

RECITAL
SCHEDULE

THE EXPANSIVE CANVAS

Large-Scale Form in the
Music of 19th Century Women
Composers



DUBLIN, IRELAND 25–28 AUGUST 2025

Welcome

It is our great pleasure to welcome you to *The Expansive Canvas: Large-Scale Form in the Music of 19th-Century Women Composers*. This international conference and collaborative symposium co-hosted by Trinity College Dublin and the Royal Irish Academy of Music, brings together scholars, performers, educators, and listeners to explore the dynamic landscape of large-scale musical form in the work of women composers between 1789 and 1922.

This recital series—the public heart of The Expansive Canvas—offers a unique opportunity to experience the extraordinary range, creativity, and expressive power of this repertoire. From sonatas and fantasies to elegies, and richly textured chamber music, these performances celebrate the artistic ambition and innovation of women composers whose music is capturing the imagination of performers and audiences alike. The recitals are free and open to all: they invite listeners into a more expansive understanding of our musical past and its continuing resonance today.

The performances you will hear are part of a broader conversation unfolding across three days in Dublin—one that opens space for new analytical, pedagogical, and performative approaches to this vibrant body of work. The full programme for the event is available below. We hope these concerts will not only inspire and delight, but also spark curiosity and new connections with the music—and the rich cultural contexts—it brings to life.

Thank you for joining us in celebrating this remarkable musical legacy.

Warmest wishes,
Nicole Grimes and Denise Neary
on behalf of the Creative and Organizing Team

**RECITALS ARE FREE
AND OPEN TO THE PUBLIC
No booking required**

[The Expansive Canvas:
Large-Scale Form in the Music of 19th Century Women Composers](#)

[FULL PROGRAMME](#)

[Registration Required](#)

Organ Recital

Andrew Johnstone

Monday 25 August, 6pm

Venue

St Bartholomew's Church
Clyde Road
Ballsbridge
Dublin 4
D04 PD71



Theophania Cecil (1782–1879), Voluntary No XII

Elfrida Andrée (1841–1929), Symphony No 1

Ethel Smyth (1858–1944), Prelude and Fugue on
'O Traurigkeit, O Herzeleid'

Susan Spain-Dunk (1880–1962), Prelude No 2

Andrew Johnstone read music at Oxford University, where he was organ scholar of Worcester College and studied organ playing with Thomas Trotter. From 1989 to 2005 he was assistant organist successively at Dublin's two Anglican cathedrals, and he is now assistant director of music at St Bartholomew's Church, Clyde Road. He has performed throughout Ireland and the UK, as well as in France, Germany, New Zealand and the United States. He has given the Irish premières of organ works by Francis Jackson, Calvin Hampton, Guy Bovet and Johann Sebastian Bach. Andrew is a Fellow of the Royal College of Organists, and a member of the academic staff at the Department of Music, Trinity College Dublin.

Lunchtime Recital

Ursula Erhart-Schwertmann Cello

Elisabeth Aigner-Monarth Piano

Tuesday 26 August, 1.05pm

Hilda Sehested, 1. Caprice, 2. Alla romanesca,
Fantasiestücke (1906)

Ingeborg Bronsart von Schellendorf, *Elegie* op. 14 (1879)

Ethel Barns, *L'Escarpolette* (1910)

Amy Marcy Beach, *La Captive* op. 40/1 (1903)

Mel Bonis, *Sérénade* op. 46/1 (1899)

Ethel Rosalie Harraden, *Mélodie* (1883)

Marie Clémence de Grandval, *Andante con moto*, *Trois Pièces* (1882)



Ursula Erhart-Schwertmann was born in Vienna, Austria, and studied cello at the University of Music and Performing Arts Vienna with Frieda Litschauer and Tobias Kühne, as well as at the Vienna Conservatory with Josef Luitz. She graduated with distinction in both music and instrumental education, earning her *Magister artium*, and completed her artistic diploma in cello performance at the University of Music and Performing Arts Vienna. In 2019, she undertook further studies in jazz in contemporary music at Danube University Krems. She was awarded the honorary title of “Professor” in 2020.

Her early career included a junior contract with the ORF Symphony Orchestra (now RSO Wien), and from 1983 she has performed extensively with the Tonkünstler Chamber Orchestra (now Academia Allegro Vivo), frequently as principal cellist and soloist. From 1987 to 2020 she was a member of the Tonkünstler Orchestra of Lower Austria, and from 1988 to 1998 served as principal cellist of the Amadeus Ensemble Wien (Neue Oper Wien). She was also a founding member of the Wiener Bohème-Quartett (1985) and the Tonkünstler-Trio (1994), and has performed with the Wiener Kammersolisten and the Hugo Wolf-Quartett (1983–87).

Erhart-Schwertmann is a prolific chamber musician, performing in diverse ensembles and configurations. Her CD *Neue Kammermusik aus Niederösterreich*, recorded with pianist Edda Andrea Graf, received the Cultural Recognition Award from the Province of Lower Austria in 2014. Her wide-ranging discography includes numerous recordings of Viennese music and chamber arrangements, many of which she composed herself. Her most recent CD is called *lost & found*. Recorded with Elisabeth Aigner-Monarth, it features repertoire by women composers and will be released in September 2025.

Elisabeth Aigner-Monarth is professor of Piano and Applied Piano Didactics and deputy director of the Ludwig van Beethoven Institute for Piano in Music Education at the University of Music and Performing Arts Vienna (mdw).

She has been invited to lead masterclasses at various institutions, including the Conservatorio statale di musica Jacopo Tomadini in Udine, the Conservatorio di musica G. Tartini in Trieste, the Conservatorio Superior de Música Victoria Eugenia in Granada, the HMDK Stuttgart (University of Music), and the Estonian Academy of Music in Tallinn.

She received her musical education at the University of Music and Performing Arts Vienna (studying under Antoinette van Zabner) and the Conservatoire National Supérieur de Musique in Paris (CNSMDP) with Marie-Françoise Bucquet. Additionally, she holds a degree in Romance Studies from the University of Vienna and the Sorbonne Nouvelle Paris.

As a pianist, chamber musician and song accompanist, she has performed extensively in Europe, the USA, and Japan. Her performances in the field of music education have taken place at prestigious venues such as the Musikverein Vienna, the Brucknerhaus Linz, the Arnold Schönberg Center Vienna, passwort:klassik (the music education program of the Vienna Philharmonic Orchestra) and the opera camps during the Salzburg Festival. Currently, Elisabeth Aigner-Monarth performs as a pianist with the Orpheus-Ensemble-Wien and the Max Brand Ensemble.



Evening Recital

Glamorgan Duo

Tabitha Selley, **Cello**

Cheryl Tan, **Piano**

Tuesday 26 August, 7pm

Fanny Hensel, Sonata oder Fantasia in G minor, H. 238 (1829)

Mélanie Bonis, Cello Sonata, Op. 67 (1905)

Rebecca Clarke, Cello Sonata (1919)



Tabitha Selley enjoys a busy freelance life as a cellist. As an orchestral musician she has worked with Welsh National Opera, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, and is a regular extra player with the BBC National Orchestra of Wales. She has performed solo twice for HM King Charles, enjoyed multiple TV appearances with BBC and S4C, and played for several film and television soundtracks. Tabitha is a founding member of Quartet Draig, a Welsh string quartet with whom she has performed at the Wigmore Hall. Equally dedicated to inspiring the next generation of young musicians, Tabitha has a busy private teaching practice and is a teacher, orchestral tutor and conductor at 'Cardiff and Vale Music Education'.

Tabitha holds a Bachelor's degree, two Master's degrees and an international PGCE specialising in whole class teaching. Outside of music Tabitha has a keen interest in literature and is passionate about veganism.

Cheryl Tan is a Part-Time Lecturer in Piano at the University of Southampton. She holds degrees from the University of Oxford, the Royal Welsh College of Music and Drama, and Cornell University. Her doctoral dissertation, completed at Cornell, explored postclassical pianism of the 1830s, focusing on the role of concert variations in the life of young Clara Wieck(-Schumann). Cheryl has delivered recitals and lecture-recitals on both modern pianos and fortepianos, and presented at international conferences. In her research on lost pianistic traditions and the works of women composers, she seeks to integrate her experiences as a pianist and scholar, illuminating scholarship through practice and vice versa. Cheryl has published in *Nineteenth-Century Music Review*, and her research has been supported by fellowships and grants at Cornell University, where she was also a Graduate Teaching Assistant in Theory and Piano.

Lunchtime Recital

Aisling Kenny, Soprano

Levon Chilingirian, Violin

Sarah Koo Freeman, Cello

Lorna Griffitt, Piano

Wednesday 27 August, 1pm

Clara Schumann, Romances for
Violin and Piano, Op. 22

Clara Schumann, “Mein Stern” (1846)

Josephine Lang, “Traumbild” and
“Herz mein Herz so schweig auch
du” for Soprano, Cello and Piano
(1838)

Fanny Mendelssohn Hensel, Fantasy
for Cello and Piano in G minor, H.
238 (1829)

Florence Price, “Forever” (undated)

Liza Lehmann, “Evensong” (1916)

Ina Boyle, “Sleep Song” (1923) and
“The Joy of Earth” (1918)



Soprano **Aisling Kenny** is a versatile soloist, recitalist, and ensemble singer, performing a wide range of sacred and chamber works from the Baroque and Classical eras. Aisling has performed as a soloist with leading Irish and European ensembles, including Collegium Vocale Gent, Irish Baroque Orchestra, and Resurgam. Selected performances include *Johannespassion* at Thüringer Bachwochen and BWV 73 at Bachfest Leipzig with Collegium Vocale Gent under Philippe Herreweghe; Spirit and Second Witch in *Dido and Aeneas* with Collegium Vocale Gent and Ricercar Consort under Philippe Pierlot at Le Rivage des Voix festival; and several projects with the Irish Baroque Orchestra directed by Peter Whelan.

As a dedicated recitalist, performances include a programme of songs by women composers at the University of California, Irvine, with pianist Lorna Griffitt; Dowland's lute songs with Thomas Dunford in Paris and Kilkenny; and numerous collaborations with historical harpist Siobhán Armstrong.

Levon Chilingirian OBE is a renowned violinist, chamber musician, teacher, and ensemble director of Armenian heritage. He is the founder of the Chilingirian Quartet, one of the world's most celebrated ensembles, with international tours and an extensive discography spanning classical and contemporary works.

Early influences include his uncle Manoug Parikian, the Amadeus Quartet, and Hans Keller. His acclaimed duo with pianist Clifford Benson began with first prizes at the 1969 BBC Beethoven and 1971 Munich Duo Competitions. As Chamber Musician in Residence at the Royal Academy of Music, Chilingirian has mentored generations of musicians who now hold major roles worldwide.

He has given masterclasses across Europe and the Americas, including at the Sibelius Academy, Manhattan School of Music, and El Sistema in Venezuela. He has directed ensembles and festivals including Camerata Nordica and the Pharos Festival in Cyprus. He performs on a 1679 Francesco Rugeri violin and has been awarded the OBE and Cobbett Medal for his outstanding service to music.

Cellist **Sarah Koo Freeman** is known not only for her solo and chamber performances, but also as an avid educator and outreach advocate. She graduated with her Master and Bachelor of Music degrees from The Juilliard School where she was the recipient of the prestigious William Schumann Award. Ms. Koo Freeman made her 2000 New York debut in a solo recital at Carnegie's Weill Recital Hall.

Ms. Koo Freeman served as the Assistant Principal Cellist of the Phoenix Symphony. Previous to her appointment with the Phoenix Symphony, she was touring Italy and Europe with the Symfonica Arturo Toscanini under the direction of Maestro Lorin Maazel. Ms. Koo, an outreach advocate, served as a teaching artist with the New York Philharmonic and brought music education to the public schools of New York.

As an avid chamber musician, she has been featured numerous times in Lincoln Center's Alice Tully Hall and Avery Fischer Hall. Chamber studies have been with Gil

Shaham, Joseph Kalichstein, Peter Salaff, Jerome Lowenthal, and Jonathan Feldman. Solo studies have been primarily with Gilda Barston, Richard Hirschl, Darrett Adkins, and Ardyth Alton.

Lorna Griffitt, D.M., began her performing career at 16 as a soloist with the Louisville Orchestra under the direction of Robert Whitney, in a performance of the Grieg Piano Concerto in A Minor. Her teachers include Doris Owen (Bickel), Tong Il Han, Gyorgy Sebok and Maria Curcio. She received her doctorate with distinction in piano performance from Indiana University under the tutelage of Menahem Pressler.

Griffitt enjoys an active career as soloist, chamber musician and pedagogue here in the US and in South America, Europe and the Middle East. She began her teaching career in 1974 at DePauw University and joined the music faculty at the University of California, Irvine in 1993. During the summers, Griffitt is invited as guest artist to the Schlern International Music Festival in Voels am Schlern, Italy and to the International Cello Encounter in Rio de Janeiro, Brazil, where she teaches, gives master classes and performs in concerto and chamber concerts with various international artists. She and violinist Haroutune Bedelian have released two CDs. *Six Sonatas and Partitas of J.S. Bach with the Robert Schumann piano accompaniment* (Centaur Records in 2008) and *Romantic Music of Robert, Clara, and Johannes* (Centaur Records, 2023).

Afternoon Recital, 2pm

Jennifer Sheil, **Violin** | Christopher White, **Piano**

Emilie Mayer, Violin Sonata in A minor (1864)



Kamilla Kasabian, **Viola** | Yueran Yang, **Piano**

Rebecca Clarke, Viola Sonata (1919)



Judith Valerie Engel, **Piano**

Maria Theresia Paradis,
Fantaisie in C (1811)

Helene Liebmann, Fantaisie,
Op. 16 (1806)

Julie Baroni-Cavalcabo, Allegro
di Bravura, Op. 8 (1813)



Christopher White is an undergraduate student at Trinity College Dublin where he will soon start his third year of studies. He has a strong interest in many areas of music. He recently completed his studies with Marta Erdei in the Royal Irish Academy of Music as part of the ARIAM course. As a teacher, Christopher taught piano in South Dublin Music over the course of the 2024/2025 academic year. As a performer, Christopher has gained experience working with ensembles of different sizes. He regularly collaborates with soloists preparing for exams and competitions. In 2024 and 2025, Christopher was the rehearsal pianist of the Balinteer Male Voice Choir, led by Thomas Kehoe. He will continue his academic studies at the Kodály Institute as part of the Erasmus programme. As an aspiring musicologist, Christopher regularly attends masterclasses, workshops and conferences held in places such as the National ConcertHall, RIAM and TCD.

Jennifer Sheil is a violinist and composer from Co. Meath. She is entering her fourth year studying music at TCD while maintaining her studies in violin performance with David O'Doherty at TU Dublin Conservatoire. Jennifer has an ATCL in violin performance and has won various competitions most recently winning TU Dublin's Briscoe Cup in March 2024. Jennifer has played in many ensembles including Dublin Youth Orchestra, Julianstown Youth Orchestra, Wexford Sinfonia, TU Dublin Philharmonic, House 5 Collective and Trinity Orchestra. She now holds the position of Trinity Orchestra chairperson and has led the orchestra to many successes. Jennifer is a passionate chamber musician, cofounding the Firefly String Quartet in 2022, and receiving chamber music masterclasses from Andreea Banciu, Francesco Bartoletti and Ilya Gringolts. Jennifer is currently dedicating her violin studies to the performance of female composers, preparing a programme of Röntgen-Maier, Boulanger and Eibhlís Farrell.

Kamilla Kasabian is a graduate of the Gheorghe Dima National Academy of Music in Cluj-Napoca, Romania. Currently, she is pursuing her master's degree on Erasmus+ at TU Dublin Conservatoire under Dr Andreea Banciu.

Kamilla has worked with remarkable musicians such as members of the ConTempo, Arcadia, Kelemen and Transilvan String Quartets. She has also performed in chamber music and orchestral settings in different cities across Central Europe as well as Estonia and Ireland.

Since 2020, Kamilla has been an active member of the Animato String Quartet, which has won recognition at concerts, masterclasses, and competitions both domestically and internationally (Hungary, Ireland).

Yueran Yang holds a first-class honours degree in music performance from TU Dublin Conservatoire, earning the Anne Leahy Award for Excellence in Research during her undergraduate studies. Yueran is currently pursuing a master's degree in piano performance at TU Dublin Conservatoire studying with Dr Mary Lennon.

A semi-finalist at the 2024 Irish Freemasons Young Musician of the Year competition, Yueran has performed various solo/chamber recitals including a

lunchtime recital at the 2024 Boyle Arts Festival, and the lunchtime Chamber Music series at TU Dublin Conservatoire. Yueran presented her paper on Clara Schumann's early piano music at the 18th Annual SMI Postgraduate Conference.

Judith Valerie Engel is an Austrian musicologist and concert pianist, currently completing a DPhil in Historical Musicology at the University of Oxford and pursuing a DMA in Piano Performance at the University of British Columbia. At Oxford, she is a Stone-Mallabar Music Scholar, funded by Christ Church (College), and at UBC, she is one of the university's Public Scholars. She holds a BA and an MA from the Mozarteum University Salzburg, where she studied piano performance under Prof. Pavel Gililov.

Both as a researcher and pianist, Judith Valerie focuses on the intersection of gender and feminist studies with music. Her DPhil thesis deals with the 18th-century composer Marianna Martines, and at UBC, she works with contemporary Canadian women composers, investigating how age and gender affect professional identities against the backdrop of the perniciously prevalent myth of meritocracy and an almost exclusively white male legacy in classical music.

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