

National Women's History Month Festival I Events

Saturday, March 3, 9:00AM – 3:00PM

Filiae Mundi High School Girls Sing-in with guest conductors: Robyn Lana, Lisa Peters and Dr. Catherine Roma. Pre-registration required.

Community Matters Sanctuary; 2110 St. Michael St.; 45204

Sunday, March 4, 4:00PM

Dr. Brenda Portman, Organ Recital and Reception

Tangos, motets, and rock music...this concert will serve up an eclectic menu of unique and colorful pieces from the organ repertoire, written by women composers from the Renaissance to the present. Pieces will feature composers: Caterina Assandra, Princess Anna Amalia, Pamela Decker, Jeanne Demessieux, Fanny Mendelssohn Hensel, Libby Larsen, Rachel Laurin, and Kristina Shtegman.

Hyde Park Community Methodist Church; 1345 Grace Ave; 4520

Saturday, March 10; 12:00PM – 7:00PM

The Artistry of Women – Street Fair with vendors, musicians, food and MUSE, Cincinnati's Women's Concert at 4PM or 7PM MUSE Concert (tickets required for MUSE Concert – Included in Festival Pass)

Community Matters Sanctuary; 2110 St. Michael St.; 45204

Saturday, March 17; 3:00PM, 5:00PM, 7:00PM;

Dr. Tammy Kernodle Lecture: Saturday, March 17; Choose 3:00, 5:00 or 7:00 Lecture; Pre-lecture tour of the Harriet Beecher Stowe House at 2:00, 4:00 or 6:00

"Tryin' Times: Black Women, Soul, and Narratives of Resistance in the Age of Black Power" Nina Simone, Aretha Franklin, Mavis Staples, and Roberta Flack emerged in the late 1960s as voices that used musical performances to mediated audiences through one of America's most chaotic and violent periods. Songs such as Aretha Franklin's covers of "Respect" and "Bridge Over Troubled Waters," as well as The Staple Singers' "I'll Take You There" served as the intermediary between the warring political ideologies of non-violence, Black Nationalism and black militancy. They also channeled the pain generated by the assassinations of Martin Luther King, Jr. and Robert Kennedy, the destruction of urban cities through racial uprisings as well as the violence associated with the Anti-war Movement (e.g. Kent State, Jackson State). Music scholarship from this period has privileged the voices of black male musicians, most notably James Brown and Sly Stone, as examples of how these events shaped the lyrical context of late sixties/early seventies black popular music. This presentation argues that the privileging of black male musicians has narrowed our sonic awareness of how blackness and the themes of resistance and transcendence were framed in popular music during this period. Brown and Stone situated their expressions of sonic blackness in the genre of funk, which was scripted as "masculine," "transgressive" and "black." However, Simone, Franklin, Flack and Staples advanced a different type of sonic blackness that was a synthesis of black sacred music, jazz and blues. It too was transgressive in sound and at times antithetical to

public use of the term “soul.” This presentation explores how these musicians interweaved ideologies associated with the Civil Rights campaigns of the 1960s (e.g. equality, self-empowerment, Black Nationalism) with the experiences of black women in America to expand the musical and sociological context of black popular music.
Harriet Beecher Stowe House; 2950 Gilbert Ave; 45206

Sunday, March 18; 4:00 PM

LUNAFEST Film Festival at 4:00 pm and Closing Reception: Sunday, March 18

This season’s program of selected short films will compel discussion, make you laugh, tug at your heartstrings and motivate you to make a difference in your community. Incredibly diverse in style and content, LUNAFEST is united by a common thread of exceptional storytelling - by, for and about women.

Hebrew Union College; Mayerson Hall; 3101 Clifton Ave; 45220