews, previous research on her life and work, and engagement with the music of other black female artists during the same time. I connect black feminist theory to demonstrate that Simone's mere existence in the white spaces she occupied as a black woman virtuoso was a rebellion to race and gender norms, challenging who was typically given the label of skilled pianist, how a woman played the instrument, and what the instrument meant with Simone's touch.

Biography: Abigail Lindo is a Jamaican-born, African American vocalist and ethnomusicologist in her second year of PhD studies at the University of Florida. Her research interests include Portuguese music, Jamaican popular music, gender and identity formation, and community music-making. A former music educator, Lindo taught instrumental and vocal music in Lee and Charlotte County, Florida for six years. Her current dissertation topic deals with the Portuguese archipelago of the Azores and how festival culture has aided in the creation of a distinct musical identity in the region, considering notions of individuality, collective experience, and citizenship. She is a classically trained mezzo-soprano and enjoys writing songs in her downtime.

Kate Lewis (Brunel University London):

'Music in the Hands: Sister Rosetta Tharpe and Fretboard Transformation

Sister Rosetta Tharpe has been acknowledged as a singular and influential figure in the history of popular music. Credited with helping introduce sacred music to secular audiences and gaining commercial success as one of the first female gospel crossover artists, perhaps the most outstanding aspects of Tharpe's musical persona was her virtuosic guitar playing. In addition to demonstrating a unique approach to playing rhythm and lead guitar, it is clear when assessing her performances with the instrument that Tharpe drew upon inherent connections between musical and bodily gesture. The aim of this paper is to elucidate key elements of Tharpe's instrumental idiolect and to assess her incorporation of the instrument as a crucial aspect of her performative persona, drawing on theories of embodiment and fretboard transformation. It is hoped that this paper will provide insight into Sister Rosetta Tharpe's musical and performative process, in addition to her influence upon the soundscape and modes of performance in popular music.

Biography: Dr Kate Lewis is a multi-genre guitarist, educator, and researcher. She is Lecturer in Music at Brunel University London and her research interests include popular music analysis, the guitar in popular music and issues of gender surrounding the instrument.

Eric Sunu Doe (University of KwaZulu-Natal, South Africa):

'Yaa Amponsah: Conceptualizing the Influence of a Woman on a Music Genre'

Popular music-making in Ghana at the turn of the 20th century was characterized by what has come to be known as highlife music, a fusion of indigenous and western musical resources. The yaa amponsah rhythm defines its basis and stylistic essence. Today, the music genre continues to influence many other music styles. The narrative behind yaa amponsah, the name of a woman and its association with the music genre, is still ambiguous. However, the popular cited narrative suggests the song that assumed the name was written for her. Yaa Amponsah has come to reference the guitar rhythm that accompanied the song. Who is Yaa Amponsah, and how does a guitar rhythm personified as a woman influence an entire framework for music-making within the context of popular music in Ghana? Framed within the conceptual orientation of "mother musicians" as proposed by Meki Nzewi, this paper examines the narratives

attributed to the emergence of the yaa amponsah song to conceptualize its continuing influence on popular music-making in Ghana.

Biography: Eric Sunu Doe is currently a PhD candidate in Applied Ethnomusicology at the Discipline of Music, University of KwaZulu Natal. He is the curator of the Nsadwase Music Festival and the leader of the Legon Palmwine Band. His research interest includes revitalization and sustenance of indigenous Ghanaian popular music, performance studies, African music pedagogy, individual in music ethnography particular of palmwine musicians and performance practices of African vocal traditions.

ROOM 5C

Contemporary Composition 2

Chair: Rhiannon Mathias (Bangor University)

Dr Rachel Adelstein (Independent Scholar):

'Hear Our Prayers: Women as Composers of Contemporary Synagogue Music'

Over centuries of diaspora, Jewish culture emphasized the portable arts of text and sound to create a worship structure that Rabbi Abraham Joshua Heschel calls the “architecture of time”. The melodies of prayer play a significant role in a community’s conception of its own Jewishness. Since the middle of the twentieth century, women have composed some of the most popular melodies used in contemporary American synagogues. Here, I explore the role of liturgical composers in shaping Jewish conceptions of tradition, prayer, and national identity, and I analyze the effect that canonizing women’s composition has had on American Jewish practice. Some women composers, such as Debbie Friedman and Nurit Hirsh, have been so thoroughly absorbed into the modern Jewish canon that their music is considered “traditional”. Other women, including Debbie Katchko-Gray, Linda Hirschhorn, and Shefa Gold, have re-imagined the sound of worship to welcome female-coded voices. Using their music as examples, I build on the work of Sarah Ross and Lori Lefkowitz to examine the deep change that women’s composition has brought to Jewish worship. In setting prayer to melody, women composers have established a presence and a place for female voices in the structural heart of American Jewishness.

Biography: Dr Rachel Adelstein is an ethnomusicologist based in New Haven, Connecticut. She received her PhD in 2013 from the University of Chicago, where she completed her doctoral dissertation entitled ‘Braided Voices: Women Cantors in Non-Orthodox Judaism’. Dr Adelstein is currently expanding this research into a monograph that examines the relationship between women cantors and an emerging American style of Jewish ritual practice. Between 2014 and 2017, she was the Donnelley Research Fellow at Corpus Christi College, University of Cambridge, where she conducted fieldwork for a project exploring the musical lives of British synagogues. She has produced several podcasts on music in Jewish life around the world, and has presented her research internationally to academic and public audiences. She also explores issues surrounding the identification and attribution of liturgical compositions, focusing on the tension between desires for

“traditional” repertoire and the erasure of individual liturgical composers.

TJ Laws-Nicola (Kansas University):

'"This is Where I Belong": An Interview with Composer Sunna Wehrmeijer'

As of 2016, only 1-2% of film composers for mainstream cinematic features were women. This is low even for the industry. In animation, hegemonic bias limits the possibilities for innovation and development through the marginalization of women composers. Highlighting women composers, therefore raising awareness, is one of the initial steps towards deconstructing the systemic erasure and marginalization of women composers in the animation industry. Serious in her work yet quick to laugh, Sunna Wehrmeijer (b. 1984) has an organic composition method that allows her to create exciting music that deserves to be heard. In this paper, I will present an oral history on composer Wehrmeijer who is currently best known for her score for the recent iteration of *She-Ra and the Princesses of Power* (2018). Wehrmeijer is an emerging composer whose work starts in short films of the early 2000s. I interviewed Wehrmeijer via Zoom in November of 2020. Given the lack of documented research on her and her works, I feel that more scholarship is necessary to uplift her interesting and rich compositions. Wehrmeijer compositional output is growing, and I predict that she will be a well-known name in the animation industry shortly.

Biography: T.J. Laws-Nicola is a PhD student in Musicology at the University of Kansas where they were awarded the Bernadette Gray-Little Fellowship. Currently, T.J. is researching the music of women antagonists in animation. T.J. is also a performing vocalist with a specialty in premiering new music. T.J. has a forthcoming co-written chapter with Brent Ferguson in *Nostalgia and Video Game Music: Hearing the Past in the Present* titled ‘Playing Music Videos: Three Case Studies of Interaction between Performing Video Games and Remembering Music Videos’.

Emilio Casco-Centeno (Benemérita Universidad Autónoma de Puebla):

'Contemporary Piano Music in Mexico: The Contributions of Women’s Work'

The development of music in Mexico took interesting paths from the modernist currents of the 1920s and 30s, by exiled composers such as Emiliana de Zubeldía (1888-1897) and María Teresa Prieto (1896-1982). Later, in the 1950s music, the innovations by Alicia Urreta (1930-1986) and Rosa Guraieb (1931-2014) added a critical idiomatic perspective to musical compositions and aesthetics. As this paper is part of a more extensive research on the contemporary piano music in Mexico, it seeks to illuminate the contributions to piano composition through the work of four living composers: 1) Marcela Rodríguez (b. 1951), *Entre las ramas rotas* (Among the Broken Branches, 2006), and *Todo en fin, el silencio lo ocupaba* (Everything at the End, It was Occupied by the Silence, 2010), both for solo piano; 2) Ana Lara (b. 1959), *Malgré la Nuit* (2010-11), for piano, percussion, and electronics; 3) Mariana Villanueva (b. 1964), *Psykhé* (2015), for two flutes and piano; and 4) Georgina Derbéz (b.1967), *Phantasiestuck* (2011), for solo piano. The aim of this paper

is not only to analyse these works but also the representation of these women composers, since they are some of the most important figures in Mexico and abroad.

Biography: Emilio Casco Centeno is candidate for a PhD in Musicology in Royal Holloway, University of London. His doctoral research is focused on the music in Mexico in the 1930s, particularly on issues of modernism and identity. He works as Associate Professor in the Department of Arts of the Benemérita Universidad Autónoma de Puebla (Mexico) where he teaches Counterpoint, Musical Analysis, and Musicology. He holds a Master's degree in Musicology from the Universidad Veracruzana (Mexico) with the dissertation 'Julio Ituarte (1845-1905): Life and Work.' He has published some articles such as 'Silvestre Revueltas and the Sounds of Identity on the Film Screen in 1930s Mexico,' in *Musicology Research, The New Generation of Research in Music: "Music on Screen, From Cinema to Touchscreens"*, Part II, Sarah Hall and James B. Williams (Eds.) (Issue 3, Autumn 2017), pp. 123-140. URL: <http://www.musicologyresearch.co.uk/publications/emiliocascocentenosilvestrerevueltasandthesoundsofidentityonthefilmscreenin1930smexico>

ROOM 5D

Herstory 3

Chair: John Cunningham (Bangor University)

Caitlin Harrison (University of Oxford):

'An Investigation into the a cappella Choral Works of Elisabeth Lutyens'

British composer Elisabeth Lutyens' (1906-1983) choral works have received virtually no attention from performers or musicologists from her lifetime through to the present day. Most works have not been performed since their premieres and less than a quarter can be heard on commercial recording. Yet it is here, through analyses of her music, life and the chosen text, that we can see some of her most poignantly personal writing. Not only do these works stand out in Lutyens' own output but also in the wider context of British choral music of the time. Why then, if these works are so unique, are they neglected? In terms of performance, the technical prowess demanded of the singers reserves Lutyens' pieces for experienced vocal ensembles. Lutyens sets texts that embody deep philosophical meanings, existing in a space between the sacred and secular. How then does one go about understanding such works — as a performer or listener — without being a philosopher? Discovering the meanings behind the obscure texts opens up a world of understanding into Lutyens' position; painting an image of a woman bewildered by the world around her, searching for answers through her striking musical language.

Biography: Caitlin Harrison (b. 1996) is a British composer based in Oxford. Her works have been performed by musicians such as the Kreutzer Quartet, Ensemble ISIS, Exeter College Chapel Choir Oxford, Ex Corde Vocal Ensemble, Ernest Read Symphony Orchestra, St Wulfram's Grantham and soon the Oxford Philharmonic, BBC Singers and Trio Atem. She was shortlisted for the National Centre of Early Music's Young Composers Competition 2020, Ernest Read Symphony Orchestra's Emerging Composers

Competition 2020 and the Henfrey Composition Prize 2021. She completed an undergraduate degree in Composition at Trinity Laban Conservatoire of Music and Dance in 2018 and graduates from the University of Oxford with a Master's in Composition in 2021. Caitlin gave a short lecture to the Trinity Laban Feminist Society on the Polish composer Grażyna Bacewicz's life and work in June 2017. More recently, she has delivered seminars to The Seminar for Composers of Oxford - Research and Development, entitled 'Taking Risks in Contemporary Sacred Vocal Music' (2020) and 'Elisabeth Lutyens vs The BBC' (2021).

Megan Lyons (University of Connecticut):

'Processual Transcendence in the Art Songs of Amy Beach'

"Transcendent: extending or lying beyond the limits of ordinary experience" (*Merriam-Webster.com Dictionary*, 2021). While she did not have a large output of explicitly religious works, American composer Amy Beach did infuse the topics of religion and spirituality into her compositional style. Nearly all previous studies on Beach's compositions have focused on her most famous instrumental works, with little attention given to her large number of art songs. A common thread in her more religious art songs is this concept of transcendence, which entails a spectrum of consistent musical elements and techniques.

Transcendent techniques include text references to heavenly images, modal shifts from minor to major, and arpeggiated motives symbolizing ascension. These transcendent musical techniques contribute to the *processual transcendence*, unfolding in real time throughout a song. "After" Op. 68 illustrates both processual transcendence and musical transcendent techniques. The transcendent motive of an ascending arpeggio is found on a small scale but also augmented, as the voice outlines the transcendent arpeggiation throughout the entire song. The musical process of transcendence coincides with the revelation of the true meaning of "after" as the final line reveals it is indeed heaven.

Biography: Megan Lyons is a 3rd-year PhD candidate and Graduate Teaching Assistant in music theory and history at the University of Connecticut. Her research areas include music theory pedagogy, music encoding and corpus study, and the songs of Joni Mitchell and Amy Beach. She is co-author with Dr Philip Ewell of 'Don't You Cry for Me: A Critical-Race Analysis of Undergraduate Music Theory Instruction', a chapter in the forthcoming edited volume *Teaching and Learning Difficult Topics in the Music Classroom*. In March 2021, she was one of four recipients of the university-wide University of Connecticut Outstanding Graduate Student Teaching Award.

Dr Emma Cifrino, DMA (PhD Student, University of Wisconsin-Madison):

"'Woman Composer's Silk Scarf Death": The Life and Death of Kalitha Dorothy Fox'

The 1934 death by suicide of composer Kalitha Dorothy Fox sparked headlines across the United Kingdom. Newspapers from Hampshire to Belfast carried stories on her "silk-scarf death" (*Dundee Courier*, 1943) believed to have been brought on by the "incessant throb of pneumatic drills" (*Belfast News-Letter*, 1934). Machine noise was a popular bugaboo in 1930s Britain; just a year before Fox's death, the

British Medical Journal published a letter announcing the foundation of the Anti-Noise League, whose members bemoaned the “disturbing influence” of “motor cars and their hooters,” “clattering lorries,” and other city noises (Beckles Wilson, *British Medical Journal*, 1933). Fox’s suicide fit neatly into this narrative of machine noise as both physically and psychiatrically dangerous.

Fox was active in the Society for Women Musicians in the 1920s and had her music performed on the BBC. However, the best primary sources available on Fox are the articles covering her death, leaving her life and works largely forgotten. In my paper, I explore how this press coverage informs our understanding of her life. I will also share the results of my research into Fox’s life and career, from which I have been able to construct the first biographical sketch of this elusive composer who was better known for her death than her life.

Biography: Emma Cifrino recently earned her DMA in viola at the University of Wisconsin-Madison, where she is now working on a PhD in Historical Musicology with a focus on early 20th-century British women composers. Originally from northern New England, Emma holds a B.Mus from Lawrence University and an M.Mus from Bowling Green State University. Her principal teachers have been Sally Chisholm, Matthew Michelic, Matthew Daline, Julia Adams, and Steve Kecskemethy. Career highlights include an appearance on Live From WFMT in Chicago, performing at Early Music America's Young Performers Festival with the BGSU Early Music Ensemble, serving as a Resident Artist Fellow at Atlantic Music Festival, and presenting at the Music by Women Festival at the Mississippi University for Women in 2017. Emma is also a dedicated educator who has mentored students of all ages. She currently teaches violin and viola at Beloit College.

16:30 – 18:00

Session 6: Rooms A, B, C, D

ROOM 6A

Women’s Work in Music 3

Chair: Christina Homer (The Open University)

Claire McGinn (Utrecht University):

“This simply means that they require to be saved from themselves”: Women Organ Grinders and Agency in Nineteenth-Century London'

As organ grinder communities in European cities, many of whom were of Italian origin, expanded in the late nineteenth century, the question of women’s presence in these communities came to the attention of middle-class observers. The increased residential presence in urban areas (particularly London) of groups of organ grinders was met with consternation by social reformers, who wrung their hands over the ‘moral condition’ of organ-grinders’ living and parenting arrangements, at the same time as equally but

more straightforwardly hostile detractors complained about the ‘nuisance’ of their music.

Several issues emerge strongly from the frequently alarmist reports in contemporary newspapers: Firstly, to what extent was the organ grinders’ music, produced semi-automatically by a machine which was (allegedly) often in a state of disrepair, considered to be music? Second, to what extent, for middle-class commentators in a society obsessed with labour as a virtue and ‘mendicancy’ as a vice, was organ grinding considered to be a legitimate form of work? Finally, to what extent were the women who were active participants in these communities (including ‘English girls’ - a fact much exploited, seemingly for its shock value) assumed to be free to choose this lifestyle?

Biography: Claire McGinn is a Marie Skłodowska-Curie Postdoctoral Fellow at Utrecht University, working with Professor Maaïke Bleeker, Dr Floris Schuiling, Museum Speelklok, and the Transmission in Motion Research Group. This project considers mechanical instruments as a part of working-class and itinerant urban musical life in nineteenth-century Europe, exploring broader questions of performativity, authenticity, identity and expression in relation to mechanical musics. The project also seeks to contribute stories of organ grinders to histories of women in music which have often focused on middle- or upper-class musicians. Claire’s doctoral research at the University of York was supported by the White Rose College of Arts and Humanities and supervised by Professor Tim Howell. In 2018, she was a Fellow of arts-science organisation Invisible Dust’s Under Her Eye summit on women and climate change. She has also worked as a freelance musician, in arts management, and in victim support.

Guro Rønningsgrind (Independent Scholar, Norway):
'The Ignored Musicians – Female Instrumentalists Working in Trondheim, Norway, 1930-1970'

This paper is about music history, about writing it. What is recorded and what is not when we tell about a musical past? And which roles have women got in these accounts? The inspiration for the reflections, presented in the paper, are female restaurant musicians working in Trondheim, the third biggest city in Norway, in the period 1930-1970. These women were band leaders, and they played all types of instruments. Complete orchestras could consist only of female instrumentalist. From contemporary pictures and newspaper articles these female musicians do not appear that extraordinary, but in written national history they are nearly invisible. Why? Based on this case, presented over, gender issues connected to history writing will be discussed in the paper, but not just that, these women also shed light to questions connected to values and selection criteria, more broadly, that have and maybe still guide the writing of music history.

Biography: Guro Rønningsgrind has a PhD in Musicology from Norwegian University of Science and Technology and a Master’s degree in nonfictional writing from University of South-Eastern Norway. Rønningsgrind is also a cultural worker with experience in teaching, administration and project management both at cultural schools and in museums. At the moment she lives and works on Frøya, an island in Mid-Norway close to the Norwegian Sea. There she works as music teacher at Frøya kulturskole, a municipal cultural school.

ROOM 6B

Performance and Reception

Chair: Rhiannon Mathias (Bangor University)

Johanna Talasniemi (Sibelius Academy, University of the Arts Helsinki):

"She looked at least as charming as she sounded": Representation of the Soprano Aulikki Rautawaara in the Press in the 1930–1940s'

Aulikki Rautawaara (1906-1990) was a Finnish lyrical soprano who became especially renowned as an interpreter of Sibelius's songs. She started her international career in Germany as a recording and filming artist in the 1930s and performed in Mozart roles at the Glyndebourne Festival in 1934–1938, as well as at the Salzburg Festival in 1937. Her opera career was interrupted by the Second World War, never recovering from the interruption. During and after the war, Rautawaara concentrated on recitals and soloistic performances in orchestral concerts. Many of these concerts collected money for charitable purposes. In most of them, she had Sibelius's songs in the programme.

In my paper I will discuss Rautawaara's representation in the press during her career. I will give examples of how she was described in text and in photographs. I will also reflect on actions concerning Rautawaara's appearance and private life that she herself was willing to take to promote her career. In addition, I will compare her voice to some singers who were described with similar characterizations.

Biography: Johanna Talasniemi is a doctoral student at the Sibelius Academy of the University of the Arts Helsinki and a Lecturer at the Helsinki Metropolia University of Applied Sciences. In her doctoral thesis she studies Aulikki Rautawaara as a performer of Sibelius's songs. The approach of the research relates to cultural history and biographical research and applies singing as one way of studying the material which includes concert programmes, newspapers, letters, recordings, and sheet music.

Dr Maren Bagge (Research Centre for Music and Gender, Hanover University of Music, Drama and Media) and Dr Nicole K. Strohmann (Research Centre for Music and Gender, Hanover University of Music, Drama and Media):

'Changes and Continuities: New Perspectives on the Singer Jenny Lind'

In 1849, the star singer Jenny Lind, who became known as the 'Swedish Nightingale', officially retired from the opera stage, shortly thereafter married the composer and conductor Otto Goldschmidt and from then on turned to the Lied and concert repertoire. Departing from status passages and turning points like these, the paper focuses on changes and continuities in Jenny Lind's life. Special attention will be paid to biographical aspects, her repertoire, and her mobility as well as contemporary and present representations of the singer. To investigate these aspects, the paper is based on different sources from the 19th to the 21st centuries. On the one hand, ego-documents will be evaluated, including the

correspondence between Jenny Lind and Amalie Wichmann from the years 1852-1874, which was thought to be lost and is therefore referred to as the "Lost Letters". The letters were recently rediscovered and are now in the holdings of the archive of the Research Centre for Music and Gender (Hanover/Germany). On the other hand, biographical literature (monographs and encyclopaedia articles) about Jenny Lind will be analysed in order to discuss the image and representation of the singer in contrast to the insights gained from her letters. The paper thus combines two analytical approaches: a biographical and a music-historiographical one.

Biographies: Maren Bagge studied at the German Leibniz Universität in Hannover and at the Carl von Ossietzky Universität in Oldenburg, graduating with a Bachelor of Arts, Master of Education (Music/Mathematics) and Master of Arts (Musicology). She is currently working at the Hanover University of Music, Drama and Media as well as at the Research Centre for Music and Gender (Forschungszentrum Musik und Gender), where she completed her dissertation "Favourite Songs. Populäre englische Musikkultur im langen 19. Jahrhundert" in 2020. Her main research areas and interests include music historiography, musicological gender research and music museums and exhibitions. Following an interdisciplinary cultural studies approach, she links questions on music history of the 18th to the 20th century e.g. with approaches from network research and biography studies.

Nicole K. Strohmann studied Music, Musicology and Music Pedagogy at the Folkwang University of the Arts Essen as well as German literary studies and business administration at the University of Duisburg-Essen; 2005-2008 Research Assistant at the Hamburg University of Music and Theatre; 2008 Mariann Steegmann Prize: History|Herstory. She received her PhD in Musicology from the Folkwang University of the Arts with a thesis on *Gattung, Geschlecht und Gesellschaft im Frankreich des ausgehenden 19. Jahrhunderts. Studien zur Dichterkomponistin Augusta Holmès* (Hildesheim: Olms 2012). Her second book (habilitation) is entitled *Europäische Musik- und Festkultur in Hannover: Höfische Mobilität, Identität und Kulturtransfer unter Herzog Ernst August und Sophie von der Pfalz*. 2012-2019 Reader in Musicology at the Hanover University of Music, Drama and Media (Research Centre for Music and Gender), and since 2019, Deputy Professorship at the same institution. Main research interests: European music history of the 17th-21st centuries, music theatre, gender studies, cultural history of music, history of musicology and music historiography.

Maeve Nagel-Frael (University of Denver):

'America's First Female Violinist? Camilla Urso's Gendered Reception in the Nineteenth-Century American Musical Press'

At a time when female violinists were uncommon, Camilla Urso (1840-1902) stands out as the only female violinist born before 1860 who maintained a longstanding professional career and achieved national fame in nineteenth century America. Arguably America's first female violinist, Urso was a virtuosa on par with the likes of Ole Bull and Henri Vieuxtemps. Despite her demonstrated virtuosity, Urso was the recipient of gendered criticism in the American musical press. Throughout her career, American music periodicals were more likely to praise Urso for sincerity and expression rather than technical competency. Consequently, nineteenth century music periodicals gendered Urso into a

divine vehicle of art music, situating Urso as the perfect foil to popular audiences and fashionable monster concerts. However, in actuality, Urso made her living on the American lyceum concert circuit performing for the same popular audiences she was pitted against in the American musical press. Using digitized newspapers, archival concert programs, and digital maps, I argue the contrast between Urso as a culturizing figurehead of art music and the economic reality of her lyceum tours for popular audiences reveals art music was an artificial genre few nineteenth century performers participated in.

Biography: Maeve Nagel-Frael is an undergraduate student at the Lamont School of Music at the University of Denver where she is pursuing a degree in violin performance. Maeve's musicological interests center around nineteenth century women violinists, with a particular focus on Camilla Urso. Maeve's research has been published by the University of Denver Undergraduate Research Journal and she has presented her work at numerous conferences, including the McGill Graduate Music Symposium and the Pacific-Northwest chapter of the American Musicological Society. Most recently, Maeve won the best student paper prize at the 2021 Rocky Mountain Music Scholars Conference. Maeve is currently writing an undergraduate thesis on Camilla Urso and hopes to pursue graduate work in historical musicology.

ROOM 6C

Herstory 4

Chair: John Cunningham (Bangor University)

Claudia Chibici-Revneanu (Escuela Nacional de Estudios Superiores [ENES], Universidad Nacional Autónoma de México [UNAM]):

'Unperformed, Lost and Forgotten? Piecing Together the Lives and Works of the Mexican Women Composers Sofía Cancino, Julia Alonso and María del Refugio Ponce'

This paper focuses on the lives and works of three Mexican women composers born at the turn of the 19th and 20th century, namely Sofía Cancino de Cuevas (1897-1982), Julia Alonso Márquez (1890-1977) and María del Refugio Ponce Cuéllar (1880-1956), Manuel M. Ponce's sister. Drawing upon an interdisciplinary methodology that brings together musicology, gender and creativity studies, it will be argued that these women's creativity appears to have partly thrived due to their own initiatives and the (limited) opportunities granted to them within their individual and sociohistorical contexts. On the other hand, the presentation will also highlight powerful gendered obstacles the composers (like so many female creators of music) had to confront during their lifetimes and regarding the lack of post-humous attention paid to their work. Cancino's extensive oeuvre which contains symphonies and four operas has largely remained unperformed. Julia Alonso's compositions including symphonies, chamber music and an opera are considered lost. And María del Refugio Ponce, a productive

and recognised composer during her life, has been practically ignored even by international and Mexican works on women composers.

Biography: Claudia Chibici-Revneanu (Austria, 1978) is Lecturer of Intercultural Development and Management at the Escuela Nacional de Estudios Superiores (ENES, UNAM) in León, Mexico. She holds a PhD in Cultural Policy Studies from the University of Warwick and is a member of the Mexican research program SNI. Claudia Chibici-Revneanu has published book chapters and articles in national and international journals and, as a mezzo-soprano, combines her research projects with conference-concerts on women composers. In 2017, she received the UNAM's prestigious Sor Juana Inés de Cruz award and the London-based publisher Jacaranda released her first novel, *Of Murder, Muses and Me*.

Deborah Nemko (Bridgewater State University / Board Member, IAWN):

'Forgotten and Suppressed Dutch Composers from the Second World War: A Presentation on Fania Chapiro and Her Works for Piano'

Dutch Jewish composers who, because of their religion or their resistance to the Nazi regime, were suppressed during the Second World War and their music was forbidden to be performed or published. Many of the composers themselves went into hiding, were sent to concentration camps, or fled the Netherlands as refugees.

Because Fania Chapiro (1926-1994) was pressured to become a member of the Kultuurkamer, a regulatory cultural agency installed by the German occupying forces during World War II, she essentially went underground, continuing to study composition with Sem Dresden. Chapiro evacuated to Den Haag after the bombing of her home, and lost her possessions including most of her compositions. The post-war period reflects Chapiro's struggle to regroup as a musician and rekindle her connection to her country and her compositional voice. Many of her pieces are incomplete and only fragments exist, perhaps related to her awareness that the life of a composer was out of reach for most women. This paper will address the composer's biography from her early years through WWII to the post-war period as well as include a lively discussion of her compositions, especially her works for piano.

Biography: Deborah Nemko regularly appears in concert throughout the United States and abroad as soloist and collaborative artist. Nemko has performed in prestigious venues including the Carnegie Hall, the Shanghai Oriental Arts Center, and the Bethanienklooster. After completing her 2015 Fulbright Fellowship to the Netherlands for her project, "Suppressed and Forgotten Dutch Composers of World War II," she developed innovative recitals and workshops on Dutch Composers of the Holocaust. In 2019, she performed music by victims of the Holocaust for the Anne Frank Awards celebration in the Library of Congress sponsored by the Dutch Embassy. A frequent recording artist; her recordings of the piano music of Dianne Goolkasian Rahbee and Grazyna Bacewicz are compelling. A committed educator, Dr Nemko has served as visiting faculty at Utrecht Conservatory (the Netherlands), and is Professor of Music at Bridgewater State University and Faculty Member of New England Conservatory's Piano Preparatory School. In addition, Deborah served on the faculty of the International Master Classes in Belgium and the Grumo International Music Festival. Deborah serves as a board member of the International Alliance for Women in Music

and was recently awarded a Bridgewater State University Presidential Fellowship for scholarship on Dutch Forgotten and Suppressed Composers.

Irina Bazik (Pianist and Independent Researcher):

'Nocturnes in Great Variety: Reconsidering the Nineteenth-Century Nocturnes Through Women Composer- Pianists'

The nineteenth-century Nocturne is widely understood as an intimate form of salon setting, with characteristic pianistic writing of right-hand melody and left-hand accompaniment. This view is informed by scholarship on the genre since the beginning of the twentieth century. Although numerous composers have written nocturnes, current understandings of the genre are based largely on research surrounding Frédéric Chopin and John Field, thus leaving us with an important question: how may a study of nocturnes by other composers—specifically women composers—inform our understanding of this genre that has been idealized as a “feminine” form (Kallberg)?

My research examines eight nocturnes composed by Maria Szymanowska, Leopoldine Blahetka, Louise Farrenc, Clara Wieck, and Fanny Hensel. The unusual textures, hybrid forms, and the virtuosic demands found in these works, suggest a much greater variety in nocturne compositional style during the nineteenth century. Further, they give insight to the compositional styles and approaches of female composers and pianists in the face of gendered criticism and expectations. These nocturnes by female composers defy the ideal of the “feminine” with which nocturnes are often associated, an ideal that purports that women’s music is more intimate than public-facing concerti and symphonies, fit for private salon consumption exclusively.

Biography: Irina Bazik is an internationally acclaimed pianist and researcher specializing in the nineteenth century repertoire. Her current research explores female composers-pianist in the nineteenth century, particularly focusing on the ways in which these women challenged tradition and influenced the development of piano repertoire of the time. Bazik has been performing throughout the world from a young age, winning prizes at international piano competitions in Serbia, Italy, and France. The youngest student to ever be admitted to the Belgrade University of Arts at the age 14, Bazik completed her MMus at the Belgrade Music Academy under Mirjana Šuica-Babić (Serbia). Upon graduating, Bazik won a full-merit scholarship for the Graduate Diploma Program at the Boston Conservatory under Michael Lewin. Bazik currently resides in Los Angeles where, upon receiving a full-merit scholarship, she earned her DMA Degree at UCLA under Inna Faliks.

ROOM 6D

Electronic / Electroacoustic Music

Chair: Andrew Lewis (Bangor University)

Elena Minetti (University of Music and Performative Arts Vienna):

'Daphne Oram's *Still Point*: On the Historical Importance of a Pioneering Abandoned Composition'

Certain ‘live electronic music’ works by male composers from the mid-twentieth century are regularly quoted as milestones in the most authoritative literature on the subject. Strikingly rare, however, are the contributions that address the visionary composition of Daphne Oram (1925-2003), *Still Point* (1948-50), for double orchestra, treated instrumental recordings, five microphones, echo and tone controls. From her direct experience as a radio programme engineer at the BBC, at the age of 24, Oram imagined a composition for real orchestra playing in front of the audience and for a previously recorded one, with modified sounds during the performance. After the BBC refused to submit her work for the *Prix Italia* competition in 1950, Oram abandoned the composition, which remained unpublished and unperformed. Recently, James Bully rediscovered its manuscripts and together with Shiva Feshareki premiered their restored version in 2016 and Oram’s finalised score (found only later) at the 2018 BBC Proms at the Royal Albert Hall.

Based on an in-depth study of Oram’s written preparatory materials of *Still Point* – kept in the *Daphne Oram Collection* at Goldsmiths, University of London – this paper aims to contribute to rewrite the history of ‘live electronic music’, acknowledging the historical importance of her work. The archive materials will be analysed by using the methodology of ‘sketch studies’ (Sallis, 2015) in the light of ‘genetic criticism’ (Kinderman, 2009), but also taking into consideration new interdisciplinary concepts of a non-speech-oriented writing such as ‘operational iconicity’ (Krämer, 2009).

Biography: Elena Minetti studied piano at the Conservatory of Siena and Musicology at the University of Bologna, with a focus on Music Pedagogy and Philology. Since 2018, she is a PhD candidate in a binational doctoral programme between the University of Music and Performing Arts Vienna (Austria) and the Justus Liebig University of Giessen (Germany) within the international research cluster Writing Music – Iconic, performative, operative, and material aspects in musical notation(s), working as a research assistant at the Institute for Musicology and Music Pedagogy at JLU Giessen. Thanks to the Marietta Blau-Grant, starting from July, she will conduct research at three institutions – *Daphne Oram Collection* at Goldsmiths, University of London (July – September 2021); *Paul Sacher Foundation*, Basel; and *International Music Institute*, Darmstadt – to optimise her dissertation: “Visual Strategies of Writing Music: On Fixing Tape and Instrumental Sounds, 1948-1964”.

Judith Romero Porras (PhD Candidate, Concepts and Languages School, Sorbonne University, Paris / National Autonomous University of Mexico / Member of IReMus, Paris):

'The Incursion of Mexican Women into Electroacoustic Music: The Case of Alicia Urreta'

The purpose of this paper is to present the Mexican composer Alicia Urreta and her incursion into electroacoustic music. This article is part of my doctoral work I began in 2015.

Born in 1930, Urreta studied piano at the National Conservatory of Music in Mexico City, after which she perfected her piano technique with Alfred Brendel and Alicia de Larrocha. Besides her intense pianistic and educational activity, Urreta took an interest in composition and she was invited to compose music for the theatre which included most of her production. She won several prizes in Mexico because of the quality and originality of her work.

However, an event completely changed her way of composing. In 1966, she met the French composer Jean-Etienne Marie during the courses organized by the National Polytechnic Institute in Mexico. Under the name *Electroacoustic Technique and Contemporary Music*, Marie taught music and mathematics, architectural music, microphone and speakers, electronic and concrete music, electroacoustic music and music broadcast on television. Urreta thus created her first piece using new techniques: *Ralenti* (1969) for tape. Completely unknown from the current repertoire, the goal of this research is to consider her work in order to define the place of this Mexican composer in the development of contemporary music in the twentieth century in Mexico.

Biography: Judith Romero Porras obtained a BA in classical music (piano) at the Conservatory of Music of the State in Puebla, Mexico. In France, she obtained the same degree in Music and Musicology at Paris-Sorbonne. In 2010, she received a scholarship from the Ministry of Education of the State of Puebla to begin a MA in Musicology at the University of Paris-Sorbonne. Her work concerned the construction of a musical identity in Mexico in the twentieth century. Then, working under the supervision of Marc Battier and Julio Estrada, she is currently PhD candidate at the Doctoral School of Concepts and Languages at the Sorbonne University in Paris and at the Institute of Aesthetic Research of National Autonomous University in Mexico. Her current researches relate to the French composer and artistic engineer Jean-Etienne Marie and his relationship with Mexican composers in the second half of the 20th century, and the evolution of Mexican music and the introduction of new techniques of composition in the 1960s.

Teresa Diaz de Cossio (DMA Student, University of California San Diego):

'Listening for Alida Vázquez: a Life in Electronic Music Between Migration, Race and Gender'

This paper examines the life and work of composer, teacher, and pianist Alida Vázquez (1931-2016) and explores how Vázquez navigated race, gender and transnational networks in her teaching, performance and compositional work between Mexico and New York, and the Columbia Princeton Electronic Music Center (CPEMC) between 1977 to 1984.

A life driven by curiosity and persistence, led Alida to explore unconventional paths and break expectations. During her first decade in New York Alida explored paths in music education, learning Dalcroze and Music and Dance Therapy. These skills prompt her to work at institutions as Mannes School of Music, and Brooklyn Music School. Letters, scores and recordings show how Alida combined modernist pianistic idioms with tape splice and layering techniques and, specifically, how she created alliances with other women working across music. It was difficult for a woman and particularly to Alida as a Latina in New York, to make a living exclusively from composing even if their work and preparation were of quality equal to that of their male counterparts. Alida manage to develop a career as pianist, teacher, and composer, but in some periods of her life, the social structure was bigger than her.

Biography: Teresa Díaz de Cossío is a flutist, improviser, and teacher. Teresa has studied at the Universidad Autónoma de Baja California, San Diego State University and Purchase College in New York. From the beginning of her musical endeavors, she was inclined to reach out for meaningful engagements with marginalized communities through her creative practice. Teresa participated in concerts with Plácido Domingo, the Carnegie Hall-affiliated De Coda ensemble, and Los Tigres del Norte. As a recipient of UNAM's *Resiliencia Sonora: Intérpretes* fellowship, next summer Teresa will be recording works of Mexican composers. Among Teresa's current interests she investigates the life and work of Mexican female composers from the 20th century, with a particular focus on Alida Vázquez Ayala. Currently pursuing a DMA in performance at UC San Diego, Teresa keeps other engagements at the Universidad Autónoma de Baja California, Ensenada, where she teaches flute in the pre-college and college programs, and coordinates the Festival de Música Nueva, Ensenada that foster relationships between audiences, musicians, and non-musician performers from various cultural spheres.

FRIDAY 3 SEPTEMBER

10:15 – 10:45

Publication Preview

The Routledge Handbook on Women's Work in Music

Rhiannon Mathias and Heidi Bishop (Senior Music Editor, Routledge) discuss the new *Routledge Handbook on Women's Work in Music*, which will be published later this year.

11:00 – 12:30

Session 7: Rooms A, B, C, D

ROOM 7A

Leadership in Music Practices and Policies

Chair: Laura Hamer (The Open University)

Rachel Howley (Queensland Conservatorium, Griffith University):

'Pursuing Diversity from the Podium: The Role of Conductor in Addressing the Gender Disparity in Australian Wind Band Composition'

This action research paper explores the role of the conductor in facilitating greater compositional opportunities for Australian women in the wind band medium. It recognises the disparity of the availability of compositions by Australian women when compared to their male counterparts and provides options to facilitate change through increasing the exposure of the current repertoire and creating pathways for greater compositional output in the future. Through interviews, surveys and reflective practice, it focuses on the experiences of contemporary Australian women composers, the role that the researcher's artistic practice can play in championing their work, and the strategies that conductors can utilise to increase their influence in this area. The impact that this has on music education in tertiary institutions will be discussed. This research is encouraging increased performances of works by women within the Australian wind band community and continues to expand opportunities for Australian women composers to increasingly engage with the wind band medium now and into the future.

Biography: Rachel Howley is an Australian conductor, music educator and researcher. She is a DMA Conducting candidate with Dr Peter Morris at the Queensland Conservatorium Griffith University. Her research explores the role of the conductor in championing the wind band works of Australian female composers. She is an active advocate for encouraging diversity and fair gender representation through the selection of repertoire. Rachel is the Director of Grace Academy at Grace Lutheran College, a leading Queensland educational institution in Performing Arts. She is a regular conductor of school and tertiary ensembles, a member of the Queensland Wind Orchestra conducting team and is often engaged throughout Australia as a guest conductor, presenter, clinician and adjudicator.

Dr Ben Amakye-Boating (University of Ghana, Legon), Michael Ohene Okantah Junior (University of Ghana, Legon) and Evans Agyekum (University of Ghana, Legon):

'Music and Gender: The Contribution of Dinah Reindorf to the Development of Art Music in Ghana'

This study examines the life and works of Dinah Reindorf and her contributions to the development of Art music in Ghana. Using the approach of narrative and ethnomusicology of an individual, this work explores her early life and how she received her training and as well as her motivation to take up music as a profession. We further discuss her awards and achievements as well as some of the challenges she faced finding herself in a space that seems to be flooded by men. Dina was a conductor, music director, an educationalist, composer and a performer of both Western and Ghanaian art music. In this paper, we employed the use of interviews as the main tools for data collection. We interviewed her as well as other people who have had contact with any aspect of her life especially her musical career. We also take a close look at her choir, their debut album as well as other compositions she has to her credit and the compositional techniques she employed. Considering the fact that she has had training both in Ghana and in Europe, we look at how these trainings have influenced her life and works.

Biographies: Ben Amakye-Boating holds a PhD from the University of Ghana and serves there as a Lecturer. He also served as a Visiting Scholar in College of Liberal Arts (COLA) Department of Music, University of New Hampshire. He has done extensive research on the music of Afro Brazilians in Ghana and has presented aspects of this project in conferences. He also serves on several panels on major media houses in Ghana as a judge for music competitions.

Michael Ohene Okantah Junior holds a Bachelor of Arts degree in Music and Psychology, an MPhil in Ethnomusicology and is currently pursuing a PhD at the University of Ghana. He has presented his research work in several conferences including the International Council for Traditional Music, the South African Society for Research in Music as well as other conferences hosted by the University of Ghana. He currently serves as the local arrangement committee member for the International Council for Traditional Music and also the executive committee member for the South African Society for Research in Music.

Evans Agyekum holds a Bachelor of Arts in Music from the development of Music in Ghana. He is interested in the development of choral music in Ghana, and serves as the Music Director for a number of choral groups in Ghana.

Dr Amy J. Bovin (Associate Director of Bands and Assistant Professor of Music at Texas A&M Kingsville):

'Experiences of Female Band Directors: How to Best Support Your Colleagues'

Lead by Dr Amy J. Bovin, this presentation is a combination of sharing research findings from two different studies and giving the session participants a forum-like setting for optional individual participation. The purpose of the first study was to investigate the phenomenology of the female high school band director (FHSBD). After gathering data from a series of three interviews, Dr Bovin used Moustakas's modification of the Van Kaam method to analyze data to align with common phenomenological analysis techniques. She identified the following nine themes from relevant and validated invariant constituents: (1) support, (2) resistance and barriers, (3) loving the students and loving music, (4) discrimination, (5) motherhood and time consumption, (6) building or rebuilding a program, (7) gender clubs, (8) high school wasn't the goal, and (9) administrative and leadership degrees and certification.

Based on results from the analyzed data, Dr Bovin determined the essence of the FHSBD was most succinctly described as persistence. She then took the interview protocol and findings from the phenomenology study and created a survey to collect quantitative data from a larger population. Therefore, the purpose of the survey study was to investigate the experiences of female high school band directors (FHSBDs) across the United States. The following research questions were used to guide this study: (1) What factors could cause females to become and remain as high school band directors? (2) What common experiences do females encounter as high school band directors? Current FHSBDs ($n = 737$) in all 50 United States and some U.S. Territories answered a questionnaire about their personal and professional lives. Descriptive analysis was used to discover traits and factors common to the majority of participants. Pearson Correlations, Chi-Square analyses, and analyses of variance (ANOVAs) were used to examine relationships between numerical variables ($n = 143$). Results suggested females became HSBDS due to two factors: (1) A love of music and/or band and (2) Mentors or other inspiring individuals, FHSBDs remained in their positions due to two factors: (1) Positive experiences and interactions with others and (2) A love for music, band, their students, and their jobs, and that FHSBDs considered leaving their positions due to four factors: (1) Motherhood and time commitments, (2) Harassment and extreme negative experiences and interactions with others, (3) Sexism, and (4) Ageism. The results of these two studies were aligned with findings from previous similar studies by other researchers to create the data presented in this presentation. After presenting the findings, Dr Bovin will open the floor to any participants who wish to share their own stories, lend advice, or wish to ask questions.

Biography: Dr Amy J. Bovin is the President of Connecticut Music Educators Association (CMEA), the Connecticut representative for Women Band Directors International (WBDI) and Associate Director of Bands and Assistant Professor of Music at Texas A&M Kingsville. She completed her PhD in Music Education at The

University of Hartford's The Hartt School, and holds the degrees of Master's of Music in Instrumental Conducting, Bachelors of Arts in Music, and Bachelors of Science in Education from the University of Connecticut. Dr Bovin is a frequent presenter on the topics of music education, music literacy, gendered experiences in music, and leadership in instrumental music programs. Dr Bovin was a participant at the 2019 International Conducting Workshop Festival in Sofia, Bulgaria, a recipient of the 2018 CBDNA Mike Moss Conducting Grant, and a conductor for the 2015 Cortona Sessions for New Music in Cortona, Italy. At the 2016 Midwest International Band and Orchestra Clinic, Dr Bovin received the Citation of Merit award from WBDI for outstanding contribution to bands and band music.

ROOM 7B

Collective Enterprise

Chair: Rhiannon Mathias (Bangor University)

Apolline Gouzi (Conservatoire national supérieur de musique et de danse de Paris / École normale supérieure de Paris) and Arthur Macé (Conservatoire national supérieur de musique et de danse de Paris):

'Women Musicians Unionising in Early-20th Century France: the Case of the Union des artistes musiciennes'

In many regards, women appear as a foreign body in the music world at the turn of the 20th century. They are quantitatively marginal in professional formations, excluded from certain stages, their performance often being invisibilised or, on the contrary, ridiculed for its extravagance. In a context where the professional integration of women in the music economy is arduous, even though many young skilled female musicians are trained in prestigious musical institutions, feminine solidarities become a requirement and take on various forms. Contrary to federations, the case of women musical unions in early-20th century France has not been extensively studied: see F. Launay, 'Les musiciennes: de la pionnière adulée à la concurrente redoutée. Bref historique d'une longue professionnalisation', *Travail, genre et sociétés*, n° 19/1, 2008, pp. 41-63).

The case of the *Union des femmes artistes musiciennes*, a union created on the eve of World War One, could therefore be an entrance point to understand these intermediary forms of solidarity and how they translate into diverse financial means (artist fees, pension funds, etc.). Using unpublished archives, testimonies and correspondence, this paper will center around the women that made the union, namely Mrs Lucy Tassart, Mrs Marie Rose, Mrs Rose Caron and others. Beyond this case study, we will attempt to show the particularity of women unions in a French musical landscape largely dominated by associations and federations.

Biographies: Apolline Gouzi is a musicology student at the Conservatoire National Supérieur de Paris (Cnsmdp) and the Ecole

Normale Supérieure de Paris (ENS). She is an alumna of École des Hautes Études en Sciences Sociales (EHESS) where she obtained a MA with distinctions in 2020. Her research subjects center around cultural transfers between France and England and the history of French festivals and festival culture in post-World War Two society. She has presented her work on several occasions in French (Cnsm dp, MSH Paris-Saclay, École des Chartes) and European academic institutions (University of Cambridge, University of Bayreuth).

Arthur Macé studies musicology at the Conservatoire National Supérieur de Paris (Cnsm dp). Under the tutorship of Rémy Campos, he conducts research on the role of music in worldly sociability and diplomacy. His work on the reception of Russian music in France, already published by the Gnessin Academy of Moscow, will be the subject of three papers in 2021. With Clément Carpentier, he is preparing a book on the students of the Paris Conservatoire during the World War One.

Joanna Schiller-Rydzewska (University of Warmia and Mazury, Poland):

'Erinnerung an Danzig - Women in the Musical Culture of Gdańsk (Danzig) in the First Half of the 20th Century in the Light of the Collections of the Gdańsk Library of the Polish Academy of Sciences'

The musical culture of pre-war Gdańsk/Danzig is one of the little-known areas. Its dichotomous image, arising mainly from national divisions, remains a well-established paradigm. Rare studies include attempts to show the entirety of the musical phenomena of the Second Free City of Gdańsk/Danzig, taking into account Polish and German achievements. Before World War II, Polish musical life continued in the rhythm set by the small population of Poles in the city. However, the real core of musical culture, was in the hands of the German-speaking inhabitants of Gdańsk/Danzig, that continued the tradition of the church of the Assumption of the Blessed Virgin Mary, numerous singing societies, the Municipal Theatre, Music Conservatories, and chamber ensembles. Traces of the city's pre-war musical culture have been preserved to a limited extent in the collections of the Gdańsk Library of the Polish Academy of Sciences. The preserved materials relating to the pre-war period, apart from books and scientific publications, include documents of everyday life, photos, and sparse scores. These sources are supplemented by the surviving articles and concert reviews published by the Gdańsk press, including on the pages of *Danziger Sonntags Zeitung*. These collections reveal a significant role of women: singers, pianists, teachers, and members of *Danziger Frauenchöre*. Several piano miniatures and songs signed by pre-war Gdańsk/Danzig women-composers have also been preserved. From among this group, I chose the characters whose pre-war activity is best documented/is documented the best and partially described: Martha Reincke, Lotte Prins, Ella Mertins and Etta Merz, although of course this is a subjective choice and determined by preserved sources.

Biography: Joanna Schiller-Rydzewska – PhD, Dr Habil. in Music Theory, full-time Professor at the Department of Art at University

of Warmia and Mazury in Olsztyn, Poland. She researches into Polish modern music, especially Gdańsk's composers achievements. She is the author of two books, numerous of scientific articles (c. 40), and papers in local press.

Kira Alvarez (Doctoral Researcher, Freie Universität Berlin):

'Creating a Musical Nation: Jewish Women in the Western Classical World in Mandatory Palestine/Israel, 1920s-present'

Jewish women have been intimately involved with the creation of Western classical music life in Mandatory Palestine/Israel as founders of institutions, philanthropists, and musical figures since at least the 1920s. A few women held leadership positions such as the American soprano Edis de Philippe (1912-1979), creator and impresaria of the Israel National Opera (1947-1982), and the British cellist Thelma Yellin (1895-1959), an important pedagogue and founder of the Jerusalem Music Society. Many of these women were exiles, immigrants, and/or migrants from Europe or the US who faced hostile critics, and were forced to defend their work in a predominantly male environment. How did these women negotiate their positions within the contentious cultural and political environment of Mandatory Palestine/Israel? How do their careers upend our broader historical understanding of women's roles in the Western classical music world? Lastly, although many women work in Israel's Western classical music scene today, there remains a lack of women musical leaders in this country. What lessons from these historical Jewish musical figures can one learn and apply to issues facing women working in various musical industries in Israel and beyond? These questions stand at the heart of my research.

Biography: Kira Alvarez is a history doctoral researcher and Lecturer at Freie Universität Berlin. She is an international historian, and her current interdisciplinary scholarship focuses on international history, migration and its intersection with music, religion, and diplomacy. She received degrees at Stanford University (MA, history and MA, music), Hebrew University (MA, religion and Jewish Studies), and Swarthmore College (BA, religion). Kira has taught and published her academic work throughout the US, Israel, and the EU. Kira is also a violinist and pianist and performs in a number of chamber music groups and orchestras in Berlin.

ROOM 7C

Music Pedagogy

Chair: John Cunningham (Bangor University)

Nuppu Koivisto (University of the Arts History Forum, Helsinki):

'Selfless, Dutiful, Optimistic – Antonie Leontjeff, Gendered Practices, and Music Pedagogy in Early Twentieth-Century Helsinki'

This paper examines the life and career of the Finnish pianist Antonie (Toni) Leontjeff (1861–1922). After her studies at the Helsinki Music Institute, she created a notable career as a music pedagogue in early twentieth-century Helsinki. However, because of her gender and her Russian family background, she has been excluded from the male-oriented and nationalist canons of Finnish music history.

In this presentation, I will analyse Leontjeff's life and career from the perspective of feminist microhistory. What gendered practices and glass ceilings did she face as a musician and a music pedagogue? What kinds of professional networks did she build? The paper will consist of two analysis sections. First, attention will be paid to the professional status of women musicians in early twentieth-century Helsinki. The second section, in turn, will focus on Antonie Leontjeff's detailed career. My key argument is that wider academic attention should be paid to the vast number of historical women who worked as music pedagogues. Their career paths reveal a great deal of crucial information on gendered practices in everyday music-making, both inside and outside the conservatoire institution. Furthermore, as Antonie Leontjeff's career demonstrates, the importance of intersectional analyses should be developed even further in feminist music historiography.

Biography: Dr Nuppu Koivisto is currently working as a Postdoctoral Researcher at the University of the Arts History Forum, Helsinki. She successfully defended her PhD thesis ("Electric Lights, Champagne, and a *Wiener Damenkapelle* – Women's Salon Orchestras and Transnational Variety Show Networks in Finland, 1877-1916") in September 2019 at the University of Helsinki. Koivisto has previously studied history and aesthetics at the University of Helsinki (2008-2014) and at the Université Paris IV (2011-2012). From 2013 until 2015, she worked as a research assistant in the project "Rethinking 'Finnish' Music History" (Sibelius Academy). At the moment, Koivisto is involved in a research project called "Daughters of Music – Finnish Women Composers in the Long Nineteenth Century" together with Assistant Professor Susanna Välimäki (University of Helsinki). Koivisto's research interests are focused on women and music in Eastern Europe during the long nineteenth-century.

Hannah Roberts (Royal Birmingham Conservatoire):

'Clara Schumann's Piano Pedagogy in Modern Day Practice'

Clara Schumann (1819-1896) played an integral role in the musical culture of the nineteenth century as a pianist, composer and pedagogue. Clara surpassed the gender prejudice of the time: her musical ability was not questioned

by her male contemporaries but was instead celebrated. Further, her pedagogy attracted students from overseas and she made headway by being the first female appointed at the Hoch Conservatory from 1878 until 1892. However, her teaching method and technique themselves are not gendered and her success is despite historical gender limitations. Although Clara had a hugely successful teaching career, her pedagogy has received less scholarly attention than it deserves. Therefore, this paper provides insight not only into Clara's pedagogical methods and underpinning philosophy, but also how her approach can be used within a modern teaching system.

Biography: Hannah is a Doctoral Researcher at Royal Birmingham Conservatoire funded by the AHRC Midlands4Cities Doctoral Training Partnership. Hannah is a musicologist investigating nineteenth-century piano pedagogy, particularly focussing on the pedagogical philosophy of Clara Schumann, and its application within contemporary education. Alongside her doctoral studies, she is a visiting piano tutor at Cheltenham College and Aldwickbury Independent Boys School.

Maria Stratigou (Royal Northern College of Music):

'Louise Farrenc's Pedagogy as Seen Through her Students'

Louise Farrenc (1804–1875) was a French pianist, composer, pedagogue, and scholar of early keyboard music. She taught at the Paris Conservatoire for nearly thirty years, and during this time one hundred female students in total were active participants in her class, as is evident in the catalogues of the Conservatoire. Many of them graduated winning the first prize in the annual piano competitions of the Conservatoire and continued their careers as performers, teachers, and composers, after the completion of their studies.

This presentation will demonstrate my methodology in compiling the list of Farrenc's students, the repertoire they performed during – and following – their studies at the Conservatoire, as well as their performance style, as it is described in the reviews of the time. I aim to draw attention to Farrenc's most important students, highlight her pedagogy and influence on them by investigating their monographs and compositions and comparing them to her own, and explain why Farrenc's music and teaching were forgotten after her death.

Biography: Maria is a concert pianist with numerous prizes in national and international piano competitions. She studied piano at the Athens Conservatoire and the RCS (Jonathan Plowright – Fali Pavri), and she currently is a final-year PhD (Performance) student at the RNCM, researching Louise Farrenc's piano Études under the supervision of Prof Barbara Kelly, Dr David Jones, and Dr Simon Clarke, with scholarships from the NWCDTP and the Alexander S. Onassis Public Benefit Foundation. In February 2020 she was the organiser of the conference 'Musical Women in Europe in the Long Nineteenth Century' at the RNCM. Maria was awarded the 1st Student Prize for her paper and presentation at the Conference 'Into the Unknown' at the University of Canterbury in New Zealand (2018), and she was honoured by the Academy of Athens with the 'Eleni Tim. Mykoniou' Prize for Piano (2013).

ROOM 7D

Musical (Sub)codes

Chair: Helen Julia Minors (Kinston University)

Rosa Clifford (Sydney Conservatorium of Music, University of Sydney):

'Does Loud Music Sound "Masculine"? Does Soft Music Sound "Feminine"? A Novel Analytical Approach to Gendered Characterisation in Music'

Gendered language has often been utilised in the analysis of music, but what do the authors really mean when they use the terms 'masculine' and 'feminine'? This study investigates various authors' gendered labelling of musical characteristics, and tests whether contemporary audiences observe the same gendered associations when solely presented with the characteristic. It builds on studies by Sergeant and Himonides (2016), and Edverson (2017), that tested if the gender identity of a composer can be understood through only listening to their compositions. The focus is redirected from the gendered characterisation of larger compositions written by male and female identifying composers, to individually labelled 'masculine' or 'feminine' musical characteristics. Investigates a conceptual understanding of gender rather than one linked to gender identity. The micro-analytical approach proved successful in uncovering trends in participant responses across different demographics. This investigation is important as subconscious, conceptual gender associations do not only exist in a theoretical realm, they also impact on how gender is viewed in music on a real-world level.

Biography: Rosa Clifford is an aspiring composer and researcher. She recently completed a Bachelor's degree in Music Composition at the Sydney Conservatorium of Music. During this degree, she undertook an honours project completing research related to gendered characterisation of musical elements. Rosa is continuing her studies in 2021, completing a Master of Music degree under the supervision of Professors Paul Stanhope and Liza Lim. Her current research investigates elements of space, shape and silence within composition. Rosa's compositions are often influenced by her research. In 2020, she wrote a composition titled *A Feminine Song*, which presented different movements inspired by different characteristics that had been labelled as 'feminine'. This was inspired by her cataloguing of 'feminine' compositional devices as a part of her research. Rosa's current composition style, influenced by her current research, incorporates elements of spatialisation and focuses on creating shapes and evolving textures.

Ms Mariya Bakhmach (MSt Musicology, University of Oxford):

"We can't talk about it, so we sing": Lesbian Resistance on TikTok and Girl in Red'

The use of coded language as a tool for conveying group-specific information has a long history in the LGBTQ+ community. In a variety of contexts, coded language has allowed queer people to find each other for the purpose of establishing a sense of safe space for self-expression. In light of the COVID-19 pandemic, the great majority of communication among marginalised communities has been moved online. An example of such formation is the newly-

established TikTok lesbian music subculture connected to Norwegian singer, Girl in Red. The goal of this paper is to explore the "Girl in Red effect" as an example of queer-coded public expression in the age of "digital materiality", when due to COVID-19 pandemic LGBTQ+ youth was forced to find new means of communicating their desire for intimacy and self-expression (Burgess et al, 2016, p.1). I will examine how queer Gen-Z TikTok users manage to digitally mediate and position their queer sexualities through music whilst facing the disruption of possibilities for physicality "as a real presence" (Eco, 1990, p.7). In order to be able to illustrate the phenomenon with essay-specific data, I have also conducted a survey via filming a TikTok, which gathered 224 responses.

Biography: Mariya Bakhmach is an MSt Musicologist student at the University of Oxford (St. Peter's College), whose main research focus is on the stories of queer voices within modern music subcultural formations. They have a history of publications, as a queer musicological expert, in popular media magazines across the Netherlands, the UK and Ukraine.

Madison Schindele (The Graduate Center, CUNY):

"It's so hard when it doesn't come easy:" Exploring the Stigmatization of Infertility in American Popular Music'

In January 2019, the CDC reported that about 6% of married women in the United States are considered infertile while 12% have difficulty getting or staying pregnant. While scholarship within the subdiscipline of Music and Disability Studies covers a wide range of disability topics, there has been no research within the field on infertility. Not only does the exclusion of musicological work on infertility leave a gap in disability scholarship, but it could be understood to delegitimize infertility as a disability topic. I aim to fill this gap in exploring representations and the stigmatization of infertility in popular music. Specifically, I will examine the songs "So Hard" by the Chicks and "I Would Die for That" by Kellie Coffey as case studies. Both songs share that fertility is not only expected of a woman but should come naturally. I then discuss the utilization of these songs as a coping mechanism through the identified tropes of perseverance and religion. This inquiry about infertility through popular music offers insight regarding how the disability is directly linked with expectations of women in American Society. Overall, I argue that popular songs about infertility further stigmatize infertility as a disability topic, yet in use, they act as a coping mechanism through notions of perseverance and religion.

Biography: Madison Schindele (she/her) is a Brooklyn-based musicologist and soprano pursuing her PhD in Musicology at the CUNY Graduate Center. Her Ph.D. research has centered on 19th and 20th-century German lied and its intersection with gender theory and cultural disability studies. Madison is also pursuing a certificate in Women's and Gender studies while at the Graduate Center. In completing her Master in Historical Musicology at Goldsmiths, University of London, Madison's dissertation "Why Winter Came for Women" explored the exclusion of women from the performance tradition of Schubert's *Winterreise*. A portion of her dissertation was published in the centennial issue of *The Schubertian* and featured on the "Insights" portion of Iain C. Phillips' *winterrise.online*. In addition to her research, Madison sings soprano in the contemporary music ensemble *Cantori New York*, performing new and neglected choral works.

13:30 – 15:00

Session 8: Rooms A, B, C, D

ROOM 8A

Panel Session

Podiums and Brass-Ceilings: Women Shattering Gender/ed Norms within the United States Band Scene

Chair: Laura Hamer (The Open University)

Session Summary:

Gender stereotypes can influence perceived abilities, self-efficacy, and interests that may impact career decisions (Barth et. al, 2018). Gould (2003) suggests women do not become band directors due to the historical precedence of men, traditional socialization into societal views on masculine vs. feminine instruments, discrimination, and a lack of visible role models. Female musicians have too reported issues surrounding discourse, power, leadership, education, and access to opportunities (Bartleet & Hultgren, 2008). Numerous studies on the experiences of female secondary band directors in music education cite how women feel they have been forced to use verbal and behavioral discourse counter to their natural tendencies in order to be accepted into the profession (Bovin, 2019; Jones, 2010; Sears, 2014). An added layer of consideration to these relatively cis-gender viewpoints affecting women is that of queerness or queer theory whereby the oppressive power of dominant gender/ed norms is dismantled through word and deed.

This panel will address the critical, and often untold, contributions of women working, mentoring, and leading in the United States band world. Each paper utilizes case studies to show a different lens: 1) inclusivity and queerness in community band as mechanisms of disruption; 2) code-switching on the podium; and 3) insight into breaking gender boundaries in brass instrument performance. Simultaneously, we illuminate how these women mentors and role models have shared experiences including service, humility, and a pressure to conform within the US band realm. Ultimately, each case study elucidates how women's work in music has helped shatter the band patriarchy, and why it needs to continue to do so.

Janine Tiffe (Kent State University):

'Building a Better Band World Through Inclusion and Queerness: Jane Copenhefer & the 4-H Community Youth Band'

Situated in rural Ohio, USA, the Licking County 4-H Band is a rare music club within an otherwise national agricultural organization. The 4-H Band pursues the 4-H motto "to make the best better" through music. Without question, musicianship is peripheral to personal development.

Fieldwork and stratified interviews indicated that participation in the 4-H band was often more positive and emotionally supportive than their school-band experiences. "... if you mess up here they'll be like, 'OK, try it again'. But if you mess up at school band they're like, 'How dare you mess up? You should be better'" (Destiny Warner, personal interview, Hartford, Ohio, August 11 2017). Fieldwork and stratified interviews also revealed a significant level of queerness in the band in a geographic location, "...where they are not only a distinct minority but also popularly represented as out of place" (Gray, 2009). Yet for 34 years, 4-H band director Jane Copenhefer modeled inclusion and queerness by doing; she quietly and necessarily disrupted the USA band world's norms rooted in hierarchical military frameworks and traditions for the betterment of her band and her community. This paper utilizes ethnography to elucidate how Jane Copenhefer and the 4-H Band built a better band world in their rural community through inclusion and queerness.

Biography: Janine Tiffe is Assistant Professor of Ethnomusicology at the Kent State University Glauser School of Music where she directs the African Ensemble and Steel Band, and teaches courses in world, popular, and American musics. Her research interests include the African diaspora, particularly the Trinidadian steel band, as well as race & ethnicity, gender, dance, hip-hop, performance, musical migration, transmission, pedagogy, education, and community music making. Dr Tiffe has authored articles in *Percussive Notes*, *Musicians and Composers of the 20th Century*, and *Sweeter Voices Still: An LGBTQ Anthology from Middle America*. Under her directorship, the African Ensemble has performed at the International Society for Music Education conference in Glasgow, Scotland, and the College Music Society conference in Vancouver, Canada. Dr Tiffe holds a PhD in Ethnomusicology from Florida State University, a MA in Ethnomusicology from Kent State University, and a BS and BA in Zoology from Miami University.

Margaret J. Flood (Florida Southern College):

'Using Code-Switching to Navigate a Gendered Podium: A Case Study of a Woman Band Director'

This study investigated how a woman band director (WBD) experienced changes in her communication. The sociological term code-switching (CS) is used to define these changes in discourse. The following question was proposed: *in what ways does code-switching manifest on and off the podium?* Several themes emerged: (1) identifying roles as a woman, (2) changing positionality, (3) changing verbal discourse, (4) caring for students, (5) mentoring, and (6) building relationships. These themes suggested a theory within the intersectionality of gender and power. Linda's (name anonymized) gendered positionality as a WBD influenced her ability, effectiveness, and ways she CS. Her identity required her to continuously adjust her CS tendencies in relation to her positionality within professional settings. The degree to which Linda CS changed according to her position of power. Linda constantly negotiated societal and professional gender norms. Her positions of power fluctuated, causing her to CS in a more feminine or masculine manner. Linda believed her ability to CS helped her be a successful WBD and better meet the needs of her students. This study suggested there are unique challenges for WBDs and proposes that women who effectively CS

ROOM 8B

Contemporary Composition 3

Chair: Rhiannon Mathias (Bangor University)

**Róisín Maher (Munster Technological University):
"Reflections on Reflections: a Twenty-First Century
Compositional Response to Clara Schumann"**

In 2019, Finding a Voice Concert Series commissioned a set of 'reflections' from seven Irish women composers to commemorate the bicentenary of Clara Schumann. The resulting work for solo piano, collectively titled *Reflections on a Theme by Clara Schumann*, was intended as a companion piece for Clara Schumann's own *Variations on a Theme by Robert Schumann* Op. 20, which the composer gave to her husband as a birthday present in 1853. The intertextual richness of Clara Schumann's own set of variations demonstrates the potential for the variation genre to contain multiple layers of meaning.

This paper examines the distinctive and collective ways in which the seven composers responded to the commission through an analysis of the individual reflections, their relation to the original Clara Schumann 'source' theme and the composers' textual descriptions. The challenge of creating a coherent work involving several authors is explored in the context of collaborative arts practice. The eventual multi-layered performance created a rich association between Clara Schumann, the commissioned composers, pianist and audience. The paper reflects on the potential for this twenty-first century re-imagining of the variation genre to utilise traditional techniques such as quotation, allusion and association to create connections between past and present.

Biography: Róisín Maher is a Lecturer at Munster Technological University Cork School of Music since 2004. She previously taught at Trinity College Dublin, Mary Immaculate College Limerick and the National College of Ireland. A graduate of University College Cork, she completed a Masters in Opera Analysis and Criticism at the University of Leeds. Her current research at Dublin City University examines the representation of women composers in undergraduate music programmes. In addition to her academic work, her parallel career in arts management has involved working with organisations including Universal Edition, Opera North, Opera Theatre Company, RTÉ Lyric fm, the Contemporary Music Centre, Crash Ensemble, East Cork Early Music Festival and the Irish Association of Youth Orchestras. Róisín is the co-founder and Artistic Director of *Finding a Voice* a concert series that showcases and celebrates music by women composers from the middle ages to the present day, and takes place in Ireland in March each year, around the weekend of International Women's Day.

Sa Ra Park (Texas State University):

'A Hermeneutic Approach to the Composition *The Azalea* (2020)'

Hermeneutics, the theory and methodology of interpretation, has been originally developed in the realms of theology and philosophy. It is a relatively new discipline in the realm of music, which was introduced in the 19th

provide a chance for equality, yet sometimes at the detriment of communicating against their natural tendencies.

Biography: Margaret Flood is the Coordinator of Music Education at Florida Southern College and a doctoral candidate at the Frost School of Music. She is a 2019 Theodore Presser Graduate Award and National Band Association Project Grant recipient, with which she founded the Frost Young Women Conductors' Symposium. Recently, she was awarded the Women Band Directors International Gladys Stone Wright Scholarship to support her dissertation research which uses interactional discourse analysis to examine the code-switching tendencies of secondary band directors. Margaret has recently published in the *Florida Music Director* and has a forthcoming chapter included in *The Routledge Companion to Women and Musical Leadership: the Nineteenth Century and Beyond*. She holds degrees from Syracuse University (B.M. '04) and The Florida State University (M.M.E '07) where she was awarded the Ada Belle Winthrop-King Scholarship for studies in Portuguese language and culture, and for her research on Brazilian woman musicians.

Wendy K. Matthews (Kent State University):

'Without Fanfare: Pioneering Women Brass Players'

Throughout history brass instrument performance has been considered a masculine endeavor. By behaving counter-stereotypically, women risk social and economic penalties, which in turn can make individuals less willing to manifest such behavior. Gender stereotypes, shared beliefs and expectations about the perceived and prescribed characteristics of men and women, are predominant in society even today, making it difficult for women brass players to contest them. Yet, lost in history and without fanfare or notice, some women have.

This descriptive multiple-case study reflects on the lives of three professional brass players who were the first to secure positions in major orchestras or premiere military bands in the United States. During interviews these women discussed aspects of their lives that kept them pushing the boundaries and eventually breaking through, for some it was the influence of their parents, for others it was the joy of performing on their instruments. These women also reflect on their teaching philosophies, social beliefs and how they were impacted by the context of the Equal Rights Amendment social change during the 1970s. Their interviews give insight into breaking boundaries and how their stories have allowed other women to follow their lead.

Biography: Wendy K. Matthews, Associate Professor of Music Education at Kent State University, holds degrees from the Peabody Institute of the Johns Hopkins University, University of Maryland-College Park, and George Mason University. Dr Matthews's research interests include oral histories of the first women brass players in professional orchestras and military bands, research in motivation and group dynamics in large ensembles, and various topics in music teacher education. She has published in numerous journals including the *Journal of Research in Music Education*, *Psychology of Music*, and the *Journal of Band Research* and has presented at many national and international conferences. She is co-author of the book, *Basic Conducting Techniques* published by Routledge and has a forthcoming chapter entitled, Music pedagogy for large group teaching in the *International Handbook of Music Psychology in Education and the Community*. Additionally, she is in demand as a guest conductor, clinician, and adjudicator.

century. Through interpretation, which is based on 'objective' and 'subjective' analysis, hermeneutics aims to understand the meaning of the text. This hermeneutic approach is adequate to apply to the composition *The Azalea* (2020) by Esther & Sa Ra Park. One reason is that this composition is based on the text, namely the poem of Vicar Young Ja Kim. Although her lyrics are not difficult to understand, its meaning should be examined by 'strangeness and familiarity' for the reader / audience. The subject "Azalea" is of great value for the Korean people, because it is a common flowering shrub that blooms in Korea and because the well-known poet Sowel Kim had already written a poem about the azalea that became very famous. In addition, this paper will examine the combination of musical elements of Korean and of Western music: for example, the use of the Korean folk song *Arirang* and the Korean instrument *Janggu* in the context of a modern piece with other Western elements.

Biography: Dr Sa Ra Park is a church musician / organist, musicologist, and music theorist. Before coming to the US, she studied musicology at the Johannes Gutenberg University in Mainz and at the Goethe University in Frankfurt am Main (Germany). In 2020, she completed a doctoral degree with her dissertation "Das Liedrepertoire der evangelischen Kirche in Korea – Interkulturelle Beziehungen zwischen dem deutschen und dem koreanischen Kirchenlied". Parallel to studies in musicology, she studied church music in Mainz and earned Bachelor's and Master's degrees. In addition, she studied piano in South Korea. In Germany, Korea, and the United States, she has given numerous piano and organ concerts and has performed her own composition works. Her research interests include Asian music, especially Korean traditional music, music by contemporary musicians, and intercultural relationships surrounding church hymns.

ROOM 8C

Panel Session

Under the Surface: Perspectives on Unsuk Chin's Music

Chair: Helen Julia Minors (Kingston University)

Session Summary:

On the occasion of her 60th birthday, the proposed session aims to explore the music of the South Korean composer Unsuk Chin, one of the most exciting and significant composers of our time. Compositions in her self-described "cosmopolitan" musical style prominently feature rhythmic vibrancy, microtonal and spectral harmonies, coloristic texture, timbral variety, and innovative forms. Critics have often noted the influence of Ligeti (with whom she studied), Bartók, Stravinsky, Messiaen, and Xenakis, among others, in her works. Chin's creative output has been recognized by leading musical institutions, festivals, performers and conductors. However, while Stefan Drees' book *Im Spiegel der Zeit. Die Komponistin Unsuk Chin* (2011) surveys writings about Chin's work by professionals in the performance arena, her music has yet to receive extensive scholarly attention. To rectify this neglect, the session intends to position Chin's compositions as objects of rigorous academic

investigation, embracing the perspectives of performance, perception, analysis, and aesthetics. By focusing on this underexplored, non-Western woman composer, the session therefore contributes to diversifying the study repertoires of contemporary concert music. Each of the following three papers delves into the deeper substance beyond the notated or presented surface: reinterpreting metric notation through performance- and perception-oriented analysis; examining pitch-class (re)spelling as reflecting questions of identity; and illuminating musical characterization through the lens of the grotesque.

Imri Talgam (CUNY Graduate Center):

'A Perception-Informed Approach to Performance of Metric Structure in Unsuk Chin's Etudes'

Unsuk Chin's six Etudes build on the rhythmic concerns of Ligeti's Etudes, especially the use of complex metric structures involving polyrhythm and frequent meter changes. The experimental nature of these rhythms creates significant difficulties for performers, especially where the relation between the composer's metric notation and possible rhythmic perceptions is tenuous. I argue that to successfully convey the rhythmic organization in performance, it is necessary to disentangle notation from metric perception by considering alternative forms of notation. I proceed to create a re-notation methodology by identifying rhythmic and grouping cues that create phenomenal accents, using the framework suggested by Lerdahl and Jackendoff (1983). Additionally, I propose a distinction between radical and conservative listening, following Imbrie's (1973) phenomenological analysis. In this model, a conservative listener attempts to hold on to the pulse they recognized despite the appearance of contradictory phenomenal accents, while a radical listener will immediately shift their metric expectation to adjust to these new cues. Using this conceptual framework, I examine and demonstrate particularly dense passages in Etudes 2, 5, and 6, offering alternative, though equivalent, re-notations which reflect the metric experience of listeners of both types.

Biography: Pianist Imri Talgam has played as soloist throughout the world, winning recognition for his "extreme virtuosity" (*Classica* magazine). Since winning first prize in the Concours de piano d'Orléans (France) in 2014, Talgam has performed widely, including in venues such as Amsterdam's Muziekgebouw, Bouffes du Nord (Paris), KKL Lucerne, Shanghai Conservatory, Alice Tully hall, and the Metropolitan Museum in New York, and with groups including Ensemble Modern and Talea. Most recently, he was awarded the Yvar Mikhashoff commissioning prize (2017). He holds a doctorate from City University of New York's Graduate Center and has taught in several CUNY Colleges.

George Haggert (University of Oxford):

'Janus in Wonderland: Pitch Class Spelling and Identity in Unsuk Chin's *Alice in Wonderland*'

The harmony in Unsuk Chin's 2008 opera *Alice in Wonderland* is organised around a whole-tonal hexachord usually spelled C, D, E, F#, G#, Bb – but not always. Sometimes, these pitch classes change their names, switching to their sharp or flat equivalents. Rejecting the tonal-functional implications of the term 'enharmonicism',

ROOM 8D

Women's Representation

Chair: John Cunningham (Bangor University)

Barbora Vacková (University of Huddersfield):

'Now That All Prejudice Has Broken Down...': Media Representations of Women Composers in Socialist Czechoslovakia'

The communist coup d'état in 1948 brought about significant changes in the lives of Czechoslovak women. Gender equality was embedded in the new constitution and many women entered paid employment – including traditionally masculine professions, encouraged by the widespread images of empowered women socialism-builders in work trousers. However, the numbers of women composers remained extremely low over the whole communist period. In my paper, I will consider the ways in which the “female tractor driver” imagery failed to cause any substantial shift not only in the numbers of women composers, but also in the ways they were perceived. Looking at a wide array of media sources, I will argue that the belief, frequently expressed in the period press, that with communism all prejudice against women had been eradicated, only strengthened the surviving patriarchal attitudes. Due to the myth of an egalitarian society, the rarity of professional women composers was seen as evidence of women's inferior creative abilities, rather than as a result of a systemic discrimination. Moreover, the paper will argue that the case of music clearly demonstrates how the socialist state was more interested in the ways women could benefit the state economy than in their actual emancipation.

Biography: Barbora Vacková is a 2nd year PhD candidate and recipient of the Scholarship in Contemporary Music Studies at the University of Huddersfield. In her research, she has focused on feminist musicology, with particular focus on Czechoslovak women composers of the 20th century. Her thesis on Scottish-Czech composer Geraldine Mucha was awarded the Prize of the Czech Minister of Education in 2017. Vacková has presented her work at several international conferences such as “Women Are not Born to Compose’: Female Musical Works from 1750 to 1950” (Lucca, 2020) or The Second International Conference of Women in Music (Bangor University 2019), and preparations for the publication of her two studies in a collective monograph edited by Tereza Havelková and Vít Zdrálek are under way. Currently, she is also the Student Representative for the RMA. As an editor, Vacková has collaborated with the Czech Music Information Centre and the Czech Radio.

Laura Pita (University of Missouri):

'The Untold Concert Career of Eugénie Satie (née Barnetche) in the Americas, 1856-1866'

The French pianist and composer Eugénie Barnetche (1832-1916) has been marginalized and perceived negatively by the biographers of her stepson Erik Satie, branding her as a mediocre musician and amateur composer, a representative of the supposedly excessive values of 19th-century salon music. A revision of newspapers and archival information

this paper seeks a new framework for discussing these moments of shifting pitch-class identity. I ask what happens in post-tonal music when a pitch can turn both a flat and a sharp ‘face’, towards or away from its surroundings.

I suggest that these moments of functional transition can dramatically foreground the complexly gendered dynamics of transition in Alice. When a twenty-first-century opera poised between modernism and postmodernism sets a late nineteenth-century source-text in which girlhood and adolescence are central to the point of being problematic, phenomenological approaches to moments of obscured musical identity can articulate some of the complex interpretative nuances Chin's setting. Chin's opera about a girl who repeatedly asks ‘who am I?’ is a compelling vantage point from which to examine questions of adolescent identity: in the engraved score, in reception histories, and in the intensely gendered sphere of the operatic stage.

Biography: George K. Hagggett is a doctoral student at the University of Oxford. His research, supervised by Elizabeth Eva Leach and Laura Tunbridge, focuses on medievalism in contemporary opera and is funded by the AHRC. He frequently reviews recordings and performances for *TEMPO* journal and produces the Bent Notes: A Queer Musicology Podcast for the LGBTQ+ Music Study Group.

Ji Yeon Lee (University of Houston):

'Formidably Fearsome Females and the Grotesque in Unsub Chin's Alice in Wonderland'

Unsub Chin's opera *Alice in Wonderland*, adapted from Lewis Carroll's novel, is full of enigmas, absurdity, and nonsense. One striking contradiction is the abundant physical and verbal violence despite the apparent fairy-tale context. This is most evident in the portrayals of women characters—Alice, the Queen, the Cook, and the Cat (representing Alice's dark side)—who, whether carelessly or enthusiastically, constantly threaten and persecute others around them. The aesthetic concept of the Grotesque, as a departure from norms, conventions, and familiarity, illuminates how these characters are made so distinctively daunting.

In this paper, I examine how these formidably fearsome females' weird words and actions can be illuminated by the grotesque. Specifically, I investigate how the grotesque elements of the female characters are built and intensified by Chin and her co-librettist, David Henry Hwang, focusing on Scene 2 (Pool of Tears; A Caucus-Race and A Long Tale), Scene 4 (Pig and Pepper), and Scene 6 (The Queen's Croquet-Ground). The paper thereby demonstrates the fruitfulness of understanding the characters' words and actions through the grotesquerie which tantalizingly wavers between the comic and the uncanny.

Biography: Ji Yeon Lee is an Assistant Professor of Music Theory at the University of Houston, USA. She studied at Seoul National University and the University of Munich, and received her PhD from the City University of New York, Graduate Center. Her primary research focus is analysis of opera from the Romantic to the present era. She has presented analytical papers on operas by Wagner, Verdi, verismo composers, and Unsub Chin at national and international conferences. Her publications include ‘Climax Structure in Verismo Opera’ (*Music Theory Online*), ‘A Critical Survey of Musical Dynamism in Italian Romantic Opera from Bel canto through Verismo Opera’ (*The Opera Journal*), and “Decoding the Riddle: Unsub Chin's Alice in Wonderland Tea-Party” in the *Routledge Handbook on Women's Work in Music* (2021).

pertaining to concert life in the Americas during 1850s-60s demonstrates that the young Barnetche built a career of considerable reputation and influence for a female instrumentalist of that time and place. After receiving a thorough musical education, Barnetche travelled with her family to Venezuela and Cuba, where her father sought to establish his medical practice. Barnetche frequently offered salon and public concerts in Caracas, Havana, and Matanzas, performing chamber music, pieces in the *stile brillante*, and her own compositions. She was one of the first women pianists not consigned to an amateur status, but considered instead an eminent artist by the local intelligentsia and serious musical circles. After her father's death in 1862, she moved to New York. Her participation in concerts with Elena D'Angri, Theodore Thomas, and especially L.M. Gottschalk, with whom she performed piano duets, contributed to her becoming a leading female pianist of the Civil War era, rivaling only the Venezuelan-born child prodigy Teresa Carreño. This presentation reassesses Barnetche's musicianship, considering her activities and reception in the Americas in 1856-1866 from an intersectional and cross-cultural perspective, paying attention to constructions of gender, race and class in the contexts of salon culture, piano virtuosity, and public entertainment.

Biography: Laura Pita is a musicologist, originally from Caracas, Venezuela. She received her PhD from the University of Kentucky. Her research has focused on women and music in 19th-century Latin America, specifically in salon music, concert life, and piano virtuosity. She has presented papers at the American Musicological Society, Society for American Music, International Musicological Society, and various conferences in Latin America. She is co-editor of the piano and chamber works of the pianist-composer Teresa Carreño (Universidad Central de Venezuela, 2008; Cayambis, 2017). She has completed several studies of Carreno, including a chapter in *"Very Good for an American:" Essays on Edward MacDowell*, ed. by E. Douglas Bomberger (Pendragon, 2018). She has taught at the Universidad Central de Venezuela (Caracas) and the University of Kentucky. In the Fall of 2021, she will start teaching at the School of Languages, Literatures and Cultures of the University of Missouri, Columbia.

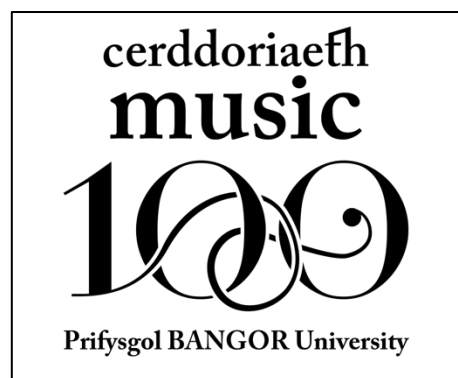
CONCERT PROGRAMME

Wednesday 1 September, 18:30

A CENTURY OF WELSH SONG

SIONED TERRY (mezzo soprano)

IWAN LLEWELYN-JONES (piano)



Acclaimed Welsh performers Sioned Terry and Iwan Llewelyn-Jones showcase some of the finest songs by female composers from Wales over the last 100 years. This concert marks the centenary of the Department of Music at Bangor University, and is the first in a series of 'Cerddoriaeth Music 100' concerts being held at the University this year. Tonight's performers, together with the composers Morfydd Llwyn Owen, Grace Williams, Rhian Samuel and Sioned Terry, all have (or have had) close links with the Department. A special emphasis is given in this concert to the songs of Dilys Elwyn-Edwards, who served on the Department's staff when she was appointed in the early 1970s as a piano tutor by the then Head of Department, Professor William Mathias. The concert running order is as follows:

Morfydd Llwyn Owen (1891-1918)

1. 'Gweddi y Pechadur' (1913)
2. 'Slumber Song of the Madonna' (1913)
3. 'Spring' (1913)

Regarded by many as being one of the most gifted composer Wales had ever produced, Morfydd Llwyn Owen tragically died at the young age of 26, robbing this nation of an extraordinary talent. During her short life, she composed over 180 compositions including orchestral works, chamber works, piano pieces, and a large amount of vocal music.

The three pieces in this concert were all composed in 1913 and are some of the finest and best-loved of Owen's songs. Her widely-celebrated 'Gweddi y Pechadur' (The Sinner's Prayer), with words by Thomas Williams, portrays a repentant sinner praying to God for forgiveness, while in the 'Slumber Song of the Madonna' (words by Alfred Noyes), a mother sings with passion of her love for her sleeping baby son – her 'King'. The set concludes with Owen's enchanting setting of William Blake's 'Spring' (from his *Songs of Innocence*), a song which vividly captures the exuberance and delight of youth.

Grace Williams (1906-77)

1. 'I Had a Little Nut-Tree' (c. 1930)
2. 'Y Bore Glas' (c. 1946)
3. 'Y Gwydd' (1960)

Although best known for her orchestral pieces, Grace Williams wrote a great deal of music for the voice (including her scena, *My Last Duchess*, and opera, *The Parlour*). The songs included in this concert were composed at different stages in her career, and all draw from traditional sources. Her charming, playful setting of the English nursery rhyme, 'I Had a Little Nut Tree', dates from the 1930s, and tells of a mysterious tree (bearing a silver nutmeg, a golden pear) that merits a visit from the King of Spain's daughter. In 'Y Bore Glas' (The Early Dawn), an arrangement of a traditional Welsh folksong, the narrator speaks of the blackbird's joyous song during a dawn visit to a wood, and her later, refined setting of the traditional Welsh song 'Y Gwydd' (The Loom), first published by Oxford University Press in 1960, captures the connection between the thread of the loom and the passage of life.

Notes by Rhiannon Mathias

Dilys Elwyn-Edwards (1918-2012)

1. *Caneuon y Tri Aderyn* / Songs of the Three Birds (1962)

- i. Y Gylfinir / The Curlew
- ii. Tylluanod / Owls
- iii. Mae hiraeth yn y mor / There is longing in the sea

2. *Two Songs of Walter de la Mare* (2001)

- i. An Epitaph / Beddargraff
- ii. Music / Cerddoriaeth

Although they were as different in appearance as chalk-from-cheese, Grace Williams and Dilys Elwyn-Edwards were great friends - and in 1969, when both were involved in the musical celebrations attached to the Investiture of HRH The Prince of Wales in Caernarfon Castle, Grace went to stay with Dilys and Elwyn. Their rehearsal schedules didn't coincide, unfortunately, and Grace always recalled having to 'case the joint' before finally effecting entry into the Edwards residence through an open window at the side of the house - in full view of any suspicious neighbours or passers-by. Never fearing the Caernarvonshire Police however, her only concern was of having to set foot gingerly, once nearly inside, on "Dilly's precious Grotrian-Steinweg" grand-piano. But both piano and friendship happily remained undamaged!

In response to a BBC commission in 1961, Dilys set three poems by the Romantic genius R. Williams Parry and in so doing created her best-known songs of all – the *Caneuon y Tri Aderyn* / Songs of the Three Birds. These classic nature poems appealed naturally to the pantheist in her make-up, but she was initially reluctant to set the sonnet which concludes the triptych so unforgettably. This, however, has firmly established itself as one of greatest settings of Welsh words ever made, even if her own favourite was always the first song of the three.

Walter de la Mare was one of Dilys's favourite English poets (a friend of Howells) and rather fittingly she chose him for what proved to be her last commission, from the 2001 Criccieth Festival directed by the late Lady Tiggy Chance. The first song is a poignant recollection of a beautiful lady and the second a hymn to the very art of Music itself: no more proof needed as to why the name Dilys Elwyn-Edwards is synonymous to all lovers of Welsh music with that one word - Song.

Note by Geraint Lewis

Rhian Samuel (b. 1944)

1. *Cerddi Hynafol* / Ancients Songs (2001)

- i. Galarnad Heledd / Heledd's Lament
- ii. Crys y Mab / The Young Man's Shirt

This group of three songs sets anonymous early Welsh poems, each of which seems to have been created by a woman: a lullaby, a lament by a princess for her brother killed in battle, and a young girl's account of the advances from a 'handsome knight' which she rejected – after some soul searching! Two of the songs from this group (nos. 2 and 3) will be performed this evening. Musically, they are in great contrast. 'Galarnad Heledd' (Heledd's Lament) is dark and brooding, while 'Crys y Mab' (The Young Man's Shirt) is dance-like and light-hearted. The first performance of *Cerddi Hynafol* was given by Joanne Thomas (mezzo-soprano) and Ingrid Surgenor (piano) at the Fishguard (Wales) Festival in July 2001.

Note by Rhian Samuel

Sioned Terry (b. 1975)

1. 'Hwiangerdd Maria' / Mary's Lullaby (2016)

'Hwiangerdd Maria', the second of three songs published as a trio by Curiad Music, was written following a request by the publisher, for a third, as originally, there were two songs coupled as 'Teyrnged Yr Engyl' (The Angels' Praise'). The publisher, rightly so, felt that a third song was desirable and would cultivate a cyclical feel to the work as a whole. The piece itself poses a challenge for the singer in maintaining lengthy legato phrases which rise in pitch but simultaneously require sensitive dynamic control, expressing Maria's understanding of the spiritual significance of her child whilst singing with a mother's heart. The lyrics were penned simultaneously with the melody and accompaniment; the composer's objective being to marry and unify all three elements as much as possible.

Note by Sioned Terry

Encore: **Dilys Elwyn-Edwards**, 'Mari Lawen' / Merry Margaret (1959)

Dilys Elwyn-Edwards studied composition with Herbert Howells at the Royal College of Music in the late 1940s and published her first songs shortly thereafter. These were to English words, with Welsh translations effected by the University of Wales Press: quite a task for T. H. Parry-Williams in matching the breath-taking flow of Tudor court-poet John Skelton's brilliant paean to the many virtues of Mistress Margaret Hussey.

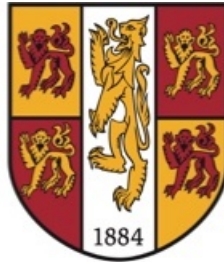
Note by Geraint Lewis

PERFORMER BIOGRAPHIES

Having established a career as a versatile soloist, classically trained mezzo-soprano **SIONED TERRY** has shared the stage with internationally renowned artists, musicians, much loved entertainers and many outstanding male voice choirs throughout the U.K. and internationally. A music graduate of Bangor University, Sioned has many televised performances, both recorded and live, three commercially-released recordings, one of which was recently aired on BBC Radio 3 and exciting performances on two separate occasions for members of the royal family. Sioned has also performed at international sporting events, festivals and concerts including a special performance for the Welsh Commonwealth Games team. The much sought after Welsh artist is a popular choice for concerts, corporate events, award ceremonies and classical recitals in equal measure. Sioned's extensive repertoire covers operatic arias, lieder, oratorio, musical theatre, great standards and Welsh song. Sioned is also a published composer and is a keen advocate of women's work in music.

IWAN LLEWELYN-JONES has firmly established himself as one of the finest pianists of his generation. He has performed at many of the world's prestigious concert halls including the Wigmore Hall, Queen Elizabeth Hall, Leipzig Gewandhaus, Sydney Opera House, and St David's Hall. Iwan's commercial recordings span a wide range of classical genres, including solo French piano works entitled 'French Portraits', piano works by Franz Liszt, and a recording of contemporary Welsh piano music ('Welsh Portraits'). Recent releases include his own transcriptions of Welsh songs ('Songs without words'), and the world premiere of his own arrangement of Frédéric Chopin's First Piano Concerto for solo piano. Iwan appears regularly on television and radio (BBC and S4C). He has been the recipient of several awards and honours, including the Sir Geraint Evans Award in recognition of his significant contribution to Welsh music. He holds a doctorate in performance and musicology from Cardiff University and is Director of Music Performance at Bangor University.





PRIFYSGOL
BANGOR
UNIVERSITY

**Drydedd Gynhadledd Ryngwladol ar Waith Merched Mewn Cerddoriaeth /
Third International Conference on Women's Work in Music, 2021
<http://wmm.bangor.ac.uk/>**