

SCHEDULE

Day 1: Thursday 7th March 2019

9.00-9.30: Registration – Hallway	
9.30-9.45: Welcome Laura Hamer (Open University) and Helen Julia Minors (Kingston University), Chancellor’s Hall	
<p>9.45-11.15: Session 1, G11 Strings: Guitar, Mandolin, Violin Chair: Helen Julia Minors (Kingston University)</p> <p>Sarah Clarke (Open University), 'Augusta Hervey: Lady of "The Ladies" Guitar and Mandoline Band'</p> <p>Bella Powell (York University), "Scatter[ing] all prejudices to the wind": Wilma Norman-Neruda and Camilla Urso as leaders of the nineteenth- century all-male string quartet'</p> <p>Kathy Acosta Zavala (University of Arizona, Fred Fox School of Music), 'Shaping the Modern American Guitar Landscape: Vahdah Olcott-Bickford and the American Guitar Society'</p>	<p>9.45-11.15: Session 2, Chancellor’s Hall Latin America Chair: Laura Hamer (Open University)</p> <p>Ananay Aguilar (University of Cambridge), 'Women’s leadership within Latin American musicians’ union: opportunities and challenges'</p> <p>Carola Darwin (Royal College of Music), "How could I be nervous when I was given such an opportunity?": The extraordinary career of Odaline de la Martinez'</p> <p>Gabriella Di Laccio, 'Introducing Chiquina Gonzaga (1847 - 1935)'</p>
<p>11.15-12.45: Session 3, G11 Conductors and Band Leaders Chair: Chamari Wedamulla (Kingston University)</p> <p>Orietta Caianiello (Conservatorio "Niccolò Piccinni"), 'Music as a means of Resistance: Alma Rosé and her last orchestra'</p>	<p>11.15-12.45: Session 4, Chancellor’s Hall Electronic and Digital Technologies and Art Music Chair: Rebecca Berkley (University of Reading)</p> <p>Sophia Eglin (Independent Scholar) and Finola Merivale (Columbia University), 'The Use of Social Media as a Tool for the Promotion of Female Musicians. The Good and Bad Side of Internet Exposure'</p>

<p>Melissa Camp (Texas Christian University, Fort Worth, Texas), 'An Orchestra of Her Own: Ethel Leginska, Women Conductors, and Feminism in Interwar America'</p> <p>Laura Hamer (Open University), 'Mrs Wilf Hamer and Her Boys: A Woman Leader on the Bandstand'</p>	<p>Helen Julia Minors (Kingston University, London), 'Soundpainting and the Female Presence'</p> <p>Orla Shannon (Dublin City University), 'Oblivious Oppression: Joan Trimble and the canon of twentieth-century Irish Art Music'</p>
<p>12.45-13.30: Lunch</p>	
<p>13.30-14.30: Keynote 1, Jenni Roditi "What do we want our music to be?" - A question to me from Peter Wiegold in the 1980s. What has evolved in my music since that key question?' Chancellor's Hall Chair: Helen Julia Minors (Kingston University)</p>	
<p>14.30-14.45: Break</p>	
<p>14.45-15.45: Keynote 2 Katherine Dienes-Williams, "You play the organ like a man" – creating a new legacy as a female Cathedral organist' Chancellor's Hall Chair: Enya Doyle (Durham University)</p>	
<p>15.45-16.45: Workshop 1 (Session 5) Jane Booth (Guildhall School of Music & Drama), 'Women Empowering Women: Executive Leadership Coaching adapted for practical Professional Development work with an International Artist' Chancellor's Hall Chair: Rebecca Berkley (University of Reading)</p>	

From 18.45

Evening Performance 1 (Club Inégales): Ensemble Inégales

The evening performance will be preceded by a Panel Discussion and Q&A Session (Chair: Helen Julia Minors).

A curry will be served during the interval (with a charge) and the bar will remain open for the purchasing of drinks.

Day 2: Friday 8 March 2019 (International Women's Day)

9.00-9.15: Arrival	
<p>9.15-11.15: Session 6, G11 Church Music Chair: Walter Kreyszig (University of Saskatchewan /Conservatorio di musica Niccolo Paganini, Genoa)</p> <p>Enya Doyle (Durham University), 'Three Times a Lady: Women in Cathedral Music Leadership'</p> <p>Caroline Lesemann-Elliott (Royal Holloway, University of London), 'Developing Approaches to Integration of Works by Female Composers Into Sacred Choral Repertoire: An Oxford-Based Ethnography'</p> <p>Charlotte O'Neil (independent scholar), 'Opening the loft hatch – the cathedral organ loft as the last glass ceiling'</p>	<p>9.15-11.15: Session 7, G7 (Brunswick) Opera and the Impresario Chair: Laura Watson (Maynooth University)</p> <p>Matteo Paoletti (University of Genoa), "She is a degenerate cocaine addict". Emma Carelli, the diva-impresario facing her opponents'</p> <p>Elizabeth Jones (Royal Holloway, University of London), 'Women leading opera: how UK opera companies with female executives, directors, and founders are creating new cultures of consumerism and innovation in the opera industry'</p> <p>Kira Alvarez (Freie Universität Berlin), 'The "Diva of Israel": The American Impresario Edis de Philippe (1912-1979) and the Israel National Opera (1947-1982)'</p> <p>Luisa Santacesaria (Tempo Reale, Florence) and Valentina Bertolani (University of Birmingham), 'Female leadership in Italian music programming: The case of Milan'</p>
11.15-11.30: Break	
<p>11.30-13.00: Session 8, G11 Women Collectives Chair: Jess Aslan (Kingston University)</p> <p>Nicky Gluch (Sydney University), 'Contrapositively Thinking: An exploration of femininity in conducting'</p> <p>Sophia Eglin (Independent Scholar) and Finola Merivale (Columbia University),</p>	<p>11.30-13.00: Session 9, G7 (Brunswick) Historical Perspectives and Practical Approaches 1 Chair: Helen Julia Minors (Kingston University)</p> <p>Sylvia Hinz, 'Music meets Art'</p> <p>Nuppu Koivisto (University of Helsinki), 'Visitors from the "merry town by</p>

<p>'The Female Composers Collective: A Case Study of "Kind of Kings"'</p> <p>Elizabeth Dobson (University of Huddersfield), 'The Digital Audio EcoFeminism ABC: Activisms in audio, and Building bridges through Community'</p>	<p>Danube"? Viennese Ladies' Orchestras, Public Image and Variety Shows in Finland, 1870–1914'</p> <p>Emily Van Evera, 'Rare voices: Singer-composers Francesca Caccini (Florence, b.1587) and Barbara Strozzi (Venice, b.1619), their musics and milieux'</p>
<p>13.00-13.45: Lunch</p>	
<p>13.45-15.45: Session 10, G11 Ethnomusicology in Theory and Practice Chair: Byron Dueck (Open University)</p> <p>Kate Walker (University of Sheffield), 'Leading Socio-Musical Change: A Nascent Model of Taiko Leadership'</p> <p>Zaina Shihabi (Liverpool Hope University), 'Muslim Women and Songs of Protest'</p> <p>Romy Martínez (Royal Holloway, University of London), 'Paraguayan female musicians: multiple-roles and challenges'</p>	<p>13.45-15.45: Session 11 Historical Perspectives and Practical Approaches 2 Chair: Anne-Marie Beaumont (University of Wolverhampton)</p> <p>Briony Cox-Williams (Royal Academy of Music) and Pierrette Thomet (Independent Scholar), 'Mapping The Boundaries: Encountering Women's Creativity in the Salon'</p> <p>Walter Kreyszig (University of Saskatchewan /Conservatorio di musica Niccolò Paganini, Genoa), 'Opposing the Restricted Use of Twelve-Tone Music in Canada: Sonia Carmen Eckhardt-Gramatté's Unwavering Response to the European Twelve-Tone Repertoires'</p> <p>Maria José Artiaga (Centre for the Study of the Sociology and Aesthetics of Music Lisbon, Nova University), 'Josephine Weinlich, a conductor and entrepreneur in the last quarter of the 19th century'</p> <p>Temina Sulumuna (The Fryderyk Chopin University of Music), 'Henriette Renié—a music ensemble leader, conductor and impresario'</p>
<p>Break: 15.45-16.00</p>	
<p>16.00-17.00: Session 12 (Workshop 2), G11 Amy Green and Charlotte Harding, 'Over 100 Years of Women and the Saxophone'</p>	<p>16.00-17.00: Session 13, G7 (Brunswick) Irish Sector and Advocacy Chair: Helen Julia Minors (Kingston University)</p>

<p>Chair: Nuppu Koivisto (University of Helsinki)</p>	<p>Anne-Marie Beaumont (University of Wolverhampton), 'Calling the Tunes: Multiple Identities in Leading a Ceilí Band at a British University'</p> <p>Laura Watson (Maynooth University), 'Sounding the Feminists: Campaigning for Gender Equality in the Irish Music Sector'</p>
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From 18.45

Evening Performance 2 (Club Inégales): Jenni Roditi and TIC

The evening performance will be preceded by a Panel Discussion and Q&A Session (Chair: Helen Julia Minors).

A curry will be served during the interval (with a charge) and the bar will remain open for the purchasing of drinks.

Day 3: Saturday 9 March 2019

<p>9.00-11.00: Session 14, Court Room Pecha Kucha Session Chair: Zaina Shihabi (Liverpool Hope University)</p> <p>Rebekah Moore and Students (Northeastern University), 'Women in Music Leadership: Bridging the Campus, Concert, and Commercial Music Industry':</p> <ol style="list-style-type: none"> 1. 'Women's Music Leadership Begins in the Classroom', Rebekah E. Moore 2. 'Preparing for Leadership in the Classroom: Lessons from Boston-area Music Students', Elizabeth Markow 3. 'Women's Leadership in a Performing Arts Institution: Lessons from the Kennedy Center', Allison Gurland 	<p>9.00-11.00: Session 15, Chancellor's Hall Toppling Systemic Exclusion: Woman's Roles in a Century of Jazz Chair: Laura Hamer (Open University)</p> <ol style="list-style-type: none"> 1. 'Three Sheroes from a Great Day in Harlem', Hannah Grantham (University of South Dakota: National Music Museum) 2. 'Exclusion and Pushout: Females in Jazz Education', Amanda Ekery (New School of Jazz and Contemporary Music) 3. 'The Dangers of Jazz: Sexism and Society', Tahira Clayton (Women in Jazz Organization)
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<p>4. 'Women's Leadership in a Performing Arts Institution: Lessons from the Kennedy Center', Shannon Pires</p> <p>Katherine Hanckel (Shenandoah Conservatory in Winchester, Virginia), 'Pipeline to the Podium: Can Gender Differentiated Pedagogical Approaches Address the Underrepresentation of Women Conductors?'</p> <p>Elsa Calero-Carramolino (University of Grenade), "There is no gate, no lock, no bolt that you can set upon the freedom of my mind": being a woman in Franco's prisons, a glimpse through music.'</p>	
<p align="center">11.00-12.30: Roundtable Alice Farnham, Emma Haughton, Sarah MacDonald Chancellor's Hall Chair: Laura Hamer (Open University)</p>	
<p align="center">12.30-13.15: Lunch</p>	
<p align="center">12.45-13.15: CV Drop-In Session Chancellor's Hall</p>	
<p>13.15-14.45: Session 16, Court Room Education and USA Bands/Orchestras Chair: Sheila Kreyszig (Victoria, British Columbia, Canada)</p> <p>Margaret J. Flood (University of Miami), 'What Makes her Tick: An Investigation into the Life of Cathi Leibinger'</p> <p>Kristen Queen (Texas Christian University), 'The Road Less Traveled: Women as Leaders of University Schools of Music'</p>	<p>13.15-14.45: Session 17 (Workshop 3), Chancellor's Hall GRiNM (Gender Relations in New Music), Workshop</p>
<p align="center">14.45-15.00: Break</p>	
<p>15.00-16.30: Session 18 (Workshop 4), Court Room RMA Facilitators: Núria Bonet (University of Plymouth) and Enya Doyle (Durham University)</p>	<p>15.00-16.30: Session 19 (Workshop 5), Chancellor's Hall Chair: Helen Julia Minors (Kingston University)</p>

Leading change in music departments	Liz Dobson (University of Huddersfield), 'Knowledge and Skills Sharing Workshop: Leading Grass-Roots Feminist Collective'
16.30-17:00: RMA Workshop continues, Court Room	16.30-17.00: Closing Plenary and Next Steps, Chancellor's Hall Laura Hamer (Open University) and Helen Julia Minors (Kingston University)

Posters: Posters will be displayed in the Hallway adjacent to the Chancellor's Hall on Thursday 7 and Saturday 9 March.

Posters:

Sheila Kreyszig (Victoria, British Columbia, Canada), 'How she stirred things up though they did not think she blended in.... Sabine Meyer as a pioneer solo clarinettist'

Manchusa Loungsangroong (University of Arkansas), 'American Pioneer Clarinettists and Conductors of All-Woman Orchestras'