

# The Erasmus+ VOW Project Conference:

## Voices of Women: Materialities, Cultural Transfer and Musical Authorship

December 1<sup>st</sup> and 2<sup>nd</sup>, 2022

University of Groningen, and the Prince Claus Conservatory



## WELCOME

Welcome to Groningen for this first-ever symposium on **Voices of Women: Materialities, Cultural Transfer, and Musical Authorship**. We are thrilled that you have decided to join us, and we hope that our conversations, performances, and shared research will yield insights which lead to better representation, presence, education, and creative collaboration of women composers and of women performing and working in the educational and professional music world. Ultimately, we hope that such insights will aid in engendering a more inclusive working, learning, and performing atmosphere for not only women but for all genders, sexual orientations, and cultural backgrounds. This Symposium is part of the ERASMUS+ program *Voices of Women*, a joint project with the University of Groningen, the University of Stavanger, the Arctic University of Norway (Tromsø), and the University of Music Franz Liszt Weimar.

Groningen is home to the two institutions hosting this conference, the University of Groningen (together with the USVA performance arts center) and the Prince Claus Conservatory.

Since 2015, **The University of Groningen** has become an international institution attracting students from all over the world who now, together with their Dutch colleagues, number more than 30,000 in the BA, MA, and PhD programs. The university was founded as a college in 1614 in an initiative taken by the Regional Assembly of the city of Groningen and the *Ommelanden* (the surrounding region). It soon established faculties in theology, law, medicine, and philosophy.

The Faculty of Law boasts “Father of Ethnomusicology” Jaap Kunst as an alumnus who earned his law degree here more than 100 years ago in 1917 before trying his hand at banking and finally comparative musicology with special expertise in the Gamelan. Of the fifty notable alumni listed in Wikipedia, three are woman (Corina Busgaard, Anita Buma, and Aletta Jacobs) and only two were not white. The gendered (and racial) dynamics of this academic university have changed somewhat since Kunst graduated, but certainly there is more room for change.

**The Prince Claus Conservatory** of the Hanze University of Applied Sciences in Groningen is an internationally renowned institute with high standards regarding quality and atmosphere, yet an institution which maintains a strong connection to the northern part of the Netherlands. Their mission is to train inspiring musicians who can make a difference in our society. Students normally specialize in one instrument within the classical or jazz music division. Students can also train to become conductors, composers, and music teachers. The Prince Claus Conservatory has gained the title Best Conservatoire of the Netherlands several times on account of its top national and international teachers as well as their various programs including New York Comes to Groningen, which has inspired many jazz students to great success.

**The Cultural Student Center USVA** (USVA originally stood for University Foundation Training Activities) is the cultural facility of the University of Groningen. The organization was established as a foundation in 1969. USVA is located in a former bank building at 10 Munnekeholm in Groningen, which was built in 1911 for the Twentsche Bank, a predecessor of the Algemene Bank Nederland. Participants can enroll for various courses organized in seven disciplines: dance, theatre, music, film & photography, body & mind, writing & speaking, and visual & fashion. These courses are primarily intended for students of the University of Groningen or the Hanze University of Applied Sciences, but they are open to everyone.

Groningen is also host to several music-related events and festivals including the European Music Industry's annual Eurosonic Noorderslag (ESNS) festival and conference every year in January. This festival is the leading showcase festival for the European music industry, and it provides important networking and 'behind the scenes' platforms for forging music careers in Europe. Groningen also hosts the annual multi-arts Noorderzon Fair at the end of the summer. Also in the summer, earning a prestigious reputation for unique and interesting jazz concerts is the summer jazz bike festival (Zomer Jazz Fiets Tour), during which you can bike from barn to café to medieval church to hear a varied program of mostly European jazz artists.

Groningen has a rich history in the "low Lands" with a relation to Frisian and German arts and educational institutions. The arts, media, and culture are well represented in the Faculty of Arts and especially within the department of Arts, Culture and Media with more than 250 students following tracts in film, music, and theatre and frameworks highlighting either arts criticism or arts policy and management.

You may have noticed the many bikes in the city center. You might even consider renting one if you have a free day in the city. Biking to the nearby villages is a nice way to see the local province and have a beer in an outdoor village café.

During the conference, we want to encourage a collegial attitude and interaction so please ask questions and help out with those speaking in their second language. You can also help by speaking in a slow and deliberate manner for those who also are listening to English as their second language. We would also like to encourage the use of gender inclusive language in our presentations and addressing of presenters.

If you have any questions about things to do – please ask us. We are very happy you are here, and we look forward to a fruitful and engaging conference.

Kristin McGee, Janke Klok, Petra Broomans, and Caroline van Wijngaarden

Nov. 22, 2022

## ABOUT THE PROJECT

This Voices of Women (VOW) project was motivated by the perceived under-representation of women composers in live music performance as well as educational training contexts. It seeks to answer questions such as: Music concert programs and festival stages rarely feature works composed by women, yet why does this persist? Why are women's voices in music so understudied and underrepresented in the musical canon? What does this mean for women's agency in their music? How can we contribute to facilitating a more inclusive space for women to flourish musically?

The VOW project is an Erasmus+-funded joint project with the University of Groningen, [the University of Stavanger](#), the Arctic University of Norway (Tromsø), and the University of Music Franz Liszt Weimar. The main purpose of this project is to raise cultural awareness of women's musical and creative output, given the lack of attention paid not only in showcasing women's compositions but also within academic and professional fields such as in forms of analysis, interpretation, and performance. By aiming to contextualize inclusivity, transnational education, and societal engagement in Europe's relationship to the arts, VOW will provide innovative courses that will strengthen the connection between practice, research, and EU policy to provide more visibility but also opportunities for women's voices in music.

The VOW project at the University of Groningen is an initiative of Dr. Janke Klok, Dr.h.c. Petra Broomans, and Dr. Kristin McGee. In December 2022, the VOW project organizes a two-day conference at the University of Groningen to explore this theme of authorship in relation to the sub-themes of music materialities and cultural transfer.

For this conference, we begin on the first day (December 1st) with a series of workshops for students and educators at the graduate level. The second day (December 2nd) consists of a series of panels with academic papers on the themes of authorship, agency, cultural transfer, and music materialities featuring a keynote by Dr. Mimi Haddon of the University of Sussex and a live podcast with Andrea van Pol and Rae Milford who host the "Nooit van gehoord?!" ("Never heard of?!") podcast that centres women's voices in music. We invite all participants to attend both workshops and panels.

This meeting will be the second event organized by the VOW Erasmus+ project in relation to music education at the graduate level. The first training activity was organized in June of 2022 at the University of Stavanger at the Performing Arts School. The first Project Report has recently been published, see: <https://septentrio.uit.no/index.php/SapReps/article/view/6569>.

## TABLE OF CONTENTS

1. Program Schedule	6
2. Keynote Speakers	8
3. Musical Performances and Masterclasses	11
4. Concerts and Performers	13
5. Abstracts	15
6. About the conference organizers	30
7. Map of conference and concert locations	31
8. Recommended restaurants, bars, and cafes	32
9. Recommended things to do in Groningen	33
10. Hotel information	33

## PROGRAM SCHEDULE

<p style="text-align: center;"><b>Thursday, December 1<sup>st</sup></b>  <b>Prince Claus Conservatorium</b>                      Meeuwerderweg 1, 9724 EM Groningen  <a href="#">(Livestream Voices of Women YouTube channel)</a></p>	
9:00	Coffee/registration
9:15	Welcome and Introduction by Ingeborg Walinga, Dean of Hanze Prince Claus Conservatoire
9:30	Looking back at Stavanger
10:00	Coffee break
10:30	Session 1 Workshop (streamed) RESCAPE (led by Janke Klok, Lilli Mittner, and Lena Haselmann)
12:00	Lunch break
12:45	Keynote Helen Metzelaar (streamed): <b>Exciting Dutch Sounds: Three Hitches and Three Women</b>
13:45	Workshop Cultural Transmission (streamed) (Led by Petra Broomans)
14:45	Coffee break
15:15	Masterclasses (streamed):  Women's Voices in Jazz (led by Francien van Tuinen)  Women Composers in Classical Music (led by Bettina Smith, Lena Haselmann, and Friederike Wildschütz)
17:30	Dinner on your own
19:30- 22:00	<b>Walking Concert:</b>  <i>The Trail of the Wolf</i> with Renske de Boer (voice) and Gabija Bartulyte (saxophone) (Keldercafé Merlot)  <i>40 Ways of Being (a Woman)</i> with Viola Blache (soprano), Elisabeth Hubmann (organ), Wilma Pistorius (cello, composer) (A-Kerk)  <i>Into the Unknown: Duets for Mezzo Sopranos</i> with Bettina Smith, Lise K. Meling and Lena Haselmann (A-Kerk)

<b>Friday, December 2<sup>nd</sup></b> <b>USVA (Munnekeholm 10, 9711 JA Groningen)</b> <a href="#">(Livestream Voices of Women YouTube channel)</a>		
9:00	Coffee/Registration	
9:15	Opening Day 2 – Keynote Mimi Haddon (streamed) <b>Telling Alternative Stories: Women’s Knowledge Cultures of Music</b>	
10:00	Coffee break	
<b>PANEL ONE: Gender and Authorship in Popular Music (streamed)</b>		
10:15	“But I’m not a topliner!”: Female Music Producers Negotiating Visibility, Creativity, and Authorship in Commercial Collaborative Songwriting	Ingrid M. Tolstad
10:45	Women Musicians and Signature Electric Guitars	Gabrielle Kielich
11:15	The Radical Potential of the Cyborg Body in the Music of Janelle Monáe	Eva Dieteren
11:45	The Rise and Rise of 2% Rising: Community Building, Career Construction and Challenge	Paula Wolfe
12:15	Lunch break	
<b>PANEL TWO: Women’s Voices in Repressive Political Contexts (streamed)</b>		
13:00	Women’s Voices in Azerbaijan	Shafag Dadashova
13:30	Music Between Creativity and Censorship in Post-Revolutionary Iran: An Ethnographic Research by Focusing on Musical Activities of Women Singers in Different Regions of Iran	Yalda Yazdani
14:00	A Revolution with a Woman's Voice? Gender, Citizenship, Music and the 2020 Belarus Protests	Libbie Katsev
<b>PANEL THREE: Gender and Performativities in Classical Music (streamed)</b>		
14:30	Élisabeth-Claude Jacquet de La Guerre (1665-1729): The Miracle of Our Century	Bettina Smith, Lise K. Meling
15:00	Ema Câmara Reis’ Archive: From Patronage to Musical Dissemination	Ana Barros
15:30	Women Orchestra Conductors: Performative Subversions of a Gendered Professional Practice?	Charlotte Müller
16:00	Alternative Voices in Finland’s Classical Music Culture	Anna Ramstedt
<b>PANEL FOUR: Musical Performance and Authorship in Ukraine, Portugal, and the Netherlands (streamed)</b>		
14:30	Agencied Gazes and Feminist Performativities in Go_A’s 2021 Eurovision Song Contest Performance of “SHUM” (ШУМ)	Manuel E.P Reyes, Kristin McGee
15:00	"Just Do It": Programming Women Composers without Gender Framing	Fie Schouten
15:30	"Checking the situation": Performing Constança Capdeville's Theatre-Music Works	Mónica Chambel
16:00	Practising What We Preach: Elise Hall and a More Diverse Saxophone Performance Curriculum	Jonas Danielsen Eskeland
16:30	Coffee break	
16:45	Podcast makers <b>Andrea van Pol</b> and <b>Rae Milford</b> present their live podcast <b><i>Nooit van Gehoord?</i></b> (streamed and recorded)	
17:15	Drinks/Evaluation (introductory panel discussion on women’s voices/compositions) Lise Meling	
18:00	Final Concert – Students and Teachers of the Masterclass Prince Claus Conservatorium	
19:30	Dinner at Land van Kokanje	



## KEYNOTE SPEAKERS



**Dr. Helen Meztelaar**

### ***Exciting Dutch Sounds: Three Hitches and Three Women***

When we look at the Dutch classical music canon, three hitches relevant to contemporary women composers in the Netherlands become apparent. The first concerns the lack of women's music performed on Dutch media. Related to this, women have had little opportunity to develop composition careers, reflected in the annual public elections of the so-called "Classical Top 400" whose works are performed on NPO Radio 4. This year, 390 of the 400 works are by men, ten are by women. Second, In 2006, a new canon of Dutch history was compiled consisting of fifty items covering a wide range, such as the 'Oboe School' and 'Vocal Culture.' The music committee claimed to consider "diversity and quality," but this music canon neglected gender dynamics within such processes, and it largely ignored women. Besides harp players, only five women were included. The third hitch concerns a 2001 compendium, covering 126 topics on Dutch-Flemish music life from prehistoric times to current music scenes, including rock, jazz, and rap. How disappointing that so little attention was paid to gender, with little research into the performance conventions or ideologies of femininity and masculinity. After discussing this issue with chief editor Louis Grijp, two essays were devoted to women and music. However, what was needed was more awareness by more authors, not brief discussions of gender tucked away in two of the 126 articles.

What can we do to recalibrate this male-dominated canon? To begin, we can highlight the work and output of current women composers. Today a new generation of women have chosen composing as a profession. The professional organization Nieuw Geneco represents some 300 composers, of whom 64 are women. This is a welcome development. In this presentation, I will introduce three of them, Meriç Artaç, Mathilde Wantenaar and Mayke Nas, demonstrating foremost their diversity and highlighting their talents and unique compositional voices for the twenty-first century.

***Helen H. Metzelaar***, musicologist (Ph.D. Utrecht University, 1996) and flutist, was co-founder and long-time staff member of the Dutch Music and Women Foundation in Amsterdam. She was then affiliated with the University of Amsterdam as a guest researcher, where she prepared a modern edition of all known music by Josina van Boetzelaer (1733-95). Among her publications are a biography on Henriette Bosmans and contributions to *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und*



*Gegenwart. She is currently researching the Devries dynasty, three generations of renowned operatic singers active in Europe and North America (c. 1850 – 1940). Projected publication: 2025.*



### **Dr. Mimi Haddon**

#### ***Telling Alternative Stories: Women's Knowledge Cultures of Music***

This keynote paper brings together two recent projects that share a broad aim. The first is an idea that emerged when writing my article on Joan Baez's imitations of Bob Dylan, which was published in 2021 in the journal *Twentieth-Century Music*. By analysing mimicry, this article sought to challenge the assumption that true musical knowledge is best demonstrated by writing original songs. Drawing from academic interrogations of musical creativity and identity as well as the work of Leopoldina Fortunati, I offered the idea of the creative matrix and looked to recentre the listening subject as a way to engage matrilineal lineages in music and the underexplored musical 'work' of listening and intimacy.

This process of focusing on listening and decentering traditional notions of knowledge and creativity in music led me to a second project, which is the AHRC-funded network, *Music for Girls*. In collaboration with twelve women from the local East Sussex community and two affiliates of the Museum of Ordinary People, we curated an exhibition of women's music tastes and local women's music stories, which opened for four days in September this year. The local participants ranged in age from 15 to 72 and, crucially, their level of music 'expertise' varied too — from professional musicians to lay people.

The aim in these two projects is this: By looking to the position of listener, to perceived non-expert knowledges, and feminist archives, can we develop new paradigms for the analysis and even teaching of popular music that go beyond fan studies and traditional paradigms? What emerges—at the level of sonic properties and music historiographies specifically— if we experiment with suspending what we think we 'know' about popular music cultures and engage instead with knowledge cultures as linked to femininity?

**Mimi Haddon** is Senior Lecturer in Music at the University of Sussex. She is a musicologist whose work analyses the power dynamics of cultural legitimation. Her book, *What is Post-Punk? Genre and Identity in Avant-Garde Popular Music, 1977-1982* was published with University of Michigan Press in 2020. Her work has also appeared in the journals *Women & Music*, *Twentieth-Century Music*, and *Popular Music*. She recently obtained an AHRC Networking Grant with Professor Bethany Klein at the University of Leeds, titled "*Music for Girls*," which explores women's knowledge cultures of popular music. This project includes: a community-led collaborative exhibition, an international conference (June 2023), and a special issue of the journal *Popular Music & Society*, tabled for 2024. In addition, Haddon is collaborating on an edited collection about disco with Arabella Stanger and Michael Lawrence, and is working with David Brackett and Georgina Born



*on their forthcoming genre collection.*

### **Rae Milford and Andrea van Pol**

#### ***Live podcast: Nooit van gehoord? Focus Annea Lockwood***

NOOIT VAN GEHOORD?! (Never Heard of?!) is a podcast by Rae Milford and Andrea van Pol about women composers who have been forgotten, ignored, overlooked, and are rarely heard on the radio or in the concert hall. Their music, unique and brilliant, deserves recognition. The podcast provides captivating anecdotes about these figures and their music against an historical backdrop including all genres, all eras, and from all the corners of the world. Already active for several years, 52 episodes are online and can be found on the streaming services or the website of Dutch public Radio 4.

In this special live podcast, Pol and Milford focus on **Annea Lockwood**, a pioneer of field recordings mixed with electro-acoustic improvisation producing magical sounds that make us aware of our connection to the earth.

**Rae Milford** is singer/instrumentalist and creator of the podcast NOOIT VAN GEHOORD?! for Dutch public radio NPO RADIO 4. For more than a decade she has been producing a radio show focusing on women composers for the Concertzender (<https://www.radiomonalisa.nl>)

**Andrea van Pol** presents various radio and television programs for Dutch public broadcasting (*Opium, De ochtend van 4, Vroege Vogels*). Pol's programs focus on culture, nature, and music. (<https://www.andreavanpol.nl>)

# MUSIC PERFORMANCES, MASTERCLASSES, AND WORKSHOPS

## WORKSHOPS

### 1 Dec. 2022 - Workshop RESCAPE

Led by Janke Klok, Lilli Mittner, and Lena Haselmann

**Janke Klok** (Henrik-Steffens-professor at the Humboldt-Universität zu Berlin 2014-2018, since then attached to the HU and the University of Groningen) has published widely on Scandinavian literature in the field of gender and intercultural studies and initiated, together with prof. dr. Lena Haselmann and dr. Lilli Mittner, the interdisciplinary art research group RESCAPE. She is engaged in the projects 'Die Korrespondenz des Naturphilosophen Henrik Steffens (1773–1845) (Humboldt-Universität zu Berlin);' the ERASMUS+ project Voices of Women (Universities of Groningen, Stavanger, Tromsø and Weimar) and 'Made Abroad: Producing Norwegian World Literature in a Time of Rupture, 1900-50 (National Library Norway).

**Lilli Mittner** is an internationally renowned senior researcher at the Centre for Women's and Gender Research at UiT The Arctic University of Norway. She received her PhD in 2014 from the University of Music, Drama and Media in Hanover with archival work on Nineteenth-Century women composers in Norway. Lilli is currently leading a project on performative historiography (<https://site.uit.no/rescape/>) and a work package on gender equality in academia (<https://uit.no/research/prestige>). In her projects Lilli develops and conducts high-risk experimental art exploration to create mutual encounters and moments that matter. Her work encompasses further research gender balance, gendered heritage and canon critique, music and gender, voices of women, feminist posthumanist approaches in critical dementia studies, feminist art intervention, gendered quality assessment in higher education and research leadership and gender equality & sustainability.

**Lena Haselmann** is a Professor of Voice and Voice Training at the Hochschule für Musik FRANZ LISZT SCHOOL Weimar. Performing engagements have taken the German-Norwegian mezzo-soprano to the Berlin State Opera, the Teatro alla Scala Milan, the Gothenburg Opera, and the National Opera of Denmark. As a Lied and concert singer, Haselmann can be heard at home and abroad. In her performances, she places special focus on song compositions from the Scandinavian region as well as contemporary composers. More about Haselmann's performances and teaching can be found at [www.LenaHaselmann.de](http://www.LenaHaselmann.de).

### 1 Dec. 2022 - Workshop Cultural Transmission

*Transmitting knowledge of female composers and artists in the history of Argentine tango* led by Petra Broomans

In this workshop, Petra Broomans will provide a brief overview of the results of the cultural transfer workshop in Stavanger about the pitfalls of writing back women writers and cultural transmitters into literary history from a metaliterary historiographical perspective. Then, she will give a short introduction into the genre of Argentine tango and present some female composers and artists. In the second part of the workshop, students will work with texts about female composers and artists. After the analysis of the material, we will discuss the outcomes and evaluate the applied method.

**Petra Broomans** is Associate Professor emeritus with *ius promovendi* at the University of Groningen and visiting professor at Ghent University (2011-2022). In January 2020, she was awarded an honorary doctorate by Uppsala University's Faculty of Arts. She is also the initiator and coordinator of the Dutch translators' dictionary: <https://www.vertalerslexicon.nl/>, and has published extensively on cultural transfer,

Scandinavian literature, and women's literature. Her research interests include cultural transfer, world literature, meta-literary history, and minority literature. She is also series editor of "*Studies on Cultural Transfer and Transmission*" (CTaT). In her spare time, Broomans teaches and choreographs Argentine tango and she has written several articles about composers and the representation of tango in Scandinavian literature. For an overview of her works, see: <https://www.petrabroomans.net>.

## MASTERCLASS

### 1 Dec. 2022 – Women's Voices in Jazz and Classical Music

Led by Francien van Tuinen, Bettina Smith, Lena Haselmann, and Friederike Wildschütz

**Francien van Tuinen** has become one of the most authoritative jazz vocalists in The Netherlands. Blessed with a unique voice and exceptional natural rhythmic flexibility, she has guts, excellent timing, and diction. Francien teaches at Codarts Rotterdam and at the Prince Claus Conservatoire Groningen. In 1994 Francien finished her studies Communication at the Rijksuniversiteit Groningen and decided to study at the Conservatory of Groningen. After winning the Dutch Jazz Vocalist Concours in 1997 and graduating from the Groningen Conservatory in 1998 she recorded and performed with a variety of groups and projects. The projects, *A perfect Blue Day* (2002) and *Muzyka* resulted of her cooperation with guitarist Jesse van Ruller. *A Perfect Blue Day* features all originals by van Tuinen and van Ruller and is a crossover between jazz and catchy singer/songwriter tunes.

On the Edison nominated album *Muzyka* (2005) featuring Richard Galliano on accordeon, Jesse re-arranged non-vocal classical compositions into contemporary pieces; a mix of jazz, folk, flamenco and fado, to which Francien wrote beautiful and touching lyrics.

Other recording projects include *Tripod*, an exciting combination of reeds, double-bass, drums and vocals with which she recorded the album *Daytrippers* (2008); *Cool Voice, Celebrating Rita Reys* (2011), a tribute to the first lady of jazz; and *Countrified* (2015), with Jesse van Ruller, Jeroen Vierdag (bass) and Martijn Vink (drums).

**Bettina Smith** is a professor of classical singing and performing artist. She has an extensive international career, performing at leading opera houses, festivals, and concert houses around the world. Her wide repertory spans from Medieval to contemporary music, with a special interest for Art Song. She has recorded five highly acclaimed solo CDs for the label LAWO Classics, and for the last one *The Artist's Secret*, she was nominated singer of the year 2021 in Germany by Opus Klassik. She leads the ERASMUS+ project *Voices of Women*, focusing on women composers.

**Friederike Wildschütz** is a collaborative pianist and Associate Professor at the Faculty of Performing Arts, University of Stavanger. She studied piano at the Hochschule für Musik Franz Liszt Weimar and the University of Stavanger. She has won prizes in German and international competitions and has performed in several European countries. As a researcher and performer, she has specialized in art song, particularly German Lied, of the late nineteenth and early twentieth century.

# VOICES OF WOMEN WALKING CONCERT in THREE PARTS

1 DEC. 2022, 19:30-22:00

**Keldercafe Merlot** (Oosterstraat 53, 9711 NR Groningen) & **Akerk** (Akerkhof 2, 9711 JB Groningen)

## I> **The Trail of the Wolf (Keldercafé Merlot) – 19:30**

Inspired by the archetype of the *wild woman*, saxophonist Gabija Bartulyte & singer Renske de Boer walk the path of the endangered wolf, always following the moon. The urge for freedom and the possibility for telling stories along the way motivate the improvisations of this duo.

Gabija Bartulyte – saxophone  
Renske de Boer - vocals

**Gabija Bartulyte** is one of the most fascinating saxophonists of her generation. Because of her experience in classical music, (free) jazz, playing piano, and singing, she has a very unique sound in playing the alto-sax.

**Renske de Boer** is mostly known for her energetic performances within the ska and reggae scene, though her biggest drive is improvising and composing. Renske and Gabija met whilst studying jazz at the Prince Claus Conservatory and find each other through improvisation and creating sounds together.

## II> **40 Ways of Being (a Woman) (Akerk) – 20:30**

An exploration of physicality and gender identity for voice, organ, cello, and electronic soundscape by Andrea Guterres and Wilma Pistorius

Viola Blache - soprano  
Elisabeth Hubmann - organ  
Wilma Pistorius – cello, composer  
Andrea Guterres – soundscapes, composer

### **About the performers**

Elisabeth Hubmann, Viola Blache, and Andrea Guterres met while taking part in the Creative Performance Lab as part of their Master's studies at the Conservatorium van Amsterdam. The Creative Performance Lab is an interdisciplinary group of musicians who collaboratively develop music theatre performances using a combination of improvisation, theatre, and formal composition. Together, they have worked with various directors and theatre makers, including Sebo Bakker, Anthony Heidweiller, and Ria Marks, performing together at ZID Theater, Theaterzaal, and Muziekgebouw aan 't IJ. Also an alumnus of the Conservatorium van Amsterdam, Wilma Pistorius has collaborated with various artists on creating performances with theatrical elements. In 2018, she worked with cellist Doris Hochscheid and theatre-maker Ganna Veenhuysen to create an immersive interdisciplinary and theatrical performance around her cello solo piece the Moon Suite, which was performed in November Music in Den Bosch the same year. Together, the artists' diverse backgrounds and previous experience developing music theatre pieces will inform the collaborative process and ensure success in this interdisciplinary project.

### **About the project**

For as long as we have known, women's bodies have been subject to public scrutiny and subjugation. Today, a woman's relationship with her body is still rarely given the autonomy it deserves and remains firmly in the public eye. Yet as society finally approaches the point where it begins to recognise that gender is not a binary term, discrimination and violence against transgender and nonbinary women remain a prevailing concern



for societies everywhere, meaning that a woman's autonomy over her own body is still at risk. As a composer, I am not only motivated to bring contemporary music to a wider audience but to achieve this by using music to engage in social issues about which I am passionate or which might affect me personally. I believe that an important part of an artist's role is to engage their audience with a perspective which might provoke stimulating thought or discussion. With *40 Ways of Being (a Woman)*, my aim is to use aesthetics, musical metaphors, and dramaturgy, to bring attention to the binary dogma that continues to infiltrate gender identity and promote gender essentialism.

### III> Into the Unknown: Duets for Mezzo Sopranos (Akerk 21:30)

Bettina Smith (soprano), Lena Hasselman (soprano), and Lise K. Meling (harpsichord) perform Julie Pinel's "Brunette a deux dessus"; Barbara Strozzi's "Dialogo in partenza (Anima del mio core)" and "Sonetto proemio dell'opera (Mercé di voi)".

**Bettina Smith** is a professor of classical singing and performing artist. She has an extensive international career, performing at leading opera houses, festivals, and concert houses around the world. Her wide repertory spans from Medieval to contemporary music, with a special interest for Art Song. She has recorded five highly acclaimed solo CDs for the label LAWO Classics, and for the last one *The Artist's Secret*, she was nominated singer of the year 2021 in Germany by Opus Klassik. She leads the ERASMUS+ project *Voices of Women*, focusing on women composers.

**Lena Haselmann** is a Professor of Voice and Voice Training at the Hochschule für Musik FRANZ LISZT SCHOOL Weimar. Performing engagements have taken the German-Norwegian mezzo-soprano to the Berlin State Opera, the Teatro alla Scala Milan, the Gothenburg Opera, and the National Opera of Denmark. As a Lied and concert singer, Haselmann can be heard at home and abroad. In her performances, she places special focus on song compositions from the Scandinavian region as well as contemporary composers. More about Haselmann's performances and teaching can be found at [www.LenaHaselmann.de](http://www.LenaHaselmann.de).

**Lise Meling** holds a BA in Piano Performance and an MA in Musicology from NTNU, Norway and a Doctor of Music in Early Music from Indiana University, USA. She is an Associate Professor of Music at the Faculty of Performing Arts, The University of Stavanger, Norway, where she teaches music history and early music performance and performance practice. Her research projects encompass topics in early music and music and gender: she has looked at the role of female composers and their social status, femininity in popular music and gender in music scholarship. Her latest research focuses on the gendered history of musical instruments, particularly keyboard instruments in the eighteenth and nineteenth centuries. She has authored several publications, both scholarly articles as well as textbooks in music history. Meling is active as harpsichord performer for which she has revitalized unknown works by female composers, as well as being an active participant in national and international conferences, lecture recitals, interviews, and radio and TV appearances.

## ABSTRACTS

### Panel 1: Women's Authorial Roles in Popular Music

Ingrid M Tolstad

#### **«But I'm not a topline!» Female Music Producers Negotiating Visibility, Creativity, and Authorship in Commercial Collaborative Songwriting**

Recent figures from the Norwegian collection society TONO shows that in 2020, only 12 percent of the songwriters and a meager 0,7 percent of the producers in Spotify's most played songs were women. While there are currently several national and European initiatives and organizations working towards increased gender balance in popular musical songwriting, production, and authorship, we know little about how these structural conditions play out in the practice of songwriting itself. Drawing on interviews and fieldwork in co-writes and songwriting camps, this paper explores how gendered roles and biases are made audible in processes of commercial pop musical songwriting. A particular emphasis is placed on the experiences of female music producers, and the ways in which gendering practices creates and reproduces an unequal playing field for them in songwriting sessions. For instance, the increased visibility of being perhaps the only female producer in a writing camp often leads to a feeling of being under extra scrutiny as to whether one is 'up for the task'. Further, female producers describe repeatedly being asked to take on the traditional female role of singer/topliner, thus having to argue for their rightful position as session producer. These kinds of experiences lead to increased insecurity, performance anxiety and stress, and not least a reduced capability for performing creatively. Female producers also describe how their creative contributions are diminished and downplayed, leaving them having to argue for or not getting their equal shares of cuts in songs. It is here argued that to properly address the gendered divide in pop musical authorship (and the economic output it generates), more research is needed into how gender bias and inequalities are embedded in the creative processes of songwriting and production.

*Ingrid M. Tolstad (PhD) is a Senior Researcher at the Work Research Institute, Oslo Metropolitan University. A social anthropologist and musicologist, she has done ethnographic work into Swedo-Russian pop musical collaborations, collaborative songwriting, quality assessment in creative processes, and the digitalization of pop musical production.*



### **Women Musicians and Signature Electric Guitars**

This paper will explore how the recognition of women's voices and contributions as electric guitarists also reproduces their status as "exceptional" in this role and highlights their absence in electric guitar discourses and history. To demonstrate these points, the paper will discuss the creation and release of signature guitars for established and iconic women electric guitarists. "Signature guitars" are replica models of musicians' instruments featuring the same specifications and design. They are limited editions released by guitar manufacturers such as Fender and Gibson. Women musicians have been largely overlooked, though models have recently been developed for Chrissie Hynde, H.E.R., and Nancy Wilson. This paper will discuss how the release of signature guitars is a means by which women shape the history and understanding of this instrument. It will show that signature guitars represent the significant contributions women make as guitarists and to the material culture of popular music. At the same time, the paper will also argue that the release of these signature guitars signifies the underrepresentation and limited recognition of women in these roles. The paper will also raise questions as to why particular musicians have signature guitars. The paper will analyse advertisements for signature guitars and associated media and representations of relevant women electric guitarists. It will situate this discussion about signature guitars within the existent literature about and longer history of women and the electric guitar (e.g., Bayton 1997, Bourdage 2010). Most specifically, it will address how men have been the dominant and expected figures in electric guitar history while highlighting the need for a broader understanding and narrative of electric guitar practice that recognises and encompasses women's relationship with the instrument. The paper will also suggest that there may be changing discourses about guitars and women guitarists that can work toward normalising women in this role.

***Gabrielle Kielich** is a Marie Curie/UK Research & Innovation-funded Senior Research Fellow at the University of Huddersfield. She is working on a project that examines the role of online spaces in women's electric guitar practice and explores the factors that enable and motivate women to become electric guitarists.*

### **The Radical Potential of the Cyborg Body in the Music of Janelle Monáe**

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. This will be done through the work of musician and visual artist Janelle Monáe. Her Afrofuturist projects – the *Metropolis* album series (2008, 2010, and 2013) and *Dirty Computer* (2018) – centre around the figure of the cyborg to discuss the lived experience of African-American and queer women in the United States. Located at the intersection of science fiction and popular music, this study investigates the performance of the cyborg and explores the ways in which this figure is gendered, sexualised, and racialized. A significant element that the study focuses on relates to the cyborg body and the tensions that arise. 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 'differential consciousness' that disrupts and consequently challenges not only notions of gender, sexuality, and race, but also humanist ideas around the body.

*Eva Dieteren is a Teaching Fellow at Maastricht University. Eva's academic interests relate to the performance of gender, sexuality, and race in contemporary popular culture – focusing primarily on film and popular music. She has focused on topics related to popular feminism, queer theory, cyborg feminism, and posthuman feminist theory.*

### **The Rise and Rise of 2% Rising: Community Building, Career Construction and Challenge**

In the closing sections to my book *Women in The Studio* (Routledge 2020), I suggested that the situation of female/non-binary individuals working in music production was on the cusp of change. That change, observed during what has been a new phase of research, has been notably characterised, on the one hand by community building, skill sharing, and career construction amongst professional practitioners and, on the other, by a notable desire from aspiring female producers and artist-producers from across the globe to acquire production skills to give voice to their creative aspirations.

In the last three years, the significant growth of female-led online platforms offering training are clearly meeting that need. They are also providing a viable challenge to the institutionalisation of music production education where female production students and female lecturers remain in a woeful minority. This paper situates notions of voice and authorship in the context of innovative work taking place within some of the key online music production platforms in the UK and considers their role, not only in progressing the music production and gender issue but also their contribution to the history of women in popular music creating communities, providing knowledge, and supporting creativity in response to systemic marginalisation and gendered gatekeeping.

*Paula Wolfe is a critically acclaimed singer-songwriter, producer, academic, lecturer and public speaker. Her book, *Women in The Studio: Creativity, Control and Gender in Popular Music Sound Production* (Routledge 2020) was nominated for The Excellence in Historical Recorded Sound Research Award 2020, from the Association for Recorded Sound (ARSC), and shortlisted for the International Association for The Study of Popular Music (IASPM) Book Prize 2021. Since the double release of the book and her third album *White Dots* (Sib Records 2019), Wolfe has been giving guest lectures on both her research and her practice at universities throughout the UK as well as in Europe, the US and Canada. Current projects include a full re-working of her early back catalogue, the creative process of which she has examined in a forthcoming IASPM Journal special issue on Practice Based Research, due for publication early 2023. [www.paulawolfe.co.uk](http://www.paulawolfe.co.uk)*

**Shafag Dadashova**

### **Women's Voices in Azerbaijan**

Gender-based discrimination, glass walls, and ceilings recently attract scholarly attention. However, the challenges encountered by female writers and composers in managing their identity remain unaddressed. My report is based on description of professional development of Azerbaijani female composers and their personal struggles. The marginalization of female composers through gender-based stigmatized identities often put female music writers face to face with existential questions: continue their career in the hostile world viewing the female gender as a career disadvantage, or bury her talent and abilities and quit into domesticity. Glass walls made networking very difficult for female composers in a male-dominated world; family and society did not welcome women's choices to sacrifice their roles as woman, mother, wife for long-working hours and attempts to be socially active. The major difficulties woman composers faced were a lack of a proper musical education, adverse social attitudes, underestimated talent, and limited outreach possibilities. Many Azerbaijani female composers did not struggle with them because being considered a feminist would make the situation even worse and society would project a sense of guilt for not meeting cultural requirements.

This research is based on ethnographic study of Azerbaijani female composers, their relatives and friends, and utilizes forms of discourse analysis and theoretical frames from hermeneutical phenomenology. These approaches revealed the challenges of women's professional ways; how they perceived the gender-based obstacles; and how determined they were in making their voices heard in the patriarchal world where women were assumed to keep silent, and where even expressiveness in music could threaten the normalized gender standards.

***Shafag Dadashova** is Associate Professor at Baku Engineering University and a former Academic Researcher at the University of Oxford in the Centre for International Gender Studies. Dadashova studies self-identity in autobiographical writings.*

**Music Between Creativity and Censorship in Post-revolutionary Iran: An Ethnographic Research by Focusing on Musical Activities of Women Singers in Different Regions of Iran**

The position of women in Iranian society is mostly dependent on the political discourse of the country. After the Revolution of 1979, the position of women in Iranian society drastically changed. This has also extended into the role of females as musicians in Iran. According to the revolutionary fundamentalist Islamic government, it is illegal and improper for women to sing solo in public spaces and women's participation in music has become more restricted. Yet in some ways, women's status has improved — such as increased literacy, and a greater number of women musicians in general (paralleling an increase in musicians of both genders). However, from a legal perspective, women and men do not have equal rights. So, the dynamic of an increased number of women musicians appearing even as restrictions increased creates a rich opportunity for research. The opportunities for women to record and perform music differ from those of men, and many women, especially singers, find a creative outlet only in underground, illegal situations. Therefore, the main focus of my presentation/documentary screening is based on activities and strategies of female singers for overcoming the censorship in Iranian society. In addition, I discuss the activities and significant role of women and women's music/voices in the recent social political movement by the names/revolutionary codes, "Mahsa/Jina Amini" and "Women-Life- Freedom".

*Yalda Yazdani is an Iranian ethnomusicologist and curator. Currently she is working as a research fellow and also completing her PhD studies at University of Siegen. In 2017 and 2018, she founded and curated the festivals "Female Voice of Iran" and in 2021, "Female Voice of Afghanistan" in collaboration with Contemporary Opera Berlin.*

### **A Revolution with a Woman's Voice? Gender, Citizenship, Music and the 2020 Belarus Protests**

This presentation argues for applying the concept of gendered citizenship to the musical practices of the 2020-2021 protests in Belarus. Led by women and widely referred to as a “revolution with a woman’s face,” these protests marked a turning point for Belarus, where the Lukashenka regime and its opposition alike have long excluded women from equal political participation. By approaching music as a platform where incipient gendered citizenships are embodied and negotiated, and paying attention to women’s musical practices, I intend to identify gendered narratives in and around protest music, and to explore how these narratives interact with the evolving conception of gendered citizenship in Belarus. In addition, I’ll provide an overview of how the concept of gendered citizenship can be applied to cultural forms of protest in Belarus, by discussing a selection of music videos for Belarusian protest songs that were produced during the 2020 protests and that repurpose imagery from the protests. I argue that these music videos construct and spread narratives about the 2020 protests, and that while these narratives reflect the gendered power order of the music world and traditional conceptions of gender roles, they also demonstrate novel symbolic representations of gender that are entangled with the struggle against the Lukashenka regime.

*Libbie Katsev is a recent graduate of the University of Helsinki’s Masters of Arts program in Russian studies, where their research focused on street music in Moscow. They are a member of the Russian Space? Concepts, Practices, and Representations research group at UiT Tromsø.*

## Panel 3: Classical Music, Gender and Performativities

Bettina Smith & Lise K. Meling

### Élisabeth-Claude Jacquet de La Guerre (1665-1729): 'The Miracle of Our Century'

In this paper we look at the French performer and composer Élisabeth-Claude Jacquet de La Guerre (1665-1729). Our focus is the performative aspect: both when it comes to La Guerre as performer herself, and how to perform her works today. Her main output consists of solo cantatas and solo harpsichord works. To perform these, we will discuss what performers need to add to the score for it to make sense. In her solo cantatas, the performers need to reflect upon ornamentation, rhythmic alterations, and continuo realization. In addition, an interesting feature of these cantatas is how to and when (or if) to include Baroque gestures. Physical gestures used to be an integral, obligatory part of performing French vocal music in the Baroque era. This is true not only for the French Baroque opera, but also the chamber repertory, such as for instance cantatas. Though the tradition of ornamentation has remained in practice to this day, the practice of gestures has disappeared.

In her harpsichord suites, La Guerre uses as the first movement an unmeasured prelude, a so-called "Prélude non mesuré." The problem is how to interpret these strange looking pieces. The notation omits not only conventional signs that group notes into large (and regular) metric patterns, but also specific durations for the notes. The blank field of "whole notes" provides no apparent guidance about note-to-note durational proportions to a performer accustomed to conventional music notation. While the resulting rhythmic flexibility maintains the sense of improvisation, the notation is not always clear, giving rise to problems for the performer and analyst. Our key outcome will thus be to explore how the re-introduction of performance gestures in French cantatas can impact interaction between audience and performer and affect the audience's understanding of the repertory.

***Bettina Smith** is Professor of Singing at the University of Stavanger, Norway. Bettina has an extensive international career as a performer. She has released five acclaimed solo CDs on Lawo Classics. For her latest release she was nominated female singer of the year by Opus Klassik in Germany. She leads the ERASMUS+ project Voices of Women.*

***Lise K. Meling** is an Associate Professor of Music History at the University of Stavanger, Norway. In her research she has taken the issue of female composers' roles and social status in classical music as a long-term project. Meling is also an active harpsichordist with a focus on illuminating unknown works by female composers.*



### **Alternative Voices in the Classical Music Culture in Finland**

In my article-based dissertation I seek to understand gender inequality and whiteness, as well as sexual harassment and emotional abuse in the Western classical music culture in Finland. In my dissertation I draw especially on feminist philosopher Moira Gatens (1996/2003; 2004; Churcher & Gatens 2019) and her work. Through Gatens' (1996/2003) understanding of *social imaginaries*, I draw connections between common narratives, symbols, ready-made images, and representations – the social imaginaries of classical music culture – and ongoing gender inequalities, with associated white normativity. However, focusing on inequalities and oppressive norms bears a risk of reiterating inequalities while presenting a simplified version of women's agency in classical music culture.

In this paper, I examine the press material and program leaflets of two classical music festivals and one concert series in order to explore the ways in which they create alternative, less unequal visions in classical music culture. These festivals are *Our Festival* (2020) and *Kokonainen – Musequal* (2020; 2021) while the concert series is *Nainen ja viulu* [Woman and the violin] (n.d.). To explain how the chosen festivals and concert series challenge inequality, I adapt Gatens' "counter imaginaries" to employ the concept of *alternative voices*. By doing so I hope to avoid juxtaposing normative social imaginaries with counter social imaginaries and thereby reifying power hierarchies between binaries. Rather, I aim to show how classical music can be viewed as having several social imaginaries that instead of colliding, rather coincide. By reflecting on the findings of my dissertation, I explore how the alternative voices may eventually shape the ways in which individuals are valued and treated in classical music culture.

**Anna Ramstedt** (M.Mus. and M.A.) is a pianist, piano teacher, and PhD student in Musicology in the University of Helsinki, Finland. In her multidisciplinary dissertation, she focuses on inequality, whiteness, sexual harassment, and emotional abuse within the classical music culture in Finland. Anna is currently based in Amsterdam and is a visiting PhD student in Utrecht University.

### **Women Orchestra Conductors: Performative Subversions of a Gender Professional Practice?**

A new generation of female conductors is emerging, but they are still rarely appointed music directors of professional symphonic orchestras. The persistent underrepresentation of women conducting is conspicuous and has been little researched so far. Worldwide, women orchestra conductors occupy a space which was exclusively designated for men within the emergence of the profession in the Nineteenth-Century (Blankenburg 2003; Steinbeck 2021; *ibid.* 2010). As a consequence, conducting was solely shaped by men and became an embodied and gendered practice (*ibid.*; Bartleet 2008; Bartsch 2015), as studies on perceptions of this specific leadership behavior have shown (Wöllner 2015; *ibid.*, Deconinck 2013). The traditional figure of the conductor is connected to the idea of power, assertiveness, leadership, and authority – culturally masculine connotated attributes.

The authoritative style was increasingly replaced by a more communicative relationship with the orchestra nowadays (Steinbeck 2010). Moreover, the performative character of conducting as an individual embodiment of music holds the potential for subversion, and alternative performances (cf. Butler 1993; *ibid.* 1991; Foucault 1977). Thus, female conductors perform a transgressive act, for which Steinbeck (2010) draws for the first time on Braidotti's (1995) concept of nomadic subjects to make a gender-neutral consideration possible instead of Othering.

To what extent do women orchestra conductors today appropriate a male-shaped practice, or do they find their own alternative forms of conducting which leads to new perspectives of music interpretation? What opportunities for professionalization do they have? As part of my master

thesis, I am approaching these questions in a sociological and empirical manner through qualitative interviews with young conductors and participant observation based on the 2nd International Competition for Women Conductors La Maestra, in Paris, March 2022.

*Charlotte Müller (\*1993), based in Berlin, is a Master's student in Sociocultural Studies at the European University Viadrina Frankfurt (Oder). Charlotte holds a Bachelor of Arts in International Cultural and Business Studies at the University Passau and Université de Strasbourg. Charlotte focuses upon cultural and socio-political issues, especially from a gender, queer theory, intersectional perspective. Charlotte questions modes of political participation and social movements. In addition, she worked for an international youth orchestra festival, an online streaming service for performing arts, and plays in an amateur orchestra.*

## Panel 4: Musical Performance and Authorship in Ukraine, Portugal, and the Netherlands

Kristin McGee and Manuel E.P Reyes

### Agencied Gazes and Feminist Performativities in Go\_A's 2021 Eurovision Song Contest Performance of "SHUM" (ШУМ)

This presentation examines the Ukrainian electro-folk band Go\_A and their multimedial performances of SHUM created for the 2021 Eurovision Song Contest. We highlight how Go\_A's performances feature an aesthetics of ecstasy and melancholia despite ongoing damage within Anthropogenic late-capitalism. We compare two versions of the song, highlighting the lead singer Kateryna Pavlenko's 'white-voice' singing technique, her agencied gaze, and non-normative gendered performance style. The unique presentation of these three techniques expose critical contexts for survival cultivated among the damage inflicted by neoliberal patriarchal gazes. Informed by musicological, eco-critical, post-humanist, historical, and feminist frameworks, our analyses reveal how SHUM promotes ecologically attuned and feminist survival strategies such as the re-integration of "wild" singing styles and ecstatic rituals. "Survival" is understood hereby as a form of resistance that evades the pitfalls of neoliberal resilience. Ultimately, through a participatory feminist aesthetics, Go\_A's multimedial performance of SHUM invites audiences to imagine a regenerative ecology of survival in the damaged post-apocalypse.

**Kristin McGee** is Associate Professor in Popular Music at the University of Groningen in the Netherlands. She teaches various subjects in relation to popular music including gender and sexuality, music and globalization, critical race theory, audiovisual arts cultures, film music, and music event organization. She has written especially on the intersections of jazz and popular music within European and American contexts. Her publications include her monograph *Some Liked it Hot: Jazz Women in Film and Television* (Wesleyan University Press 2009) and *Remixing European Jazz Culture* published by Routledge's *Transnational Studies in Jazz Series*. In 2021, she co-edited, with Christina Baade, *Beyoncé in the World: Making Meaning with Queen Bey in Troubled Times* (Wesleyan University Press).

**Manuel Reyes** is a junior lecturer at the University of Groningen, the Netherlands. They teach popular music, sociology of arts and media studies. Their research interests encompass popular music studies, sound studies, critical theory, gender studies, queer studies and aesthetics in the anthropocene. They have translated and edited LJ Müller's book *Hearing Sexism* (transcript 2022) and are currently working on further publications.

### **Ema Câmara Reis' Archive: From Patronage to Musical Dissemination**

Between 1923 and 1939, the singer Ema Câmara Reis organized a regular concert series. These 134 concerts were held in private homes, as Reis belonged to an affluent family, within the context of female sociabilities, and with a rather selective guest list. Among the concerts she organised, two stand out for being entirely dedicated to Portuguese music and for including works by women composers. Since her archives have been donated to the National Library of Portugal, it is now possible to access these works and data pertaining to the events, and analyse their relevance for this context. The main objective of this presentation is to present and discuss the works and the context of two Portuguese music concerts that she organised: *A Música Vocal Portuguesa (Séculos XIX e XX)* [Vocal Portuguese Music (19th and 20th centuries)], in November 1925, and *Considerações sobre o Lied* [Impressions on Lied], in June 1930. This research has addressed the motivations behind the organisation of these concerts, systematized the collected data about female musical sociabilities in Portugal, and studied the connections between the musical production of these women composers and their cultural and gender context. The research identified and collected data and works by composers such as Júlia Oceana, Bertha Rosa Limpo, Maria Antonieta de Lima Cruz or Laura Wake Marques, presented in the salons of Ema Câmara Reis. It was also possible to identify a close friendship between these composers and the organizer, which led them to actively participate in the concerts, not only as performers but as creators. When analysing Reis' collection, the research also confirmed that most of these women performed almost exclusively in private spheres, as singers or composers, and that sometimes they also organized their own events, many of which for the presentation of their own works.

*Ana Barros* - Soprano Ana Barros is a FCT scholarship holder and researcher at Inet-MD for the Doctoral project which she is developing at the University of Aveiro. She maintains an active career recording for radio (Antena2) and TV (Rtp1 and Rtp2) and promoting Portuguese music and the tradition of Fado.

**'Just do it': Programming Women Composers/Performers without Gender Naming**

In this presentation, I will speak about my work as performing artist in combination with being an artistic leader impacting the musical scene in the Netherlands and abroad. My tactic in the last years is to deliberately not emphasize that I am always aware of programming music by female composers and/or taking care of the balance in my groups or programming in my music series. I want to give the example that it is normal to have this balance. The more other people hear the music by female musicians, female composers, the more likely they will think of them in another context. The repertoire commissioned and performed by me and other (mainly) female colleagues is substantial and can't be overlooked anymore, this is a win situation.

In relation to composed vs. improvised music – although the (classical composed) programs of today do not consist of 50% music by women – among the performers the balance is equal. In the improvisation scene this is different. At the moment, a topic among programmers is 'one must program bands with women'. As an improviser, I am confronted with a lot of male colleagues, which I absolutely enjoy. Is there a different way of playing? Maybe... I feel that men are possibly less tempted in having long periods of silence or doing nothing for a while, at least the ones I am playing with. The most important issue is awareness. And one needs examples, heroes to follow and others who encourage. It is important to share this with others, for example students, and the younger generations. To explain what their impact can be and not to be afraid to raise their voices when needed. My male professor was very proud when time was changing and he had successful female former students, he was very encouraging and this is important.

***Fie Schouten** is a Dutch clarinettist specialising in the performance of new music with a preference for playing on the low clarinets. She is the artistic director of a bass clarinet festival titled 'Basklarinet Festijn' and professor of Bass Clarinet and contemporary practice at the Prince Claus Conservatoire Groningen.*  
[www.fieschouten.nl](http://www.fieschouten.nl)

**"Checking the situation": Performing Constança Capdeville's Theatre-Music Works**

This research investigates the recreation of the theatre-music works “Double” (1982), “Avec Picasso, ce matin...” (1984), and “Don’t Juan” (1985) by Constança Capdeville, one of the most influential figures of the Twentieth Century Portuguese avant-garde. The project seeks to study the applicability of an experimental approach (Assis 2018), based on archival and collective studio work, in the recreation of the pieces. The core aims were to 1) integrate newly created contents and scattered archival materials through archaeological (Foucault 1969) and practice-led methodologies; and 2) to establish aesthetic dialogues and artistic understanding starting from archival materials. The methodological approach involved: 1) reconstructing lost or defective electronic contents and missing written performance materials; and 2) designing performative strategies, departing from a creative, ethnographic, and experimental outlook. Preliminary tasks involved organizing archive materials, adapting the extant audio files, and producing new recordings to replace the missing ones, and designing new performance scripts for rehearsals and performance.

Through studio work (Olofsson 2018), the designed materials were analyzed, applied in studio sessions, discussed, and reformulated or altered in order to establish a repository of performative practices (fixed or improvisatory). The work sessions, live performances, and personal reflections of the team members were recorded, and the resulting data and outcomes were analyzed and registered in a video documentary. Throughout this process, this research established guidelines for the application of collective methods for the reconstruction of Capdeville’s performance art works, and suggested protocols that could be applied to works by other experimental composers that present similar types of gaps and challenges.

*Mónica Chambel is a Doctoral Fellow at the University of Aveiro and INET-md, where she studies the theatre-music works of Constança Capdeville. She is a fellow of the project “Xperimus-Experimentation in Music in Portuguese Culture” and produced “Capdeville XXI”, a project funded by the Portuguese Culture Ministry.*

## Jonas Danielsen Eskeland

Elise Boyer Hall (1853-1924) was a pioneering classical saxophonist in the United States and France at the beginning of the twentieth century. She was the first saxophonist after Adolphe Sax (the Belgian inventor himself) to commission new works to be written for the instrument. The importance of her championing of the instrument has been understated and overlooked for far too long. Born and married into wealth, American aristocracy and Francophilia, Elise Hall nurtured an interest in impressionism, which was the craze at the time. She started performing the saxophone for medical reasons and was dissatisfied with the lack of orchestral music available for the instrument. Together with Georges Longy of the Boston Symphony Orchestra, she founded the Boston Orchestral Club, and commissioned works by him and other French and Belgian composers. The body of nearly thirty works attributed to her commissioning work for her orchestra and new instrument show an unprecedented drive in aesthetic directive from a female soloist and leader. She was firm in her inclinations, traveling to perform and discuss with the composers across the sea several times. Together with Kate Maxwell, Kurt Bertels and Adrienne Honnold, in this presentation, I will discuss and perform some of these works, aiming to credit her efforts and contribute to her important legacy.

*Jonas Eskeland is a music student from Norway, majoring in classical Saxophone performance at the Arctic University of Norway. He has marched, performed and recorded with His Majesty the King's Royal Guard and other bands, played with several orchestras and countless chamber projects. He plays a multitude of woodwind instruments, conducts, composes, arranges and lectures; firmly believing that musical performance is evolving edutainment, reflecting humans and our history.*



## ABOUT THE CONFERENCE ORGANIZERS

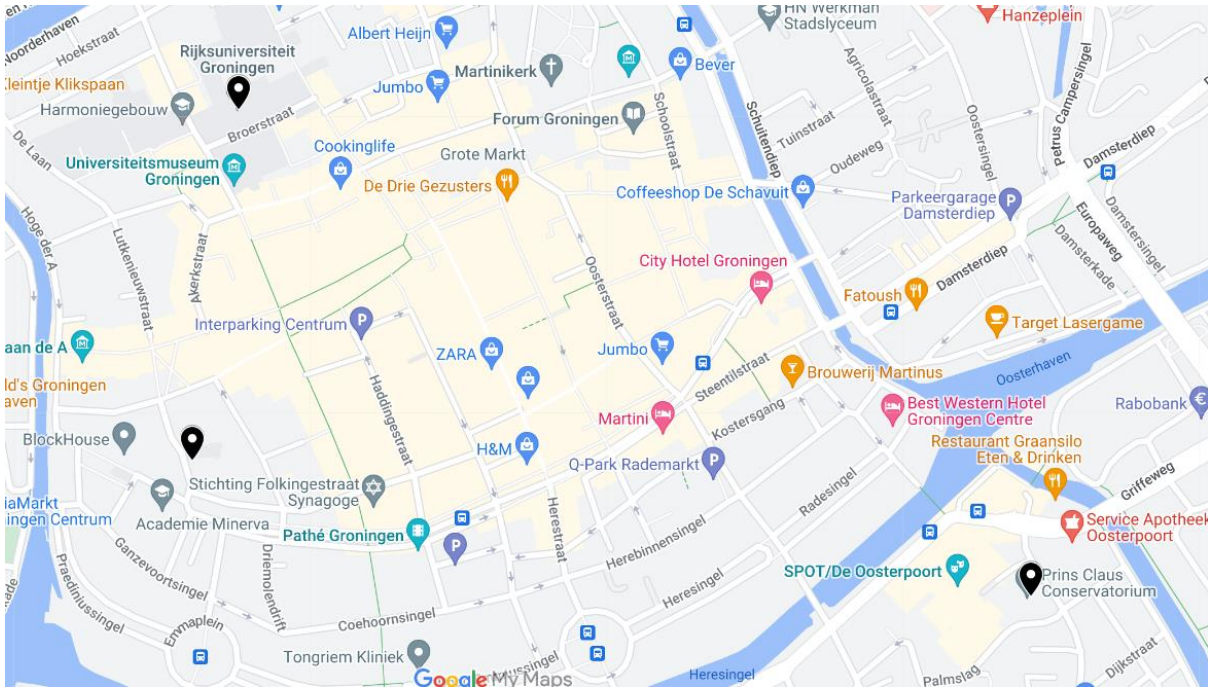
**Kristin McGee** is Associate Professor in Popular Music at the University of Groningen in the Netherlands. She teaches various subjects in relation to popular music including gender and sexuality, music and globalization, critical race theory, audiovisual arts cultures, film music, and music event organization. She has written especially on the intersections of jazz and popular music within European and American contexts. Her publications include her monograph *Some Liked it Hot: Jazz Women in Film and Television* (Wesleyan University Press 2009) and *Remixing European Jazz Culture* published by Routledge's *Transnational Studies in Jazz Series*. In 2021, she co-edited, with Christina Baade, *Beyoncé in the World: Making Meaning with Queen Bey in Troubled Times* (Wesleyan University Press).

**Janke Klok** (Henrik-Steffens-professor at the Humboldt-Universität zu Berlin 2014-2018, since then attached to the HU and the University of Groningen) has published widely on Scandinavian literature in the field of gender and intercultural studies and initiated, together with prof. dr. Lena Haselmann and dr. Lilli Mittner, the interdisciplinary art research group RESCAPE. She is engaged in the projects 'Die Korrespondenz des Naturphilosophen Henrik Steffens (1773–1845) (Humboldt-Universität zu Berlin);' the ERASMUS+ project *Voices of Women* (Universities of Groningen, Stavanger, Tromsø and Weimar) and 'Made Abroad: Producing Norwegian World Literature in a Time of Rupture, 1900-50 (National Library Norway).

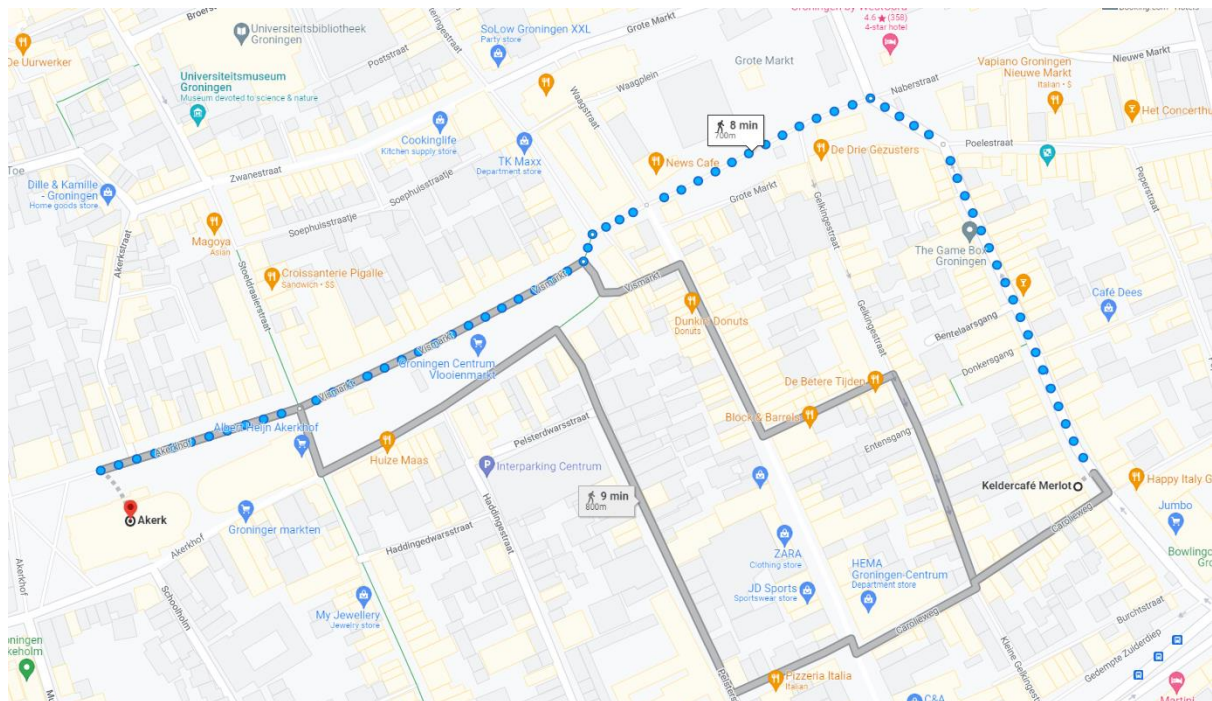
**Petra Broomans** is Associate Professor emeritus with *ius promovendi* at the University of Groningen and visiting professor at Ghent University (2011-2022). In January 2020, she was awarded an honorary doctorate by Uppsala University's Faculty of Arts. She is also the initiator and coordinator of the Dutch translators' dictionary: <https://www.vertalerslexicon.nl/>, and has published extensively on cultural transfer, Scandinavian literature, and women's literature. Her research interests include cultural transfer, world literature, meta-literary history, and minority literature. She is also series editor of "Studies on Cultural Transfer and Transmission" (CTaT). In her spare time, Broomans teaches and choreographs Argentine tango and she has written several articles about composers and the representation of tango in Scandinavian literature. For an overview of her works, see: <https://www.petrabroomans.net>.

**Caroline van Wijngaarden** is an assistant for the *Voices of Women* project and a second-year Research Master student of Arts, Media, and Literary Studies at the University of Groningen. In her research she mainly focuses on the intersection of popular music, its communities, and new media studies, though she has a special interest in how these intersections manifest in hip hop and online spaces.

## MAP OF CONFERENCE AND CONCERT LOCATIONS



**Prince Claus Conservatory**, Meeuwerderweg 1, 9724EM Groningen  
**USVA**, Munnekeholm 10, 9711 JA Groningen



**Academiegebouw**, Broerplein 5, 9712 CP Groningen  
**Keldercafé Merlot**, Oosterstraat 53, 9711 NR Groningen  
**A-Kerk**, Akerkhof 2, 9711 JB Groningen

## RECOMMENDED RESTAURANTS, BARS, AND CAFES

### **11 Once** (Mexican)

Oosterstraat 11

Thursday 6–11pm  
Friday 6pm–12am  
Saturday 6pm–12am  
050-8503805

### **Bla Bla** (veggie/vegan)

Nieuwe Boteringestraat 9

Thursday 5–10pm  
Friday 5–10pm  
Saturday 5–10pm  
050-3132088

### **Boccaccio** (Italian)

Steentilstraat 38

Thursday 4–10pm  
Friday 4–10pm  
Saturday 4–10pm  
050-3112126

### **Café Soestdijk** (Dinner café)

Grote Kromme Elleboog,

Thursday 4pm–2am  
Friday 3pm–3am  
Saturday 12pm–3am  
050-3145050

### **Concerthuis** (drinks, shared dining)

Poelestraat 30

Thursday 10am–2am  
Friday 10am–3am  
Saturday 10am–3am  
050-2304250

### **De Betere Tijden** (Fine dining)

Gelkingestraat 21

Thursday 5–11:30pm  
Friday 5–11:30pm  
Saturday 5–11:30pm  
050-5892467

### **De Sigaar** (local grand café)

Hoge der A 2

Thursday 10am–12am  
Friday 10am–12am  
Saturday 10am–12am  
050-31123990

### **Douwe Egberts Café** (good coffee)

Brugstraat 28

Thursday 8am–10pm  
Friday 8am–10pm  
Saturday 8am–10pm  
050-2110388

### **Hemingways** (Tapas, Cuban)

Gedempte Kattendiep 23

Thursday 4–10pm  
Friday 4–10pm  
Saturday 4–10pm  
050-5893409

### **Kroewa Thai** (Thai)

Princesseweg 35

Thursday 5–9pm  
Friday 5–9pm  
Saturday 5–9pm  
050-3133242

### **Mr. Mofongo's** (great cocktails)

Oude Boteringestraat 26

Thursday 8am–12am  
Friday 8am–1am  
Saturday 11am–1am  
050-3144266

### **Restaurant Groen** (organic, local)

Carolieweg 16-1

Thursday 11:30am–10pm  
Friday 11:30am–10pm  
Saturday 11:30am–10pm  
050-3113962

### **Semson** (Lebanese)

Oude Boteringestraat 14

Thursday 10am–8pm  
Friday 10am–9pm  
Saturday 10am–9pm  
050-5536517

### **Thai Jasmine** (Thai)

Gedempte Zuierdiep 21

Thursday 12–9pm  
Friday 12–9pm  
Saturday 12–9pm  
050-3133502

**Uit de Buurt** (seasonal food)

Verlengde Heweg 30  
 Thursday 6-11pm  
 Friday 6-11pm  
 Saturday 6-11pm  
 050-8511296

**Uurwerker** (nice lunch & drinks)

Uurwerkersplein 1  
 Thursday 12pm-1am  
 Friday 12pm-1am  
 Saturday 12pm-1am  
 050-8200991

**RECOMMENDED THINGS TO DO IN GRONINGEN****A-Kerk** (Ukraine photo exhibition)

Akerkhof 2  
 Thursday 10am-5pm  
 Friday 10am-5pm  
 Saturday 10am-5pm  
 050-3123569

**NonFiction Photo Festival**

Synagogue, Folkingestraat 60  
 Thursday 10am-9pm  
 Friday 10am-9pm  
 Saturday 10am-6pm  
 +31630653013

**GRID Museum**

Sint Jansstraat 2  
 Thursday 1-5pm  
 Friday 1-5pm  
 Saturday 1-5pm  
 050-5256497

**Scheepvaartmuseum**

Brugstraat 24  
 Thursday 10am-5pm  
 Friday 10am-5pm  
 Saturday 10am-5pm  
 050-3122202

**Groninger Museum**

Museumeiland 1  
 Thursday 10am-5pm  
 Friday 10am-5pm  
 Saturday 10am-5pm  
 050-3666555

**Universiteitsmuseum**

Thursday 10am-5pm  
 Friday 10am-5pm  
 Saturday 10am-5pm  
 050-3635083

**HOTEL INFORMATION****NH Hotel**

Hanzeplein 132  
 050 584-8181

**The Market Hotel**

Grote Markt 31  
 050-2074600

**Martini Hotel**

Gedempte Zuiderdiep 8  
 050-3129919

**Hotel Miss Blanche**

Hoge der A 4  
 050-8200966

**City Hotel**

Gedempte Kattendiep 25  
 050-5886565

**Leonardo Hotel**

Laan van de Vrijheid 91  
 050-7630070