**FOURTH INTERNATIONAL CONFERENCE ON WOMEN’S WORK IN MUSIC, BANGOR UNIVERSITY**

**CONFERENCE PROGRAMME 2023**

***All timings in British Summer Time (BST)***

**DAY 1 – MONDAY 4 SEPTEMBER**

**09.00 REGISTRATION** Foyer, Music Department Building

**09.45 WELCOME** Mathias Hall, Music Department

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| **10.00–12.00 SESSION 1** | |
| 1A: Musical Communities and Networks | 1B: Perspectives on Women’s Work in Music 1 |
| **Rosana Marreco Brescia** (CESEM, Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa), **Inês Thomas Almeida** (IELT- Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa) and **Ana Maria Liberal** (CESEM- PORTO, Polytechnic Institute of Porto):  *Cloistered Women, Freed Musicians: The Musician Nuns of the Royal Monastery of São Bento da Avé-Maria in Oporto (Portugal)*  **Aditi Deo** (Ahmedabad University, India):  *Musical Creativity and Gender: Women Musicians and the Hindustani Khayal Tradition*  **Anastasia Zaponidou** (Prifysgol Bangor University):  ‘*Pioneers in Art’: Interpreting the Activities of Cellist May Henrietta Mukle within the Society of Women Musicians*  **Dr. Katherine Fry** (King's College London):  *Amanda Aldridge and her Circle: Black Voices and Transatlantic Networks in Early Twentieth-Century London* | **Juliet Fraser** (Soprano and Curator / Artistic Director of eavesdropping):  *Deconstructing the Diva: in Praise of Trailblazers, Killjoys and Hags*  **Emma L. C. Winscom** (Independent):  *The Words You Don't See – My Experience of Helping Female Dyslexic Singers*  **Róisín Maher** (Munster Technological University):  *Women Composers and Anniversaries in the Twenty-First Century: A Double-Edged Sword?* |

**12.00­–12.30 BREAK**

**12.30–13.30**  **KEYNOTE PRESENTATION 1** Mathias Hall, Music Department

**Professor Laurie Stras** (University of Southampton):

*“Questi esercizi mi sono di molto gusto”: Early Modern Women, Teaching and Learning Music*

**13.30–14.15 BREAK**

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| **14.15–16.15 SESSION 2** | | |
| 2A: Musical Identity, Performance and Industry in  Eighteenth-Century Britain | 2B: Contemporary Composition 1: East and West | 2C: Historic Composers |
| **Sarah Jillian Cox** LRSM, MA, PhD student (Royal Birmingham Conservatoire):  *From Soprano to Contralto: On the Changing Voice of Anastasia Robinson*  **Victoria Hodgkinson** (Royal Academy of Music):  *Demystifying the Diva: Examining the Intersections between Female Performance and Vocal Identity in Handel’s Opera Seria*  **Alison DeSimone** (University of Missouri-Kansas City): *Marketing a Family Band: Women, Family Structures, and Musical Entrepreneurship in Eighteenth-Century Britain* | **Li-ming Pan** (Taipei National University of the Arts): *Exploring and Performing the First Taiwanese Female Composer Swen Deh-fang’s Works with Eastern and Western Music Features*  **Hyun Kyung Lee** (CUNY Brooklyn College):  *The Creation of Hyper-Sheng*  **Vivian Yu-hsuan Chang** (Texas Tech University/ Eastern New Mexico University):  *‘Voices of Taiwan’ for Two Horns and Piano: An Analysis* | **Nicholas Ong** (University of Cambridge):  *‘Strange to imagine my petty figure next to him’: Valentina Serova, Widowhood, and the Emancipation of Creativity*  **Kimberly Soby,** Ph.D. Candidate (University of Connecticut): *The Juxtapositions of Character and Composer in Ethel Smyth’s ‘The Wreckers’*  **Dr. Brittan Braddock** (Mercer University School of Music,  USA):  *The Chamber Wind Ensemble Music of Ruth Gipps (1921-1999): Composer, Conductor, and Performer*  **Christopher Parton** (Princeton University):  *Musicality, Disability, and Gender in the Career of Maria Theresia von Paradis* |

**16.15–16.45 BREAK**

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| **16.45–18.45 SESSION 3** | | |
| 3A: Contemporary Composition 2 | 3B: Perspectives on Women’s Work in Music 2 | 3C: Women’s Leadership in Music |
| **Brad Osborn** (University of Kansas):  *Tonality and Technology in Laurie Anderson’s ‘O Superman’*  **Dr. Mylène Gioffredo** (InCIAM, Université Aix-Marseille, France):  *Musical Textures and Multiparametric Space in Clara Iannotta`s ‘Troglodyte Angels Clank By’ (2015)*    **Rachel M. Bani** (Florida State University):  ‘*Of the great angels that guard the Mountain’: Singing Women’s Relationship to Place through the Words of Nan Shepherd*  **Emma Steiner** (Texas Tech University):  *A Telling of a Female Lived Experience During the Holocaust Through Juliana Hall’s ‘The World Turned Upside Down’* | **Dr. Stephanie Zelnick** (University of Kansas) and **DMus Anne Elisabeth Piirainen** (Sibelius Academy, University of the Arts Helsinki):  *The Work of Female Clarinet Pioneers in the Mid-Twentieth Century: Shattering Glass Ceilings and Opening Closed Doors*  **Miss Louisa Denby** (University of Cambridge, UK) and **Dr. Brittan Braddock** (Mercer University School of Music, USA):  *The Portia Wind Ensemble: A Chamber Music Revolution*  **Eleanor Guénault** (Royal Northern College of Music): *Fitting the Picture: Brass-playing Stereotypes and their Interaction with Gendered Assumptions*  **Professor Candace Bailey** (North Carolina Central University):  *“Directress of the Concert”: Women Conductors in the Lower US South During the 1870s* | **Lina Zirka** (École Pratique des Hautes Études, France): *Marguerite Long, Ambassador and 'Business Manager' of the ‘French Piano School’ Pedagogy*  **Awura-Ama Agyapong** (University of Ghana):  *The Contributions of Mary Abena Korankye to Sustaining the 'Adenkum' Music Tradition*  **Claudia Chibici-Revneanu** (Escuela Nacional de Estudios Superiores – ENES, Universidad Nacional Autónoma de México – UNAM):  *Celebrating (Other) Women Composers: The Multiple Musical Roles of Esperanza Pulido* |

**END OF DAY 1**

**DAY 2 – TUESDAY 5 SEPTEMBER**

**09.00–10.45** **MUSIC INDUSTRY PANEL** Mathias Hall, Music Department

*Making Real Change Happen for Women in Music*

A panel of experts and key representatives from the UK music industry chaired by **Deborah Annetts**, CEO of the Independent Society of Musicians (ISM). Panellists: **Gabriella Di Laccio** (Donne: Women in Music), **Daniel Lewis** (PRS for Music) and **Christina Scharff** (King’s College London).

**10.45–11.15 BREAK**

**11.15–12.15 KEYNOTE PRESENTATION 2** Mathias Hall, Music Department

**Gabriella Di Laccio** (Donne: Women in Music):

*Small Steps, Big Impact: How Every Musician Can Contribute to a More Equitable Industry*

**12.15–13.15 BREAK**

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| **13.15–14.45 SESSION 4** | | |
| 4A: Gender, Musicology and Performance Practice | 4B: Inequalities in the Music Industry | 4C: Music Criticism and Networks |
| **Emma Roseanne Haughton** (Kingston University):  *Breaking the Gender and Identity Barriers of the Symphonic Form of the Twentieth Century and Beyond... Why Write a Symphony at all?*  **Tim Parker-Langston**, PhD student (Goldsmiths, University of London):  *Towards a Reparative Musicology of Action*  **Ning Hui See** (Royal College of Music, London):  *As a Pianist Between Ideology and Action: Concert Programming for Clara Schumann’s Sonata* | **Dr. Felicity Wilcox**, Senior Lecturer, Music and Sound Design (University of Technology, Sydney):  *Understanding Low Representation of Women and Minority Genders in Music Through a New Australian Study*  **Vick Bain** (Queen Mary University of London / Past President of the ISM):  *Women’s Careers in Music: Emerging Themes*  **Joanne Cusack** (Maynooth University):  *The Impact of Parenthood on Music Industry Practitioners* | **Dr. Maren Bagge** (Forschungszentrum Musik und Gender, Hochschule für Musik, Theater und Medien Hannover): *Hidden Figures? Women Musicologists in Academic Obituaries*  **Gareth Cordery** (Columbia University):  *From Études to Automatons: Women as Machines in Nineteenth-Century French Music Criticism*  **Charlotte Purkis** (University of Winchester):  *Establishing Women’s Critical Historical Networks about Musical Performance* |

**14.45–15.15 BREAK**

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| **15.15–17.15** **SESSION 5** | | |
| 5A: Perspectives on Women’s Work in Music 3 | 5B: Historic American Composers | 5C: Contemporary Composition 3 |
| **Dr. Kate Lewis** (Brunel University London):  *Playing in the Grey Area: Gender and the Rhythm-Lead Guitar Continuum*  **Megan Lyons** (Furman University):  *Sasha Flute: Instrumental Agency in Lizzo’s Musical Persona*  **Dr. Adrianne Honnold** (Lewis University, USA):  *Exhuming Elise Hall (1853-1924): Rehabilitating Reputations*  **Alexis Kilgore** (University of Tennessee, Knoxville):  *The Gender and Racial Disparity of the Brass World* | **Professor Tammy Hensrud** (Hofstra University):  *Amy Beach’s ‘Maria Stuart: Scena and Aria for Alto and Orchestra’, Op. 18 (‘Eilende Wolken, Segler der Lüfte’ or ‘ Wand’ring Clouds, Sail through the Air’) (text by Friedrich Schiller)*  **Dr. Laura Kobayashi** (Main Street Music Studios, Fairfax, VA USA) and **Dr. Susan Keith Gray** (University of South Dakota, Vermillion, SD USA):  *An Exploration of the Violin-Piano Duo Works of Florence Price* | **Joanna Schiller-Rydzewska** (Moniuszko Academy of Music in Gdańsk, Poland):  *Composing in/as Reaction by Elżbieta Sikora: ‘Janek Wiśniewski-Grudzień-Poland’ for Tape and ‘Running North’ for Carillon*  **Cheng-Yun Wang** (Texas Tech University):  *Enigmatic Feminism: The Music of Yuki Kajiura*  **Dr. Leah Kardos** (Kingston University) and **Lara James** (University for the Creative Arts, Royal Welsh College of Music and Drama):  *DARK PARK: Psychogeographic Music and Sound Reflecting on the Female Urban Experience of Space, Place and Feminine Identity* |

**19.30**  **CONCERT**  Powis Hall, Main Arts Building

*The Songs and Folksongs of Grace Williams*, performed by **Jeremy Huw Williams** (baritone) and **Wendy Hiscocks** (piano)

**END OF DAY 2**

**DAY 3 – WEDNESDAY 6 SEPTEMBER**

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| **10.30–12.30 SESSION 6** |  |  |
| 6A: Women Musicians in Recording and Film | 6B: Music Education Communities and Networks | 6C: Perspectives on Women’s Work in Music 4 |
| **Dr. Áurea Domínguez** (Basel Akademie of Music - FHNW):  *Images of Women in Phonograph and Gramophone Advertising: Decoding the Early Recording Industry*  **Jörg Holzmann** (Academy of the Arts in Bern, Switzerland):  *The Ingenues – More than just ‘The Band Beautiful”: An All-Female Jazz Band in Early Sound Film Documents*  **Alice Masterson** (University of Glasgow):  *‘Trying to find her way back home’: Whitney Houston Through the Documentarian’s Lens* | **Pauline Black** (University of Aberdeen) and **Dr. Emily Wilson** (University of Melbourne):  *A World Apart or Same Difference? Digital Collaborative Composing*  **John Habron-Jones** (Royal Northern College of Music, UK):  *Narratives of Music and Movement: The Voices of Dalcroze Students in Britain, 1945-1960*  **Mary Akyaamah Amoateng** (University of Ghana) and **Grace Takyi Donkor** (University of Ghana):  *Women and Music Education in Ghana: Perspectives from the Department of Music, University of Ghana*  **Inês Thomas Almeida** (IELT- Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa):  *Women Shaping Culture: Madalena de Azeredo Perdigão and her Outstanding Work in Portuguese Music Life from 1958 to 1989* | **Judith Valerie Engel** (University of Oxford):  *Marianna Martines – Reframing Gendered Identity*  **Dr. Kurt Bertels** (KU Leuven, Belgium):  *Paying and Playing? Elise Hall (1853-1924) and Patronage in the Early Twentieth Century*  **Maisie Lewis** (University of Oxford):  *‘Between the dark and the daylight’: Women and Music on BBC Children’s Hour, 1927-1939* |

**12.30–13.30 BREAK**

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| **13.30–15.00 SESSION 7** |  |
| 7A: Singing Circles and Networks | 7B: Pianists in Performance |
| **Claire Barton** (University of Otago, New Zealand):  *Women Singers and Teachers of Singing in Dunedin, 1955-2000: their Work, Reach and Further Implications for the Impact of Women in the Classical Singing Community*  **Professor Jennifer Rowley** (Sydney Conservatorium of Music, The University of Sydney):  *Connecting Women Through Song: Circular Mentoring in Action*  **Courtney Nichols** (Texas Tech University):  *Singing Their Truths: Exploring Women's Lived Experiences through the Womyn's Music Movement* | **Ruairidh Pattie** (University of Glasgow):  *Clara Schumann and ‘Carnaval’ in Performance*  **Noriko Kamiyama** (Shizuoka University of Art and Culture, Japan):  *Conservatory and Women in the Piano Master Classes of Liszt*  **Maby Muñoz Hénonin** (Universidad Nacional Autónoma de México):  *‘Las Menesistas’: Women Pianists in Early Twentieth-Century Mexico City* |

**15.00 CLOSING REMARKS AND CONFERENCE DISBANDS**