

GRiNM Network Conference 2019

Experiences with Gender and Diversity in Contemporary Music

List of Participants and Biographies

- Klara Andersson
- Valentina Bertolani, Curating Diversity
- Theresa Beyer, Norient/SRF
- Sandeep Bhagwati, matralab (Concordia University Montréal)
- Dahlia Borsche, DAAD Artist-in-Residency Program, Berlin
- Letizia Carigiet, Helvetiarockt (CH)
- Anke Charton, University of Vienna
- Brian Current, NMC Toronto (CA)
- Lucien Danzeisen, FEM*_MUSIC*_ UdK Berlin
- Julia Eckhardt, Q-O2 Brussel
- Gina Emerson, Hamburg University of Music and Drama (HfMT Hamburg)
- Brandon Farnsworth, Zurich University of the Arts
- Lona Gaikis, Academy of Fine Art Vienna
- Baptiste Grandgirard, AEC Diversity Identify Inclusiveness Working group member
- Rosanna Gunnarsson, Konstmusiksyster (Sisters in Contemporary Music)
- Neo Hülcker
- Anna Jakobsson, Konstmusiksyster (Sisters in Contemporary Music)
- Christina Lessiak, University of Music and Performing Arts Graz / Centre for Gender Studies
- Rosanna Lovell, Independent Scholar
- Désirée Meiser, Gare du Nord (Basel)
- Irena Müller-Brozovic, Hochschule für Musik FHNW
- Meredith Nicoll, Hamburg University of Music and Drama (HfMT Hamburg)
- Nina Noeske, Hamburg University of Music and Drama (HfMT Hamburg)
- Camilla Overgaard, AEC Entrepreneurship Working Group and AEC Student Working Group / Royal Academy of Music Aarhus
- Lydia Rilling, Rainy Days Festival Luxemburg
- Jocelyne Rudasigwa, SONART Swiss Musicians' Association
- Luisa Santacesaria, Curating Diversity
- Evelyn Saylor, FEM*_MUSIC*_ UdK Berlin
- Christina Scharff, King's College London
- Marc Texier, Festival Archipel Genève
- Thorbjørn Tønder Hansen, Ultima Festival Oslo
- Elisabeth Treydte, Archiv Frau und Musik Frankfurt/M.
- Manos Tsangaris, Munich Biennale for New Music Theatre
- Susanne Van Els, Royal Welsh Conservatoire of Music and Drama & Working Group for Learning & Teaching SMS Project
- Stellan Veloce, FEM*_MUSIC*_ UdK Berlin
- Sophie Vögele, Zurich University of the Arts
- Serge Vuille, Ensemble Contrechamps Geneva
- Anja Wernicke, Hochschule für Musik FHNW (Basel)
- Bastian Zimmermann, Positionen Magazine
- Monika Żyła, Paris-Lodron University of Salzburg

Biografien

Klara Andersson

Fågelle

Klara Andersson is a sound artist and composer working with questions of identity, hierarchies and power. Through her art she researches unexplored digital materials and human stories like archaeological artifacts from her generation; chat conversations, webcam videos, and forgotten websites which contain information about our times. Text, sound and the performative presence are all tools that move her works between different art forms and contexts where sound is allowed to act more or less musically.

Valentina Bertolani

Curating Diversity

Valentina Bertolani is a musicologist specialized in experimental and electronic music, collective improvisation, and cultural diplomacy. She is also interested in cultural policy and tensions between transnational and local cultural networks. She is one of the co-editors of the book *Live-Electronic Music: Composition, Performance, Study* (Routledge 2018). Her work has been published in miscellaneous volumes and in *Music Theory Online* and presented at numerous international conferences. She holds a PhD from the University of Calgary (Canada) where she was the recipient of various awards and scholarships, such as the prestigious Izaak Killam Walton Scholarship. She pursued master and bachelor degrees from the Department of Musicology and Cultural Heritage at the University of Pavia. She received the Deep Listening® certificate from the Deep Listening Institute created by Pauline Oliveros. She taught undergraduate courses and seminars at the University of Calgary (Canada) and University of Birmingham (UK).

Theresa Beyer

Norient/SRF

Theresa Beyer has studied ethnomusicology in Bern and works as a journalist and editor with Swiss Public Radio SRF 2 Kultur. She covers topics such as contemporary music, digital culture, gender and electronic music between pop and avant-garde for one-hour programmes (a.o. „Kontext“, „Musik unserer Zeit“) and for shorter daily formats. Since 2011, Theresa Beyer is core team member of the international music research network *Norient.com*, where she works as editor and curator, publishes books about underground music worldwide, co-curates exhibitions and concerts and is involved with the *Norient Music Film Festival*. In 2016, she received the Reinhard-Schulz-Prize for Contemporary Music Journalism, awarded by the International Music Institute Darmstadt (IMD).

Sandeep Bhagwati

matralab (Concordia University Montréal)

Sandeep Bhagwati is a composer, conductor, poet, theatre maker and researcher. Born in India, he has lived in several European countries before coming to Montréal in 2006 as a Canada Research Chair in Inter-x Art at Concordia University, where he founded and directs the matralab - a lab for research-creation in performing arts. His compositions and improvisations, among them several experimental operas and large scale orchestra works, but also many chamber and vocal compositions for musicians of many cultures are performed worldwide by leading performers and at prestigious festivals and venues. He leads ensembles of trans-traditional music in Montréal, Berlin and Pune and has published widely on transcultural music. He is also a leading researcher and developer of music technologies, especially new score formats that allow musicians to interact with their environment and audiences in real time.

Dahlia Borsche

DAAD Artist-In-Residence programme

Dahlia Borsche is a musicologist and curator. In 2019 she has taken on the position as Head of Music at the DAAD Artist-In-Residence programme. Dahlia Borsche was active as a promoter, DJ, coordination manager and producer (CTM Festival Berlin, Labor Sonor et al.). From 2014-2019 she co-curated CTM's discourse programme. As a musicologist, her most recent engagement was at Humboldt-University's Chair for Trans-Cultural Musicology in the Department of Musicology and Media Studies. Her research interests focus on contemporary and transcultural music processes, thereby expanding traditional discipline boundaries to the fields of sound, urban and cultural studies.

Letizia Carigiet

Helvetiarockt

Letizia Carigiet holds a Master degree in German Literature (focus on Medieval German Literature and Digital Humanities) has gained a diverse range of experience in organisations working on gender equality and youth policy. She has been working for Helvetiarockt for 1.5 years as project manager for Female Band Workshops, which offers young women their first band and stage experience.

Anke Charton

University of Vienna

Anke Charton is Assistant Professor of Theatre with the Department of Theatre, Film and Media Studies at the University of Vienna. She studied at the universities of Leipzig, Bologna and Berkeley and holds a PhD in Theatre Studies from Leipzig University. Her work is centered at the intersection of Performance Studies, Musicology and Gender Studies; recent publications include papers on migration, agency and queerness and the historicity of gendered voice aesthetics.

Lucien Danzeisen

*FEM*_MUSIC*_*, UdK Berlin

Lucien Danzeisen (*1989, Aargau/CH), Komponist*in, artist. Besuchte das Young Composers Project (Künstlerhaus Boswil) und absolvierte einen Bachelor in Komposition (Josef Kost, Michel Roth, Bettina Skrzypczak) und Klavier (Yvonne Lang, Marc Hunziker) mit Nebenfach Cembalo (Bettina Seeliger) an der Hochschule – Musik Luzern (Abteilung Klassik). 2012-2014 in Basel ansässig. 2014-2018 Studium Komposition an der Hochschule für Musik Hanns Eisler Berlin bei Hanspeter Kyburz, Masterabschluss. Aktuell Lehrauftrag der UdK Berlin für *FEM*_MUSIC*_*. Mitglied im Insubordination Meta Orchestra (Genf). Konzerte in der Schweiz, in Deutschland, Finnland, Polen, Frankreich, Tschechien. Schwerpunkte Komposition und Freie Improvisation.

Julia Eckhardt

Q-O2 Brussel

Julia Eckhardt is a musician and curator in the field of the sounding arts and at the intersection of composed and improvised music. She is a founding member and artistic director of Q-O2 workspace in Brussels, for which she conceptualized different thematic projects such as Field Fest, Tuned City Brussels, Interpretations., the other the self, //2009// - what do you make of what I say, DoUndo/Recycling G, Abstract Adventures, De Tijd is Rond, Speling.

As a performer of composed and improvised music she has collaborated extensively with composer Eliane Radigue, next to other artists such as Phill Niblock, Pauline Oliveros, Jennifer Walshe, Wandelweiser-composers, Rhodri Davies, Taku Sugimoto, Manfred Werder, Angharad Davies, Lucio Capece, Manu Holterbach, Anne Wellmer, Carol Robinson, several of them being represented on recordings.

She has been teaching and lecturing at Lemmens Institut (Leuven), Transmedia (LUCA Brussel) and La Cambre (Brussels). She is author of *The Second Sound*, conversation on gender and music, together with Leen De Graeve (umland), and of *Grounds for Possible Music* (Errant Bodies).

Gina Emerson

Hochschule für Musik und Theater Hamburg

Gina Emerson is a PhD candidate in Musicology at the Institute for Cultural Innovation Research at Hamburg University of Music and Drama. She has been working with the Ulysses Network since November 2016 and is writing her doctoral thesis, 'Receiving the Contemporary: Investigating Audiences for Contemporary Classical Music', as part of the Network's Audience Research project. For this, she is conducting audience surveys at twelve contemporary classical music concerts from a range of institutions across Europe, including IRCAM, the Darmstadt Summer Course for New Music, Snape Maltings and the Ultima Festival. Prior to this, she was a Research Associate with the 3DMIN (Design, Development and Dissemination of New Musical Instruments) project at the Technical University of

Berlin. She holds an MA in Musicology from the Humboldt University of Berlin and BA in Music from the University of Oxford. Her research interests include 20th/21st century art music, empirical aesthetics, audiovisual music perception and the reception of contemporary music and new music technologies.

Brandon Farnsworth

Zurich University of the Arts

Brandon Farnsworth (b. 1991, Montreal, CA) is a music curator and scholar based in Zurich and Berlin. He completed his MA in Transdisciplinary Studies at the Zurich University of the Arts in 2015, and his BA in Music Performance in 2013. His dissertation in musicology with the title "Curating Festivals for Contemporary Music" will be completed at the Hochschule für Musik Carl Maria von Weber Dresden in 2019.

Lona Gaikis

Academy of Fine Art Vienna

Lona Gaikis *1982 in Toronto, Canada. Postdoctoral researcher, author, curator, and lecturer in philosophy, musics and art. Her research involves the meaning of music in artistic practice and study of the "new key" in analytic philosopher Susanne K. Langer (*1895; †1985). Active as curator and engaged with sub- and club cultures in musics and the arts, she founded the platform *czirp czirp* – experimental and sonic arts in 2009. Lona Gaikis holds a master degree in Fine Arts and PhD in Philosophy/Arts and Cultural Studies.

Baptiste Grandgirard

AEC Diversity, Identity, Inclusiveness Working group member

Baptiste is a saxophone and recorder player from France, and a student at the Pôle Aliénor in Poitiers. He became involved in the AEC-Strengthening Music in Society project in 2018, as a member of both the student working group and the so-called 'Diversity, Identity and Inclusiveness'. He is involved in many ways in the student representation of his institution, trying to debate wherever he goes across Europe from his subjects of predilections.

Rosanna Gunnarsson

Konstmusiksystrar (Sisters in Contemporary Music)

Rosanna Gunnarsson (SE) is a composer and sound artist based in Stockholm. Her main fields of work are contemporary music, both chamber and larger ensembles/orchestras, as well as electronic music and sound installations. One of her latest works is an audiovisual installation at Stockholm Arlanda airport, chronicling a Swedish surfer's experiences of riding waves in the Baltic sea. Since 2018 she is the chair of *Konstmusiksystrar* (Sisters in Contemporary Music).

Neo Hülcker

Neo Hülcker is a composer performer whose work focuses on music as anthropological research in everyday life environments. Their compositions evolve as situations, performance-installations, actions and interventions, and deal with digital subculture (like ASMR), childhood, human-animal-relations, queer practice and cultural hacking. They are a part of the Y-E-S collective, who publishes music dealing with performativity, temporality, sound as physical experience and the cultural frames of concerts (y-e-s.org). Neo Hülcker created compositions and installations such as „ear action“ (2016) with Stellan Veloce, „crackles“ (2016) and „good dog“ (2017) for MOCREP, „gib Pfötchen“ (2017) for Maulwerker and „Da war ich noch nie in meinem ganzen Leben“ (2017), „Musik für tote Tiere“ (since 2017) and „tentaculus ohri“ (2018) with Antonia Baehr.

Anna Jakobsson

Konstmusiksystrar (Sisters in Contemporary Music)

Anna Jakobsson (SE) is an artist-researcher, stage-director and producer based in Stockholm. Her practice expands over the fields of contemporary performance, opera and theatre and is distinguished by an interest in feminine narratives and non-hierarchical working methods. Since 2017 she is the creative producer of Konstmusiksystrar (Sisters in Contemporary music).

Christina Lessiak

University of Music and Performing Arts Graz / Centre for Gender Studies

Christina Lessiak BA MA, born in Klagenfurt, is a musicologist, pop-musician, songwriter, event engineer, and cultural worker. She studied Musicology and Interdisciplinary Gender Studies at the Karl Franzens University of Graz, University for Music and Performing Arts Graz and Aarhus University/Denmark. In her academic work she focuses on issues of gender and inequality. Currently she is working with the composer and co-researcher Pia Palme on the project “On the fragility of Sounds” (funded by the Austrian Science Fund FWF) which takes place at the University for Music and Performing Arts Graz. Here she focuses on the issues of composing, feminism and autoethnography.

Rosanna Lovell

Independent Scholar

Rosanna Lovell is a musician, educator, performer and radio maker from Australia who has been living and working in Berlin since 2009. In 2018 she completed a Masters at the Institute for Art in Context, Berlin University of the Arts. Her practice focuses on feminist and postcolonial perspectives in classical and new music which she explores through performance, intervention, sound and research. She develops workshops and projects and teaches music. She is part of Freien Radio Berlin-Brandenburg, where she focuses on topics such as music, gender and accessibility in and through radio.

Désirée Meiser

Gare du Nord (Basel)

D.M. ist Initiatorin, Mitbegründerin und Künstlerische Leiterin des Gare du Nord, dem Bahnhof für Neue Musik in Basel.

Sie absolvierte eine Schauspielausbildung an der Hochschule für Musik und Theater Hannover. Nach ihrem ersten Engagement am Staatstheater Darmstadt wurde sie von Frank Baumbauer 1988 ans Theater Basel verpflichtet, zu dessen Ensemble sie bis 1993 gehörte. In den folgenden Jahren arbeitete sie als Sängerin, Schauspielerin und/oder Regisseurin vor allem in Bereich Musiktheater. Seit der Eröffnung des Gare du Nord 2002 ist sie (bis 2008 gemeinsam mit der Dramaturgin Ute Haferburg) dessen künstlerische Leiterin. Innerhalb der letzten 15 Jahre hat sie ausserdem mehrere Musiktheaterproduktionen inszeniert und den Gare du Nord mit der Reihe Musiktheaterformen sukzessive als Ort für zeitgenössisches Musiktheater etabliert.

Irena Müller-Brozovic

Hochschule für Musik FHNW

Irena Müller-Brozovic, wissenschaftliche Mitarbeiterin Hochschule für Musik FHNW in Basel und Dozentin für Musikvermittlung an der Hochschule der Künste Bern. Studium der Schulmusik und Instrumentalpädagogik (Klavier) in Basel sowie Musikvermittlung in Detmold. Langjährige Praxis als Schulmusikerin (Sekundarstufe I und II) und als Leiterin interdisziplinärer partizipativer Kulturvermittlungsprojekte (u. a. mit dem Sinfonieorchester Basel, dem Kammerorchester Basel und der Basel Sinfonietta), 2007 ausgezeichnet mit dem „Junge Ohren Preis“. Vorstandsmitglied von „Kulturvermittlung Schweiz“ und Mitglied von „Musikvermittlung Schweiz+“. Derzeit Promotion in Musikpädagogik an der Universität für Musik und darstellende Kunst Wien.

Meredith Nicoll

Hochschule für Musik und Theater Hamburg

Nicoll is currently studying with Prof. Yvi Jänicke at the Hochschule für Musik und Theater Hamburg and is the winner of the 2016 Elisa Meyer Vocal Competition. She has also recently won the 2016 Masfield Competition for Innovative Concerts for her concept “TRANSIT” and performs regularly with renowned ensembles for contemporary music such as SolistenEnsemble Phønix16 Berlin (@ashesandglory) and Ambitus Extended in Vienna.

Nina Noeske

Hochschule für Musik und Theater Hamburg

Studium (Musikwissenschaft, Philosophie, Musikpraxis u.a.) in Bonn, Weimar und Jena, Magisterabschluss 2001, Promotion 2005 am musikwissenschaftlichen Institut Weimar-Jena (Musikalische Dekonstruktion. Neue Instrumentalmusik in der DDR, Böhlau 2007), Habilitation 2014 an der Hochschule für Musik, Theater und Medien Hannover (Liszts "Faust": Ästhetik - Politik - Diskurs, Böhlau 2017). Berufliche Stationen: 2006 Wissenschaftliche Mitarbeiterin im Forschungsprojekt „Die Neudeutsche Schule“ (Hochschule für Musik Weimar), 2007–2011 Wissenschaftliche Mitarbeiterin am

Forschungszentrum Musik und Gender (Hochschule für Musik, Theater und Medien Hannover), 2012 Vertretungsprofessuren in Hannover (HMTM) und Hamburg (Hochschule für Musik und Theater), 2012–2014 Assistenzprofessorin für Musikwissenschaft an der Universität Salzburg. Seit Oktober 2014 Professorin an der HfMT Hamburg (seit 2016 Sprecherin der Fachgruppe Musikwissenschaft).

Camilla Overgaard

AEC / Royal Academy of Music Aarhus

Camilla Overgaard is a Danish songwriter, guitarist and entrepreneur, currently studying her master at The Royal Academy of Music Aarhus/Aalborg (RAMA) in Denmark. In her songwriting she reflects on society and has collaborated with musicians from different genres, actors and architects. As a member of the AEC Entrepreneurship Working Group and the AEC Student Working Group within the framework of the project Strengthening Music in Society, Camilla seeks to explore new ways of thinking within higher music education in order to help bring value to society.

Lydia Rilling

Philharmonie Luxembourg

Lydia Rilling, Chief Dramaturg at Philharmonie Luxembourg, is the Artistic Director of the rainy days festival. She has shaped the festival as a focused response to pressing cultural themes, offering a multiplicity of audiences – newcomers and specialists alike – a forum to experience and think about concert music in all of its diversity. She co-initiated the red bridge project, crossing the boundaries between music, dance, visual arts and film. As a writer, journalist and moderator, she has worked for institutions including Südwestrundfunk (SWR) and Berliner Festspiele. As a musicologist, she has edited books on 20th and 21st century music, Gustav Mahler and American music. Rilling studied Musicology and Comparative Literature in Berlin, Paris and St. Louis, was a Visiting Scholar at Columbia University in New York and taught musicology at Universität Potsdam from 2011 to 2016.

Luisa Santacesaria

Curating Diversity

Luisa Santacesaria is a musician and musicologist. She studied piano at Scuola di Musica di Fiesole and graduated at the Department of Musicology and Cultural Heritage of Cremona (University of Pavia) with a MA thesis on the relationship between sound and space in electro-acoustic music. She was music curator of the Luigi Pecci Center for Contemporary Art in Prato (2016-2017). She currently collaborates as a musicologist with the Amici della Musica di Firenze concert season, the Centro Studi Luciano Berio, and with the research center Tempo Reale, where she curates the experimental music concert season TRK. Sound Club and the website musicaelettronica.it. Since 2015, she is a member of the collective of musicians Blutwurst.

Evelyn Saylor

*FEM*_MUSIC*_*

Evelyn Saylor is a composer and performer living in Berlin, originally from New York City. She writes electronic music for the concert, for the theater, for modern dance, and for film. She finds arresting sounds in unexpected places and explores their materiality and sonic properties in her compositions through close recording and electronic manipulation. Found and created instruments, synthesis, processing, field recordings, and the human voice play a large role in her music. She has performed her work in the Tischlerei of the Deutsche Oper, the Akademie der Künste, HAU2, Dock 11, and other spaces in Berlin, and has received performances in Merkin Hall and Trinity Church Wall Street in New York, in California, and throughout Europe. As a composer, she regularly collaborates with the choreographer Ruben Reniers, as well as with the artist Holly Herndon as a performer. She has received commissions from the Stiftung Bauhaus Dessau, the Heroines of Sound Festival, the Orfeo Duo and the Church of the Heavenly Rest in New York City, and was the recipient of the Mellon Elemental Arts Award. She received her BA in composition from Pomona College in southern California and her MA in electronic music composition from the Universität der Künste Berlin. She currently teaches electronic music at the Universität der Künste Berlin,

and is co-founder and current active member of FEM*_MUSIC*_ at UdK Berlin. Evelyn Saylor is also active as a singer, performer, pianist, synth player, and sound technician for live electronics.

Christina Scharff

King's College London

Dr. Christina Scharff is Senior Lecturer in Culture, Media and Creative Industries at King's College London. Her research interests are in gender, media, and culture with a focus on engagements with feminism and the politics of creative work. Christina is author of *Repudiating Feminism: Young Women in a Neoliberal World* (Ashgate, 2012) and, most recently, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession* (Routledge, 2018). She co-edited (with Rosalind Gill) the books *New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Palgrave Macmillan, 2011); *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism* (with Ana Sofia Elias and Rosalind Gill) (Palgrave Macmillan, 2017); and *Digital Feminisms: Transnational activism in German protest cultures* (with Carrie Smith-Prei and Maria Stehle).

Marc Texier

Festival Archipel, Genève

Après des études de médecine à Paris, d'épistémologie à l'École des Hautes Etudes en Sciences Sociales avec Edgar Morin, et de composition au Conservatoire National Supérieur de Musique de Paris avec Pierre Schaeffer et Guy Reibel, Marc Texier se consacre à la direction artistique, la production radiophonique, et l'écriture.

En 1983, il fonde à la demande de la Fondation Royaumont le programme Voix Nouvelles (formation de compositeurs et chanteurs, ensembles en résidence, production de spectacles) auquel il a associé depuis 1990 un cours de composition, des ateliers pluridisciplinaires (musique, danse, théâtre, vidéo) et une action d'accompagnement d'artistes dans le cadre d'un réseau d'échanges internationaux (France-Hollande-Canada-Japon-Autriche-Allemagne).

Producteur à France-Musique de 1982 à 1997, il s'occupe particulièrement de la diffusion de la musique contemporaine et réalise des monographies de compositeurs dans le cadre des Matins des Musiciens : Scelsi, Ives, Varèse, Ohana, Pablo, Ligeti, Huber, Donatoni... Il poursuit cette activité de médiatisation à l'Ircam de 1995 à 2004 où il conçoit et développe une base de données documentaire sur la musique moderne brahms.ircam.fr.

Entre 1986 et 1992, il est co-fondateur et membre du comité de rédaction de la revue *EntreTemps*, puis en 1997-1998 du comité de *Musica Falsa*. Il publie régulièrement des textes sur la musique. Son journal de la création musicale, *Moments passés-Musique* présente, paraît aux Éditions Van Dieren. Depuis 2006, il est directeur général du festival Archipel de Genève.

Elisabeth Treydte

Archiv Frau und Musik Frankfurt/M.

Study of musicology in Frankfurt/M. and Vienna, researcher at Hochschule für Musik und Theater Hamburg (2014-2018). Since 2019 researcher at Archiv Frau und Musik Frankfurt/M., focusing on the project "Setting the Tone for Women in Music! Equal Opportunity for Women Composers." PhD Project on discourses and gender-stereotypes about contemporary male and female composers.

Susanne van Els

Royal Welsh Conservatoire of Music and Drama & Working Group for Learning & Teaching, SMS project, AEC

Susanne van Els (1963) is one of the leading musicians of her generation.

She performed as a soloist and a chamber musician, and she ran a most entrepreneurial life in music; combining her own ensembles and projects, like a series of artistically fresh solo CDs, with traveling the world with the Schönberg Ensemble, doing advisory and policy development work whilst undertaking adventurous collaborations with the other arts. Significant composers like Louis Andriessen wrote new viola works for Susanne. Her recording of Ligeti's viola sonata for harmonia mundi won both the Diapason d'Or de l'Année and the Deutsche Schallplattenpreis in 2009.

After this truly satisfying international career, she started to work in higher education. She was the head of classical music department of the Royal Conservatoire The Hague. She was responsible for the interdisciplinary projects and joint curriculum at ZUYD Faculty of the Arts. For these institutions she developed relations with international higher education partners, a.o. in China. She led the European Opera Academy and is currently working in a Strategic Partnership project for new opera making and training. She is a member of board for innovative initiatives in the arts and she does policy advise, coaching and accreditation work.

Susanne is a member of the Learning & Teaching working group of the Strengthening Music in Society project of the Association Européenne Conservatoires. She performed forward-thinking work on assessment and curriculum development in higher music education - recently she presented a keynote speech at the Centre of Excellence in Music Performance Education: 'How (not) to teach'.

Stellan Veloce

*FEM*_MUSIC*_*

Sardinia born, I am now based in Berlin. I studied cello and composition and work in the field of contemporary new music and pop music. I also make music for dance pieces. I am co-founder of the Y-E-S.org platform and the Fem*Music* group at the Universität der Künste Berlin.

Sophie Vögele

Zurich University of the Arts

Sophie Vögele is research associate at the Zurich University of the Arts (ZHdK) where she also holds teaching assignments. She pursues research in the field of Higher Art Education with a focus on diversity, intersectionality and politics of participation. She has co-directed the research project "Art.School.Differences. Researching Inequalities and Normativities in Higher Art Education" in which an ethnography of the selection process to Swiss art schools was conducted, providing pertinent results also for the field of music. She studied in Geneva, Basel, Heidelberg and Toronto, and conducted research in India. Currently, she pursues a PhD at the academy of fine arts in Vienna. She has varied teaching experience and delivered talks and workshops widely. A major publication "Reader Art.School.Differences" is forthcoming with Peter Lang Verlag. It features educational debate on core themes of Higher Art Education and theories of social inequality in five volumes and is complemented with extensive introductions, a glossary, and didactical questions.

Serge Vuille

Ensemble Contrechamps

Serge Vuille est un programmateur, percussionniste et compositeur suisse engagé sur la scène de la musique contemporaine et expérimentale.

Il a développé une vision ouverte et engagée de la musique d'aujourd'hui avec la série Kammer Klang et l'ensemble de percussions et électroniques We Spoke, dont il a été directeur artistique durant respectivement cinq et dix ans. Il reprend en avril 2018 la direction artistique de l'Ensemble Contrechamps à Genève.

En tant que musicien, il joue notamment avec le London Sinfonietta, l'Ensemble Ictus, l'Orchestre symphonique de la BBC et le Martin Creed Band ainsi qu'en solo aux festivals de Huddersfield HCMF, Londres LCMF, les Schubertiades, SMC Lausanne, Musikpodium Zürich ou Druskomanija Vilnius. Il compose de la musique de concert ainsi que des pièces multimédia qui sont jouées en Suisse, en Angleterre, en Allemagne, en Lituanie, aux États-Unis, au Pérou et au Brésil. Serge enseigne également la musique expérimentale et coach l'ensemble de percussions au Royal College of Music de Londres.

Gabrielle Weber

Neo.Mx3 (PRESS)

Gabrielle Weber, Musikpublizistin, -wissenschaftlerin und Musikerin, Redakteurin / Kuratorin der SRG-online Plattform neo.mx3 für das zeitgenössische und improvisierte Schweizer Musikschaffen, freie Autorin im Bereich zeitgenössische Musik für internationale Fachmedien, Forschungstätigkeit im Bereich historische und heutige Mediennarrative zum zeitgenössischen Schweizer Musikschaffen (u.a. Gender, Diversität etc.).

Anja Wernicke

Hochschule für Musik FHNW

Anja Wernicke studierte Kulturwissenschaften und ästhetische Praxis an der Universität Hildesheim sowie Médiation culturelle de l'Art an der Université de Provence in Marseille. Seit 2013 lebt sie in Basel und arbeitet unter anderem als Geschäftsführerin und Produktionsleiterin für das Festival ZeitRäume Basel sowie als wissenschaftliche Assistentin in der Forschungsabteilung der Hochschule für Musik FHNW in Basel. 2018 absolvierte sie die berufsbegleitende Weiterbildung "Kuratieren in den szenischen Künsten" an der Universität Salzburg. Sie ist auch als Musiktheater-Dramaturgin tätig.

Bastian Zimmermann

Positionen Magazine

Bastian Zimmermann is one of the co-editors of the magazine Positionen. He often works as a dramaturg for musical-performative settings and curates the series Music for Hotel Bars.

Monika Żyła

Paris-Lodron University of Salzburg

Monika Żyła is a musicologist, cultural theorist, author, and pianist. She is working on her Ph.D. dissertation "Contemporary Music and Its Others: Female Composers, Gender Politics and Constructions of National Identity at the Warsaw Autumn Festival" (working title) in the Department of Musicology and Dance Studies at the University of Salzburg. She gives workshops and lectures on gender issues in contemporary music and sound art both in the academic and festival context. She taught at the University of Vienna, Salzburg and Berlin University of the Arts. She has published articles in *Glissando*, *Ruch Muzyczny*, *Dwutygodnik*, *Odra*, *Krytyka Polityczna*, *Circuit-Musiques Contemporaines*, and *Contemporary Music Review*. Her peer-reviewed article "The Need for Otherness: Hispanic Music at 'Warsaw Autumn'" was published recently in *Contemporary Music Review*, Volume 38 Issue 1-2. Her first peer-reviewed article "Cornelius Carew behind the Iron Curtain" appeared in the Canadian musicological journal *Circuit — Musiques Contemporaines* (Volume 28, Issue 3) published by the University of Montreal. She is an author and producer of the series of podcasts about contemporary music and sound art. In the season 2018/2019 she artistically directed a series of 24-hour staged performances *VEXATIONS: REVISITED* based on Eric Sate's *Vexations* from 1893. She is a president of Frankfurter Gesellschaft für Neue Musik.