

## **Politics, Feminisms, Music. European and global manifestations and contexts from 1945 to the present day**

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### **Book of Abstracts**

#### **Nina Noeske**

Prof. Dr. Nina Noeske studied musicology, philosophy and musical practice in Bonn, Weimar and Jena. She obtained her master's degree in 2001 and her doctorate in 2005 with a dissertation entitled *Musikalische Dekonstruktion. Neue Instrumentalmusik in der DDR* (*Musical Deconstruction: New Instrumental Music in the GDR*) (Böhlau 2007). She completed her habilitation in 2014 (*Liszt's "Faust": Aesthetics – Politics – Discourse*, Böhlau 2017). After working at the University of Music, Drama and Media Hannover (2007–2011), as a substitute professor at both the HMTM Hannover and at the University of Music and Theatre (HfMT) Hamburg (2012), and as assistant professor at the University of Salzburg (2012–2014), she was professor of musicology with a focus on gender at the HfMT Hamburg from 2014 to 2022. Since 2022, she has been Professor of Musicology (focusing on the 19th century) at the University of Music Franz Liszt in Weimar. Her research and teaching focus on the music and cultural history of the late 18th to 21st centuries from various perspectives.

#### **Tradition, Avantgarde(n) und Geschlechterpolitik: Osteuropäische Komponistinnen im Kalten Krieg und danach**

Seit der Jahrtausendwende rücken Komponistinnen aus Osteuropa verstärkt in den Fokus der Musikgeschichtsschreibung. Auffällig ist, dass in Ländern wie Polen, Rumänien, Serbien oder den ehemaligen Sowjetrepubliken schon früh vergleichsweise viele Komponistinnen öffentliche Sichtbarkeit erlangten. Zugleich war ihr künstlerisches Wirken eng verflochten mit den nationalen und transnationalen politischen wie kulturellen Rahmenbedingungen, in denen unterschiedliche Formen von Feminismus verhandelt wurden – von staatlich propagierter Gleichberechtigung im Sozialismus bis hin zu oppositionellen oder künstlerisch-ästhetischen Feminismen in postsowjetischen Kontexten.

Der Vortrag beleuchtet exemplarisch drei Jahrgänge, die zugleich drei aufeinanderfolgende Generationen im Abstand von jeweils 22 Jahren repräsentieren: Grażyna Bacewicz (Polen) und Ljubica Marić (Serbien), geboren 1909, Myriam Marbe (Rumänien) und Sofia Gubaidulina

(Russland), geboren 1931, sowie Violeta Dinescu (Rumänien) und Adriana Hölszky (Rumänien), geboren 1953. Analysiert werden Gemeinsamkeiten und Unterschiede ihrer Klangsprachen zwischen Tradition und Avantgarde sowie die spezifischen politischen, kulturellen und geschlechterpolitischen Konstellationen, in denen sie lebten und wirksam waren. Dabei wird sowohl nach der Prägung ihrer künstlerischen Strategien durch nationale und transnationale feministische Diskurse gefragt, als auch nach der Möglichkeit, von einem spezifisch „osteuropäischen“ musikalischen Raum zu sprechen.

### **Hein Sauer**

Hein Sauer studied musicology and intercultural culture and event management in Weimar and Jena. After working at SFB (Sonderforschungsbereich) 933 *Material Text Cultures* in Heidelberg, among other places, he earned his doctorate at the University of Zurich on 16th-century music manuscripts from Neustadt/Orla. Since 2023, he has been working as a postdoctoral researcher in Zurich, conducting research on musical manuscript culture, music and religion in the early modern period, and the history of music in the GDR in an international exchange.

### **Ruth Zechlin zwischen Ost und West**

Ruth Zechlin (1926–2007) galt als „die“ Komponistin der DDR. Nicht ohne Grund bemerkte die Neue Zürcher Zeitung, dass sie bei den DDR-Musiktagen 1986 die einzige Frau unter den 120 beteiligten Musikschaaffenden war. Spätestens seit den 60er-Jahren gehörte sie zur musikalischen Prominenz und prägte zudem als Professorin an der Berliner Hochschule und Mitglied der Ost-Berliner Akademie der Künste die nächsten Generationen. In vielerlei Hinsicht war sie jedoch Außenseiterin: Sie war keine Parteigängerin, stand als religiöse Organistin der Kirchenmusik nahe und vertrat als Cembalistin die historische Aufführungspraxis – alles wenig repräsentativ für die Musik aus der DDR.

Gerade wegen ihrer singulären Rolle war das öffentliche Bild von Zechlin ambivalent. Zu Hause galt sie als Komponistin von Rang, dass sie dabei eine von wenigen Frauen war, fand kaum Erwähnung. Auch Zechlin selbst thematisiert dies weder vor noch nach der Wende. In der Innendarstellung erschien es als normal, dass sie allein aufgrund der Qualität ihrer Arbeit bewertet wurde. Außenpolitisch nutzte die Kulturpolitik sie jedoch u. a. auf Frauenkongressen als international erfolgreiche Repräsentantin. Diese Position wurde auch im westlichen Ausland wahrgenommen. Doch unterschied sich das Bild hier deutlich. So trat sie in der Bundesrepublik häufiger als Organistin auf, während sie in Berlin vor allem als Cembalistin bekannt war. Gleichzeitig wurde sie als deutschsprachige Komponistin häufiger in explizit feministischen Kontexten rezipiert.

Basierend auf diesen unterschiedlichen Perspektiven untersucht mein Beitrag die Rezeption von Ruth Zechlins Werk innerhalb und außerhalb der DDR. Im Fokus stehen dabei die Strategien der Eigen- und Fremddarstellung. Als ein Fallbeispiel dienen dabei die Ruth-Zechlin-Tage, die 1986 in Münster veranstaltet wurden.

### **Louisa Martin-Chevalier**

Louisa Martin-Chevalier is associate professor at Sorbonne University, where she teaches music history and the analysis of twentieth-century works, as well as thematic courses such as “Music and Politics” and “Musical Creation in Eastern Europe”. Since September 1st 2025, she has been on temporary assignment at CEFRES (the French Research Center in Humanities and Social Sciences in Prague). She is initiating a wide-ranging research programme to examine the impact of exile on women's artistic creation, with a particular focus on the Ukrainian musical scene. She participates in several research programmes, such as UkFeMM – *Ukrainian Female Musicians and Migration* and she is co-PI with Valeriya Korablyova of the TANDEM-CNRS-UK "A Subaltern That Sings: From Sound Resistance to Musical Diplomacy in Wartime Ukraine", a collaboration between Charles University and CEFRES (Prague).

### **War, Migration, and Gender: Ukrainian Women Musicians in Europe (2022-2025)**

Women musicians—performers, conductors, composers, sound artists—have long been marginalized in music history and cultural institutions (Citron; McClary, 1991; Cook/Tsou, 1994; Green, 1997; Ravet, 2011; Koskoff, 2014; Dunbar, 2021). Recent scholarship emphasizes intersectional perspectives, combining sociology, musicology, migration, and gender studies. In times of war, as UN reports underline, gender inequalities and gender-based violence intensify. Since 2022, Ukrainian women musicians face renewed invisibility: as women, as artists, and as displaced persons navigating precarious conditions in unfamiliar cultural contexts.

This paper investigates the gendered dimension of musical exile in the Ukrainian context, with a focus on issues of visibility, professionalization, and artistic networks. Based on interviews conducted since 2022 with Ukrainian women composers in exile, it explores how war and migration have reshaped their careers and artistic practices, and how institutions, associations, and cultural brokers in Europe contribute—or fail to contribute—to their integration and recognition.

### **Laura Zattra**

Laura Zattra is a tenured Professor of Musicology and Music History at the Conservatory of Udine, and an associate researcher with the *Analyse des Pratiques Musicales* team (Ircam, Paris). After completing her joint PhD at the University of Trento (supervisor: Rossana

Dalmonte) and the Sorbonne (supervisor: Marc Battier), she worked as a researcher at the University of Padua (2004-2012) and as a lecturer in History of Electroacoustic Music, Sound Design in Cinema, and Applied Music in undergraduate and postgraduate courses (2013-2023). She is the founder, together with Giacomo Albert, of the *Risme Digitali* group (within the Italian Society of Musicology), and co-founder, with Sylviane Sapir and Anna Terzaroli, of the MEDEG (*Musica elettronica donne e genere*) group within the AIMI (Italian Association of Music Informatics), and founder and author of the website [www.teresarampazzi.it](http://www.teresarampazzi.it). Her research method, which integrates philology, oral history and the reconstruction of creative processes, has led her to study sound and music in the 20th and 21st centuries, the relationship between artistic technology and society, collaborative practices and underrepresented figures.

### **Militanza politica, attivismo di genere e giustizia sociale nella musica elettronica di Teresa Rampazzi**

Teresa Rossi in Rampazzi (1914-2001) è stata, tra i pionieri della musica elettronica in Italia, anche la prima compositrice ad imporsi al pari dei suoi colleghi tra la fine degli anni Sessanta e gli anni Ottanta, grazie alla sua attività compositiva e pedagogica, per subire poi una sorta di silenzio e indifferenza negli ultimi anni della sua vita. Dopo la sua morte, la sua figura ha acquistato sempre più valore di spicco nel panorama italiano come modello di riferimento.

Non si riteneva femminista ma frequentava le idee e le attiviste femministe. Utilizzava sempre il cognome da sposata (Rampazzi) e non recriminava differenze sessuali nel mondo artistico, ma affermava che "la competitività dei maschi l'ho sentita molto" e che "inconsapevolmente ho rischiato di compromettere i miei interessi musicali quando mi sono sposata. Ma erano troppo importanti per me". Se qualcuno le chiedeva se esistesse un modo femminile di fare musica, rispondeva: "Assolutamente no".

Con una visione dell'arte e dell'esistenza ricca e articolata, la sua attività è stata caratterizzata da un attivismo che ha toccato ogni punto di vista: dalle emanazioni artistiche fino alla quotidianità, in casa e in famiglia (educò i figli secondo principi liberali ed egualitari, attenta alla parità uomo-donna), al suo impegno nella società (militò nella sinistra padovana, frequentò Ettore Luccini, Toni Negri) e nel campo dell'arte (riunì, fece incontrare e collaborò con personalità estremamente diverse come Sylvano Bussotti, John Cage, Italo Calvino, il gallerista Alberto Carrain, Diego Carpitella, Niccolò Castiglioni, Heinz-Klaus Metzger, Leone Minassian, Luigi Nono, Paolo Patelli, Karlheinz Stockhausen, Emilio Vedova, Ennio Chiggio, Ettore Luccini, Giovanni De Poli, Alvis Vidolin).

## **Sandrine Coyez**

Sandrine Coyez holds a PhD from the École des hautes études en sciences sociales (EHESS), Paris. She specializes in the political, social, institutional, and media history of music in the United States, as well as in the visibility and representations of women musicians and composers in the American musical landscape. Her research more broadly explores the history of American art. Her doctoral thesis focused on the political and social history of classical music programming at the National Broadcasting Company (NBC) in the 20th-century. Since 2023, she has been leading and teaching the seminars “Opera and Politics in the United States” and “American Art as Soft Power” at Sciences Po Paris.

### **Who Gets to Sing? Staging Feminism and Resistance in Missy Mazzoli’s Operas**

In 2018, American composer Missy Mazzoli received a commission from the Metropolitan Opera in New York – a historic milestone. In nearly 137 years of its existence, this influential American and global opera institution had never before commissioned an opera from a woman. Despite numerous organizations supporting women in music since the 1980s, women composers remain underrepresented on American opera stages. Over the past decade, amid struggles for women’s representation, gender equality, and the challenge of cultural hierarchies, several feminist networks emerged in the U.S. opera scene, such as Opera America-Women’s Opera Network, San Francisco Opera Grants for Women Composers, Beth Morrison Projects, The American Opera Project, Decameron Opera Coalition, and National Sawdust. These initiatives share the goal of promoting greater inclusion of women and underrepresented voices. Supported by some of them, Mazzoli quickly became a leading voice in 21st-century opera. Considered one of the most established composers of her generation, her works are performed internationally. In 2016, she strengthened her feminist and intersectional commitment by founding the Luna Composition Lab, a mentorship program for young women composers.

Ms Mazzoli’s operatic works have foregrounded women who doubt or flout social norms, and clash with communal authority. Her operas highlight complex women figures confronting patriarchal oppression, violence, and traditional social expectations: *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* (2012) recounts the scandalous adventures of a Swiss explorer, a rebellious early 20th-century figure who defied social conventions by adopting a male identity and exploring territories forbidden to women. In *Breaking the Waves* (2016), Bess’s struggle unfolds against patriarchal and moral norms that restrict her freedom and control her body. Mazzoli found in Bess’s ordeal a tale of fulfillment rather than abjection. Bess defies every dogma of her tight-knit Calvinist community to affirm her transgressive version of loyalty and love. “Everyone around her is telling her what to do and how to act,” Ms Mazzoli explains. “They’re punishing her for falling off the line of acceptable behaviour, which in reality is impossibly thin.” *Proving Up* (2018) denounces the invisibilization of pioneering women facing social and economic constraints, while *The Listeners* (2021)

questions authoritative power over women and their quest for emancipation. Mazzoli embodies a feminism deeply rooted in American values of autonomy, resistance, and recognition of diverse women's experiences.

This communication proposes to examine how Missy Mazzoli's operas reflect contemporary feminist discourses through an aesthetic and narrative that transcend national boundaries. Focusing on the complex, often ambivalent women figures and characters rooted in stories of marginality, resistance, and identity quests, the study will analyze the musical, social, and political stakes present in her work. It aims to critically explore whether Mazzoli's feminist dimension primarily aligns with American historical and contemporary feminist claims or engages with a transnational feminist approach that crosses cultural and political borders. Ultimately, this research will offer a critical reading of the tensions and convergences between American feminism and global feminist movements in reshaping women's representation on the contemporary operatic stage.

### **Catherine Deutsch**

Catherine Deutsch is Professor of Musicology at the UFR-ALL in Metz and a Senior Member of the Institut Universitaire de France (IUF). She joined the University of Lorraine in 2021, after teaching for about a decade at Sorbonne University. Her research focuses on sixteenth- and seventeenth-century Italian music, feminist musicology, gender history, and the history of musicology. Her current project, "An Archaeology of Feminisms in Music," supported by the IUF, examines how music has historically been used as a lever for political action, and how it contributed to feminist struggles as well as to the conflicts and debates that preceded them.

### **Singing Abortion: MLF Songs and the Veil Law, 1970–1979**

The Women's Liberation Movement (Mouvement de Libération des Femmes, MLF) was at once a political and a literary movement, which gave rise to an explosion of artistic creativity. Songs occupy a distinctive place within the movement's literary output: anonymous, the product of collective invention, they were taken up by activists during demonstrations and passed down from generation to generation (Legrand 2025). While the MLF song repertoire has been the subject of literary scholarship (Lasserre 2014) and activist accounts (Bonnet 1981, Picq 2011, Bonnet 2018), it has so far received little attention from musicologists. Drawing on a corpus of song texts and recordings, this paper will examine the ways in which MLF activists sang about abortion during the 1970s.

The decriminalisation of abortion was one of the feminist movement's most significant victories. In her speech to the National Assembly on 26 November 1974, Simone Veil declared: "No woman resorts to abortion light-heartedly. One only needs to listen to women." The "state of distress" thus appeared among the legal conditions for access to abortion in the Veil



Law of 17 January 1975—a stipulation that was only removed in 2014 (Pavard/Rochefort/Zancarini-Fournel 2024).

While humour was a fundamental weapon for the activists, and the “MLF laugh” possessed “extraordinary symbolic effectiveness” (Liliane Kandel in Maruani/Mosconi 2010), could one laugh about everything? Songs about abortion provide a privileged vantage point onto another ethos of the movement, often more solemn and sombre, even if humour is not entirely absent. These songs bear witness to the activists’ emotional stance on the issue, from the first actions in 1970, to the passing of the Veil Law in 1975, and the law’s reaffirmation in 1979.

### **Carla Conti**

Carla Conti, Professor of “Choir Conducting and Choral Repertoire” at the Santa Cecilia Conservatory of Music in Rome since 1999, graduated in Musicology from the Alma Mater University of Bologna and holds academic diplomas in Piano, Choral Music and Choir Conducting, and Music Education. She is currently pursuing her PhD in Paris. At the Santa Cecilia Conservatory, she serves as Erasmus+ Coordinator, Delegate for Artistic Research and creator of the Jean Monnet project (2023-26) European Union as Key factor to Promote Gender Equality through Musical Studies - EUPROGEMS as well as the AREMus - Artistic Research in Music master's degree programme. She also coordinates the international project Fostering Artistic Research in Music / FARM and the DARE / Dialogues Artistic Research Enhancing seminars. Her field of research concerns the relationship between music studies and gender studies. She has presented her research at international conferences and symposia (Naples, Rome, Helsinki, Bern, Vienna, St Petersburg, Brussels, Berlin, Lisbon) and has published her research in volumes in Italy and abroad.

### **“E insieme alle donne come soggetti”. Il Canzoniere femminista come esperienza di intersoggettività femminile nell’Italia degli anni Settanta**

Nella cultura italiana che seguì il movimento del Sessantotto, grazie alla critica femminista attiva a livello internazionale, si afferma la consapevolezza che “liberarsi per la donna non vuol dire accettare la stessa vita dell’uomo perché è invivibile, ma esprimere il suo senso dell’esistenza” (*Manifesto di Rivolta Femminile 1970*, in *Autoritratto* di Carla Lonzi del 1974) e grazie alla traduzione, in italiano, degli scritti di filosofe come Simone de Beauvoir con *Il secondo sesso* del 1961 e di Luce Irigaray, in primo luogo di *Speculum. L’altra donna* del 1975, si sviluppa un vero e proprio dibattito femminista.

Si costituiscono, così, il Movimento di Lotta Femminile, che si è poi denominato Lotta Femminista e i Comitati per il Salario al lavoro domestico–SLD e, analogamente alla rete anglosassone di Wages for housework –WHF che assume altri nomi – come il Power of

Women Collective di Londra – anche in Italia i vari gruppi, con sedi e denominazioni diverse, aderiscono ai medesimi obiettivi, da cui nascono esperienze pubbliche di confronto in cui si condividono dibattiti di riflessione e dimensioni artistiche.

Le donne sono così protagoniste di ideazioni grafiche dei manifesti, proiezioni di film e documentari, realizzazioni teatrali e spettacoli musicali come quelli organizzati al teatro femminista La Maddalena di Roma: “Le canzoni del disagio” nel 1974, con Maria Teresa Grossman, Sara Poli, Fufi Sonnino, Laura di Nola, Yuki Maraini, Olga Cappellini, Anita Marini e l’anno seguente “Sorellanza” di Antonietta Laterza e Nadia Gabi, che fu poi registrato nel disco “Alle sorelle ritrovate”, durante lo spettacolo al teatro Quarto di Milano.

Nonostante il silenzio della televisione di stato e sebbene la narrazione ufficiale, diffusa dai documentari di cronaca dell'Istituto Luce, sminuisse il fenomeno – perché “sono poche, loro dicono di no” – la realtà documentava una vicenda molto partecipata in cui le donne testimoniavano la storia per riscriverne la narrazione con la musica, in quanto “insieme alle donne come soggetti, insieme al loro potere è stata negata tutta la loro sensibilità artistica”, come riportato nel fascicolo delle *Canzoni di donne*, a cura del Comitato veneto per SLD.

Il presente contributo esamina, come caso di studio, tre pubblicazioni discografiche tra il 1975 e il 1977, quelle del Canzoniere femminista – gruppo musicale del Comitato per il SLD di Padova – *Canti di donne in lotta* e *Amore e Potere*, e *Canti delle donne in lotta* n. 2, del Movimento femminista romano che al Canzoniere femminista si era ispirato a partire dal titolo. In questo contesto intendo evidenziare la portata dei testi delle canzoni come esperienza di lotta e determinazione, costruita a partire dalla relazione con l'Altra: l'intersoggettività femminile, un processo che a distanza di cinquant’anni mostra ancora attualità e urgenza.

### **Maria Teresa Betancor Abbud**

Maria Teresa Betancor Abbud is a musicologist. She graduated from the University Paris-Sorbonne and the Università degli Studi di Palermo. A PhD candidate at the *École des Hautes Études en Sciences Sociales* under the supervision of Esteban Buch, she researches on the sonic history of the feminist movement in Italy during the 1970s, engaging with both musicology and sound studies. She has been granted three times with a research scholarship from the École Française de Rome.

### **Music as domestic work. Wages for Housework’s musical repertoire and international correspondences**

The ‘Wages for Housework’ network emerged in the context of the second wave feminist movement as an international struggle for wages for domestic labour. In Italy, this movement was represented by the ‘Comitati per il salario al lavoro domestico, which were present in



almost all of the territory, but mostly on the Triveneto area. Among this groups, the Padua committee developed a feminist musical group called *Il Canzoniere Femminista*, which produced two records: *Canti delle donne in lotta* (1976) and *Amore e Potere* (1977).

An essential resource for tracing the history of ‘Wages for Housework’s’ network both in Italy and internationally is the Mariarosa Dalla Costa archive, preserved at the Biblioteca Civica di Padova. Musical materials can be found within this archive in the form of vinyl records, audio and video recordings, as well as songbooks, all of them related to the struggle for wages for domestic labour. These musical sources are a testimony of the exchanges and dialogues between feminist collectives across national contexts, revealing connections and influences that shaped a transnational feminist musical practice and can be articulated with feminist history.

This presentation will examine these international musical traces present at the Mariarosa dalla Costa archive fonds, asking what kinds of repertoire circulated (original compositions, folk songs or contrafacta), which traces can be found of the distribution and exchanges of these repertoires.

### **Constanza Toledo**

Constanza Toledo is a university assistant (prae-doc) at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. She obtained her Master of Arts in Musicology from Leipzig University and a Bachelor of Music in Performance (Violin) from the Pontificia Universidad Católica de Chile. In 2024, she received both Erasmus+ funding to pursue a study semester at the University of Vienna and the Chile Crea scholarship awarded by the Chilean Ministry of Cultures, Arts, and Heritage in support of her master’s research. Her academic work focuses on the mapping and documentation of Chilean art music activities from the late twentieth century onwards.

### **Transnational women’s sounds: The “Un violador en tu camino”. Performance Locally Contextualised and Globally Resignified**

In 2019, Chile experienced a social crisis triggered by an increase in subway fares, which led to student protests and, subsequently, to the so-called ‘social outbreak’ (estallido social), which allowed the emergence of various social movements fighting for a more egalitarian society and political changes that would ensure citizen welfare. During the peak of the social movement, multiple protest groups emerged, along with citizen initiatives to promote political change, particularly pressure to draft a new constitution and end the legacy of Pinochet’s military dictatorship. The state’s response was violent repression, with a state of emergency declared and reports of human rights violations and police violence unprecedented in the country’s democratic history. Among the protests denouncing these

acts, the Valparaíso feminist collective LASTESIS was undoubtedly a cornerstone of a group of protests led by women that broke away from the violent, male-dominated protests (Figueroa 2020). This article aims to contextualize the performance entitled “A rapist in your path” within the history of political dissent, linking it to the Chilean dictatorship (Neustadt 2003) and observing the role of sound and protest chants (O'Brien 2013; Kunreuther 2014), the music of the *Nueva Canción Chilena* (New Chilean Song), and its relationship with public space (Rosenthal 2000; Hatuka 2023). It also analyses the viral digital circulation of this performance and its replication globally as an anthem denouncing sexual violence against women and dissidents, with its respective processes of glocalization.

### **Hannah Miriam Tulay**

Hannah Miriam Tulay is a contemporary historian specializing in women's and gender history of the late 19th and 20<sup>th</sup> centuries. Her research interests include the history of social and political movements (especially feminism, socialism, communism) as well as the history of transnational networks, imperialism and colonialism in Europe, Turkey, North Africa and the Arab world.

### **Nationalism, Enlightenment and Universal Feminism. The First Wave of Turkish Feminism, its Unique Composition and Transnational Impact**

When looking at the history of feminist movements, we tend to think of conservative nationalist movements as their classical opponents. This is certainly true for most euro-american women's movements, in many other contexts though the two movements were close partners and even ideologically interconnected; e.g. in the case of Turkish Feminism. However, this highlights only one ingredient of the unique mixture that was the first wave of Turkish Feminism (1908-1960s). Besides nationalism it furthermore included elements of modernism, enlightenment, secularism, a global worldview and the idea of universal feminist values.

Turkish Feminists saw themselves as part of an international movement, a global sisterhood of likeminded women, whilst at the same time emphasizing for their distinctive cultural particularities. They struggled for social, political and economic equality, the rights to work, vote, and education. But also, culturally distinctive demands concerning the private sphere were included, e.g. the abolition of polygamy, equal rights in the case of divorce and the right to independently choose their attire. Turkish cities like Istanbul where cosmopolitan hubs for people from all over the world, influenced by the many different cultures that crossed and merged within them. Women wanted to equally and independently participate in public life, which included not only going to universities and earning their own income. It also meant going out to balls and parties, wearing the latest fashionable gowns and dancing to current music. Moreover, they practically, intellectually and politically influenced women's

movements in the whole region and international women's organizations. Turkish feminists were seen as role model to other women's movements in the broader region, but also acted as transnational connectors between the euro-american and afro-asian room. They cultivated excellent contacts to French, German, American but also Egyptian, Tunisian, Syrian and Indian activists. By being geographically, culturally and religiously intertwined with Europe, Asia and Africa, Turkish Feminism acted as a bridge between worlds and facilitated the process of a soon to be transnationally connected feminist network of global scale by the 1960s.

### **Miriam Akkermann**

Miriam Akkermann is musicologist and sound artist. Her research areas include music of the 20<sup>th</sup> and 21<sup>st</sup> century, computer music and music technology, digital musicology, musical performance practices and archiving music as well as the examination of the effect of music on sleep. She received a PhD in musicology from the Berlin University of the Arts, and completed her habilitation at Bayreuth University. Her artistic activities include sound art, experimental music, and live electronic music performances. Currently, she holds the Ernst-von-Siemens Musikstiftungsprofessur at FU Berlin.

### **Chicks on stage. Towards new performance formats**

The history of technology-driven experimental music appears strongly dominated by (western) male composers. Kirsten Reese points out that on the question of why so few women are visibly active in this scene, reference is often made to a low affinity for technology due to biology and socialization (Reese, 2008, p. 108). This is further reinforced by assumptions about music and technology expressed by key figures in electroacoustic music and computer music. Andra McCarthey, for example, points out that Pierre Boulez described the need of the 'powerless,' intuitive creator to collaborate with the rational scientist to be able to develop future-relevant solutions (McCartney, 2006, p. 24). While this collaboration was crucial to the work processes at IRCAM in the 20<sup>th</sup> century, for McCarthey, these ascriptions of "intuitive, personal, powerless [...] [are] all characteristics which are stereotypically associated with white Western women." (McCartney, 2006, p. 24) In this logic, electroacoustic music could only be substantially created when overcoming the weak (female) connotations, most likely by teaming up the composers with a (male) scientist helping them out – developing and handling the technologies. In other words: women were hardly considered to fill the role of the scientist/developer.

In parallel, the role of performers responsible for the artistic sound control in the performance situation emerged. As Reese points out, especially women took over this interpreter role, which was established as gender-specific female in the 19<sup>th</sup> century. Bernadette Mangin, Pierre Henry's long-time musical assistant, for example, was allowed to controlled the mixing console as Henry's 'official' interpreter (Reese, 2008, p. 101), however, she was only very few

times acknowledged as his sound engineer, amongst others, for the radio play “Antagonismen” in 1997. With the overall interest shifting in the 21<sup>st</sup> century from rather pure acousmatic music and laptop-only performances to performances using combinations of acoustic instruments and/or analog electronics, and various ways of real-time audio processing (Reese, 2008, p. 107), the role of the performer takes on new relevance. And while the representation of women in rather traditional contexts such as teaching in electronic music composition, media composition, and music informatics is – at least in Germany – still rather low (Kletschke and Reese 2020), the visibility of female performers using their own individual tech set-ups on stages of, e.g., (academic) contemporary music festivals is constantly growing.

The artists that come into spotlight are, yet, not only (re)presenting current ongoings, many female performers explicitly explore the boundaries of the ‘traditional’ role of the interpreter, using music technology in order to challenge traditional boundaries between role model ascriptions and musical genres, e.g., oscillating between composer, creator and performer; traditional training and artistic experiments; digital/analog DIY and up-to-date technology; avant-garde music and pop.

One prominent example within these developments is the music art collective ‘Chicks on Speed’ which was funded in 1997 in Munich (GER) by Alexandra Nicki Murray-Leslie and Melissa E. Logan as a collective of international artists working in different constellations and across music genres and performance approaches. Having played across and against the above-mentioned developments, their work was in the last years centered around the topics of telematic performance and creative work in times of AI. This presentation will focus on the implementation of these new technologies, observing in particular the resulting performance formats and the staged roles of the performers within the created hybrid space.

### **Roberto Lucanero**

Roberto Lucanero is a musician and composer whose artistic practice centers on the accordion in its diatonic, semi-toned, and portative forms. His professional activities further encompass teaching in the fields of jazz history, diatonic accordion, and traditional dance, as well as work as a lecturer, essayist, and artistic director. Robert Lucanero is currently pursuing a PhD at the Gaetano Braga Conservatory in Teramo with a research project entitled “L’organetto nel balfolk e nel neotrad: nuove tipologie di strumento per nuovi repertori di musica audiotattile”.

### ***Four Women* e il palloncino rosso di Nina Simone. Mitografia della più rivoluzionaria musicista afroamericana**

La canzone *Four Women*, pubblicata nel 1966, scritta e interpretata dalla musicista afroamericana Nina Simone è un’esplicita denuncia nei confronti della discriminazione

intersezionale. Le quattro donne raccontate nel testo sono altrettanti stereotipi di donna afroamericana. Per questo negli Stati Uniti il brano venne censurato non solo dai mezzi di comunicazione bianchi ma anche da quelli neri che vedevano nei quattro stereotipi descritti una sorta di atteggiamento semplicistico e razzistico nei confronti del complesso universo femminile nella società afroamericana. In realtà Nina Simone nel testo del brano applica magistralmente i meccanismi compositivi della ballata popolare, rispondenti ai principi dell'ontologia arcaica. I quattro stereotipi sono tali in virtù della loro ripetizione e partecipazione all'interno del contesto sociale e culturale che li ha prodotti. Descriverli significa contemporaneamente denunciarli al fine di superarli. Il palloncino rosso che Nina Simone portò come regalo all'attivista Angela Davis durante il periodo della sua detenzione in carcere può essere interpretato come un oggetto simbolo di questo superamento. Il palloncino rosso rimanda all'infanzia, all'innocenza, alla speranza, al volo verso una dimensione alternativa a quella del reale e del tempo storico. Il palloncino rosso ci porta nella dimensione del tempo mitico in cui gli archetipi si costituiscono e dove si possono plasmare grazie a gesti esemplari, eroici. In questo caso a gesti eroici compiuti da donne. Come dichiarò la stessa Davis, Nina Simone "ha contribuito a introdurre il genere nel nostro modo di immaginare il cambiamento radicale molto prima che diventasse una categoria permanente del nostro vocabolario politico". La scrittrice Toni Morrison, invitata a commemorare la cantante disse "tutto ciò che riuscivo a pensare era 'ci ha salvato la vita'. Nel senso, suppongo, che ci ha fatto credere – con poche prove reali a sostegno - che potevamo farcela".

### **Konstantin Hirschmann**

Konstantin Hirschmann studied musicology, political science and Romance studies in Vienna and has conducted research on Italian and German-language opera of the 17th and 18th centuries. His doctoral thesis, funded by a DOC scholarship from the Austrian Academy of Sciences and awarded the dissertation prize of the University's Institute of Musicology, focused on the serenata and its ideological function at the court of Emperor Joseph I (1705–1711). In his habilitation project, he will focus on left-wing and right-wing extremist rap in Italy after the turn of the millennium. He has been involved in research projects at the University of Vienna, the University of Music and Performing Arts Vienna (mdw) and for RISM Germany (SLUB Dresden). Since 2024, he has been co-editor of *Musicologica Austriaca*, the journal of the Austrian Society for Musicology (ÖGMw).

### **„Para bellum – para, para bellum“. Verbal-performative Kriegserklärung an das italienische Rap-Patriarchat**

Während im Mainstream-Rap Frauen immer noch regelmäßig dem „pornographic gaze“ (M. Hunter / K. Soto) des männlichen Publikums vorgeführt werden, haben sich mittlerweile nicht nur in den USA, sondern auch in Europa Inseln des Widerstandes gegen die hypermaskuline

Cis-Mann-Dominanz im Hip-Hop formiert. Eine Handvoll politische Rap-Aktivist:innen hat sich etwa in Italien gleichsam als „organische Intellektuelle“ (A. Gramsci) herausgebildet, um als Sprachrohr für Frauen und queere Individuen die Stimme zu erheben. Schlaglichtartig sollen in meinem Vortrag durch Text-, Musik- und Videoanalyse verschiedene (queer-)feministische Exempel beleuchtet werden, in denen Gender als performative Kategorie herausgestellt wird und einzementierte Hierarchien und Identitätsunterstellungen unterwandert werden.

Der Römerin Leyla scheint etwa in „Parabellum“ der Sinn danach zu stehen, die Pforte des Rap-Patriarchats einzutreten und sich die im Inneren vorgefundenen männlich konnotierten Symbol- und Verhaltensrepertoires gewaltsam anzueignen. Rap-spezifische kulturelle Muster von Männlichkeit und Weiblichkeit werden teils subvertiert, teils wird „Weiblichkeit“ als diskursives Produkt schlankerhand beiseitegeschoben. Im Video leeren Leylas pokerspielende Kumpaninnen übergroße Heineken-Flaschen und werfen zentimeterdicke Steaks auf den Grill, während die Protagonistin in der Ruine eines Parkhauses zu leicht verspielten Trap-Rhythmen gleich ihren männlichen Kollegen von Geld, Gewalt und der eigenen künstlerischen Überlegenheit rappt. MC Nill indes, nicht-binäre:r Rapper:in aus Umbrien, tritt im Video zu „Prenditi tutto“ gleich vierfach, in verschiedenen Gender-Schattierungen, auf. Mehr noch als bei Leyla drängt sich hier Judith Butlers Konzept der gender parody auf, denn MC Nills Performance lädt zur Reflexion über die Kategorien sex, gender identity und gender performance ein und verweist mit einem Augenzwinkern auf die „imitative structure of gender itself“ (Butler, Gender Trouble).

### **Emiliano Manna**

Emiliano Manna graduated in Piano, Piano Teaching and Recorder at the Santa Cecilia Conservatory in Rome, where he also obtained a Level II Master's Degree in AReMus - Artistic Research in Music. He is currently pursuing a PhD in Artistic Research for the Critical Reflection of Musical Performance and the Creative Process at the same Conservatory. He has given concerts as a pianist and recorder player in Italy and abroad (Dubai, Seville, Malta, Madrid, Bangkok, Paris, Rome, etc.); his compositions have been performed in Italy, Germany, the United States, Romania, Thailand and Australia. His doctoral research focuses on the repertoire for speaking pianists — an expressive form developed in the second half of the 20th century that combines, in the same performer, the recitation of a text with piano performance — with particular attention to the communicative, social and political potential inherent in this medium.

### **(speak to me) — questioni di genere nel repertorio per speaking pianist**

Il termine 'speaking pianist' describe una forma espressiva, sviluppatasi gradualmente nella seconda metà del XX secolo, in cui il pianista vocalizza e/o recita un testo contemporaneamente all'esecuzione musicale. Se i primi esperimenti di George Crumb e



Karlheinz Stockhausen si focalizzavano principalmente sull'uso della voce come espansione timbrica del pianoforte, ben presto vengono esplorate le potenzialità dialogiche di un medium che trascende la mera incarnazione in una sola persona del repertorio per narratore e pianoforte riuscendo, come sottolinea Stéphane Ginsburgh, ad interrogare il rapporto dell'artista con la musica stessa, nonché la rappresentazione del musicista sul palco e la proiezione di sé stesso e delle opere al pubblico. In questa traiettoria Frederic Rzewski segna un punto di svolta: con *De Profundis* (1992) la voce non è più mero elemento timbrico, ma vettore di significato, conflitto sociale e di genere: come infatti ricorda Lisa Moore, l'autore immaginava inizialmente un interprete maschio omosessuale. L'esecuzione cross-gender di Moore apre una fertile riflessione di genere su un repertorio fino ad allora poco discusso in tal senso: con *Opus Contra Naturam* di Brian Ferneyhough lo speaking pianist diventa un laboratorio di decostruzione del machismo maschile e del fallogocentrismo del linguaggio parlato. Tale riflessione ha portato alla visione dello speaking pianist come un genere assai permeabile ai gender studies: Michiko Saiki lo vede come terreno di realizzazione della 'écriture féminine', facendo riferimento a (speak to me) di Amy Beth Kirsten, in cui la voce alterna continuamente tra linguaggio intelligibile e suono non lessicale, tra flussi di coscienza e momenti di silenzio, in una struttura volutamente frammentaria e non lineare. Tale percorso storico, tuttora in piena evoluzione, mostra le potenzialità dello 'speaking pianist' come dispositivo critico capace di ridefinire criteri di ascolto, processi compositivi e modalità della presenza in scena.

### **Matthias Tischer**

Matthias Tischer studied music, musicology and education. He is Professor of Aesthetics and Communication. His fields of research are music history from the 18th to the 21st century, music and politics, the sociology of music, oral history, aesthetics, iconography, media, youth culture, analysis and intersectionality.

### **Wie queer war die Nachkriegsavantgarde?**

Ein bedeutender Teil der Komponisten, Kritiker und Interpreten, welche nach dem II. Weltkrieg die Podien für Neue Musik bespielten, lebten mehr oder weniger offen queer, in einer Zeit da dies in den meisten Ländern Westeuropas noch tabubehaftet oder strafbar war: Samuel Barber, Jean Barraqué, Leonard Bernstein, Benjamin Britten, Sylvano Busotti, John Cage, Aaron Copland, Merce Cunningham, Lou Harrison, Hans Werner Henze, Gian Carlo Menotti, Heinz-Klaus Metzger, William Pearson, Francis Poulenc, um nur die bekanntesten zu nennen. In welcher Beziehung stehen z.T. selbstgewählte Außenseiterpositionen, informelle Netzwerke, Narrationen von Widerstand und Unterdrückung und die poetisch-ästhetische Dialektik von Weltflucht und Welthaltigkeit in der Musik(-auffassung) dieser Künstler und Intellektuellen?

## René Pauls

René Pauls studied Music Education, with jazz drums as his major, at the Hochschule für Musik Detmold, as well as English and American Studies at the University of Paderborn. In his 2022 master's thesis, he examined the reception of Stuart Hall and Cultural Studies in Musicology. From 2021 to 2023, he worked as a research assistant for the project 'Beethovens Werkstatt' (Academy of Arts Mainz, Beethoven House Bonn, University of Paderborn). As a research fellow at SLUB Dresden from 2023-2024, he researched Lothar Voigtländer's electroacoustic music in the GDR between 1975 and 1989, working with Voigtländer's preliminary estate. As of March 2024, he is working as a research associate at the Musicological Seminar Paderborn/Detmold at the University of Paderborn. In his dissertation project, he is researching Hans Werner Henze's political utopias in divided Germany based on the composer's correspondence with Paul Dessau. His research interests lie in the field of 20th-century New Music.

## **Zwischen Revolution und Regression: Geschlechterbilder in Hans Werner Henzes *La Cubana***

In diesem Vortrag werden die Frauenfiguren in Hans Werner Henzes *La Cubana oder ein Leben für die Kunst* untersucht, um hinsichtlich seines Engagements in der 1968er Bewegung in der BRD und Kuba zu klären, inwiefern er – bewusst oder unbewusst – die Blindheit für Geschlechterverhältnisse in der Neuen Linken in diesen Kontexten reproduzierte oder gar exponierte.

In der bisherigen Forschung wurden besonders Henzes differenziert angelegte Männerrollen sowie die Spuren seiner Homosexualität in seinen Werken untersucht; Frauenrollen wurden hingegen unterbelichtet. Erste Recherchen deuten darauf hin, dass diese weniger differenziert oder emanzipiert angelegt sind – als Ausnahmen können Natalies Rolle in *Der Prinz von Homburg* sowie Henzes Vertonung von Heberto Padillas Gedicht *Para aconsejar a una dama* im Werk *Voices* betrachtet werden.

Entgegen dem marxistischen Ideal von der Gleichheit aller Menschen – also auch aller Geschlechter – in der klassenlosen Gesellschaft, wurden feministische Anliegen im Sozialistischen Deutschen Studentenbund (SDS) marginalisiert und in Kuba navigierte die staatlich gelenkte Frauenbewegung Federación de Mujeres Cubanas (FMC) zwischen offiziellem Gleichstellungsanspruch und persistierendem Machismo. Angesichts einer Aufnahme des Stücks in aktuelle Theaterprogramme wie die Aufführung von *La piccola Cubana* am 27. Oktober 2022 in der Berliner Staatsoper ermöglicht eine historische Kontextualisierung des Frauenbilds in diesem Werk wichtige Fragen für die heutige Aufführungspraxis zu formulieren.

Es werden die Frauenbilder dieses Werks sowie ihre dramaturgische Funktion in der Textvorlage von Hans Magnus Enzensberger analysiert und die musikalische

Charakterisierung durch Stimmbehandlung und Orchestration untersucht. Eine Kontextualisierung erfolgt mittels der Darstellung zeitgenössischer Geschlechterdebatten in SDS/FMC sowie Henzes Briefwechseln.

### **Mieke Struwig**

Mieke Struwig is a Postdoctoral Fellow at Africa Open Institute for Music Research And Innovation. His research interests include intellectual history of South African music studies, decolonial thought, institutional and disciplinary transformations, musicology under apartheid and colonialism, politics of scholarly and musical knowledge, memory, and citation.

### **Searching for Feminisms in South African Music Studies: Women, Activism, and Multicultural Education**

The intellectual history of music studies in 20th-century South Africa is characterised by a stark lack of female participants. At first glance, it appears to be a tradition shaped by a succession of men, with feminist scholarship being almost entirely absent.

However, Struwig's doctoral research into this disciplinary history revealed that women were involved in this tradition. Whilst they often figured as what Tsitsi Ella Jaji (2014:17) has termed "adjutants", enablers rather than shapers of the musical intellectual project, their contributions were almost always excluded from the discipline's recorded history. Despite this marginalisation, a cohort of female scholars emerged in the 1980s as leaders in the multicultural music education movement. Many were also active in the women-led Black Sash, a prominent anti-apartheid organisation.

Through oral history interviews and archival research, this paper examines how these women's activism informed their pedagogical work, often making them more politically conscious and socially engaged than their male counterparts. Whilst their scholarship did not explicitly claim a feminist position, it enacted feminist ideals: resisting hegemonic structures, advocating for equality, and linking cultural and educational work to broader struggles for justice and freedom for all, regardless of race or gender. By foregrounding their contributions, this paper reconsiders the intersection of gender, race, and politics in late-apartheid South African music studies, and highlights how feminist-inflected praxis shaped the discipline's development. In doing so, it prompts a re-evaluation of feminism's meanings in different global contexts and the varied forms it assumes beyond the Global North.

## Vera Grund

Vera Grund received her PhD from the University Mozarteum Salzburg in February 2009, with a dissertation on contemporary music of the 1950s and the journal *Melos*. In 2024 she received her habilitation from the University of Paderborn with a thesis on *Venetian Opera as Euergetism and Popular Culture*. She was research associate at the Musicological Seminar Detmold/Paderborn and at the University of Salzburg. She was long-term Postdoc fellow at the German Study Centre in Venice and of the DHI Rome with the project *Der Partito Comunista Italiano, Massenkultur und Neue Musik im Italien der Nachkriegszeit*. Together with Andreas Münzmay she is conducting the DFG-funded Project *Dance/Music Digital*. Since 2024 she is head of the Music History Department of the German Historical Institute in Rome.

## Modeling the Past: Feministische Strategien und antifeministische Gegenstrategien

In dem Vortrag wird es anhand von zwei Fallbeispielen um die Strategien der feministischen Musikgeschichtsschreibung gehen, die aus feministischen Differenz- und Egalitätstheorien hervorgehen. Als erstes Fallbeispiel wird Eva Riegers vielrezipierte und diskutierte Schrift *Frau, Musik und Männerherrschaft* (1981) vor dem Hintergrund der zweiten Welle der Frauenbewegung betrachtet. Riegers Schrift diente als Vorbild für die beiden einschlägigsten Arbeiten der US-amerikanischen feministischen Musikwissenschaft, Susan McClarys *Feminine Endings* (1991) und Marcia Citrons *Gender and the Musical Canon* (1993).

Als zweites Beispiel dient Kaija Saariahos auf Élisabeth Bandinters *Émilie, Émilie ou l'Ambition féminine au XVIII<sup>e</sup> siècle* basierende Oper *Émilie* sowie die musikwissenschaftliche Einschreibung des Werks in die Musikgeschichte. Bei Badinters Schrift, die dem Egalitätsfeminismus zuzurechnen ist, handelt es sich um eine komplexe mentalitäts- bzw. emotionsgeschichtliche Analyse, mit der Badinter an ihre Forschung über die soziale Konstruktion von Mutterliebe anknüpft (*L'Amour en plus. Histoire de l'amour maternel, XVII<sup>e</sup> – XX<sup>e</sup> siècle*) und diese mit den Diskursen über weiblichen Ehrgeiz und Mutterschaft im 18. Jahrhundert verbindet. Die dramatisierte Version der Opernhandlung fokussiert hingegen auf die Naturwissenschaftlerin Émilie du Châtelet als historische Ausnahmefigur, vor allem aber auf ihre Liebesbeziehung mit Voltaire und ihr tragisches Ende im Kindbett. Durch die Überschneidung von feministischer Theorie und feministischer Kunst scheint die Lesart des Werks vorgezeichnet, jedoch bringt die Rezeption überraschende Interpretationen hervor.

## Canti di guerra, di lavoro e d'amore

(Songs of war, work and love)



@sofi hemon

A contemporary re-interpretation of female folksongs of northern Italy by

*Silvia Tarozzi, voice and violin and Deborah Walker, voice and cello*

We have been working for several years on transcriptions and reinterpretations of traditional folksongs from our birthplace, the Emilia-Romagna region in Italy. These songs come from the first decades of the twentieth century and from the period of the Second World War but some of them have older roots. The melodies and especially the lyrics have been transformed over time through oral transmission and adapted to different social, working and historical contexts. One of the strongest influences of our project is the repertory of choirs of female rice-field workers, the 'Mondine', with their typical polyphony and powerful singing. Women working and living in community during the months of the rice cleanse learn, develop and share a vast and varied repertoire of songs; the most beautiful voice is naturally elected as a soloist and all the others are the chorus. The timbre of voice is the right one for open spaces: a call, a full-bodied voice. The sound tension pushes the singers to go up in pitch, so that the energy increases verse after verse. The songs are the popular ones of the time, which everyone knows, but new stanzas and new melodies are also created and an original repertoire is born. In our music, the songs emerge through sounds far from tradition, rooted in contemporary musical experimentation, alternating dissonances with melodic impulses, bruitisms with draperies of impalpable harmonic sounds.



Through a game of reinventions and transformations, we translated the sound and stylistic characteristics of this repertoire. Violin, cello and voice become the elements of a new choral polyphony, in which they highlight certain aspects of the vocals or the structure of traditional songs. The human and social history of those women concerns us closely: they are the stories of our grandmothers, transmitted and heard at home, at village festivals or at school, when women and men came to tell and sing to children their experiences of war and their life in the fields. Today, further and further away from that time and from the choral work of the fields, we wish to evoke a memory, to revive a tradition through a personal language. Touched by the evocative power of these female voices and the strength of their community life experience, we sketch an emotional territory where our relationship with the geographical coordinates and the history of the region Emilia resonates with other sounds, other places. Between oral and notated music, tradition is reinvented and transformed. Since 2017 *Canti di Guerra, di lavoro e d'amore* is touring in Europe, North America, Mexico, Australia, New Zealand, Singapore.

Silvia Tarozzi and Deborah Walker share a friendship that evolves into a long-lasting artistic partnership, around improvisation and contemporary experimental creation. For almost 20 years together they explored different musical forms working with composers, improvisers, featuring other musicians as Philip Corner, Rhodri Davies, Eyvind Kang, Nathalie Forget, Frantz Lorient, Alex Bruck. Their music is characterized by a profound interplay, a focus on the acoustic qualities of the sound of their instruments and the search for new possibilities in tunings, gestures and sound. They have been involved together in different musical projects and groups, as French Dedalus Ensemble, and Italian band Offlaga Disco Pax, performing at International Festivals and venues. Their long collaboration with composers Éliane Radigue, Pascale Criton and Philip Corner led to the creation of numerous new works. The duo has played at International venues and Festivals, such as Huddersfield Contemporary Music Festival, Fondation Cartier Paris, Biennale Musica Venezia, Mills College, Berkeley University, C4NM San Francisco, the RedCat LA, Santa Barbara University, CalArts, Angelica Festival Bologna, Festival Musique Action Nancy, Festival Futurs Composés, Fast Forward Festival - Opera Roma, BBC Tectonics Festival Glasgow, UNAM Mexico City, Café Oto London.

Silvia and Deborah have worked on transcriptions of traditional Italian folksongs from their birthplace, the Emilia-Romagna region. This project, titled *Canti di guerra, di lavoro e d'amore*, which was performed in Festival in Europe, US and Mexico, was released in 2022 by American label Unseen Worlds. The same label released in 2018 their previous album EXTREEMIZMS, early and late | Philip Corner. Their discography also includes Occam Océan vol.3, music by Éliane Radigue, by French label SHIIN and INFRA, music by Pascale Criton, by French label Potlatch.

<https://silviatarozzideborahwalker.bandcamp.com/album/canti-di-guerra-di-lavoro-e-d-amore>



## **Concert curation in cooperation with Bettina Wackernagel and the Heroines of Sound Festival**

Bettina Wackernagel is a curator and trained music theater director with a focus on contemporary music and electronic media. Parallel to her theater work, she has initiated festival formats that illuminate current trends in electronic music and art with social discourses. Her current work focuses on the female pioneers of electronic music and developments by contemporary, predominantly female composers in music, sound and performance art. In 2014, she founded the internationally renowned Heroines of Sound festival, for which she has been the artistic director ever since. The feminist format is internationally renowned and unique in the European festival landscape. In addition, Wackernagel imparts lectures, workshops and symposia on electronic music, pioneers of electronic music and contemporary curatorial practice at universities and colleges in Germany and abroad. She is a member of national and international juries. Bettina Wackernagel's work has been dignified with awards and grants many times.

### **Publications:**

Heroines of Sound. Feminismus und Gender in Elektronischer Musik, Wolke Verlag, 2019, co-edited with Sabine Sanio.

Never Stop Questioning, Themenheft 114, Heroines of Sound, Positionen, Texte zur aktuellen Musik, Februar 2018.

### **Links**

<http://www.heroines-of-sound.com>

<https://www.wolke-verlag.de/musikbuecher/sabine-sanio-bettina-wackernagel-heroines-of-sound-book/>

<https://www.deutschlandfunk.de/die-weibliche-elektro-avantgarde-10-jahre-heroines-of-sound-festival-dlf-5a771079-100.html>

[https://www.deutschlandfunk.de/fuenf-jahre-heroines-of-sound-feministisch-und-elektronisch.807.de.html?dram:article\\_id=454245](https://www.deutschlandfunk.de/fuenf-jahre-heroines-of-sound-feministisch-und-elektronisch.807.de.html?dram:article_id=454245)

<https://groove.de/2021/07/01/heroines-of-sound-interview-mit-der-kuenstlerischen-leiterin-bettina-wackernagel/>

<https://www.gonzocircus.com/heroines-of-sound-2019/>

## Heroines of Sound Festival



Emerging from the Berlin scene in 2014 and the solitary genre-spanning feminist music format in Germany, Heroines of Sound has a decisive influence on the international debate on feminist movements in music and is unique in the European festival landscape. The format integrates artistic practice and theory, fostering new directions for artistic research.

Heroines of Sound has set itself the task of (re)discovering FLINTA<sup>i</sup> protagonists in music and strengthening the public presence of their music. The focus is on FLINTA\* artists who take electronic sound in current pop and contemporary classical music a step further and interpret it performatively. In order to place these new approaches in a historical context, pioneers of early electronic music are also presented each year. With panel discussions on the most important aspects of the festival, the program combines artistic practice with theory. By making the often forgotten and underestimated quality and diversity of FLINTA\* artists in the field of electronic music visible and audible, Heroines of Sound opens up new perspectives for an examination of historical and current strategies of feminist music practice.

Heroines of Sound aims for sustainability. Going beyond the standard festival circuit, the festival is linked with many partners, establishing new events and sparking debate. Since 2014, the Berlin based festival has featured more than 600 top FLINTA\* artists from over 30 countries and presented showcases and cooperations with partner festivals and institutions in Poland, France, Denmark, Norway, Turkey, Italy, Austria, the Netherlands, Slovenia, Croatia, Portugal, Serbia and Mexico. Since 2019, there have been collaborations with Goethe-Institutes worldwide, and in 2025 the festival will be a partner of PACIFICA (Goethe-Institute, Chile). The format is internationally appreciated and recognized for its pioneering work. Far beyond the circles of the contemporary music scene, the Heroines of Sound Festival generates broad interest and opens up access to advanced musical positions for a young audience.

Heroines of Sound Festival is a non-profit association of Berlin artists and is supported by public funds and money from private foundations.

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<sup>i</sup> Women, lesbians, intersex, non-binary, transgender, agender persons\*