

EVENT
BOOKLET

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, listeners, and industry leaders to explore the dynamic landscape of large-scale musical form in the work of women composers between 1789 and 1922.

This gathering offers a rare opportunity to encounter large-scale works that expand and transform our understanding of the long nineteenth century. By bringing performance, analysis, pedagogy, and historical research into dialogue, *The Expansive Canvas* creates a vibrant space where music long confined to archives and private collections can be heard, studied, and reimaged. In this process, new perspectives emerge not only on the music itself, but also on the cultural, intellectual, and artistic currents with which it was in dialogue.

Equally, this symposium is a platform for new collaborations across disciplines and institutions. With contributions from scholars across the arts, performers, educators, and industry leaders, we are reminded of the multiple perspectives through which music takes on meaning and significance. By engaging with these works, we not only reshape the narrative of music history but also contribute to broader conversations about women's history, cultural memory, and the shaping of knowledge itself. *The Expansive Canvas* affirms the place of women's voices—within music and far beyond—as essential to how we understand the past and imagine the future. Thank you for joining us in celebrating, interrogating, and critically engaging with this remarkable musical legacy.

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

Locations



The Trinity Long Room Hub Arts and Humanities Research Institute
Trinity College Dublin, College Green, Dublin 2, Ireland, D02 DK07



Royal Irish Academy of Music
36-38 Westland Row, Dublin 2, D02 WY89

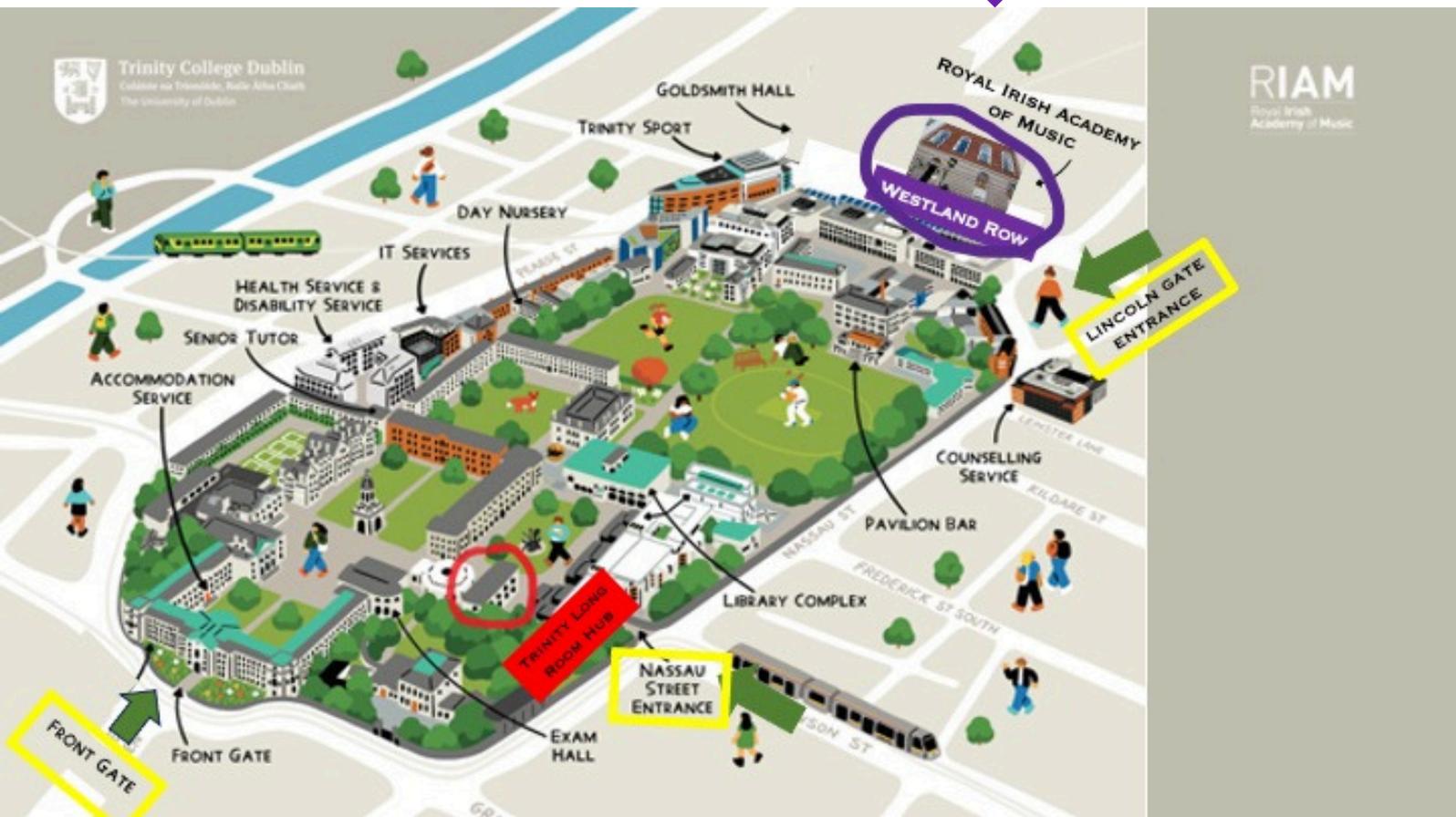
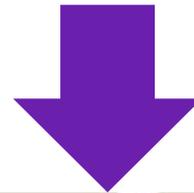


St Bartholomew's Church
Clyde Rd, Ballsbridge, Dublin, D04 PD71





Royal Irish Academy of Music
36-38 Westland Row, Dublin 2, D02 WY89



The Trinity Long Room Hub Arts and Humanities Research Institute
Trinity College Dublin, College Green, Dublin 2, Ireland, D02 DK07

Directions to TCD & RIAM

Dublin hosts one of the largest airports in Europe and is globally connected with most European capitals and non-EU international airports. Dublin International Airport is only a short ride from the city centre and the conference venue and can be reached:

By taxi: The taxi services [FreeNow](#) operates in Ireland. Taxis from the airport can also be taken just outside the arrival terminal without the need for pre-booking.

By bus: The bus services available from Dublin International Airport to Dublin city can be found [here](#).

There are 3 ways for pedestrians to enter Trinity College campus, as marked with arrows on the map:

1. Through Front Arch, at College Green
2. Through "The Arts Block", at junction of Dawson St. & Nassau St.
3. At Lincoln place (turn left at end of Nassau St)

Directions to the Trinity Long Room Hub (circled in red on the map)

From Nassau Street

Walk through the tunnel, down the ramp and the Trinity Long Room Hub is on your left.

From Front Gate

Cross Front Square and take a right when standing in front of the Campanile. The Trinity Long Room Hub is in front of you.

From Pearse Street/Lincoln Gate

Walk westwards on campus passing between the rugby/cricket pitches. Cross the platform leading to the Libraries. Now you are on Fellows' Square: the Old Library/Book of Kells is to your right, the Arts Block to your left and the Long Room Hub is straight ahead at the other end of the square.

Directions to the Royal Irish Academy of Music (circled purple on the map)

36-38 Westland Row, Dublin D02 WY89

The best way to access the RIAM is on foot or via public transport. If you're using public transport, we recommend checking the [TFI Journey Planner](#) to find the best route.

Guide to Venues

Trinity Long Room Hub

Neill Lecture Theatre, 1st floor: Presentations and Roundtable Discussions

Hoey Ideas Space, 2nd floor: Lunches and Refreshment Breaks

Galbraith Seminar Room, 1st floor: Quiet Space

Royal Irish Academy of Music

Foyer: Exhibition Space; Lunches and Refreshment Breaks

Vernon Studio: Presentations

Lecture Theatre: Presentations

Whyte Recital Hall: Recitals

Seminar Room (new building, 4th floor): Quiet Space

Library (new building, 4th floor): Study and writing space available to delegates

Clear signage throughout both buildings will lead you to each of the venues being used for The Expansive Canvas.

Conference Assistants in both buildings will be happy to guide you to each of the venues.

Conference Co-Chairs

Nicole Grimes (TCD)

Denise Neary (RIAM)

Creative and Organizing Team

Ciarán Crilly (UCD)

Joe Davies (New York University, Abu Dhabi)

Sinéad Hayes (RIAM)

Róisín Maher (MTU Cork School of Music)

Susan McCormick (Trinity College Dublin)

Hannah Millington (TU Dublin

Conservatoire)

Orla Shannon (University of Oregon)

Aidan Thomson (University of Galway)

Roundtable Participants

Ciarán Crilly (UCD)

Andrea Banciu (ConTempo Quartet)

Aileen Cahill (Pianist)

Fionnuala Dillane (UCD)

Thérèse Fahy (RIAM)

Orla Flanagan (TCD)

Nicole Grimes (TCD)

Sinéad Hayes (RIAM)

Kathleen James-Chakraborty (UCD)

Réamonn Keary (RIAM)

Aisling Kenny (Soprano)

Róisín Maher (MTU Cork School of Music & Finding a Voice)

Susan McCormick (TCD)

Hannah Millington (TU Dublin Conservatoire)

Gwen Moore (Mary Immaculate College, University of Limerick)

Denise Neary (RIAM)

Sylvia O'Brien (RIAM)

Orla Shannon (University of Oregon)

Philip Shields (RIAM)

Adrian Smith (TU Dublin Conservatoire)

Aidan Thomson (University of Galway)

Sinéad Walsh (Empowering Women)

Laura Watson (Maynooth University)

Harry White (UCD)

Performers

Elisabeth Aigner-Monarth

Levon Chilingirian OBE

Judith Valerie Engel

Ursula Erhart-Schwertmann

Lorna Griffitt

Andrew Johnstone

Kamilla Kasabian

Aisling Kenny

Sarah Koo Freeman

Tabitha Selley

Jennifer Sheil

Cheryl Tan

Christopher Whyte

Yueran Yang

Session Chairs

Leah Batstone (Montclair State University)

Ciarán Crilly (UCD)

Nicole Grimes (TCD)

Róisín Maher (MTU Cork School of Music)

Susan McCormick (TCD)

Michael McLaughlin (TCD)

Hannah Millington (TU Dublin Conservatoire)

Denise Neary (RIAM)

Sylvia O'Brien (RIAM)

Rachel Talbot (TU Dublin Conservatoire)

Cheryl Tan (University of Southampton)

Aidan Thomson (University of Galway)

Steven Vande Moortele (University of Toronto)

Amy Zigler (University of North Carolina at Greensboro)

Conference Assistants

Simon Carey

John Delhomme

James Godson O'Doherty

Anna Harvey

Róisín Hills

Tirzah Hutchinson-Edgar

Rita Kelleher

Caitlin McGinn

Maiia Shpak

Yan Shpak

Hartley Torrices

Overview of Roundtable Discussions

At the heart of The Expansive Canvas are four Roundtable Discussions and Provocations that form the pillars on which the entire event rests. These sessions are designed to open space for rigorous debate, fresh perspectives, and collaborative thinking. Each one takes up the most pressing and challenging questions raised by the large-scale works of 19th-century women composers, asking us to probe assumptions, reimagine narratives, and consider new possibilities for performance, pedagogy, and research.

The format is intentionally dialogic: panelists will initiate discussion among themselves before opening the floor to questions and responses from the audience. We warmly encourage all delegates to take part. Your insights, questions, and provocations are vital to the collective exploration that makes this event distinctive, and to the wider conversation about what an expansive canvas for women's creativity might mean for music, the arts, and cultural history.

Roundtable 1: Why the Expansive Canvas Tuesday 26 August, 11.00-12.00

The first of four Roundtable Discussions and Provocations that form central pillars of this event, "Why the Expansive Canvas" opens with a shared question: how might our understanding of musical form, ambition, and historical narrative shift when we centre the large-scale works of 19th-century women composers? In turning to genres long associated with prestige—symphonies, sonatas, operas, concertos—we challenge the hierarchies that have shaped classical music history and ask what new modes of listening and analysis these works invite, by way of beginning to trace the contours of a more expansive canvas.

Moderator

Denise Neary (Royal Irish Academy of Music)

Speakers

Nicole Grimes (Trinity College Dublin)

Róisín Maher (MTU Cork School of Music and Finding a Voice)

Hannah Millington (TU Dublin Conservatoire)

Orla Shannon (University of Oregon)

Philip Shields (Royal Irish Academy of Music/National Library of Ireland)

Laura Watson (Maynooth University)

Denise Neary is the Doctoral Studies Coordinator for the Doctor in Music Performance programme at the Royal Irish Academy of Music, having previously been Senior Lecturer in Music, Canterbury Christ Church University, UK. At the RIAM Denise is responsible for the guidance and academic supervision of doctoral students and delivering modules in research methods and musicology. She organises the guest lecture series at the RIAM featuring eminent international scholars and musicologists.

Nicole Grimes is Associate Professor of Music at Trinity College Dublin. She is the General Editor of the New Cambridge Music Handbooks; a member of the editorial boards of *Music Analysis* (since 2015) and the *Journal of the Society for Musicology in Ireland* (since 2024); and a member of the advisory boards of the Women in Global Music Network (WIGM), Irish Musical Studies, and the Institute of Austrian and German Music Research. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) was awarded an Honorable Mention in the 2022 Danijela Kulezic-Wilson Book Prize of the Society for Musicology in Ireland, and was one of nine Notable Music Books of 2019 selected by Alex Ross of the *New Yorker*. She is currently working on a multi-year project called "The Expansive Canvas: Large-Scale Form in the Music of 19th-Century Women Composers." In July 2025 she was the recipient of the Anthony Pople Mid-Career Research Award of the Society for Music Analysis (SMA) for groundbreaking research at the intersection between German music criticism, analysis and aesthetics from the late eighteenth century to the present.

Róisín Maher is a lecturer in music history at MTU Cork School of Music, where she teaches on women in music, opera, and 20th-21st century repertoire, and supervises student research. She is also the co-founder and Artistic Director of Finding a Voice, a festival in Clonmel dedicated to music by women composers across centuries and genres. Now in its eighth year, the festival combines feminist scholarship, public engagement, and performance, featuring students and graduates of CSM alongside leading Irish and international artists. Alongside her academic work, she has over 30 years of experience in arts administration, with roles ranging from Marketing Assistant to Director at organisations including Universal Edition (London), Opera North, the Contemporary Music Centre, Crash Ensemble, and the Irish Association of Youth Orchestras. She also spent two and a half years lecturing in Sierra Leone with Voluntary Services Overseas. Her teaching, research, and festival leadership are united by a commitment to amplifying the voices of women in music.

Hannah Millington is a Dublin-based music historian whose PhD focused on the early choral and solo vocal works of Ethel Smyth, examined through biographical, social, and political lenses. She is passionate about women's cultural networks, suffrage movements, and the interplay between music and literature in the nineteenth and twentieth centuries. Professionally, she serves as a Research Assistant at TU Dublin Conservatoire—where she supports Junior Musicianship and music research—and works with Chamber Choir Ireland as Education and Administration Officer. Since 2024, she has been the Honorary Secretary for the Society for Musicology in Ireland, and is active in the Women in Global Music Network and the Dublin Musicology Collective. Hannah's work bridges scholarship and public engagement, embracing academic research and performance contexts, offering rich interdisciplinary insight.

Orla Shannon is an ambitious early career researcher and active soprano soloist with 6+ years lecturing experience. Her research to date has facilitated the revival of the Irish composer Ina Boyle through archival and outreach activities with national and international performers and practitioners, including the production of the composer's first songbook and song CD. She currently combines her skillset as a performer, educator, and researcher with primary interests in women composers, vocal performance, and Irish art music history to diversify third-level curricula and to produce innovative, ethical research.

Philip Shields is the Librarian at the Royal Irish Academy of Music, on a career break beginning in 2025 during which time he will be seconded to the National Library of Ireland.

Laura Watson is Associate Professor of Music at Maynooth University, where her research focuses on women, gender, and music in Ireland. Her current project examines popular music and feminism in contemporary Ireland. She is co-editor of *Women and Music in Ireland* (Boydell, 2022) and has published widely on women's musical leadership, feminist activism, and popular music, including recent chapters on Kylie Minogue and on women in Irish musical life. Her earlier scholarship includes a monograph and co-edited collection on the French composer and critic Paul Dukas. Beyond academia, Laura was a co-founder and permanent member of *Sounding the Feminists* (2017-23), a volunteer collective that campaigned for gender equality in Ireland's music sector and partnered with organisations such as the National Concert Hall and the Contemporary Music Centre. Internationally, she has collaborated on the AHRC-funded *Women's Musical Leadership Online Network*. Her teaching, publications, and advocacy work are united by a commitment to expanding the role of women in music history and in contemporary practice.

Roundtable 2: Performance Perspectives

Wednesday 27 August, 9.00-10.30

The session will address the opportunities and challenges of performing and recording large-scale forms by women composers in the 19 century from the perspectives of opera, orchestral, choral, chamber, and solo repertoire.

Moderators

Aidan Thomson (University of Galway)

Ciarán Crilly (University College Dublin)

Speakers

Andrea Banciu (Violist and Member of ConTempo Quartet, Professor of Violin, RIAM, Member of Duo Anima)

Aileen Cahill (Pianist, Repetiteur, Member of Duo Anima)

Orla Flanagan (Choral Conductor and Assistant Professor of Music, Trinity College Dublin)

Aisling Kenny (Soprano soloist, recitalist, and ensemble singer)

Sylvia O'Brien (Soprano and Professor of Voice, Royal Irish Academy of Music)

Geoffrey Pope (Orchestral Conductor and Director of Orchestral Studies and Assistant Professor of Teaching at UCI)

Aidan Thomson is a musicologist with a particular interest in British and Irish music of the early twentieth century, particularly Edward Elgar, Ralph Vaughan Williams, Arnold Bax, Ethel Smyth and the 'Celtic North'. He is also an experienced violinist (having led the National Youth Orchestra of Scotland while at university), pianist and organist. He co-edited *The Cambridge Companion to Vaughan Williams* (2013). In 2016, he wrote and presented 'Bax, Ireland and 1916' for RTÉ Lyric FM's 'Lyric Feature' programme, which looked at Bax's relationship with the leaders of the Easter Rising. As part of the centenary celebrations, he also gave a public lecture in Dublin about Bax's friendship with Pádraig Pearse.

Ciarán Crilly is Associate Professor of Orchestral Conducting and Director of Performance at UCD School of Music, where he is Artistic Director of the UCD Symphony Orchestra, leading over seventy performances in Ireland and abroad. He has conducted ensembles across Europe and the US and held major posts with orchestras in Dublin, including the Dublin Symphony Orchestra, Dublin Baroque Players, Dublin Orchestral Players, and the DYO Symphony Orchestra, alongside frequent guest conducting. His work spans orchestral, choral, and contemporary ensembles, with extensive recording for film, TV, and commercial projects, and collaborations with artists from Elton John to the Wolfe Tones. A violinist and violist, he has performed widely with orchestras and popular musicians.

Andreea Banciu is the violist and a founding member of the internationally acclaimed ConTempo Quartet, winners of 14 international chamber music prizes and performers of more than 3,000 concerts in 40 countries, including appearances at Wigmore Hall, Carnegie

Hall, the Berlin Philharmonie, and the National Concert Hall, Dublin. Since 2003, ConTempo has been Ensemble in Residence in Galway and served as RTÉ's Ensemble in Residence from 2015–19. Andreea lectures in viola at the Royal Irish Academy of Music and TU Dublin Conservatoire. She has appeared as guest principal with the National Symphony Orchestra of Ireland and Irish National Opera, and has performed as soloist with the NSO, RTÉ Concert Orchestra, Luminosa Orchestra, and the Royal Philharmonic Orchestra, among others. A dedicated champion of contemporary music, she has premiered over 100 works by Irish composers. With pianist Aileen Cahill, she formed Duo Anima in 2016, giving frequent recitals across Ireland and Europe. She has also collaborated with leading international artists including Barry Douglas, Finghin Collins, Michael Collins, and the Vanbrugh and Casals Quartets. In recognition of their cultural contribution, ConTempo Quartet received honorary doctorates from NUI Galway and the Romanian Order of Cultural Merit in 2022.

Aileen Cahill is a pianist, accompanist, and organist from Sligo, and a lecturer in piano at TU Dublin Conservatoire as well as a répétiteur and tutor at Maynooth University. A graduate of the Royal Irish Academy of Music where she studied with John O'Connor, she completed master's degrees in both Solo Piano and Piano Accompaniment, and was awarded a Fellowship Diploma in Piano Accompaniment by the London College of Music. A prizewinner at Sligo, Arklow, and Dublin Feiseanna, Aileen has received numerous awards, including the Maura Tessier Piano Bursary and the Ann Leahy Travel Bursary, and has competed internationally in Italy and Switzerland. She has performed concertos with ensembles including the Sligo Baroque Orchestra, RIAM Chamber Orchestra, Irish Youth Wind Ensemble, and the Philharmonic Orchestra of Budweis, and has appeared in masterclasses with pianists such as Jacques Rouvier, Barry Douglas, and Bernard Roberts. An active chamber musician, she co-founded Duo Anima with violist Andreea Banciu in 2016, performing widely at Irish festivals and venues as well as in France and Belgium. A versatile musician, she also studied organ at TU Dublin Conservatoire, winning the Sidney Greig Cup for organ playing.

Orla Flanagan is a conductor, scholar, and specialist in choral interpretation whose research is rooted in practice-led enquiry. She is conductor of the award-winning Mornington Singers, one of Ireland's leading chamber choirs, with whom she explores innovative programming and historically informed approaches alongside international trends in contemporary choral performance. Under her leadership the ensemble has commissioned and premiered new works, recorded acclaimed CDs such as *Under-Song* (2017), and won prizes at competitions in Ireland and abroad. Her research focuses on music and the expression of sacred text, ranging from the works of Felix Mendelssohn to contemporary Irish composers, and she co-edited the journal issue *Sacred Music: Perspectives on Performance* (2016). She has also sung and recorded with ensembles including the National Chamber Choir of Ireland and EnsemBéal, performing nationally and internationally, including at the White House for President Barack Obama. Orla is recognised for her work in historical and contemporary performance practice, Kodály-inspired music education, and choral

conducting pedagogy. She has received awards for conducting at the Cork International Choral Festival and Maribor International Choral Competition, with the Mornington Singers named Ireland's Choir of the Year in 2014.

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.

Sylvia O'Brien is an Irish soprano whose career spans opera, contemporary music, concert performance, and teaching. Since her acclaimed debut as the Governess in Britten's *The Turn of the Screw* (2004), she has sung leading roles including the Countess (*Le nozze di Figaro*), Fiordiligi (*Così fan tutte*), Donna Anna (*Don Giovanni*), Anne Trulove (*The Rake's Progress*), Jenůfa, and title roles in *Tosca*, *Turandot*, *Lucia di Lammermoor*, and *Tristan und Isolde*. A dedicated advocate for contemporary music, Sylvia has premiered and commissioned many works. Highlights include Feldman's *Neither*, Crumb's *Apparition*, Vivier's *Lonely Child*, Gerald Barry's *The Bitter Tears of Petra von Kant*, and collaborations with composer Seóirse Bodley. She is a founding member of the new music ensemble *Evlana*, specialising in 20th- and 21st-century repertoire, and her upcoming projects include works by Judith Weir, George Crumb, and John Corigliano. Equally active in concert and oratorio, she has performed with leading orchestras and ensembles across Europe in repertoire ranging from Bach and Mozart to Verdi, Shostakovich, and Wagner. Sylvia holds a Doctor of Music from Trinity College Dublin and teaches voice at the Royal Irish Academy of Music, where she specialises in French song, Lieder, opera, and contemporary vocal techniques.

Geoffrey Pope is Director of Orchestral Studies and Assistant Professor of Teaching at the University of California, Irvine. An award-winning conductor and composer, he has led performances across symphonic, operatic, contemporary, and multimedia repertoire, with projects spanning Hollywood studios, European festivals, and international orchestras. Recent highlights include conducting Britten's *The Turn of the Screw* at UCI, *La Bohème* with Valley Opera, Osvaldo Golijov's *Ayre* at the Hammer Museum, and premieres ranging from Jason Barabba's *Lettere da Triggiano* to David Reyes' Aztec opera *El Circo Anahuac*. He has also conducted film and media scores for Netflix, Apple, and Amazon, and led the orchestra and choir for Hungary's televised St. Stephen's Day celebrations along the Danube. A dedicated educator, Pope has taught at USC, UCLA, Chapman University, and the University of Miami, and is currently President of the Western Region of the College Orchestra.

Directors Association. His scholarly interests include Viennese modernism and Bühnenmusik in German-language opera, the subject of his doctoral dissertation, which supported a successful petition to UNESCO by musicians of the Vienna State Opera.

Roundtable 3: Music Education Summit: Affecting Change from Childhood to Doctorate, Thursday 28 August, 09.30-11.00

This summit is concerned with how large-scale forms of the music of 19th century women composers can best be woven into music education at all levels, from childhood music lessons to doctorate research. It will reflect on the grade exams for RIAM and ABRSM, the Junior and Leaving Cycle in Ireland (and equivalent school-leaving exams internationally), undergraduate music syllabi, and the availability of rigorous academic scholarship for study at the graduate level.

Moderator

Susan McCormick (Assistant Professor of Music Education, Trinity College Dublin)

Speakers

Sinéad Hayes (Director, Royal Irish Academy Symphony Orchestra)

Réamonn Keary (Professor of Piano, Royal Irish Academy of Music)

Gwen Moore (Associate Professor of Music Education, Mary Immaculate College, University of Limerick)

Denise Neary (Doctoral Studies Coordinator, Royal Irish Academy of Music)

Adrian Smith (Lecturer of Music, TU Dublin Conservatoire)

Sinéad Walsh (Empowering: Women Changing Music)

Sinéad Hayes is an Irish orchestral conductor with a wide-ranging career in symphonic, operatic, and contemporary music, and a particular commitment to the work of established and emerging Irish composers. She is in her fourth season as conductor of the Royal Irish Academy of Music Symphony Orchestra and is a member of the Royal Philharmonic Society's Excel Women's Conducting Programme 2024-25, working with the Royal Northern Sinfonia in two projects during 2025. Her 2024/25 season includes multiple projects with the Ulster Orchestra, a live broadcast with the RTÉ Concert Orchestra, work with Irish National Opera, and a Canadian tour with Branar Theatre Company. In 2025 she also returns to the Ulster Orchestra for a major commission by Brian Irvine and a BBC Radio 3 concert. For ten seasons she was conductor of Belfast's Hard Rain Soloist Ensemble, premiering over 70 new works. She has also worked with all the major Irish orchestras, released her debut CD with the Ulster Orchestra in 2024, and conducted productions for Northern Ireland Opera, Irish National Opera, and Opera Collective Ireland. As both a violinist and traditional fiddle player, she bridges classical and Irish music, performing with ensembles including the ConTempo Quartet.

Réamonn Keary is Professor of Piano and former Head of the Keyboard Faculty at the Royal Irish Academy of Music. Educated at the RIAM, Trinity College Dublin, Maynooth University, and in Vienna as a private student of Leonid Brumberg, he is one of Ireland's most distinguished piano pedagogues. He regularly gives lectures, masterclasses, and workshops

on piano teaching and performance, including the national Key Skills series for teachers and the long-running Piano Keys series on RTÉ Lyric FM (2003-17). He has also taught in Millikin University, Illinois, and the Universität für Musik und darstellende Kunst in Vienna. As a chamber musician, Réamonn has performed and recorded widely with leading Irish instrumentalists. He has served as Chairman of the Senior Examiners for the RIAM Local Centre examination system, recorded the annual Local Centre Piano Albums, and adjudicated nationally and internationally, including as a jury member of the Dublin International Piano Competition in 2006 and 2009. He is currently preparing a new edition and recording of the piano works of Fanny Robinson, one of the RIAM's first professors of piano, furthering his commitment to the recovery of women's contributions to Irish musical life.

Gwen Moore is Associate Professor of Music Education at Mary Immaculate College, has extensive experience in HE leadership and music education which spans three decades in a variety of sectors and contexts including primary, secondary and higher education levels. In her role as Director of Teaching & Learning from 2016-2023, she provided strategic leadership in the development of Teaching, Learning, Assessment and Feedback across the College. Gwen has been involved in several funded projects and is published widely in edited books and international peer-reviewed journals. She is Senior Editor of the ISME Routledge Book Series on Music Education and serves on a range of international editorial boards for peer-reviewed journals and book series. Gwen is Chair of the Society for Music Education in Ireland and is Executive Board Member of the International Society for Music Education (ISME) where she chairs the ISME Publications Committee. Gwen was awarded a Principal Fellowship of the HEA in 2023 for her work in enhancing learning nationally and internationally.

Denise Neary is the Doctoral Studies Coordinator for the Doctor in Music Performance programme at the Royal Irish Academy of Music, having previously been Senior Lecturer in Music, Canterbury Christ Church University, UK. At the RIAM Denise is responsible for the guidance and academic supervision of doctoral students and delivering modules in research methods and musicology. She organises the guest lecture series at the RIAM featuring eminent international scholars and musicologists.

Roundtable 4: The Expansive Canvas Across the Arts

Thursday 28 August, 11.30-1.00

This Roundtable concerns two matters: 1) the state of disparate art forms by women during the long 19th century, and; 2) the state of research on women in those art forms since the 19th century. Reflecting on the large-scale form as it is understood and manifest across a range of art forms, the session will grapple with the opportunities and challenges that have faced women creating large-scale forms.

Moderator

Nicole Grimes (Associate Professor of Music, Trinity College Dublin)

Speakers

Fionnuala Dillane (Professor of English Literature, University College Dublin)

Thérèse Fahy (Pianist and Professor of Piano, Royal Irish Academy of Music)

Kathleen James-Chakraborty (Professor of Art History, University College Dublin)

Harry White (Professor of Music, University College Dublin)

Nicole Grimes is Associate Professor of Music at Trinity College Dublin. She is the General Editor of the New Cambridge Music Handbooks; a member of the editorial boards of Music Analysis (since 2015) and the Journal of the Society for Musicology in Ireland (since 2024); and a member of the advisory boards of the Women in Global Music Network (WIGM), Irish Musical Studies, and the Institute of Austrian and German Music Research. Her monograph Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture (Cambridge University Press, 2019) was awarded an Honorable Mention in the 2022 Danijela Kulezic-Wilson Book Prize of the Society for Musicology in Ireland, and was one of nine Notable Music Books of 2019 selected by Alex Ross of the New Yorker. She is currently working on a multi-year project called "The Expansive Canvas: Large-Scale Form in the Music of 19th-Century Women Composers." In July 2025 she was the recipient of the Anthony Pople Mid-Career Research Award of the Society for Music Analysis (SMA) for groundbreaking research at the intersection between German music criticism, analysis and aesthetics from the late eighteenth century to the present.

Fionnuala Dillane is Professor in nineteenth-century literature and culture, School of English, Drama and Film, University College Dublin. She is co-editor of 6 collections of essays, including most recently, Iceland - Ireland: Memory, Literature, Culture on the Atlantic Periphery and a special issue of Victorian Periodicals Review on the subject of the book review. A co-edited Handbook of Transnational Periodical Research is forthcoming from Brill (in 2026). She is author of Before George Eliot: Marian Evans and the Periodical Press, joint winner of the Colby book prize in 2013, and she is a second alto in the Dublin-based chamber choir, Mornington Singers, conducted by Dr Orla Flanagan.

Thérèse Fahy, one of Ireland's leading pianists, is Professor of Piano at the Royal Irish Academy of Music. A Fulbright, French Government, and Italian Government scholar, she has built an international career as performer and teacher, with recitals and masterclasses across Europe, the US, and beyond. Renowned for her interpretations of French repertoire, she has performed the complete solo piano works of Debussy and given acclaimed premieres of Messiaen. Her innovative projects include the Handprint collection of new works for small hands and Ireland's Tombeau to Debussy, both supported by the Arts Council. In 2019 she was named Chevalier des Arts et des Lettres by the French Government. Highlights of this past year include a Steinway Artist recital in Florida, performances in Paris to mark the reopening of Debussy's birthplace, and a recital of Mélanie Bonis's music at the Finding a Voice Festival.

Kathleen James-Chakraborty is a Professor of Art History and Architectural Historian at University College Dublin. She is an expert in American and German modernism, and is interested in modern sacred architecture. In 2018 she was awarded the Royal Irish Academy Gold Medal for Humanities. Her books include *Erich Mendelsohn and the Architecture of German Modernism* (1997), *German Architecture for a Mass Audience* (2000), *Architecture since 1400* (2014), and *Modernism as Memory* (2018), as well as several edited volumes. She has published widely in leading journals and exhibition catalogues, and in 2021 she received a European Research Council Advanced Grant and held an Ailsa Mellon Bruce Senior Fellowship at the National Gallery of Art, Washington, D.C.

Harry White is Professor of Music at University College Dublin and a Fellow of the Royal Irish Academy of Music. His most recent book, *Fieldwork: Essays on the Cultural History of Music in Ireland*, was published in June. He will retire from the Chair of Music in UCD on 1 September, following forty supremely happy years on the Belfield campus as a faculty member there. We have the profound honour of this being his last public engagement before he retires as the Chair of Music.

Overview of Performances

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.

FULL DETAILS OF THE RECITAL SCHEDULE MAY BE FOUND HERE:

<https://expansivecanvas.com/recital-schedule/>

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St Bartholomew's Church, Ballsbridge

Mon 25 Aug, 6pm - Organ Recital

Andrew Johnstone

Whyte Recital Hall, RIAM

Tue 26 Aug, 1.05pm - Lunchtime Recital

Ursula Erhart-Schwertmann Cello

Elisabeth Aigner-Monarth Piano

Tue 26 Aug, 7pm - Evening Recital

Glamorgan Duo: Tabitha Selley, Cello, | Cheryl Tan, Piano

Wed 27 Aug, 1pm - Lunchtime Recital

Aisling Kenny, Soprano | Levon Chilingirian, Violin|

Sarah Koo Freeman, Cello | Lorna Griffitt, Piano

Thu 28 Aug, 2pm - Afternoon Recital

Jennifer Sheil, Violin | Christopher White, Piano

Kamilla Kasabian, Viola | Yueran Yang, Piano

Judith Valerie Engel, Piano

RIAM
Royal Irish
Academy of Music



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

On the Eve of The Expansive Canvas
Monday 25 August 2025

6.00–7.00 **Organ Recital | St Bartholomew’s Church, Clyde Road, Ballsbridge, Dublin 4**

Andrew Johnstone, Organ

Please see [Recital Schedule](#)

Tuesday 26 August 2025

9.00–3.00 Registration

10-30–11.00 Welcome

Deborah Kelleher, Director, Royal Irish Academy of Music

Patrick Geoghegan, Director, Trinity Long Room Hub

Carmel O’Sullivan, Dean, Faculty of Arts, Humanities, and Social Sciences, TCD

Denise Neary, Doctoral Studies Coordinator, Royal Irish Academy of Music

Nicole Grimes, Associate Professor of Music, TCD

Trinity Long Room Hub

11.00–12.00 Roundtable 1: **Why the Expansive Canvas**

Trinity Long Room Hub

The first of four Roundtable Discussions and Provocations that form central pillars of this event, “Why the Expansive Canvas” opens with a shared question: how might our understanding of musical form, ambition, and historical narrative shift when we centre the large-scale works of 19th-century women composers? In turning to genres long associated with prestige—symphonies, sonatas, operas, concertos—we challenge the hierarchies that have shaped classical music history and ask what new modes of listening and analysis these works invite, by way of beginning to trace the contours of a more expansive canvas.

Moderator

- [Denise Neary](#) (Royal Irish Academy of Music)

Speakers

- [Nicole Grimes](#) (Trinity College Dublin)
- [Róisín Maher](#) (MTU Cork School of Music and Finding a Voice)
- [Hannah Millington](#) (TU Dublin Conservatoire)
- [Orla Shannon](#) (University of Oregon)
- [Philip Shields](#) (Royal Irish Academy of Music/National Library of Ireland)
- [Laura Watson](#) (Maynooth University)

12.00–12.50 Lunch	Trinity Long Room Hub
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1.05–2.00 **Lunchtime Recital Whyte Recital Hall, RIAM**
Ursula Erhart-Schwertmann, Cello and Elisabeth Aigner-Monarth, Piano
 Please see [Recital Schedule](#)

2.00–3.30 Session 1

Lecture Theatre, RIAM	Vernon Studio, RIAM	Trinity Long Room Hub
1a: Fanny Hensel and Sonata Form Innovations Chair: Cheryl Tan (University of Southampton)	1b: Women in Music History and Pedagogy Chair: Susan McCormick (Trinity College Dublin)	1c Musical Expression in Late Imperial Russia Chair: Leah Batstone (Montclair State University)
Formal Types and Cyclic Form in Fanny Hensel’s Piano Trio, Op. 11 <i>Ardi Echevarria (Durham University)</i>	Investigating How Resources Can Be Developed to Showcase Visible Role Models in the Music Curriculum, <i>Aoife Murphy (University College Dublin)</i>	Synagogue on stage! God, how far art is from reality!': Valentina Serova, Jewry, and Opera in Late Imperial Russia <i>Nicholas Ong (University of Cambridge)</i>
Uncoupling Sonata Form and Rotational Design in the Opening Movement of Hensel’s G Minor Piano Sonata (1843) <i>Benedict Taylor (Edinburgh University) & Steven Vande Moortele (University of Toronto)</i>	Women’s Rights and Women’s Music History in Austria’s 19th Century, <i>Irene Suchy (maezenatentum.at, Vienna)</i>	Russian Fairy Music: A Study of Two Scherzos from Leocadya Kashperova’s Cello Sonatas, Op. 1, Nos. 1 and 2, <i>Natasha Farny (State University of New York at Fredonia)</i>
Contagion and the Commemoration of Fanny Hensel’s Cholera Cantata (1831) <i>Frederick Reece (University of Washington, Seattle)</i>		WALK TO RIAM

3.30–4.00 Refreshment Break	RIAM
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4.00–5.30 Session 2	
Vernon Studio, RIAM	Lecture Theatre, RIAM
2a Performance with Discursive Element Chair: Nicole Grimes (Trinity College Dublin)	2b Presentations from Industry Leaders Chair: Denise Neary (Royal Irish Academy of Music)
Clara Schumann's Piano Trio <i>Lorna Griffitt (University of California, Irvine), Levon Chilingirian OBE (RAM/GSMD), Sarah Koo (UCI), Geoffrey Pope (UCI)</i>	The unique history of the Furore publishing house: Fanny Hensel, Mel Bonis, Emilie Mayer and many other women composers, <i>Sabine Kemna, Furore Editions</i>
	Opening the Jewel-Box – The record-industry's recent representation of orchestral music and operas by women <i>Katherine Cooper, Presto Classical</i>
	Considering Choral Compositions of the Nineteenth Century <i>Jennifer O'Connor Madsen, Sing Ireland</i>

5.30–7.00 Wine Reception and Pizza		Vernon Studio, RIAM
Sponsored by the Society for Musicology in Ireland		

7.00–8.00 Evening Recital, Whyte Recital Hall, RIAM <i>Glamorgan Duo Recital Tabitha Selley, Cello, and Cheryl Tan, Piano</i> Please see Recital Schedule

Wednesday 27 August

9.00-10.30 Roundtable 2: Performance Perspectives	Trinity Long Room Hub
<p>The session will address the opportunities and challenges of performing and recording large-scale forms by women composers in the 19th century from the perspectives of opera, orchestral, choral, chamber, and solo repertoire.</p> <p>Moderators</p> <ul style="list-style-type: none"> • Aidan Thomson (Musicologist, and Senior Lecturer in Music, University of Galway) • Ciarán Crilly (Orchestral Conductor and Associate Professor of Music, University College Dublin) <p>Speakers</p> <ul style="list-style-type: none"> • Andrea Banciu (Violist and Member of ConTempo Quartet, Professor of Violin, RIAM) • Aileen Cahill (Pianist, Repetiteur, and Duo Partner with Andrea Banciu) • Orla Flanagan (Choral Conductor and Assistant Professor of Music, Trinity College Dublin) • Aisling Kenny (Soprano soloist, recitalist, and ensemble singer) • Sylvia O’Brien (Soprano and Professor of Voice, Royal Irish Academy of Music) • Geoffrey Pope (Orchestral Conductor and Director of Orchestral Studies and Assistant Professor of Teaching at UCL) 	

10.30–11.00 Refreshment Break	Trinity Long Room Hub
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11.00–12.30 Session 3		
Lecture Theatre, RIAM	Vernon Studio, RIAM	Trinity Long Room Hub
3a Performance with Discursive Element Chair: Rachel Talbot (TU Dublin Conservatoire)	3b Rediscovering Women’s Orchestral and Dramatic Works Chair: Aidan Thomson (University of Galway)	3c Myth and Identity on Stage Chair: Hannah Millington (TU Dublin Conservatoire)
Mel Bonis, Violin Sonata in F-sharp minor [arranged for flute] <i>Martina Rosaria O’Connell (Flute) and David Vesey (Piano)</i>	The Creative Legacy of Zinaida Volkonskaya: Destiny and Challenges of Its Exploration <i>Stacy Jarvis (University of Birmingham)</i>	‘Love Has the Victory’: Musical Representations of Female Power in Ethel Smyth’s <i>Der Wald</i> <i>Amy Zigler (University of North Carolina Greensboro)</i>

Cécile Chaminade, Piano Sonata in C Minor, <i>Op. 21, Julia Mortyakova, Piano (Mississippi University for Women)</i>	'I buried my dream': An Exploration of the Re-Orchestration of Alma Mahler-Werfel's Lied <i>James Cooke (Dublin City University)</i>	Canvas or Charcoal? Marianna Martines' Setting of <i>Sant'Elena al Calvario</i> <i>Jeremy Llewellyn (University of Vienna)</i>
	Nothing Feminine About It: Louise Farrenc's Nonet for Winds and Strings, Op. 38 (1849) <i>Marie Sumner Lott (Georgia State University)</i>	Representation and Function of Myth in the Symphonic-Vocal Works of Chaminade, Augusta Holmès, and Marie Jaëll <i>Mariateresa Storino (Conservatoire of Music 'G. Rossini' of Pesaro)</i>

1.00–2.00 Lunchtime Recital, Whyte Recital Hall, RIAM

Aisling Kenny, Soprano, Levon Chilingirian, Violin, Sarah Koo Freeman, Cello, Lorna Griffitt, Piano

Please see [Recital Schedule](#)

2.00–3.00 Lunch

RIAM

3.00–4.30 Session 4

Lecture Theatre, RIAM	Vernon Studio, RIAM	Trinity Long Room Hub
4a Performance with Discursive Element Chair: Sylvia O'Brien (Royal Irish Academy of Music)	4b Chamber Music and Virtuoso Writing Chair: Ciarán Crilly (University College Dublin)	4c Challenging Sonata Form Narratives Chair: Róisín Maher (MTU Cork School of Music)
Blurring the Boundaries: Mary Turner Salter (1856-1938) and Domestic Song, <i>Orla Shannon (University of Oregon)</i>	Innovation through Restriction: Susan Spain-Dunk, Alice Verne-Bredt and the condensing of large-scale form in the Phantasy Genre, <i>Matthew Madeley</i>	Sex in Sonata Form: Laura Netzel's Piano Sonata, <i>Jenna Ristilä (Sibelius Academy)</i>
	How "Classic" is Guadalupe Olmedo's Quartetto Studio? An exploration on Olmedo's student exercise in string quartet writing, <i>Iliana Fuentes Ordaz</i>	Helene Liebmann – Compositional Virtuosity and Defiance of Musical Norms <i>Judith Valerie Engel (Oxford University)</i>

	<i>(University of the Americas, Puebla, Mexico)</i>	
		Turkevych and the Ambition of Large-Scale Form: Rewriting the Narrative of Ukraine's First Woman Composer <i>Leah Batstone (Montclair State University)</i>

4.30–5.00 Refreshment Break	Trinity Long Room Hub & RIAM
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5.00–6.45 Session 5		
Lecture Theatre, RIAM	Vernon Studio, RIAM	Trinity Long Room Hub
5a Emilie Mayer perspectives Chair: Steven Vande Moortele (University of Toronto)	5b Amy Beach in Context Chair: Amy Zigler (University of North Carolina at Greensboro)	5c Women and Large-Scale Choral Music Chair: Michael Mc Laughlin (Trinity College Dublin)
Emilie Mayer's Minority Report: Minor Keys and Major Interventions in the Nineteenth-Century Symphony <i>Nicole Grimes (Trinity College Dublin)</i>	Amy Beach: Subverting the Symphonic Narrative, <i>Emma Roseanne Haughton (Kingston University)</i>	Fanny Robinson's <i>God is Love</i> as Musical Autobiography, <i>David O'Shea (TU Dublin)</i>
Emilie Mayer's 12 Cello Sonatas: Musical Innovation and Interpretation <i>Seonhwa Lee (Hochschule für Musik, Freiburg)</i>	Quotation and Formal Ambiguity in Amy Beach's 'Gaelic' Symphony <i>Julian Horton (Durham University)</i>	Teaching Lili Boulanger's <i>Vielle prière bouddhique</i> , <i>Clare Wilson (MTU Cork School of Music)</i>
	Lecture Recital on Amy Beach's Maria Stuart: Scena and Aria for Alto and Orchestra, Op. 18 <i>Tammy Hensrud (Hofstra University)</i>	

7.00 Conference Dinner: Dunne & Crescenzi , South William Street
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Thursday 28 August

09.30–11.00 Roundtable 3: **Music Education Summit: Affecting Change from Childhood to Doctorate**

Trinity Long Room Hub

This summit is concerned with how large-scale forms of the music of 19th century women composers can best be woven into music education at all levels, from childhood music lessons to doctorate research. It will reflect on the grade exams for RIAM and ABRSM, the Junior and Leaving Cycle in Ireland (and equivalent school-leaving exams internationally), undergraduate music syllabi, and the availability of rigorous academic scholarship for study at the graduate level.

Moderator

- [Susan McCormick](#) (Assistant Professor of Music Education, Trinity College Dublin)

Speakers

- [Sinéad Hayes](#) (Director, Royal Irish Academy Symphony Orchestra)
- [Réamonn Keary](#) (Professor of Piano, Royal Irish Academy of Music)
- [Gwen Moore](#) (Associate Professor of Music Education, Mary Immaculate College, University of Limerick)
- [Denise Neary](#) (Doctoral Studies Coordinator, Royal Irish Academy of Music)
- [Adrian Smith](#) (Assistant Lecturer of Music, TU Dublin Conservatoire)
- [Sinéad Walsh](#) (Empowering Women)

11.00–11.30 Refreshment Break

Trinity Long Room Hub

11.30-1.00 Roundtable 4: **The Expansive Canvas Across the Arts**

Trinity Long Room Hub

This Roundtable concerns two matters: 1) the state of disparate art forms by women during the long 19th century, and; 2) the state of research on women in those art forms since the 19th century. Reflecting on the large-scale form as it is understood and manifest across a range of art forms, the session will grapple with the opportunities and challenges that have faced women creating large-scale forms.

Moderator

- [Nicole Grimes](#) (Associate Professor of Music, Trinity College Dublin)

Speakers

- [Fionnuala Dillane](#) (Professor of English Literature, University College Dublin)
- [Thérèse Fahy](#) (Pianist and Professor of Piano, Royal Irish Academy of Music)
- [Kathleen James-Chakraborty](#) (Professor of Art History, University College Dublin)
- [Harry White](#) (Professor of Music, University College Dublin)

1.00–2.00 Lunch and Exhibition of The Expansive Canvas: Creative Palette Responses	RIAM
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2.00–4.00 Afternoon Concert, Whyte Recital Hall, RIAM Please see Recital Schedule	
Emilie Mayer, Violin Sonata in A minor (1864)	<i>Jennifer Sheil (Violin) and Christopher White (Piano)</i>
Rebecca Clarke, Viola Sonata (1919)	<i>Kamilla Kasabian (Viola) and Yueran Yang (Piano)</i>
Maria Theresia Paradis, Fantaisie in C (1811) Helene Liebmann, Fantaisie, Op. 16 (1806) Julie Baroni-Cavalcabo, Allegro di Bravura, Op. 8 (1813)	<i>Judith Valerie Engel (Piano)</i>

4.00–4.15 Closing Words	Trinity Long Room Hub
4.00–6.00 Dedicated time to explore the Audio Tour for the Creative Palette	Trinity College Dublin, Campus at large

Virtual Space: Two online presentations will be available to view by delegates throughout the duration of the conference

Pushing Boundaries: Form, Function, and Embodied Meaning in the Keyboard Sonatas of Marianna Martines, <i>Jonathan Gerrard (University of California, Irvine)</i> LINK TO ONLINE VIDEO
Large-Scale Form in the Symphonies by the Queen of Etruria (ca. 1810–1824), <i>Ana Lombardía (University of Salamanca)</i> LINK TO ONLINE VIDEO
A Study on Feminine Virtuosity as Displayed in Maria Szymanowska’s Twenty Études and Preludes Hongbo Cai (The Juilliard School) LINK TO ONLINE VIDEO

End of Symposium

Session 1a: Fanny Hensel and Sonata Form Innovations

Formal Types and Cyclic Form in Fanny Hensel's Piano Trio, Op. 11 ***Ardi Echevarria (Durham University)***

Hensel's Piano Trio, Op. 11 is frequently compared to her brother's Piano Trio, Op. 49. This concern for tonal, generic, and stylistic parallels, however, emphasises similarity over difference (Todd 2009). Broad labels such as 'sonata' and 'sonata-rondo' are often used to equate the two works, thereby concealing their substantial differences. Overcoming this anxiety of influence, I contend, requires more nuanced engagement with Hensel's formal practices, especially through contemporary formal theory (Hepokoski/Darcy 2006) and its nineteenth-century turn (Schmalfeldt 2011; Taylor 2024). Beyond divergences from Mendelssohn's practice, closer exploration of her Trio's complexities reveals unique music-theoretical insights.

This paper argues that Op. 11's finale constructs sonata form while simultaneously undermining its formal foundations. Introduced by rhapsodic recitative, the finale follows sonata form's thematic and tonal contrasts while complicating the first and second themes' typical functions. Although the exposition successfully modulates from minor to relative major, the exposition's essential cadence (EEC) is not attained by the second theme but rather the first theme's return. The exposition's problematic relationship between theme and tonality has larger-scale implications for the finale's recapitulation and overall form. While most accounts identify a Type 4 sonata-rondo—comparable to Mendelssohn's Op. 49 finale—I instead argue that Hensel combines the textbook, ternary Type 3 sonata with the binary Type 2. This hybrid interpretation significantly complicates prevailing accounts of sonata typology (Horton/Smith 2021). Finally, this dialectic of tonal function and thematic content is exacerbated when the second theme's music does not achieve 'essential structural closure' (ESC): this cadence only arrives with the cyclic return of first movement material, thereby preventing the sonata form's materials from achieving tonal resolution. Hensel's coordination of form-functional syntax, typological ambiguity, and cyclic form exemplifies how Romantic formal practices complicate and critique sonata form, thereby challenging the limits of current formal theory.

Uncoupling Sonata Form and Rotational Design in the Opening Movement of Hensel's G Minor Piano Sonata (1843) ***Benedict Taylor (Edinburgh University) & Steven Vande Moortele (University of Toronto)***

One of the most fundamental elements of sonata form as currently theorised is its basis in the successive recycling ('rotations') of an ordered layout of themes. The rotational basis of sonata form is a central claim of Hepokoski and Darcy's 'sonata theory', posited as axiomatic for late eighteenth-century repertory and emphasised as a crucial element in the form's nineteenth-century development. And yet there are a significant number of

examples in which the rotational structure either works against sonata form's tonal basis or appears to supersede it.

If any early nineteenth-century movement demonstrates the complications that the uncoupling of thematic rotation and harmonic structure can bring, it is the first movement of Fanny Hensel's G minor Piano Sonata (1843, H-U 395). The movement's thematic layout is in certain respects exceptionally clear, and easily fits under the aegis of rotation. The most striking form-shaping agent is the opening theme (A), which appears four times, contrasted each time with another thematic idea (B). Yet a host of complications arise once we consider the concomitant tonal and cadential structure and associated formal functions in more detail. For a start, the status of the two themes presented in the opening rotation as sonata first and second themes – or put differently, that the opening rotation can be identified as a sonata exposition – is open to debate. Moreover, the harmonic design underpinning the returns of these themes threatens to dissociate the thematic and rotational design from the cadential trajectory associated with sonata form, to an extent that potentially destabilises rotation's foundational status. Hensel's sonata thus offers a deceptively straightforward design that in fact problematises the congruence between rotational design and sonata form assumed in sonata theory, and is ideally representative of wider issues encountered in nineteenth-century music.

Contagion and the Commemoration of Fanny Hensel's Cholera Cantata (1831), Frederick Reece (University of Washington, Seattle)

In the summer of 1831 Fanny Hensel contemplated cholera's westward advance toward Berlin. By July 19, her diary confirms that the disease had spread "throughout the East of Europe," where whole cities had been "eradicated from the face of the earth." Musically speaking, 1831 has also independently been noted as a decisive "turning point in [Hensel's] career as a composer" (Todd, 2010). The months which followed cholera's arrival at the docks of Charlottenburg saw Hensel's revival of the influential Sunday concert series she directed upstream at Leipziger Straße 3. And it was this venue that would ultimately host the landmark performance of her most ambitious large-scale composition that December: a thirteen-movement work scored for SATB soloists, eight-part choir, and orchestra, the parts for which are labelled "Cantata on the Cessation of Cholera in Berlin."

Drawing on original music analysis, this paper considers Hensel's cantata as a response to and commemoration of the second cholera epidemic. In dialogue with recent reappraisals of epidemic art across the medical humanities (Altschuler, 2017; Lynteris, 2020), I contend that Hensel's *Choleramusik* occupies an exceptional position in a long-nineteenth-century context which broadly perceived cholera as a "filthy, foreign, and lower-class disease" simply "too foul and degrading" to inspire the kind of artistic treatment lavished on tuberculosis in "operas, novels, and paintings" (Snowden, 2019). Strikingly, Hensel's seldom discussed score shows a control of the neo-Bachian idioms

associated with her younger brother's *Paulus* (1836) and *Elijah* (1846) intercut with expressive moments of harmonic and phrase-rhythmic innovation elsewhere dubbed distinctively Henselian (e.g., Rodgers, 2011). Listening expansively to the *Choleramusik* in this full musical and social context ultimately suggests new ways of understanding Hensel's aspiring engagement with large-scale forces and issues of contemporary civic concern during the first century of global health.

Biographies for Session 1a

Rafael (Ardi) Echevarria is a musicologist and music theorist specialising in nineteenth-century musical form and musicological debates surrounding analysis. Ardi is a PhD candidate at Durham University, supported by the Northern Bridge Consortium and the Ramsay Centre. He earned First Class Honours (2019) and Masters (2022) degrees from the Sydney Conservatorium of Music and was Visiting Fellow (2024) at Harvard University. Ardi has presented his research at numerous international conferences and taught at the Sydney Conservatorium and Durham. He is currently chair of the Formal Theory Study Group, student representative for the Society for Music Analysis, secretary for the Musicological Society of Australia's Sydney chapter, and lead Early Career Researcher representative for the Centre for Nineteenth-Century Studies.

Benedict Taylor (b.taylor@ed.ac.uk) is Professor of the Analysis and Philosophy of Music at the University of Edinburgh. Publications include *The Melody of Time: Music and Temporality in the Romantic Era* (Oxford, 2016), *Music, Subjectivity, and Schumann* (Cambridge, 2022), *Hensel: String Quartet in E flat* (Cambridge 2023), and as editor *Rethinking Mendelssohn* (Oxford, 2020) and (with Thomas Schmidt) *Fanny Hensel and Felix Mendelssohn in Context* (Cambridge, forthcoming). He is currently working on a large-scale collaborative project on sonata form in the nineteenth century, and serves as chief editor of *Music & Letters*, associate editor of *19th-Century Music*, and general editor of Cambridge University Press's *Music in Context* series.

Steven Vande Moortele (steven.vandemoortele@utoronto.ca) is Professor of Music at the University of Toronto, where he is also director of the Centre for the Study of Nineteenth-Century Music. His research interests include theories of musical form, the analysis of large-scale instrumental music from the late eighteenth to the early twentieth century, and the works of Richard Wagner and Arnold Schoenberg. Vande Moortele is the author of *Robert Schumann: Szenen aus Goethes Faust* (Leuven, 2020), *The Romantic Overture and Musical Form from Rossini to Wagner* (Cambridge, 2017), and *Two-Dimensional Sonata Form* (Leuven, 2009), the editor of *Wagner Studies* (Cambridge, forthcoming) and a co-editor of *Formal Functions in Perspective* (Rochester, 2015).

Frederick Reece is Assistant Professor of Music History at the University of Washington, Seattle. His research centers on the music and culture of the long nineteenth century, with a particular focus on issues of authorship and authenticity. Frederick's articles and reviews have appeared in the *Journal of Musicology* and the *Journal of the American Musicological Society*. His first book, *Forgery in Musical Composition: Aesthetics, History, and the Canon*, is published with Oxford University Press in 2025.

Session 1b: Women in Music History and Pedagogy

Investigating How Resources Can Be Developed to Showcase Visible Role Models in the Music Curriculum

Aoife Murphy (University College Dublin)

The importance of representation in educational environments remains an ever-present issue universally. Looking at the work in other countries, this paper will investigate how new resources can be developed in Ireland to expand the options of visible role models in music curriculum. Role models hold importance within the modern music classroom; both socially and personally for students' musical development.

Through historical erasure of active female-identifying composers in the classroom curriculum, we 'fail to accurately encompass a holistic view of musical society' past and present. (Lam, 2018) This paper argues that greater inclusion and recognition of role models in music curriculum will increase the opportunity for students to find role models within the genre which reflect their identity and would help dispel negative and untruthful stereotypes which remain.

Specifically, with the utilisation of case studies such as Dr Annie Wilson Patterson, it will discuss expanding the classroom past the canon of majority male figures and diversifying the selection of role models presented in music curriculum, to include so far neglected groups in musical study. Possible online resources will be imagined, which can be developed in order to aid teachers in a more rounded curriculum, with easily accessible repertoire that fits into learning objectives; in particular for the Irish music curriculum. Finally, the importance of reaching the interest of the students will be discussed when imagining these digital resources.

Women's Rights and Women's Music History in Austria's 19th Century

Irene Suchy (REIHE Zykan, Vienna)

My paper will analyze and present the legal scope of actions for women and female composers during the 19th century.

Under what conditions could women access and use their assets? What opportunities for political participation were permitted? What career opportunities? What musical training was open to them, who supported their education and made it financially possible? Which female composers benefited from higher education, from the possibility of training at the conservatory of the *Gesellschaft der Musikfreunde*, under what circumstances were they able to found and direct orchestras and run music schools?

Two theories can be identified:

Firstly, wealthy middle-class girls and aristocratic women tended to benefit much more from chances to produce music; they were more likely to be encouraged, it became

some kind of prestige for the family if they became visible in the fields of music and composition.

Female composers of the 19th century were so sought after in Vienna, especially in the genre of light and dance music, that many of their works were published. A license to perform in public was profitable. The establishments of the 19th century, where Johann Strauss also performed, had to be filled, and therefore orchestras with women were asked after.

Secondly, although women were unequal to men in every way – voting rights at all levels, guardianship courts, employment, ownership etc. – since 1848, the so-called Battle of Prater, it had been possible since 1867 to form numerous associations that expanded women's sphere of activity: commercial schools, schools for specific craft activities, domestic science and horticultural schools, and schools for music education.

Only a few direct connections between these schools and the female composers researched can be found in the 19th century (for instance, Yella Hertzka). Yet, from these schools emerged networks among members of prominent music families.

However, it can be assumed that the spirit of optimism among the numerous new female teachers also strengthened the emancipation and entrepreneurial spirit of female composers.

While in the 18th century women had to leave the music scene when they reached puberty, in the 19th century women were allowed to continue performing beyond their youth. However, they imposed a restriction on themselves not to compete too much with their male colleagues.

Biographies for Session 1b

Aoife Murphy holds a BA (Hons) in Music and Linguistics, a BMus and a Masters in Musicology and is currently a PhD student in the UCD school of music, looking at the experiences of female composers and conductors in Ireland.

Irene Suchy, born in Vienna, Dr. phil. Mag. artium, studied musicology and German studies, music pedagogy and instrumental music pedagogy cello in Vienna and Tokyo. She is music editor at Ö1, lecturer at various universities, exhibition organiser, moderator, curator, librettist and writer.

Her publications on modern music history include: Paul Wittgenstein (2006), Otto M. Zykan (2008) and Friedrich Gulda (2010), on the history of Western music in Japan, on Nazi persecutees and Nazi music history, on feminist musicology and on contemporary history. Since 2018, she and the team of her association maezenatentum.at have been conducting intensive artistic research on female composers in exhibitions, CD albums, and catalog publications as well as audio and video

work. This research is generously supported by national and European funding bodies. Since 2020, together with Michael Mautner, she leads the "REIHE Zykan +" <https://www.reihezykanplus.org/>, a vocal-instrumental ensemble for the highest standards in new music.

Session 1c: Musical Expression in Late Imperial Russia

Synagogue on stage! God, how far art is from reality!': Valentina Serova, Jewry, and Opera in Late Imperial Russia

Nicholas Ong (University of Cambridge)

After its 1885 premiere in Moscow, the opera *Uriel Acosta* by Valentina Serova (née Bergman, 1846–1924) continued its streak of success in Kyiv in 1887, though concerns of its aesthetic value and propriety began to surface in the press. Based on a tragedy by Karl Gutzkow, the opera tells of the trying situation of the eponymous philosopher for his scrutiny of the theologies of Catholicism and Judaism in sixteenth-century Amsterdam. Critics in Kyiv had made apparent that their judgement was marred by an acknowledgement of the composer's gender, with one noting that the opera could offer a covert solution to the 'woman question' on which the intelligentsia was ruminating. However, another aspect of the opera's identity was put up for debate; while the majority extolled the spectacle of the opera's synagogue scene, some found the performance of Jewish sacred rituals in the theatre shocking and incomprehensible, especially as it garnered applause rather than reverence. Such mixed responses and critical discourse reflect the heterogeneity of religiosity amongst Kyiv Jews – a heterogeneity resulting from the rapid modernisation of the city and the acculturating propensity of immigrant Jewish communities. Indeed, the observance of Jewish orthodoxy, once intrinsic, had become a choice.

Despite the proliferation of scholarship on Jewry and music, scant attention has been paid to the context of nineteenth-century Russia (likely due to the prevailing assumption that Jews in the vast empire are the least integrated of all European Jewish communities of that period). This paper seeks to redress this conventional way of thinking by evaluating the socio-political and musical context of the criticism received by *Acosta* in Kyiv. In doing so, I expand the scope of the study of Jewry and music, and refine the lens with which to view Jewish musicians and musical themes in nineteenth-century Russia.

Russian Fairy Music: A Study of Two Scherzos from Leocadya Kashperova's Cello Sonatas, Op. 1, Nos. 1 and 2

Natasha Farny (State University of New York at Fredonia)

Graduating at the top of Anton Rubinstein's piano class at the St. Petersburg Conservatory in 1896 with an additional major in composition, Leocadya Kashperova began her official writing career with a cello sonata, followed a few months later by a second cello sonata. She was inspired by cello professor Alexander Verzhbilovich, with whom she would later perform sonatas and piano trios. Composed and published a few

years before Rachmaninoff's G minor Sonata of 1901, Kashperova's two sonatas appear to be the first efforts by a Russian composer writing in the High Romantic Cello Sonata genre.

Each four-movement sonata has a scherzo/trio movement. On first glance, the listener may believe that Mendelssohn's "fairy music" influenced Kashperova's work. However, her Scherzos contain details that differ from the German Romantic style. Of particular interest are elements like carefully constructed and unusual phrase lengths in the first sonata and melodies and chords stripped bare of certain tones in the second sonata. This study will examine harmony, form, and voice-leading to suggest the possible folk influences of her childhood, heard when growing up in Central Russia.

Biographies for Session 1c

Nicholas Ong is a PhD candidate in Music at Clare College, University of Cambridge, where his research focuses on critic-composer Valentina Serova (1846–1924) and, more broadly, on women and music in nineteenth-century Russia. He completed degrees at the universities of Nottingham and Oxford, and was a Visiting Fellow at Yale University. Nicholas co-presented *Crafting Musical Lives*, a six-episode podcast which explores the life-writing process of musical figures, and was involved with the Midlands Music Research Network (MMRN) as Communications Officer and Podcast Organiser, hosting the flagship podcast *Midlands Music Musings*. His music-making experience includes his previous service as a military musician in the Singapore Armed Forces Band and as a choral scholar in the Choir of Clare College Cambridge.

Natasha Farny has presented and published writing on Romantic-era female composers for cello. Her paper, "Worthy of the Canon: Romantic Cello Sonatas by Women" was published in 2021 on the College Music Symposium site. She gave papers at two conferences for the Luigi Boccherini Institute in Italy in 2021 and 2024, and she will be preparing a chapter for a book on the Romantic Cello for publication by Brepols in 2026. Ms. Farny is an active performer who has premiered numerous works written for her, including a solo cello work by Jorge Variego and a double concerto for cello, piano, and orchestra by Avner Dorman. She has recorded three CD's that feature French music and music by women. Ms. Farny is Professor of Cello at the School of Music at the State University of New York at Fredonia.

Session 2a: Performance with Discursive Element

Clara Schumann's Piano Trio

Lorna Griffitt, Levon Chilingirian, Sarah Koo, Geoffrey Pope
University of California, Irvine and Royal Academy of Music

This presentation features a chamber music performance and lecture of Clara Schumann's Piano Trio in G minor, Op. 17. Composed in 1846, this piece is widely regarded as Schumann's most mature and significant chamber work, showcasing her deep understanding of counterpoint and large-scale structure. Written during a pivotal time in her life, the trio was created while Schumann lived in Dresden, following her advanced studies in fugue writing and the publication of her Three Preludes and Fugues for Piano, Op. 16, in 1845. The trio features four contrasting movements, blending rich melodic expression with rigorous formal elements. Its distinctive character reveals the influence of both her personal experiences and the broader Romantic musical landscape, making it a compelling example of her compositional mastery.

The piano trio will be presented by Levon Chilingirian OBE, Professor of Violin (Royal Academy of Music and the Guildhall School of Music and Drama); Lorna Griffitt, Professor of Piano (University of California, Irvine (UCI)); Sarah Koo Freeman, visiting cello professor (UCLA) and cello faculty (UCI). The fourth performer, Geoffrey Pope, Assistant Professor of Teaching and Director of Orchestral Studies (UCI), will take the audience through a lecture that dives deeply into the work. Each performer brings significant expertise and experience in interpreting the works of 19th-century composers, and together they will bring Schumann's Piano Trio to life with authenticity and nuance. Through this performance, we aim to highlight the large-scale form, expressive depth, and technical virtuosity of Clara Schumann's music, and showcase the important contributions of women composers in the 19th century.

Biographies for Session 2a

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 and violin faculty at the Royal Academy of Music and the Guildhall School of Music and

Drama, 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** is renowned for her solo and chamber performances, as well as her dedication to education and outreach. She is the recipient of the William Schumann Award from The Juilliard School for outstanding achievement and leadership.

Following her New York debut in 2000 at Carnegie's Weill Recital Hall as the youngest winner of the Artists International Competition, she served as Assistant Principal Cellist of the Phoenix Symphony and toured Europe with the Symfonica Arturo Toscanini. Koo was also a teaching artist with the New York Philharmonic and was featured in the "Robb Report" and on the cover of "Residential Systems" magazine. The OC Register named Koo one of the "100 most influential people" for her efforts to utilize music as a means of outreach.

Ms. Koo is the visiting cello professor at UCLA, and is on the faculty of the University of California, Irvine and The Colburn School.

Lorna Griffitt, D.M., began her career at 16 as a soloist with the Louisville Orchestra, performing Grieg's Piano Concerto. Her teachers include Doris Owen (Bickel), Tong Il Han, Gyorgy Sebok, and Maria Curcio. She earned a doctorate in piano performance from Indiana University under Menahem Pressler. She has an active career as a soloist, chamber musician, and pedagogue in the US, South America, Europe, and the Middle East. She began teaching at DePauw University in 1974 and joined UC Irvine in 1993.

During summers, she is a guest artist at the Orfeo Music Festival in Italy and the International Cello Encounter in Brazil. Together with violinist Haroutune Bedelian, they recorded J.S. Bach's Six Sonatas and Partitas with Robert Schumann's piano accompaniment, released by Centaur Records in 2008. In 2022, Griffitt recorded in London a compact disc of solo piano and violin duo works by Clara Schumann, Robert Schumann and Johannes Brahms with violinist Haroutune Bedelian, produced by Michael Ponder and released by Centaur Records.

Geoffrey Pope's dynamic career spans continents, genres, and musical disciplines. He has been recognized with numerous awards and commissions in contemporary music, opera, and multimedia. As an educator, Dr. Pope is a frequent featured lecturer for the Los Angeles Philharmonic, and is Assistant Professor of Teaching and Director of Orchestral Studies at UC Irvine, where he conducts the UCI Symphony and Opera. He is

currently President of the Western Region of the College Orchestra Directors Association. Recent guest faculty engagements have been with Chapman University, California State University, Long Beach, and the University of Miami.

Beyond the concert hall, Pope's work is evident in numerous motion pictures, television series, and video games as a conductor and orchestrator. He is a regular session conductor in Budapest and Los Angeles, and has worked for nearly a decade on behalf of composers, studios, and attorneys as a forensic musicologist, industry consultant, and researcher.

Session 2b: Presentations from Industry Leaders

The unique history of the Furore publishing house: Fanny Hensel, Mel Bonis, Emilie Mayer and many other women composers
Sabine Kemna, Furore Editions

In this presentation, Sabine Kemna, Sales Director of Furore Verlag, offers a compelling overview of the unique history and mission of the Kassel-based publishing house devoted exclusively to music by women composers. Founded in 1986 by Renate Matthei, Furore has spent nearly four decades addressing historical and contemporary imbalances in the representation of women's compositional voices. Kemna traces the evolution of the publisher's work through landmark projects on figures such as Fanny Hensel, Mel Bonis, and Emilie Mayer, offering insight into the archival and editorial challenges involved in bringing these composers' works to modern audiences. The presentation highlights, for instance, the discovery and publication of Mel Bonis's diverse orchestral repertoire, much of which existed only in fragile manuscript form, and emphasizes Emilie Mayer's exceptional career in a nineteenth-century context that largely excluded women from publishing their compositions. A moving testimonial from composer Hope Lee underscores Furore's global impact: by publishing her complete works, Furore provided a platform for international recognition and fostered a sense of artistic belonging. Kemna's presentation ultimately positions Furore Verlag not just as a publisher, but as a cultural force working to reshape the canon and ensure that women's contributions to music history are no longer overlooked.

Opening the Jewel-Box – the record-industry's recent representation of orchestral music and operas by women
Katherine Cooper, Presto Classical

The past five years or so have seen a dramatic increase in the number of commercial recordings of symphonic works and operas by nineteenth- and early twentieth-century female composers being released on independent classical labels (with the occasional contribution from 'majors' such as Deutsche Grammophon and Decca). Notable examples include an album of orchestral music by Dorothy Howell on Signum Classics, a Grace Williams anthology and Ethel Smyth's *Der Wald* on Resonus, Louise Bertin's 1831 opera *Fausto* on Bru Zane and three of Florence Price's symphonies on DG, as well as the ongoing work of French boutique label La Boîte à Pépites (founded by cellist Héloïse Luzzati in 2022 to champion music by women composers).

Drawing on discussions with some of the artists and record-executives involved, my paper will explore: i) the creative driving-forces behind these projects (including artists, musicologists and living relatives of the composers) ii) how the recordings were funded iii) their critical reception and commercial performance (taking in streaming data as well as physical sales) and iv) to what extent the recordings have had a 'ripple-effect' in terms

of encouraging live audiences, festivals and concert-programmers to embrace these works.

Considering Choral Compositions of the Nineteenth Century ***Jennifer O'Connor Madsen, Sing Ireland***

Sing Ireland, formerly the Association of Irish Choirs (Cumann Náisiúnta na gCór), has existed since 1981 to support the choral sector in Ireland. Its current remit includes supporting and advocating for over 400 member choirs around the country, overseeing the Irish Youth Choirs (14–17 year olds, and 18–28 year olds), managing the International Choral Conducting Summer School, which is in its 44th year this year, and developing programmes from early years up to ageing voices across Ireland. In summary our mission is to ‘Enhance Lives through Singing’. For me, and my background in women and music, one of the biggest challenges to consider has been where the female composer is represented in the events and history of the organisation and in future developments and opportunities. In March 2025, the Irish Youth Choir will perform at the Finding the Voice festival, with a programme by female choral composers, for the first time in the history of the youth choirs.

The complexities in programming and engaging with the Choral Community on music by female composers is a consideration that is at the forefront of our work, and while the music of contemporary composers and international composers is becoming more readily programmed, large-scale choral works of the nineteenth century are something that the sector is reluctant to consider. Feedback has included the lack of audience interest, to the difficulties in getting singers to approach the repertoire enthusiastically.

In our programmes with schools and educational institutions, consideration of large-scale works by female composers in the nineteenth century continues to be avoided and the hesitation of those in artistic positions creates influences on the students that is seldom considered or questioned.

My presentation will explore the current data on the choral sector in Ireland, and the challenges that present themselves around large-scale repertoire by female composers. It will consider how organisations such as Sing Ireland can work with third level institutions and other arts organisations to reframe these works for consideration, and to propose new approaches for developing change into the 21st Century.

Biographies for Session 2b

Sabine Kemna is Sales Director at Furore Editions in Kassel, Germany. Since 1984, the publishing house has focused exclusively on works by women composers. Sabine previously played percussion in a band and worked at the music publisher Zimmermann

in Frankfurt before joining Furore in 1992. She now travels the world to promote the music of women composers, presenting their works conferences and trade shows where she provides key insight into what the unique publisher has to offer. For those with further interest, an online interview may be viewed here: <https://www.namm.org/video/orh/sabine-kemna-full-interview>

Katherine Cooper is Head of Classical Editorial at Presto Music, a UK-based online retailer and independent classical/jazz streaming service which runs daily features on new/upcoming recordings and sends out a weekly e-newsletter with a reach of 150 000+ customers worldwide. She also works as an Associate Lecturer on the Open University's 'Discovering the Arts and Humanities' module, and as a freelance mezzo-soprano (specialising in bel canto repertoire). Katherine read English at University College Oxford, followed by an MA in Literatures of Conflict at the University of York and a fully-funded PhD scholarship at Kingston University (where she worked on modernist pastoral and the novels of John Cowper Powys).

Jennifer O'Connor-Madsen holds a BA, an MA and a PhD in musicology from Maynooth University. Her doctoral thesis, completed in 2010, explores the role of women and music in nineteenth-century Dublin. She is the founder and organiser of the Women and Music in Ireland conference series and has contributed to numerous RTÉ Lyric FM documentaries on the subject. She has spoken at conferences both nationally and internationally and has contributed articles to the *Journal of the IAWM* (2010), the *Lexikon Europäische Instrumentalistinnen des 18. und 19. Jahrhunderts* (2012) as well as multiple articles for the *Encyclopaedia of Music in Ireland* (2013). She was the co-editor of *The Irish Musical Studies Volume 13, Women and Music in Ireland*, with Laura Watson and Ita Beausang, which was published in 2023.

Working in organisations such as Music Generation and The Royal Irish Academy of Music, she has been involved in the development of multi-agency partnerships and is a passionate advocate for supporting the development of artists across all genres. She is the General Manager of Sing Ireland and in her current role, she is particularly passionate about enabling every community in Ireland to engage with the arts.

Session 3a: Performance with Discursive Element

Mel Bonis, Violin Sonata in F-sharp minor [arranged for flute] Martina Rosaria O'Connell (Flute) and David Vesey (Piano)

This performance features my flute transcription of Mel Bonis's *Violin Sonata in F-sharp minor*, created to fill a lacuna in the Romantic flute repertoire and highlight the voice of a woman composer in the late 19th century. As part of my ongoing research into Bonis's music, this presentation will explore both the musical and historical context of the work, offering an interpretation that maintains the original integrity of Bonis's expressive intentions while expanding the piece's potential for flute.

Mel Bonis (1858–1937) was a French Romantic composer born in Paris, who composed over 300 works across a variety of genres. A student of César Franck and a classmate of Claude Debussy at the Paris Conservatoire, she was described by the renowned composer Camille Saint-Saëns as the "perfect musician." Despite her academic pedigree and significant contribution to the French musical canon, Bonis's name and music remain largely unknown to audiences outside France. This performance aims to bring her work to a wider audience and contribute to the ongoing efforts to recover and promote her compositions.

The performance will be accompanied by a brief discussion of Bonis's life, her place in the Romantic music landscape, and the specific challenges faced by women composers of the period. Special attention will be given to Bonis's innovative orchestration, as seen in the original violin part, and how the transcription for flute brings out the work's lyrical depth and emotional complexity. The discussion will also explore how Bonis's music reflects both her personal identity and the broader societal context that shaped her compositions.

In 2024, I premiered this transcription at the Centre Culturel Irlandais in Paris and later in Dublin during the Fête de la Musique, with both performances receiving enthusiastic responses. The performance will be approximately 30 minutes, including both the musical presentation (c. 22 minutes) and the contextual discussion (c. 8 minutes). The transcription of the *Violin Sonata in F-sharp minor* will be published by Kossack Editions in 2025.

Cécile Chaminade, Piano Sonata in C Minor, Op. 21 Julia Mortyakova, Piano (Mississippi University for Women)

Cécile Chaminade (1857–1944) is a French Romantic composer and pianist whose work includes repertoire for orchestra, piano, voice, and chamber music. The Sonata in C Minor, Op. 21 contains three movements and is dedicated to Moritz Moszkowski. The third movement, *Appassionato* was written and also published as an etude, part of the

Six Etudes de Concert, Op. 35 set in 1886. The entire sonata was published in 1895. The first movement, Allegro Appassionato is true to its tempo marking, featuring dramatic, beautiful, passionate melodies, virtuosic passages and even a fugue. The second movement, Andante, features gorgeous, rich, all-consuming phrases which the composer carefully passed down to the performer with much dynamic and tempo indication. The third movement is a relentless pursuit, a beautiful, virtuosic and powerful drive to the end providing a technical work-out for the performer. Chaminade's piano sonata deserves more notice as it is a unique and important part of Romantic piano repertoire. At a time when repertoire by women composers is being rediscovered, it is of great importance to share this work with audiences, pianists, teachers and students. This performance will give a brief overview and historic context of this monumental work, the composer, and include a performance.

Biographies for Session 3a

Martina Rosaria O'Connell is a highly accomplished Irish-Italian flautist and music educator, recently completing her Master's in Flute Performance with Distinction at the Royal Irish Academy of Music, where she graduated top of her class. She holds a First-Class Honours degree in Music Education from Trinity College Dublin.

Her early musical development began with a scholarship at Wesley College, Dublin, and her talents have been recognized with numerous awards, including the Trench Award, Liam Swords Award, and the Arts Council of Ireland's Agility Award. Martina's career has spanned solo, chamber, and orchestral performances, including performances with the National Symphony Orchestra and Irish Baroque Orchestra.

In 2024, Martina premiered her flute transcription of Mel Bonis's Violin Sonata in F-sharp minor in Paris and Dublin, with the transcription set for publication by Kossack Editions in 2025. She has performed at prestigious events such as Europe Day (broadcast on RTÉ Lyric FM) and Sir James Galway's 85th Birthday Celebration at KKL Luzern. Martina is a scholarship student at the Galway Flute Academy and has participated in international programs such as Camerata Ireland, the Scottish International Flute Summer School, and the Grolloo Flute Sessions in the Netherlands.

A passionate educator, Martina teaches Junior Musicianship at the Royal Irish Academy of Music and is Head of Education at the West Wicklow Chamber Music Festival. She also serves as Assistant Orchestra Manager for the Irish Baroque Orchestra and is a member of the Board of Directors for the Dublin Youth Orchestra.

David Vesey is an award-winning traditional musician, pianist and music educator. He graduated with a Bachelor of Music degree in 2021 from the MTU Cork School of Music as the highest placed student. While in Cork, David won the Advanced Recital competition in the conservatoire and was a recipient of an MTU Arts Office Bursary. He then studied

at the Royal Irish Academy of Music (RIAM) as an 1848 scholar, completing the Master's in Music Performance with Distinction.

David has won national prizes for both classical and traditional Irish music. In 2021, he won the Audrey Chisholm award at the Birr Festival of Music. He has had success at Feis Ceoil, winning first prize in the John A. Piggott Cup (2021) and Hamilton Harty Cup (2022). David was awarded the prestigious Lucien and Maura Teissier Bursary for young Irish pianists at RIAM in 2023. David has performed internationally at venues such as the National Concert Hall (Dublin), International Sommerakademie at the Universität Mozarteum (Salzburg), and Saline Royale Academy (France).

His experiences as a celebrated traditional musician have also shaped his journey. David's first album "Carolan Reflections", was released in late 2024 to great acclaim, and he has since released several singles, which are available on all platforms.

A boundary-crossing musician, David promotes traditional Irish and classical music his performances, recordings and teaching.

Pianist **Julia Mortyakova** maintains an international performing career. She is the recipient of the 2021 Performing Arts Fellowship from the Mississippi Arts Commission, 2023 Programming Award from the International Alliance for Women in Music, 2023 MUW Excellence in Creative Activity Award, 2024 MUW Excellence in Teaching in Creative Spaces Award, 2023 Steinway Top Piano Teacher Award and is the 2017 Mississippi Honored Artist (NMWA). The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Dr. Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women and is the Founder/Artistic Director of the International Annual Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the National Association of Schools of Music (NASM) Commission on Accreditation.

Session 3b: Rediscovering Women's Orchestral and Dramatic Works

The Creative Legacy of Zinaida Volkonskaya: Destiny and Challenges of Its Exploration

Stacy Jarvis (University of Birmingham)

Zinaida Alexandrovna Volkonskaya (1789–1862) stands out as a notable figure in the history of Russian culture during the first half of the 19th century. A brilliant muse and the aristocratic hostess of a salon frequented by the luminaries of European culture, she possessed a unique voice and performed in opera productions such as Giovanni Paisiello's *La Molinara*, Gioachino Rossini's *L'Italiana in Algeri* and *Tancredi*, and Domenico Cimarosa's *Gli Orazi e i Curiazi*. A student of André Boualde and a friend of Rossini, she was also a poetess who cultivated the literary field and a female composer, leaving behind a musical legacy of particular interest.

This study attempts for the first time to create a comprehensive creative portrait of Volkonskaya based on all surviving historical-biographical and musical materials to date. It establishes the development of Volkonskaya's compositional skills, her overall alignment with the 'pan-European norms' of musical language and performance principles. The most evident scholarly discoveries of this research include the proof of existence and identification of musical texts from Volkonskaya's previously unknown opera *Joan of Arc*, her romances, and the *Cantata In Memory of Alexander I*, as well as the textological and music-analytical study of these works, thereby situating Volkonskaya's compositional output within the context of the era. In particular, it suggests that Volkonskaya's work belongs to the so-called 'transitional style' in which Russian uniqueness begins to emerge, yet the influences of French and Italian styles remain strong.

'I buried my dream': An Exploration of the Re-Orchestration of Alma Mahler-Werfel's Lied

James Cooke (Dublin City University)

Alma Mahler-Werfel's (1879–1964) surviving compositional output of only 17 songs is undoubtedly scarce: this alongside her well-documented expurgation of archival material, poses significant challenges in assessing her musicological legacy.

Mahler-Werfel's diaries—from before her marriage to Gustav Mahler—reveal an extensive compositional juvenilia. This includes several chamber works, an operatic scena, two choral works and over thirty identifiable songs. Mahler-Werfel's published output was limited—in part due to the demands of her marriage to Gustav Mahler and its legacy on her artistic independence. This was aggravated by a disjointed period of less than ten years (c.1896–1901 and 1910–15) where she composed regularly. Therefore, I

will pose the counterfactual ‘What if Mahler-Werfel hadn’t given up composing upon her marriage; what would her outputs have looked like; would she have composed a body of large-scale form works?’.

In this paper, I will draw on the surviving documentary sources –sources that discuss Mahler-Werfel’s role as a copyist and occasional adviser to her husband, her well-documented love of Wagner, and the existence in her personal papers of a re-orchestration of a set of her songs from 1951 by Harold Byrns – alongside a musical-poetic analysis of her original ‘Fünf Lieder’, which I argue shows a maturing late-Romantic sensibility, indicative of her latent desires to compose opera and orchestral lied.

This counterfactual gives way to considering the ethics of orchestrating Mahler-Werfel’s Lied. If we accept the argument, put forth in her (at times) unreliable autobiography, that her marriage led to the death of her compositional drive; how should we understand Mahler-Werfel re-orchestrated by Mahlerists? I will argue that while current scholarship might see this as advocacy for a marginalised composer, it risks her continued subjugation by linking her compositional output with a genre that invites comparisons with the man who ‘buried’ her creative impulse.

“Nothing Feminine About It”: Louise Farrenc’s Nonet for Winds and Strings, Op. 38 (1849)

Marie Sumner Lott (Georgia State University)

In July 1851, Edouard Fétis (son of the music critic and historian François-Joseph Fétis) wrote a multi-part review of French music in the past half-century: “Among the chamber music composers, we must cite Madame Farrenc, whose works have a serious merit which has nothing feminine about it.” In this assessment, Fétis echoed sentiments that had become commonplace in reactions to the ensemble and orchestral works that Farrenc composed and premiered in the 1840s. Her expert handling of large-scale genres and forms prompted critics to note how unusual it was for a woman to write symphonies, piano quintets, and the like, let alone to do so with such vigor and learnedness, traits that they associated with male genius.

The Nonet for Winds and Strings, op. 38, exemplifies the professionalism and sophistication of Farrenc’s musical style. Its outer movements, especially, demonstrate an expansive, Romantic approach to sonata form. The first movement employs constant development of open-ended themes in a harmonic context of third-related keys and “purple patches” that offer welcome surprises and detours from the standard sonata form’s tonic-to-dominant-and-back harmonic trajectory. The finale introduced unexpected complexities for Parisian listeners at the time. Its continuous sonata form (i.e., without the customary repetition of the exposition) emphasizes contrapuntal textures rather than discrete, clearly marked themes with predictable cadential structures. In this way, Farrenc created an interactive movement that invites listeners to consider possible relationships

among the themes in the first two sections before revealing more straightforward homophonic versions of them in the recapitulation. The mature sonata style on display in Farrenc's Nonet placed her at the forefront of innovative composers of "serious" music in France at the mid-century, as contemporary critics (sometimes begrudgingly) acknowledged.

Biographies for Session 3b

Stacy Jarvis, a highly accomplished violinist based in Manchester, has received international recognition for her performances. She authored a monograph entitled *Quietness as a Reflection of an Aesthetic Concept in Contemporary Music*. Subsequently, last year Stacy curated and published an edited collection of nocturnes by century composers of the first quarter of the 19th century. Stacy is currently pursuing her doctoral studies at the University of Birmingham.

In the last two years Stacy has become a frequent conference speaker, her scholarly contributions have been featured in esteemed journals. Her primary focus centres on early 19th-century European music, with a particular emphasis on piano miniatures from that period.

James Cooke is an associate lecturer with the Open University that is finalising a master's thesis at Dublin City University as part of an MA in Choral Studies. As a choral conductor he has participated in masterclasses with Drs. Laszlo Nemes and Kari Turunen.

His interests integrate music analysis, the role of psychoanalytic insight in the humanities and Kodaly-informed approaches to music education. In the last year, he has presented papers at the Society of Musicology in Ireland's postgraduate conference and its annual plenary where he presented papers analysing lied and sonata movements that were transcribed for choir.

He will deliver a paper that attempts to explore the music educational impacts of instrumentalism in cultural policy at the 17th International Cultural Diversity in Music Education conference in Limerick in October. He has previously published in the field of psychiatry and has papers in review with the British Journal of Psychiatry.

Marie Sumner Lott is an Associate Professor of music history at Georgia State University in Atlanta. Her 2015 book *The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities* explored the publication and performance of string chamber music by middle-class music lovers in nineteenth-century Europe. She has also published articles and essays about the music of Johannes Brahms, Clara and Robert Schumann, Carl Czerny, Jan Dussek, and Louise Farrenc. Her current research projects explore Romantic Medievalism, or evocations of

the Middle Ages in art and music during the long nineteenth century, and the musical career of composer Louise Farrenc. Her New Cambridge Music Handbook on Farrenc's 1850 Nonet for Winds and Strings will be published by Cambridge University Press in 2025.

Session 3c: Myth and Identity on Stage

'Love Has the Victory': Musical Representations of Female Power in Ethel Smyth's *Der Wald*

Amy Zigler (University of North Carolina Greensboro)

Der Wald has been less investigated than other Smyth works, due to a limited number of performances, difficulty accessing the score, and, until recently, no commercial recording. In 1902–1904, the opera received performances in Berlin, London, at the Met in New York, and in Strasbourg, but it was not staged again until 2021. Consequently, scholarship has focused primarily on the libretto and the vocal score, with limited exploration of how the music conveys the narrative. With the release of a commercial recording in 2023, however, it is now possible to hear the work as well as study the score, creating an opportunity to examine the impact of performance on the interpretation and portrayal of characters.

At its core, *Der Wald* is a battle between two women for the love of a man. As the one-act opera progresses, the heroine Röschen discovers her agency, singing ever higher in each subsequent scene. Concurrently, the sorceress Iolanthe reveals her power with her highest note in her first scene; in successive scenes, even as she tries to wield it, her climactic notes fall. In the end, as she dies for love, Röschen is the most powerful singer on the stage. Beyond their words and actions, the performers demonstrate the heroine's triumph over the sorceress through the very notes they sing, using voice exchange across multiple scenes to convey rising and diminishing power.

Building upon the work of Wood, Lebiez, Gibbon, Kertesz, and Thomson, and through an examination of the full score and the recording within the context of the libretto and the private correspondence between Smyth and her librettist and confidante Henry Brewster, this paper will demonstrate the ways in which Smyth expressed through music the power of her female characters.

Canvas or Charcoal? Marianna Martines' Setting of *Sant'Elena al Calvario* **Jeremy Llewellyn (University of Vienna)**

In an article from 2006, John Rice analysed the ways in which Johann Adolf Hasse adapted his setting of Metastasio's *Sant'Elena al Calvario*, performed in Dresden in 1746, for the newly formed Tonkünstler-Sozietät in Vienna in 1772. Of course, the large orchestral forces for the charitable concerts held under the auspices of the society meant that, performatively, an 'expansive canvas' was available: an audience both receptive and philanthropic in the manner of a late Enlightenment public sphere. Yet Rice also undertakes musical analysis to explain how Hasse expanded the length of this oratorio for Vienna, including—among other aspects—lengthening the overture and working out

longer choral fugues. This was the social, aesthetic and performing environment into which Marianna Martines ventured with her setting of the same oratorio text around 1781. The very fact that the date of performance is not clear, as reported by Irving Godt, raises questions about the status of the work. Of prime interest, however, is the autobiographical letter by Martines to Padre Martini from December 1773 where she notes 'my exercise has been, and still is, to combine the continual daily practice of composing with the study and scrutiny of that which has been written by the most celebrated masters such as Hasse...' Yet this statement has, to my knowledge, never been applied analytically to the relationship between Martines' and Hasse's settings of Sant'Elena al Calvario. This matters: Martines was celebrated internationally in her day as a contrapuntalist, a generator of form. Did this drive the composition of the oratorio or was Hasse's setting the more direct model? Was the canvas blank or already sketched out in charcoal? The paper will build on the author's work editing Martines' oratorio for a public broadcast with the BBC Concert Orchestra.

Representation and Function of Myth in the Symphonic-Vocal Works of Chaminade, Augusta Holmès, and Marie Jaëll
Mariateresa Storino (Conservatoire of Music 'G. Rossini' of Pesaro)

From the 1860s, the focus on the heroes and gods of ancient Greece, promoted by the French literary Parnassian movement, in the musical sphere took form in librettos for operas, cantatas, and dramatic symphonies, and in programs of symphonic poems.

In the last three decades of the century, in the wake of the linguistic renewal and the promotion of symphonic genres, some women composers chose Greek myths and archaic legends for their works: Andromeda, Apollo, Beles, Calliope, Prometheus, the legendary Amazons and the story of the Argonauts. These subjects inspired symphonic poems (*Andromède* by Augusta Holmès and *Ossiane* by Marie Jaëll), dramatic symphonies (*Prométhée*, *Les Argonautes* and *Hymne à Apollon* by Holmès, *Les Amazones* by Cécile Chaminade), and symphonic ballets (*Calliope* by Chaminade): a musical repertoire whose genres in some cases appear as hybrid genres, in a mixture of instrumental and vocal means, derived from expressive needs peculiar to French culture and in which the spectrum of Wagnerism does not conceal its disruptive force in terms of both orchestration and harmonic innovation.

Chaminade, Holmès and Jaëll did not limit themselves to evoking the past on the wave of growing exoticism, but, given the political context (in particular, the consequences of the Franco-Prussian war) and the subordinate female condition, they assigned a symbolic value to the myths and legends that had inspired their compositions, which went beyond their original identity and emphasized characters such as rebellion, transgressive and autonomy.

The reading of the texts and the musical analysis will be the guiding tools for investigating the nature of some of these works, their relevance to contemporary male production, and the reasons for their oblivion, despite the undisputed success they enjoyed in their time.

Biographies for Session 3c

Dr. Amy Zigler serves as Assistant Professor of Musicology at the University of North Carolina Greensboro. Her research examines the socio-cultural implications of and (auto)biographical narratives in the music of the 19th and 20th centuries, with a focus on the life and music of Dame Ethel Smyth. Her publications include articles for *The Opera Journal* and the *Journal of the International Alliance for Women in Music*; chapters in *Nineteenth-Century Programme Music and Women Composers in New Perspectives, 1800–1950*; forthcoming chapters with Boydell & Brewer and Cambridge University Press; and the biographical liner notes for the Grammy award-winning recording of Smyth's *The Prison*. Dr. Zigler has also presented internationally and nationally, including at the Royal Musical Association Annual Conference, the Society for American Music national conference, the *Dame Ethel Smyth: Connections, Culture and Context* symposium, the *Operatic Feminisms* symposium, and the Third International Women's Work in Music conference.

Jeremy Llewellyn is currently Coordinator of the interdisciplinary Doctoral School of the Philological-Cultural Studies Faculty at the University of Vienna. He has published widely on medieval song, religious chant and music theory. In 2018, he collaborated with the AHRC and the BBC to work on edition of Marianna Martines' oratorio *Sant'Elena al Calvario* which was broadcast publicly on International Women's Day in 2018. He was subsequently a contributor to BBC Radio 3's 'Composer of the Week' dedicated to this pioneering Viennese composer.

Ph.D. Prof. Mariateresa Storino teaches Music History at the Conservatoire of Music 'G. Rossini' (Pesaro). She has published books and essays on Franz Liszt's life and music, and on topics including the symphonic poem and women musicians. Her last monograph *Liszt a Pisa. Alle radici del recital pianistico tra suggestioni pittoriche e letterarie* (2018) was accomplished thanks to a grant from the University of Pisa. In 2023 she co-edited with Susan Wollenberg the miscellaneous book *Women Composers in New Perspectives, 1800–1950: Genre, Contexts and Repertoire*.

Session 4a: Performance with Discursive Element

Blurring the Boundaries: Mary Turner Salter (1856–1938) and Domestic Song *Orla Shannon (University of Oregon)*

This paper explores the expressive and structural ambitions of three songs by the American composer Mary Turner Salter: *The Cry of Rachel* (1905), *The Lamp of Love* (1907), and *Vox Invicta* (1919). Beyond a modest biographical record (Kinskella 1919; Villamil 2004; Kimber 2021), Turner Salter's prolific output of over 200 vocal works has yet to receive sustained analytical attention and remains largely associated with the parlour song tradition. The three songs examined in this paper, however, represent a more expansive, aria-like, dramatic mode of writing—striking not only in noting Turner Salter's lack of formal musical training, but also for the ways in which they negotiate aesthetic boundaries that historically separated music for private and public spheres. Rather than framing the research within familiar narratives of recovery or neglect, the paper positions these songs as acts of genre expansion. It argues that these songs fuse together domestic intimacy with operatic breath, thereby challenging the binary between 'parlour' and 'art' song traditions at the beginning of the twentieth century. Drawing on archival newspaper reviews and out-of-print published scores, the paper ultimately invites reconsideration of the spaces—both physical and conceptual—in which women's compositions were expected to circulate.

It concludes with a performance of all three songs, offering a platform for Turner Salter's music to resonate anew.

Biographies for Session 4a

Orla Shannon is an Assistant Lecturer at the Royal Irish Academy of Music and a Visiting Research Fellow at the University of Oregon, USA. In 2022, she completed her PhD on *Ina Boyle* which secured two scholarships funded by the Irish Research Council and Dublin City University Faculty of Arts and Humanities. It was also endorsed by the Contemporary Music Centre of Ireland where she established a scholar-in-residence program and for which she was awarded the Runner-up Prize at the 2020 DCU President's Awards for Innovation. Her international presentations include a lecture-recital at the 2019 Musical Grant Conference Series London which was awarded a bursary from the Royal Musical Association, as well as guest lectures at The University of British Columbia, University of Ottawa, and more regularly at University College Dublin. In public musicology, she has been interviewed by BBC Radio 3, RTÉ News and, in 2023, she became an honorary member of the *Ina Boyle Society Ltd.* (UK). Also active as a soprano soloist, Orla studies privately with Prof Ashley Stafford in London and is currently preparing for a Performance Fellowship accredited by Trinity College London.

Session 4b: Chamber Music and Virtuoso Writing

Innovation through Restriction: Susan Spain-Dunk, Alice Verne-Bredt and the Condensing of Large-Scale Form in the Phantasy Genre *Matthew Madeley*

At the beginning of the twentieth century a new genre of chamber music emerged in Britain called the Phantasy, instigated by “the businessman and chamber music aficionado Walter Wilson Cobbett” (Bashford, 2010, 296). For his inaugural chamber music competition in 1905, Cobbett (1929, 284) requested “the composition of a ‘Phantasy’ in the form of a string quartet, the piece to be of short duration and performed without a break, but, if the composer desired, to consist of different sections varying in tempo and metre.” Due to these extreme time restrictions, composers innovated through the condensing of large-scale form to create highly complex works that fitted within these parameters.

Many leading British composers, including a number of trailblazing female composers, wrote in the Phantasy genre. As Laura Seddon (2013, 124) states, “women composers responded positively to the notion of a Phantasy; notably, it freed them from an almost exclusively male tradition.” As the Phantasy genre represented a new genre, there was no direct male-dominated heritage to contend with and female composers could put their own individual stamp on the music and the genre. In this paper I shall present an analysis of the formal innovations used by the composers Susan Spain-Dunk (Phantasy String Quartet in D minor, 1915), and Alice Verne-Bredt (Phantasy Piano Trio in C minor, 1908) to discover the unique ways in which these two composers dealt with the restrictions the Phantasy genre imposed. By applying a motivic analysis to highlight the use of developing variation and a structural analysis to highlight the condensing of multmovement forms, I intend to shed new light to the innovative nature of this music. Through this analysis I wish to demonstrate how these two composers defined the form and aesthetic of the Phantasy genre.

How “Classic” is Guadalupe Olmedo’s Quartetto Studio? An exploration on Olmedo’s student exercise in string quartet writing *Iliana Fuentes Ordaz (University of the Americas, Puebla, Mexico)*

Women composers of the 19th century have long been relegated to the salon scene, and Mexican composers in general are pushed to the periphery of the canon due to a racialized understanding of Western Art Music; however, in 1875, the first woman “to compose in the classical genre” graduated from the Mexican Music Conservatory (now known as the National Music Conservatory). Guadalupe Olmedo Lama (1854–1889), already a renowned virtuosic pianist, submitted as part of her graduation requirements

(Sosa, 1884) a collection of fifteen works, including her String Quartet Op.14 "Studio Classico," a large-scale form piece. This paper investigates the historical context of 19th century Mexican musical culture, highlighting her involvement in salon culture in addition to a Pan-European approach to music education in the Mexican Music Conservatory due to the influence of her composition teachers and the treatises she was reported to have studied.

I employ a statistical corpus analysis methodology, comparing Olmedo's harmonic habits in the quartet to a subset of composers considered "Classical" in her musical circles (Bablot, 1867): Clementi, Dussek, Haydn, Mozart, Beethoven, alongside Chopin and Liszt. I take a two-pronged approach to address the form, motivic, melodic and harmonic aspects separately. In this paper, I will demonstrate how Olmedo combines the harmonic styles of Beethoven, Chopin, Liszt, Haydn, and Mozart with more distinct Classicisms to create a work that is both similar and dissimilar to the corpora. At a broader level, I suggest that Olmedo creates a "personal seal" of sorts where she manipulates Classical harmonic idioms in a non-prototypical manner and experiments with large-scale formal expectations. Ultimately, she closes the piece by being self-referential, and I read this as her paying homage and building on top of the canon, rather than suffering underneath its weight.

A Study on Feminine Virtuosity as Displayed in Maria Szymanowska's Twenty Études and Preludes ***Hongbo Cai (The Juilliard School)***

This paper explores the concept of "feminine virtuosity" through the lens of Maria Szymanowska's Twenty Études and Preludes (1820), which reconceptualizes piano étude beyond its conventional perception as mechanical exercises for skill development. Szymanowska envisioned études as multidimensional concert pieces, redefining technical challenges with ethereal artistic expression. Her works integrate salon music aesthetics, ergonomic considerations for smaller hands, and innovative textures, foreshadowing Romantic developments by composers like Chopin and Liszt.

The study situates Szymanowska within the broader historical étude literature, juxtaposing her contributions with pedagogical works by her contemporaries such as Cramer and Clementi. Her work represents a revolutionary contribution to the piano's sonic potential, pioneering an intimate, layered form of pianistic dexterity shaped by her identity as a female musician. By focusing extensively on technically demanding pieces, particularly Études No. 6, 7, and 11, the article incorporates methodologies such as score analysis, historical research, and performance-based interviews on a Conrad Graf fortepiano, drawing insights from female pianists who replicate her ergonomic innovations.

The paper argues that Szymanowska's études transcend gendered stereotypes of virtuosity, replacing displays of power and clarity with flexibility, multidimensionality, and expressive depth. Her work challenges the canon's exclusionary structures, offering an alternative lens to evaluate female composers' contributions. By restoring Szymanowska's rightful place in music history, this research reconsiders how gender and embodied experience shape virtuosity and the evolution of pianistic literature.

Biographies for Session 4b

Matthew Madeley is a PhD student at the University of Birmingham, funded by the Arts and Humanities Research Council Midlands 4 Cities Doctoral Training Partnership. He is researching the relationship between music and esotericism in Britain during the first half of the twentieth century, supervised by Dr Ben Earle, Dr Joanna Bullivant and Dr Ceri Owen. He holds a Masters of Musicology from the University of Edinburgh and a Bachelor of Arts in Music and Philosophy from the University of Durham.

Iliana Fuentes has a Master of Music and a Music History Pedagogy certificate from UMass Amherst, currently, she's a full-time professor at University of the Americas, Puebla, Mexico. Her musicological and analytical interests are broad but focus mainly on 19th century music in Mexico and historical criticism and reception of Mexican music. She has co-presented at the Society for Music Perception and Cognition (SMPC) on "Racial and Gender Bias in Musical Assessments" and is currently developing scholarly work on Guadalupe Olmedo and Carlos Chávez.

Hongbo Cai is an interdisciplinary scholar and performer blending artistic practice with deep inquiry into media. Currently pursuing a master's in piano at Juilliard, he made his Carnegie Hall debut at 21 and, at 22, became adjunct faculty in NYU's piano department. A year later, he performed with the Orchestra of St. Luke's at Carnegie's Stern Auditorium. He was hailed as an "accomplished musician ... with command of style and a refreshingly individual approach" by *The Herald*. Since 2022, he has been an accredited press-member at the Cannes Film Festival. He has published auteur studies in ACHI journals like *CINEFORUM*, contributing to both the performing arts and media scholarship.

Session 4c: Challenging Sonata Form Narratives

Sex in Sonata Form: Laura Netzel's Piano Sonata *Jenna Ristilä (Sibelius Academy)*

This lecture recital showcases my upcoming article on a dialogic feminist analysis of Laura Netzel's Piano Sonata Op. 27 (1893). I analyse the sonata from a pianist's perspective, using a collection of methods to examine Netzel's sonata as a dialogic phenomenon – not a separate, abstract entity, but a complicated web of meanings connected to, t.ex. the culture surrounding its creation, its performers, the idea of the sonata form itself (Moisala 2001). My analysis is feminist, because it aims to show how cultural perceptions of gender permeated the seemingly pure music of sonatas. According to Hepokoski (1994), "the supposedly abstract 19th-century sonata-pattern was actually a cultural text intertwined in 'narrative agendas' of sexuality".

In this presentation I focus on two examples of how gender comes into play in sonata form: the gendering of themes as presented by 19th century music theorists (Citron 1994; Curtis 1997), and a feminist aesthetics of composing (MacArthur 2002). The idea of gendered themes (masculine first theme and feminine second theme), introduced by A.B. Marx in 1845, created a narrative of sexual difference and oppression. Citron (1994) and Curtis (1997) have analysed sonatas composed by women, looking at how the women relate to such a patriarchal form, and finding compositional choices that seem to challenge the expectations of the form.

MacArthur (2002) suggests that women composers often deal with structural elements of the music differently from men. Netzel's phrases are often surprising in their lengths and sudden twists, and in the first movement of her sonata she seems to glide over all the structural resting points. I examine the sonata from the perspective of Sonata Theory (Hepokoski 2021) to see how Netzel's work is in dialogue with sonata form conventions.

Helene Liebmann – Compositional Virtuosity and Defiance of Musical Norms *Judith Valerie Engel (Oxford University)*

This paper explores the keyboard repertoire of 19th century composer and performer Helene Liebmann. Liebmann (née Riese) was an accomplished performers and was celebrated as a *Wunderkinder* at the piano. She also pursued a successful singing career and wrote extensively for the piano. However, her legacy has been all but forgotten today. This paper will provide a brief overview of her biography, offering insights into the situation of Jewish musicians in German-speaking Europe during the 19th century. Liebmann was born in 1795, in Berlin, to Jewish parents. However, like many of her contemporaries, she ultimately converted to Christianity. The paper further examines a selection of

compositions that engage in interesting and innovative ways with large-scale forms, particularly sonata form, and sonata-archetypes. Despite a reviewer of Liebmann's *Grande Sonate* op. 5 remarking that she was not well suited for larger genres, Liebmann evidently – and fortunately – paid little heed to these accusations of lacking originality (*Allgemeine Musikalische Zeitung* 9 Sept. 1812).

One of the works discussed in this paper is Liebmann's *Fantaisie* op. 16. Broadly following the structure of sonata form, this virtuosic piano piece presents itself as a playful and innovative commentary on gendered compositional practices. Where one would typically expect the development section in a sonata-allegro movement, Liebmann's op. 16 instead features a quasi-independent set of variations based on a song by Johann Friedrich Reichardt, eventually leading back into the recapitulation. This composition is a testament to Liebmann's virtuosity both as a performer and, more significantly, as a composer. In dispensing with typically 'feminine' genres like that of the *Klavierlied*, it instead offers meta-level musical commentary by combining two large-scale forms – variations and sonata form – woven around a simply Lied melody at its core.

Turkevych and the Ambition of Large-Scale Form: Rewriting the Narrative of Ukraine's First Woman Composer *Leah Batstone (New York)*

Among the earliest compositions of Ukraine's first woman composer, Stefania Turkevych, is a liturgy written in 1919. Although the composer would become best known for her children's operas, arguably a feminine-coded genre, her decision to enter the professional composing world with this large-scale form suggests different aspirations. The tradition of polyphonic choral writing was an influential and important genre for Ukrainian composition with the country's earliest internationally recognized composers, Dmytro Bortniansky and Maksym Berezovsky, producing innovative contributors to the 18th-century choral concerto. In addition to symbolically positioning herself alongside Ukraine's composing forefathers, Turkevych's decision to approach a large-scale form in one of her earliest opuses was augural; in 1937, Turkevych would become the first Ukrainian woman to compose a symphony and although the work would not be heard until 2021, at the time of its completion she was still a pioneer as a woman composing in the large-scale form. Turkevych's ambitious approach to composing might be productively considered in relationship to another prominent cultural figure, Larysa Kosach-Kvitka or Lesia Ukrainka, one of Ukraine's literary heroes. In 1920, Turkevych composed "The Song of New Life," which she indicated was to be part of an opera on the mythology of the forest nymph, Mavka—presumably based on Ukrainka's most famous stage play, *The Forest Song*. Although the opera was never written, the piece is yet another early indication of Turkevych's preference for large-scale forms, and places her in dialogue with other Ukrainian women who created in forms and genres typically reserved for men. An

examination of Turkevych's relationship to large-scale forms at the start of her career offers an alternative history to the one typically told about her, as a composer for children.

Biographies for Session 4c

Pianist **Jenna Ristilä** is a doctoral researcher at the Sibelius Academy of the University of the Arts, Helsinki, Finland. Her artistic research focuses on Finnish composing women from the 19th century until today: in four concerts she performs a diverse selection of women's music from songs to sonatas, and in two articles she explores the possibilities of dialogic, feminist music analysis. In addition to research, Ristilä works as a freelance musician mostly within the field of opera.

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.

Leah Batstone is a historical musicologist interested in the intersections of art music, politics, and philosophy, with a particular focus on Central and Eastern Europe. Her first book, *Mahler's Nietzsche: Politics and Philosophy in the Wunderhorn Symphonies*, was published by Boydell and Brewer in 2023. She is currently working on a monograph on Ukrainian musical modernism and a handbook on Stefania Turkevych's Symphony No. 1—the first known symphony by a Ukrainian woman composer. Her scholarship has appeared in *Journal of the Royal Musical Association*, *Music and Letters*, *19th-Century Music*, and *Musicology Now*, and her forthcoming article in the *Journal of the American Musicological Society* explores Ukrainian modernism in the context of imperial music histories. She is an Assistant Professor and the Area Head of Music History at Montclair State University in New Jersey, as well as the founder and creative director of the Ukrainian Contemporary Music Festival in New York City.

Session 5a: Emilie Mayer Perspectives

Emilie Mayer's Minority Report: Minor Keys and Major Interventions in the Nineteenth-Century Symphony *Nicole Grimes (Trinity College Dublin)*

This paper explores the minor-mode symphonism of Emilie Mayer (1812–1883) and its implications for nineteenth-century formal theory. Mayer's entry into the symphonic genre was both exceptional and transgressive. Composed in the 1840s and 1850s, her symphonies exhibit a striking preference for minor keys and structurally original designs that imbue the symphonic narrative with heightened tension and expressive gravity. These works engage deeply with the formal ideals of her teacher, Adolf Bernhard Marx and his *Lehre der musikalischen Komposition*. Yet her sustained use of minor modality for both opening and closing movements—particularly in Symphony No. 2 in E minor (1847) and Symphony No. 4 in B minor (1850–52)—is highly unusual for the period and not easily accounted for within Marx's Beethovenian teleology. Mayer's tonal stance avoids closure in the triumphant major, subtly departing from aesthetic norms in a genre often defined by resolution and affirmation.

These formal and tonal strategies reflect both Mayer's individual aesthetic priorities and her distinct social position. Composing in a genre long coded as masculine, and without the institutional support available to her male contemporaries, Mayer cultivated a symphonic voice that asserted complexity, seriousness, and structural ambition on her own terms. Her works stand as major test cases for the era's formal ideals, affirming aspects of Marx's teachings while expanding them to accommodate new expressive possibilities. Placing the minority report (both modal and societal) that Mayer delivers on the symphony in dialogue with the theoretical discourse on the symphony and sonata form opens the way to a more inclusive analytical canon—one that reimagines the interplay of gender, genre, and form. Mayer's legacy reminds us that the exclusions we inherit are neither natural nor inevitable. They are constructed—and therefore they can be dismantled. Our task is not only to recover voices like Mayer's, but to recognize what becomes analytically and historically possible when we widen the frameworks through which we teach, analyze, and perform. In doing so, we do not merely revisit the past—we shape a richer and more expansive future.

Emilie Mayer's 12 Cello Sonatas: Musical Innovation and Interpretation *Seonhwa Lee (Hochschule für Musik, Freiburg)*

This paper aims to shed light on Emilie Mayer's largely undiscovered mid-to-late 19th-century cello sonatas, exploring her distinctive musical style with a focus on large-scale form and offering interpretive insights intended for today's performers. It will also examine

the potential place of the cello sonata within the context of 19th-century European music history.

German composer Emilie Mayer (1812–1883) composed 12 cello sonatas around 1873 and 1883 during the final period of her career. Considering the limitations of the 19th-century cello repertoire, Mayer's significant contribution to its development is particularly remarkable, given the rarity of a composer producing as many as twelve sonatas for cello and piano, especially as these works reflect her unique musical style through their distinct symphonic and operatic elements. Nevertheless, the musical identity of her cello sonatas remains largely unexplored to this day.

In this paper, I will analyze the structural and musical aspects of her cello sonatas in comparison to the characteristics of cello concertos and operas. I will also expand on the unique musical characteristics of Mayer's cello sonatas to highlight how today's performers can approach and interpret her works within the context of her musical style, focusing on interpretation from a cellist's perspective, using examples from her autograph manuscripts and my own recordings. Additionally, I will contextualize Mayer's musical style as reflected in her cello sonatas by analyzing its harmonic and theoretical characteristics within the context of the transition between the Classical and Romantic eras. Furthermore, I will examine the reception of her three published sonatas (Op. 38, 40, and 47) within a social context. This paper will provide new perspectives on Mayer's cello sonatas, focusing on their large-scale form within the context of 19th-century music history and their interpretation in performance.

Biographies for Session 5a

Nicole Grimes is Associate Professor of Music at Trinity College Dublin. She is the General Editor of the New Cambridge Music Handbooks; a member of the editorial boards of *Music Analysis* (since 2015) and the *Journal of the Society for Musicology in Ireland* (since 2024); and a member of the advisory boards of the Women in Global Music Network (WIGM), Irish Musical Studies, and the Institute of Austrian and German Music Research. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) was awarded an Honorable Mention in the 2022 Danijela Kulezic-Wilson Book Prize of the Society for Musicology in Ireland, and was one of nine Notable Music Books of 2019 selected by Alex Ross of the *New Yorker*. She is currently working on a multi-year project called "The Expansive Canvas: Large-Scale Form in the Music of 19th-Century Women Composers." In July 2025 she was the recipient of the Anthony Pople Mid-Career Research Award of the Society for Music Analysis (SMA) for groundbreaking research at the intersection between German music criticism, analysis and aesthetics from the late eighteenth century to the present.

Cellist and PhD candidate **Seonhwa Lee** is scheduled to release the complete recordings of Emilie Mayer's 12 cello sonatas. She has won numerous prizes in international competitions, starting with first prize at the age of seven in South Korea, followed by further awards in Poland, Denmark, and the USA, and has performed at notable venues such as Carnegie Hall in New York. She graduated with top marks in her bachelor's degree from the Mannheim University of Music. She then pursued her master's degree at the Dresden University of Music and successfully completed two master's degrees in Performance and Music Pedagogy at the Basel University of Music. Additionally, she graduated from the *Konzertexamen* with highest honors at the Mannheim University of Music. She is currently pursuing her PhD at the University of Music in Freiburg, focusing on Emilie Mayer's 12 cello sonatas.

Session 5b: Amy Beach in Context

Amy Beach: Subverting the Symphonic Narrative *Emma Roseanne Haughton (Kingston University)*

The latter half of the nineteenth century in America saw vast technological, sociological, and creative shifts. The arts became a tool for representing and re-examining the epistome of American nationhood through the creation of an American national culture. One result was the eagerness to complete the 'Great American Novel', the 'Great American Symphony', and the 'Great American Painting'. However, this was a heavily male dominated space, and the grand forms of novels, symphonies, and art work came to represent the intersectional cultural power of whiteness and masculinity. There was little space for women's narratives in the discussions surrounding America through the discourses of cultural nation building.

This presentation will argue that subversive trends were emerging with women writing in the large-scale forms. Composers such as Amy Beach, and writers including Kate Chopin and Mary Louise Alcott were using these forms to shift the narrative onto fresh and new perspectives. Whilst Amy Beach is known for being the first woman to have a symphony performed by a major orchestra in America, less scholarly attention has been given to situating her, and her symphonic work, within the wider cultural context.

What did it mean for Amy Beach to write a symphony that has now been considered a piece of transnational art, within this wider cultural landscape of narrative subversion? I aim to further conversations about Beach's symphonic compositional devices in light of the contemporaneous nationalist trends, and argue for her multifaceted, interdisciplinary importance within the wider cultural, sociological, and musical landscape.

Quotation and Formal Ambiguity in Amy Beach's 'Gaelic' Symphony *Julian Horton (Durham University)*

Commentary on Amy Beach's 'Gaelic' Symphony (1896) has emphasised two connected issues. Primarily, scholars have focused on Beach's use of four Irish traditional melodies – 'Conchobhar ua Raghallaigh Cluann', 'Goirtín Ornadh', 'Paisdín Fuinne' and 'Cia an Bealach a Deachaide Si?' – and their relationship with material drawn from her setting of William Henley's poem 'The Sea is Full of Wandering Foam'. Second, these quotations are invariably interpreted in terms of Beach's self-professed intention to write a distinctively American symphony, which 'corrected' Dvořák's 'New World' Symphony, premiered in New York in 1893, by supplanting its African-American and native-American references with Northern European markers of national identity (Block 1998; Taruskin 2005).

In all this, Beach's formal strategies have passed largely unaddressed. By way of corrective, this paper explores interactions between the work's folk-musical and poetic allusions and its often-ambiguous treatment of form, paying close attention to strategies of cadential deferral and dissonance treatment in the first movement and Finale, and to ambiguities of parageneric and rondo elements in the Scherzo. These analyses reveal a crucial distinction between the cyclical use of poetic allusion – especially the motive setting the words 'dark and loud' in Beach's song – which prevails in the outer movements, and the Scherzo's and Lento's movement-specific treatment of folk sources. This division of labour articulates the nesting of two modes of symphonic temporality: a future-orientated, teleological symphonic time in the first movement and Finale, which associates with Henley's poem; and a retrospective temporality in the inner movements, which imagines an idealised Irish past.

**Amy Beach's *Maria Stuart: Scena and Aria for Alto and Orchestra*, Op. 18
Tammy Hensrud (Hofstra University)**

- *Eilende Wolken*
- *Segler der Lüfte or Wand'ring Clouds*
- *Sail through the Air*

Text by Friedrich Schiller.

Born on September 5, 1867, pianist and composer Amy Marcy Cheney Beach became the first American woman to achieve widespread recognition as a composer of large-scale works with orchestra. On February 7, 1892, the Handel and Haydn Society of Boston proudly presented the first mass composed by an American woman. Mrs. H.H.A. Beach's first large work, the Mass in E-flat, op. 5, was conducted by Carl Zerrahn at the Boston Music Hall. The Mass, which had taken three years to complete, was well received by both the critics and the public. In New York, reviewers also praised the work, and the New York audience gave the composer a standing ovation. When the contralto soloist for the Mass asked Beach to write her a "grand dramatic aria," the composer responded with her usual speed and on December 2 and 3, 1892, Walter Damrosch led the New York Symphony Society in the premiere of *Eilende Wolken*, op. 18. The composition, a recitative and aria for voice and orchestra based on the words of Schiller, depicted Mary Stuart, Queen of Scots' emotions after being released from prison. It was the first time that the New York Symphony Society had presented the work of a woman composer. The orchestral version was recently revised for voice and orchestra in modern transcription by Chris Trotman with the Amy Beach Society which I presented in the first premiere of this work since Beach's lifetime with the Bismarck Symphony Orchestra in February, 2023.. This performance of this largely unknown work, will be the piano/vocal rendition along

with a lecture recital component of the origins, compositional style and leitmotifs of the work.

Biographies for Session 5b

Emma Roseanne Haughton is currently an AHRC TECHNE funded Music PhD student at Kingston University, London. Her work currently explores women who wrote symphonies through an intersectional, interdisciplinary, postcolonial lens. Her research crosses over with English Literature, Philosophy, and Sociology. She has been published in the Routledge Companion to Women's Musical Leadership, and has upcoming publications with Elyssar Press' *Women who Create* anthologies. She has also been working as a multi-instrumentalist freelance performer, conductor, and instrumental teacher.

Julian Horton is Professor of Music Theory and Analysis at Durham University. He is a past president of the Society for Music Analysis, and currently serves as the SMA's Vice-President. He is author of *Bruckner's Symphonies: Analysis, Reception and Cultural Politics* (Cambridge 2004), *Brahms' Piano Concerto No. 2, Op. 83: Analytical and Contextual Studies* (Leuven 2017), and *Robert Schumann: Piano Concerto* (Cambridge 2023), editor of *The Cambridge Companion to the Symphony* (2013), co-editor of, *inter alia*, *Schubert's Late Style* (Cambridge 2016) and *Rethinking Schubert* (Oxford 2016). Julian has published articles in journals including *Music Analysis*, *Music Theory Spectrum*, *Music & Letters* and *Musical Quarterly*. His work on the epistemology of music analysis, published in *Musical Quarterly* in 2021, is the subject of a recent special issue of *Music Analysis's* Critical Forum. He is currently writing *The Symphony: A History* for Cambridge University Press.

Tammy Hensrud has appeared in opera houses throughout Germany, Austria, France, Italy, Japan, Israel, South Africa, and the United States including the Metropolitan Opera, Vienna State Opera, Stuttgart Opera, Theatre de Chatelet in Paris, Salzburg Festival, and the Spoleto Arts Festival. Her core repertoire includes roles of Strauss, Mozart, Rossini, Bellini, and orchestral works of Mahler, Berlioz, and Wagner. A most versatile artist, Ms. Hensrud has sung several world premieres at Carnegie Hall and other venues, has performed Musical Theater, Cabaret and Kurt Weill shows at the Lucille Lortel Theater, Players Club, the Café Sabarsky Series at Neue Galerie in NYC and the National Concert Hall in Dublin, Ireland.

Ms. Hensrud earned her BMus in cello performance and MMus in vocal performance from the University of North Dakota. A recipient of a Fulbright Scholarship, she earned the Artist Diploma in Opera Studies from the Hochschule für Musik in Stuttgart, Germany.

Additional studies were at Salzburg's Mozarteum, the Franz Liszt Musik Akademie, and the L'École Hindemith in Vevey, Switzerland. She is Coordinator of Vocal Studies and Professor of Voice at Hofstra University (NY) and serves on the Guest Faculty of several Summer Young Artist Programs in the USA and Europe.

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Session 5c: Women and Large-Scale Choral Music

Fanny Robinson's *God is Love* as Musical Autobiography **David O'Shea (TU Dublin Conservatoire)**

English-born pianist and composer Fanny Robinson (née Arthur), 1831–1879, was one Victorian Dublin's most accomplished musicians. Like her older contemporary Clara Schumann, her achievements both in her lifetime and posthumously have been overshadowed by her more famous husband, the singer, conductor and composer Joseph Robinson (1815–1898).

Of Robinson's extant compositions, most of them fall into the 'salon' category of solo piano music and songs, but she did leave one large-scale work, a sacred cantata entitled *God is Love*. The cantata, which was published and first performed in 1868, comprises settings of a selection of sacred poetry for choir and soloists with piano accompaniment.

God is Love is a rare example of a substantial sacred work written by a female composer in this period. It remained popular for a number of years after its publication, and as well as full performances, excerpts were frequently sung as anthems by the choirs of Dublin's Anglican choral foundations. Thus, Robinson was one of the very few female composers in this period whose music was given frequent performance in both churches and concert venues.

The score reveals a fertile musical imagination, and a degree of flair in the vocal and piano writing that marks it out as the work of a gifted musician. It also has a number of distinctly personal resonances, owing to Robinson's carefully considered choice of texts. Several of them contrast the struggles of earthly life with the promise of heavenly eternity, a subject which evidently resonated with the composer, who suffered illness throughout her life until her death by suicide at the age of forty-eight.

This paper will explore the structure and musical content of Robinson's cantata in order to show how this work illustrates aspects of her own life and experience through the lens of religious faith.

Teaching Lili Boulanger's *Vielle prière bouddhique* **Clare Wilson (MTU Cork School of Music)**

Lili Boulanger's *Vielle prière bouddhique*, completed in the spring of 1917, blends together a deep philosophical and spiritual sensibility with an expansive and lyrical form, alternating between rich choral textures and more intimate solo moments.

This evocative choral work stands out in Boulanger's repertoire as it distinctly reveals her sensitivity to non-Western religious traditions. A sense of stasis established through an uninterrupted yet carefully constructed rhythmic structure is enhanced by an

ethereal blending of modal and fluid harmonic progressions, complete with a distinctive tritone, to create a soundworld that is situated somewhat adjacent to the Western classical realm. The text presides in this work, with its simple and direct setting, yet is complemented by a flute solo that adds a sense of both rhythmic flexibility and tranquillity to the work.

Following a brief contextual and analytical introduction to the work, this presentation will explore strategies towards an integrative approach to incorporating *Vielle prière bouddhique* into university music programs, utilising pedagogical methodologies inspired by Zoltán Kodály and others. Through discussion of aural and analytical techniques via a representation of the annotated score and an outline of newly created multimodal materials, this presentation suggests strategies to implement this work into our pedagogical repertoire via a scholarly backdrop that highlights ways 20th century composers have integrated global spiritual traditions into Western art music. Additionally, methods for encouraging discussion on gender, religion, and intercultural relationships in analytical-based pedagogies are explored.

Boulanger's *Vielle prière bouddhique* is significant in pedagogy as it challenges traditional narratives in Western classical music, highlighting gender roles, fusions of spiritual traditions and expressive possibilities of choral-orchestral writing. Teaching this work not only deepens students' analytical musicianship, but also broadens their knowledge of the place of women in the canon of early twentieth century French music.

Biographies for Session 5c

David O'Shea is a part-time Assistant Lecturer at the TU Dublin Conservatoire, and is also an organist and choral conductor. He is a graduate of TU Dublin, the University of Cambridge, and Trinity College Dublin. His research interests focus on Anglican church music and music in Ireland in the long nineteenth century, with a particular emphasis on issues of cultural and political identity. His book *The Choral Foundation of the Chapel Royal, Dublin Castle* (Irish Musical Studies 14) is published by Boydell & Brewer.

Dr Clare Wilson is currently an Assistant Lecturer in music in the Department of Applied Musicianship and Academic Studies at MTU Cork School of Music, but in September will be joining the Music Department at Dublin City University. Clare's research interests embrace areas of music analysis, French literature and culture from about 1870–1940, and new approaches to music education. Clare is currently preparing the first English language monograph on the songs of André Caplet, and other recent works include studies that explore the musicopoetic relationship between Baudelaire and Caplet, and studies to develop rhythmic strategies to analyse Caplet's Fort settings: *Cinq Ballades Françaises* (1919–1920) and other *mélodies*. Clare's holistic approaches to pedagogy are founded upon principles that embrace dynamic practice-led methods and reflective

and critical engagement with musical materials, as well as creativity, integration, and inclusivity.

Online Presentations

Pushing Boundaries: Form, Function, and Embodied Meaning in the Keyboard Sonatas of Marianna Martines ***Jonathan Gerrard (University of California, Irvine)***

Recent studies of the music of Marianna Martines (1744–1812) have sought greater insight into this long-underappreciated repertoire by utilizing Robert Gjerdingen’s theory of galant-era schemata as a primary means of analysis. While such studies can help to identify the presence of common musical gestures within a given piece and propose potential compositional strategies behind the music, they are limited with regard to investigating musical meaning. Moreover, Gjerdingen’s larger historical project—connecting galant-era musical phenomena to (patriarchal) aristocratic value-systems—makes little room for Martines’s lived experience as a woman composer in 18th-century Vienna. All this suggests a crucial disconnect between schema theory and the music of Martines.

In contrast with schema theory’s emphasis on localized musical units, frameworks derived from the *Formenlehre* tradition can offer a “bigger picture” analysis. Yet, these frameworks can struggle to account for unconventional structural features. This is especially true of Martines’s three extant keyboard sonatas, which each include passages that cannot be fully accounted for within traditional models. Drawing primarily on Hepokoski and Darcy’s *Essential Sonata Theory (EST)*, I outline the formal construction of these movements before demonstrating ways in which *EST*—like schema theory—provides only part of the picture.

In search of an alternative means of analysis, I argue that supplementing formal analysis with performance-centered frameworks developed by Carolyn Abbate, W. Dean Sutcliffe, and Elisabeth Le Guin can help to reveal, identify, and explain the complex relationships at the heart of this music. Beyond enriching our understanding of these particular sonatas, this integrated approach provides support for renewed explorations of meaning within Martines’s music. Equally important, these explorations create space for a more nuanced understanding of important style developments in 18th-century Vienna, which in turn suggests new ways of thinking about sonata form, analytical methodologies, and even music history more broadly.

Large-scale form in the symphonies by the Queen of Etruria (ca. 1810–1824) ***Ana Lombardía (University of Salamanca)***

Among recently rediscovered female composers, the case of Maria Luisa of Bourbon (1782–1824), Infanta of Spain, Queen of Etruria, and Duchess of Lucca, is exceptional, both for her noble birth and for the political aspects of her life. Widowed at an early age, she governed Tuscany as regent, but was deprived of her kingdom and imprisoned, as

described bitterly in her memoirs, published in four languages just before the Congress of Vienna. Recent studies have shown that she cultivated a true passion for music as a patroness, collector, and amateur performer. Her music library, containing over 2000 volumes with a very modern and varied international repertoire, and bearing signs of use, is particularly outstanding. Moreover, she is the earliest known female Spanish composer of orchestral music, and one of the earliest in Italy, something that has been overlooked so far.

The recent critical edition and recording of her four *sinfonias* or overtures (c. 1810–1824) now allow for their detailed analysis and wider dissemination. This paper examines their compositional and performance contexts, stylistic traits, and probable models. Each work follows a single-movement structure with a slow introduction and an Allegro—rondo form in Sinfonia 1, and sonata form in Sinfonias 2–4. Among the earliest Spanish works to adopt Rossini's overture model and signature final crescendo, they also incorporate musical topoi such as the march and the fandango, the latter possibly serving as an autobiographical reference. The scoring is rather unusual, with protagonism of the clarinets in Sinfonia 1 and a more colourful palette in the other three works. Overall, these *sinfonias* offer new insight into early nineteenth-century female composition, Rossini's reception, and the intertwined musical histories of Spain and Italy.

Biographies for Online Presentations

Jonathan Gerrard holds degrees in Guitar and Lute Performance from the University of California, Irvine, where he is a doctoral candidate in the History and Theory of Music program. Through his work teaching music appreciation classes for older adults, he developed an interest in how age, race, gender, and disability inform both the production and perception of different musical identities throughout our lives.

Ana Lombardía is Senior Lecturer in Musicology at the University of Salamanca (Spain). Previously she was a postdoctoral fellow at Harvard University (Villa I Tatti, Florence), the Royal Spanish Academy in Rome, and the Instituto Complutense de Ciencias Musicales (Madrid). She has published over 20 scholarly studies on instrumental music from the 'long eighteenth century' (c. 1660–c. 1820) combining historical, analytical, performative and gender approaches, with a special focus on Spain and its international exchanges. She has participated in eight R&D projects and has received two international musicology prizes, the Ruspoli 2012 (Italy) and the Otto Mayer-Serra 2017 (USA). Publications at <https://usal.academia.edu/AnaLombardia>

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