



WOMEN IN GLOBAL MUSIC

NETWORK LAUNCH

11/12 & 17/18/19 JUNE 2021



Welcome to the launch of the Women in Global Music (WIGM) network.

Co-founded by Joe Davies and Yvonne Liao in 2020, and supported by Social Media Officer Hannah Millington, WIGM has an international team of advisors drawn from across research and industry. WIGM is pleased to be hosting its launch in collaboration with its advisors and their invited co-speakers. Enjoy the wide-ranging panels and discussions!

Mission, Aims, and Principles

WIGM seeks to pioneer women's diverse creative voices through decentred approaches and conversations traversing languages and cultures, centuries and continents, and bridging the interlapping arenas of scholarship, performance, arts administration, and social advocacy. In amplifying women's voices not in isolation, but across borders, WIGM seeks to facilitate collaborations and integrative practices resonant with equality, diversity, and inclusion (EDI) mandates of the twenty-first century.

WIGM has three main aims:

- 1) To bring together multiple interlocutors from across music research and industry, in a collaborative effort to articulate women's experiences, past and present, with social imbrications of power, class, race, and sexuality in richly varied global contexts;
- 2) To foster cross-disciplinary, cross-sectoral, and cross-network dialogues centred on women's contributions in the musical arts and sonic arts (broadly conceived); and
- 3) To map future directions towards furthering women's work in musical scholarship, the creative industries, and cultural entrepreneurship, crucially dovetailing these global reflections with the local and regional specificities of a pluriversal decolonial world.

At the heart of WIGM lies a desire to create an inclusive and equitable forum in which to share ideas and to learn from one another in a collaborative spirit. We seek not to provide catch-all solutions, but rather, to address intricate, often troubling questions, to challenge received assumptions, and above all, to develop ways of thinking and listening with women's voices and experiences across global musical contexts.

womeninglobalmusic.com
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Programme Design: Bryan A. Whitelaw
Logo Design: Byung Kim



UCI Claire Trevor | Music
School of the Arts

SMI society for musicology in ireland
aontas ceoleolaíochta na héireann





WIGM Advisors (2021–22)

Lorraine Byrne Bodley

Professor of Musicology, Maynooth University, Ireland

Samantha Ege

Lord Crewe Junior Research Fellow in Music, Lincoln College, University of Oxford, UK

Nicole Grimes

Associate Professor of Musicology, University of California, Irvine, USA

Nate Holder

Musician, Author, and Music Education Consultant; International Chair in Music Education, Royal Northern College of Music, UK

Collin anak Jerome

Senior Lecturer, Faculty of Language and Communication, Universiti Malaysia Sarawak

Gavin Lee

Assistant Professor of Music, Soochow University, China

Veronica Neo

Co-founder and COO at Primephonic, Classical Music Streaming App, Netherlands

Catherine Strong

Senior Lecturer in Media and Communication, RMIT University, Australia

Susan Wollenberg

Emerita Professor of Music, University of Oxford, UK

Participants



Joe Davies



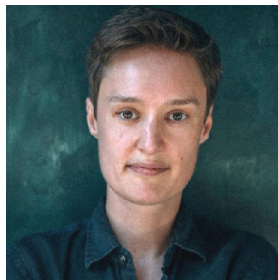
Yvonne Liao



Nicole Grimes



Róisín Maher



Isabelle O'Connell



Laura Watson



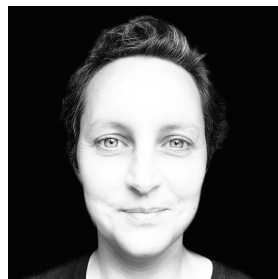
Susan Wollenberg



Hannah Millington



Catherine Strong



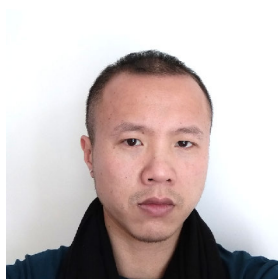
Rosemary Hill



Bianca Fileborn



Collin Jerome



Gavin Lee



Veronica Neo



Lara Baker



James Fleury



Samantha Ege



Ambre Dromgoole



A. Kori Hill



11 / 12 June

SCHEDULE

PDT: Pacific Daylight Time
BST: British Summer Time
CEST: Central European Summer Time
CST: China Standard Time
SGT: Singapore Time
MYT: Malaysia Time
AEST: Australian Eastern Standard Time

Friday 11 June

7.45am (PDT) | 3.45pm (BST)
4.45pm (CEST) | 10.45pm (CST-SGT-MYT)

Saturday 12 June

12.45am (AEST)

OPENING REMARKS

Joe Davies and Yvonne Liao

Friday 11 June

8.00am (PDT) / 4.00pm (BST)
5.00pm (CEST) / 11.00pm (CST-SGT-MYT)

Saturday 12 June

01.00am (AEST)

WOMEN COMPOSERS AND THE UNDERGRADUATE MUSIC CURRICULUM

Speakers

Nicole Grimes, Róisín Maher, Isabelle O'Connell,
Laura Watson

Host

Joe Davies


This roundtable discussion, led by Dr Nicole Grimes, is concerned with the incorporation of the music of women composers in the undergraduate curriculum. With speakers based both in Ireland and the United States, it will focus on issues in curricular development. The roundtable takes as its starting point recent syllabi designed by members of the panel, and explores the degree to which extant textbooks are a fruitful resource for incorporating the music of women composers in the undergraduate curriculum. Broadening out from there, it grapples with key questions concerning the availability of resources and considers the incorporation of performance materials from the perspectives of the performer, and of questions of programming and performing as they relate to [Finding a Voice](#), and [Sounding the Feminists](#). The roundtable discussion will be followed by questions from the (virtual) floor.

Nicole Grimes is Associate Professor of Music at the University of California, Irvine. She is fascinated by the interdisciplinary relationship between music and literature, and music and philosophy. Her most recent research focuses on Clara Schumann. Grimes's books include, as author, *Brahms's Elegies: The Poetics of Loss in Nineteenth Century German Culture*, and as co-editor, *Rethinking Hanslick: Music, Formalism and Expression*, and *Mendelssohn Perspectives*. She has published widely on topics in nineteenth and twentieth century music. A key aspect of her teaching is the recovery of the voices of women composers, as for example in her course *Women Composers of the 20th and 21st Centuries*. This agenda for recovery extends to her research. Together with J. P. E. Harper-Scott, Nicole Grimes is the Series Editor of the Cambridge Music Handbooks, the flagship series of books relaunched by Cambridge University Press late in 2020, central to the editorial vision for which is a focus on women composers and Black composers. Her research has been funded by European Commission (Marie Curie Fellowship, 2011–2014), the Irish Research Council for the Humanities and Social Sciences (University College Dublin, 2009–2010), and the Deutscher Akademischer Austauschdienst (DAAD, Humboldt University, Berlin, 2007–2008).

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

Pianist **Isabelle O'Connell** gave her Carnegie Hall debut recital in 2002 at the Weill Recital Hall, and has since performed as soloist and chamber musician around the United States, Canada, Europe, Japan, Australia and New Zealand, in venues such as Lincoln Center, the Kennedy Center, Chicago Cultural Center, Centre Culturel Irlandais Paris, Gilmore Keyboard Festival, St David's Hall Cardiff and the National Concert Hall, Ireland. Isabelle has recorded works by living composers for the Diatribe, Innova, NMC and Lyric fm labels. Some of the composers Isabelle has worked with include Missy Mazzoli, Meredith Monk, Julia Wolfe, Linda Buckley, Grainne Mulvey, Bunita Marcus and Joan Tower.

A former Fulbright scholar, Isabelle is currently on the Visiting Piano Faculty at Bard College in New York, and has given lectures and masterclasses around the world, including at Arizona State University, Queen's University Belfast, Montclair University (New Jersey), the New Zealand School of Music, Dublin Institute of Technology and the European Piano Teachers' Association.



Laura Watson is Assistant Professor and Deputy Head of Music at Maynooth University. Her work on the French composer and critic Paul Dukas includes a monograph, co-edited book, and journal articles. More recent research on relationships between music and text has explored popular musicians' memoirs; publications include chapters in *Made in Ireland: Studies in Popular Music* and *Music, Memory and Memoir*. Current projects focus on women and gender in music. Laura, along with Jennifer O'Connor-Madsen and Ita Beausang, is co-editing the Irish Musical Studies volume *Women and Music in Ireland* (Boydell, 2022). In 2017 she co-founded the [Sounding the Feminists](#) Working Group. She is involved in collaborative projects between STF and organisations such as the National Concert Hall in Ireland. Together with Laura Hamer and Helen Julia Minors in the UK, Laura steers the international Women and Musical Leadership Online Network, which was established in November 2020.

Friday 11 June

9.00am (PDT) | 5.00pm (BST) | 6.00pm (CEST)

Saturday 12 June

12.00am (CST-SGT-MYT) | 02.00am (AEST)

WOMEN IN MUSIC: PAST, PRESENT, AND FUTURE

A CONVERSATION WITH SUSAN WOLLENBERG

Host

Hannah Millington

Susan Wollenberg was until October 2016 Professor of Music at the University of Oxford, Faculty of Music, and Fellow of Lady Margaret Hall (where she is now Emeritus Fellow) as well as Lecturer at Brasenose College. As an undergraduate at Lady Margaret Hall she studied with Egon Wellesz (who became her doctoral supervisor) and Bernard Rose, as well as taking piano lessons with Leonie Gombrich. She has published on a variety of research interests, chiefly analytical studies of eighteenth- and nineteenth-century music, Schubert studies, historical keyboard music, local history of music, and women composers. Besides numerous journal articles and contributions to symposia, her book-length publications include *Music at Oxford in the Eighteenth and Nineteenth Centuries* (2001); *Concert Life in Eighteenth-Century Britain* (2004), co-edited with Simon McVeigh; *The Piano in Nineteenth-Century British Culture* (2007), co-edited with Therese Ellsworth; *Schubert's Fingerprints: Studies in the Instrumental Works* (2011), and, co-edited with Aisling Kenny, *Women and the Nineteenth-Century Lied* (2015). She is currently co-editing with Matthew Head the *Cambridge Companion to Women Composers*. She has devoted any spare time she could find to playing piano duets and accompanying a community choir, as well as arranging music in connection with those activities, and composing.

17/18/19 June

Thursday 17 June

3.00pm (PDT) | 11.00pm (BST)

Friday 18 June

12.00am (CEST) | 06.00am (CST-SGT-MYT) | 8.00am (AEST)

‘PROMISE ME YOU’RE NEVER THE VICTIM’: WOMEN MUSICIANS’ NARRATIVES OF IDENTITY AND CREATIVITY IN THE WAKE OF THE DISCLOSURE OF SEXUAL ABUSE

Speakers

Catherine Strong, Rosemary Hill, Bianca Fileborn

Host

Yvonne Liao

Recent social movements such as #MeToo and a growing number of research projects have drawn overdue attention to the normalisation of sexual abuse in parts of the music industries. This growing space that exists for disclosure of sexual violence—or indeed, a certain pressure to disclose in a culture of confession—has meant that women musicians are increasingly publicly discussing their experiences of such abuse. By exploring case studies of three artists—Keshha, Lingua Ignota and Alice Glass—who experienced sexual abuse that took place while they were part of the music industries and at the hands of others involved in music-making, we will examine how creative expressions about abuse are incorporated into their musical works and how elements of their public identities are (re)framed in response to this. We find that while women who have experienced sexual violence must always do identity work that responds to cultural scripts and normative narratives about what it means to be a victim/survivor, women musicians are also constrained or enabled in various ways by genre norms, expectations of authentic music expression, and commercial imperatives in an industry that is at best an enabler, and at worst a type of perpetrator of, abuse.

Catherine Strong is a Senior Lecturer in the BA (Music Industry) at RMIT University. Her research focuses on gender, collective memory and heritage in relation to popular music, as well as abuse within the music industries. Recent gender-related publications include the edited collection *Towards Gender Equality in the Music Industry* (Bloomsbury 2019) as well as articles in *Continuum* and *Gender, Work and Organisations*. She is the co-editor of the journal *Popular Music History*.

Rosemary Lucy Hill is a Senior Lecturer in Media Studies in the School of Music, Humanities and Media at University of Huddersfield. She is the author of *Gender, Metal and the Media: Women Fans and the Gendered Experience of Music* (Palgrave) and numerous articles on gender and music, and on the

politics of data visualisations. She researches gender, popular music and big data and is currently investigating live music events. She is also a musician.

Bianca Fileborn is an ARC DECRA Fellow and Senior Lecturer in Criminology at the University of Melbourne. Their research examines the intersections of space/place, identity, culture and sexual violence, and innovative justice responses to sexual violence. Bianca is the author of *Reclaiming the Night-time Economy: Unwanted Sexual Attention in Clubs and Pubs* and co-editor of #MeToo and the Politics of Social Change. You can follow her on Twitter @snappyalligator.

Friday 18 June

5.00am (PDT) | 1.00pm (BST) | 2.00pm (CEST)

8.00pm (CST-SGT-MYT) | 10.00pm (AEST)

MUSIC THAT REPRESENTS AND BINDS US: SARAWAK INDIGENOUS POPULAR MUSIC, IDENTITY, AND SENSE OF BELONGING

Speaker

Collin Jerome

Host

Yvonne Liao

There is currently a gap of knowledge in the field of Malaysian popular music research on the connection of indigenous popular music of Sarawak to the diverse visions of identity and belonging in local and national contexts. This session will examine indigenous popular music in Sarawak and its relation to the processes of developing identity and belonging among the Sarawak people. Its objectives will be to: (1) compare how popular music of various Sarawak indigenous communities constructs a sense of ethnic identity within their respective communities; (2) analyse how popular music of various Sarawak indigenous communities constructs and expresses the sense of Sarawak identity within and beyond the respective communities; and (3) assess whether the sense of Sarawak identity fostered by indigenous popular music in Sarawak complements or competes with accustomed ways of thinking about Sarawak and Malaysian identity.

Collin Jerome is a Senior Lecturer at the Faculty of Language and Communication at Universiti Malaysia Sarawak. He received his PhD in 2012 from the University of Sussex and has published widely in the following areas: literature and applied language studies, gender and queer studies, human rights and peace education. His recent publications include a research article on 'Rethinking visions of "unity" and "belonging": Insights into audience responses towards popular music of Malaysia's indigenous ethnic communities—A case of Iban pop song' that has recently been accepted for publication in *Kajian Malaysia: Journal of Malaysian Studies*.

Friday 18 June

6.00am (PDT) | 2.00pm (BST) | 3.00pm (CEST)

9.00pm (CST-SGT-MYT) | 11.00pm (AEST)

SELF-ALIENATION IN JOYCE KOH'S *TAI*

Speaker

Gavin Lee

Host

Joe Davies

The Chinese Singaporean composer Joyce Koh, an IRCAM alumnus, spent a decade in Paris (1996–2006) and was influenced by the complex musical language used by composers such as Kaija Saariaho and Michael Jarrell. Through a close examination of her orchestral work *TAI* (泰, 1998/2002), which is based on Chinese calligraphy, this paper shows how Koh has been caught in the structural ambivalence that plagues intercultural avant-gardists. On the one hand, Koh states that she wishes to be considered in the same framework as canonic European avant-gardists and denies that the semantic meaning of the Chinese logogram *tài* has anything to do with her work. In another interview, however, Koh asserts that *TAI* is a work which perhaps only an Asian would write. This reflects Homi Bhabha's conception of postcolonial ambiguity and is characteristic of Singaporean life in general. I show how ethnicity both emerges and dissolves in *TAI*, in which each of the 10 distinct calligraphic brush strokes of the logogram is rendered as a large group of micro-movements that together express a macro direction (up, down, diagonal). Ethnicity is liminal, both emerging through the macro-shape of sonic-calligraphic gestures, and submerging into micro-movements. This sounds out Koh's ambivalent embracing and bracketing of Chinese ethnicity, expressing identification and self-alienation in turn.

Gavin Lee (PhD Duke) is a scholar of music studies at the intersection of global musical modernisms, popular music, queer and decolonial theory, posthumanism, and East Asia. His work is published by *Journal of the Royal Musical Association*, *Current Musicology*, *Music Theory Spectrum*, *Music Analysis*, and *Routledge*. An Assistant Professor at Soochow University, China, Lee is the founding co-chair of the AMS Global East Asian Music Research study group and the SMT Global Interculturalism and Musical Peripheries group, and serves in the leadership of LGBTQ+ committees across the music societies.

Friday 18 June

7.00am (PDT) | 3.00pm (BST)

4.00pm (CEST) | 10.00pm (CST-SGT-MYT)

Saturday 19 June

12.00am (AEST)

SHADES OF GREY IN DIGITAL MUSIC

Speakers

Veronica Neo, Lara Baker, James Fleury

Host

Yvonne Liao


Drawing on their entrepreneurial practices and industry insights, Veronica Neo, Lara Baker, and James Fleury will explore a series of questions relating to:

1. Perceptions of women in music on stage (artists) versus backstage (artist managers): is this different in digital versus traditional media?
2. Meanings of diversity: what does diversity (not just women but also LGBTQ groups) truly look like today in the digital music space? What are we witnessing?
3. Ongoing questions of equality: are there equal opportunities, equal pay?
4. Actionable futures: what can we do to drive equality?

Veronica Neo spearheads the global business and product strategy of Primephonic, providing a digital future for the classical music genre. She closed the first ever pay-per-second deal in the music streaming industry with the major labels (Universal Music Group, Warner Music Group and Sony Music Entertainment). Equipped with an MBA from IE Business School and a ABRSM certificate in piano performance, she is an advocate for fair and sustainable payouts towards artists in the music streaming business. Veronica joined Primephonic at its early founding stages and continues to play a vital role in shaping the tech workplace as Chief Operating Officer. Over a span of 6 years, Primephonic has grown to be a team consisting of over 50 classical music lovers from 26 different countries. She actively promotes a culture that values its female workforce and consistently looks for a space to recognise the work of women in the music tech start-up scene.

As a conference speaker, she is a familiar face at the annual Classical:Next and International Artist Managers' Association (IAMA) conferences. She is also an advisor to Grammy-winning classical label Pentatone and several other start-ups in The Netherlands.

A serial entrepreneur, Veronica began her digital sales career at age 16, where she was commended by The Straits Times (Singapore) in 2003 as one of the youngest entrepreneurs with a commercially-viable online fashion business. Since her first venture, she has gained diverse business experience internationally (Singapore, Spain, Switzerland, France, China, and The Netherlands) helping luxury tech start-ups and premium fashion brands to establish the most appropriate business models in maximizing sales and digital opportunities in various markets. Veronica's strategic business skills



and passion thrive in the intersection of business and arts in the digital sphere.

Accolades:

[Top 10 Women to Watch in the Arts 2019 UK](#)

[Musical America Top 30 Professional of the Year](#)

Lara Baker is Director of Business Development UK & Ireland at Songtrust, the world's largest global royalty collection service and publishing administrator. Songtrust was founded to simplify music rights management and remove the complexity of the publishing landscape. Songtrust administers more than 3m songs and represents more than 350,000 songwriters, with a core mission to help songwriters, music creators, and rights holders.

Previously, Lara spent 14 years advising and supporting independent artists and labels at AIM, the independent label trade association for the UK, before beginning her own company The BKRY, to consult with music organisations and event producers on their strategy and execution.

Baker has consulted for clients including BBC Music Introducing Live, The Great Escape Festival, the Musicians Union, Liverpool Sound City, the Music Managers Forum and AmericanaFest UK. Joining Songtrust in May 2019, Lara is responsible for securing new business and maintaining relationships with songwriter and publisher clients.


Lara is a board member of The Americana Music Association UK, a frequent speaker at a number of events including TEDx, SXSW, UN Women and Midem, and a founding committee member of the Music Week Women in Music Awards.

James Fleury is a music industry strategist and artist manager, specialising in classical and non-Western music. His current roster includes Palestinian musician Hani Mitwasi and Sanjeev T, an Indian guitarist and producer.

Since 2019, James has spearheaded strategic partnerships and artist relations for Primephonic, the world's fastest-growing classical music streaming service. In 2 years, James has created more than 70 activations with classical music's most decorated performers, including Daniil Trifonov, Nils Frahm, Joyce DiDonato, Alison Balsom, Eric Whitacre, John Adams, Caroline Shaw, Nicola Benedetti, Marin Alsop, Anoushka Shankar, the London Symphony Orchestra, Sheku Kanneh-Mason and Vikingur Olafsson.

Previously, James founded Nouvague—a creative agency specialising in the marketing and strategic development of classical music. His work included an award-winning tour series with London Mozart Players including a landmark show at Boxpark Croydon with multi-platinum selling DJ Shift K3y, as well as projects for Tete a Tete Opera, Gavin Greenaway, Decca Classics and Friends of Jordan Festivals.

James enjoys using his voice—either in writing or in speech—to affect serious conversation. He's been invited to speak at the Royal College of Music, the University of Liverpool, Classical:NEXT, FastForward Amsterdam and Sydney, the Arts Marketing Association (AMA), the Association of British Orchestras (ABO) and the National Theatre, on a broad range of topics concerning the music industry, as well as on BBC Radio 5 Live and in publications such as The Evening Standard, The Telegraph, Attitude Magazine and Arts Professional, talking about diversity in music. Away from music, James is a Young Ambassador for the Prince's Trust – a youth charity in the UK who supported his journey into entrepreneurship.



Friday 18 June

8.00am (PDT) | 5.00pm (BST) | 6.00pm (CEST)

Saturday 19 June

12.00am (CST-SGT-MYT) | 02.00am (AEST)

SOUNDING A BLACK FEMINIST HISTORIOGRAPHY

Speakers

Samantha Ege, Ambre Dromgoole, A. Kori Hill

Host

Joe Davies

Samantha Ege (Oxford), Ambre Dromgoole (Yale), and A. Kori Hill (UNC Chapel Hill) will discuss their research on the musical lives of early twentieth-century Black women and girls. This session asks: how do we tell their stories effectively, powerfully, and beautifully? *Sounding a Black Feminist Historiography* reflects upon the legacies of earlier storytellers—the intellectual foremothers who continue to shape Dromgoole's, Ege's, and Hill's practice—and what it means to honour this work in moving forward.

Samantha Ege is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She completed her Ph.D. in Music at the University of York; her dissertation is titled 'The Aesthetics of Florence Price: Negotiating the Dissonances of New World Nationalism'. She is the recipient of a Newberry Library Short-Term Residential Fellowship (2019) and the Society for American Music's Eileen Southern Fellowship (2019) for her work on women's contributions to concert life in interwar Chicago. Her research addresses Florence Price's professional network and has been published in *American Music*, *Women and Music*, and the *Kapralova Society Journal*. Forthcoming publications include her review of Rae Linda Brown's *The Heart of a Woman: The Life and Music of Florence B. Price* in the *Journal of the American Musicological Society*, 'Nora Douglas Holt's Teachings of a Black Classical Canon' in the *Oxford Handbook for Public Music Theory* (ed. J. Daniel Jenkins), and 'The Timeliness and Timelessness of Nora Holt and Josephine Baker' in *After Modernism: Women, Gender, Race* (ed. Pelagia Goulimari). She released her first album, *Four Women: Music for Solo Piano by Price, Kaprálová, Bilisland and Bonds* with Wave Theory Records, in 2018. Her latest album (released on LORELT) is called *Fantasie Nègre: The Piano Music of Florence Price*. It has received critical acclaim in *The Telegraph*, *The Economist*, *Washington Post*, *International Piano*, *Presto Classical*, and *Musical America*.

Ambre Dromgoole is a 4th year PhD candidate in the departments of African American Studies and Religious Studies at Yale University. An experienced music scholar, artist, and artistic consultant, she specializes in subjects relating to music, religion, and popular culture. She received her B.A. in Religion and Musical Studies from Oberlin College and Conservatory and her M.A. from Yale Divinity School and Institute of Sacred Music. In addition, she holds a certificate in Jazz Vocal Musicianship from Nashville Jazz Workshop. She has presented work for the Association of Black Women Historians,

Society for American Music, Academy of American Religion, and the Christian Congregational Music Conference to name a few. She has held fellowships with the Center for Lived Religion in the Digital Age at St. Louis University, the Sacred Writes project, the Center for Material and Visual Cultures of Religion at Yale University, and The Revealer magazine. Alongside her academic work, she has collaborated with several organizations including the National Museum of African American Music, Alvin Ailey American Dance Theatre, and the Nashville Symphony.

A. Kori Hill is a PhD candidate at the University of North Carolina at Chapel Hill. Her dissertation, 'Creating a Nationalist Modernism: The Concertos of Florence B. Price', provides a new cultural analytic to contextualize Price's style within the broader history of American classical composition and Black music traditions. Kori's work has been featured at the following conferences: Belonging in Opera, Society for American Music, FT&M17, MTSU Opera and Musical Theater Conference, The Arts in the Black Press in the Era of Jim Crow, and regional conferences in the Chapel Hill area. In November 2019, she gave the keynote address for the Cincinnati Symphony Orchestra's 'Celebrating Florence Price' event. Her media review, 'Florence Price: Violin Concertos', was published in the *Journal of the Society for American Music* (JSAM) and her review of Naomi André's *Black Opera: History, Power, Engagement* is forthcoming. Kori is a contributor for the multimedia media hub, I Care If You Listen (ICIYL), and a contracted program notes writer for Seattle Symphony and Castle of our Skins (COOS), a concert and educational series dedicated to celebrating Black artistry through music. She has forthcoming books reviews for the *Houston Review of Books* and a forthcoming reviews article with the *Journal of the Royal Musical Association*. From 2018 to Fall 2020, Kori worked as Director of Social Media for The Harry T. Burleigh Society. She holds a M.A. in musicology from the University of North Carolina at Chapel Hill, a M.M. in music history and violin performance from West Virginia University, and a B.M. in violin performance from Miami University (of Ohio!).