

ROYAL
ACADEMY
OF
MUSIC



WOMEN AND MUSICAL HISTORIES 1789 – 1914

WED 2 – FRI 4 SEP 2026

September

13/3

The sleep on the ~~ground~~ ^{carpet} was very good - I was
 returned & replaced by the young lady, & as for
 Reg the dog, there was a mutual attraction between the
 two animals of quadruped & biped / the success of the
 visit, my pleasant surroundings & society of well-bred & high-bred
 people - all that could make a holiday refreshing to body & mind & soul
 Thursday 14. There was a commotion in the morning class - our reaction for saying
 for ~~the first~~ ^{the first} time seems to be respectfully attended to & the
 de too cordially attended the idea of another visit for it to be a
 success - as Mr. Lewis told Mary to take the harmony, & to give the
 counterpointed which was a little song - I protected & when a Miss
 Taylor came he was signing his reports, I asked him to give me a
 Certificate as Mr. Lewis to have Miss Taylor - & then I asked her to
 give me one as well he did / before Miss Taylor & Mr. Lewis / because
 I don't know any one else capable of it & that of me - poor little
 me - I was fairly out of my wits for joy - then a delightful
 evening on the Riverbanks, & best of all a fine wash 'home
 with Mr. Powerbank to see us for ~~the first~~ ^{the first} time through a fresh
 room always talks ~~with~~ ^{with} such a grace of ~~the~~ ^{the} ~~eye~~ ^{eye}
 that though I was so tired we walked on with a great deal longer

Latency Home apart from Miss Taylor about entering ~~the~~ ^{the} class of
 Mr. Powerbank does not return; for I have a right to have a certificate
 which is singing - my principal study. I only remember that
 if he returns for to him I see my own & he does not know of that he
 has created - in fact he has a right to it. As a result the proficiency
 of his pupil is his father as the gold for which he stopped at it, it
 is as much a robbery to check him of the one as of the other &
 I was shocked to find how rich & strong my voice sounded ~~when we sang a duet together~~ ^{when we sang a duet together}

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RESEARCH CATALOGUE

Abstracts and biographies can be found on Research Catalogue, accessible
 at researchcatalogue.net/view/4324139/4324140 or by scanning the QR code.



WI-FI

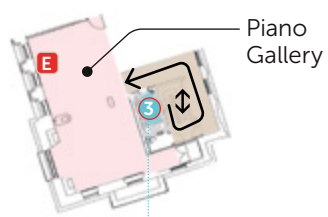
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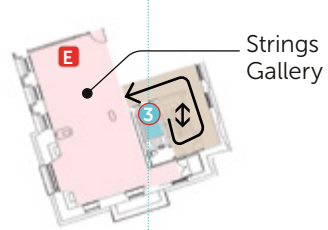
Eduroam is also available across the Academy site.

FLOOR PLANS

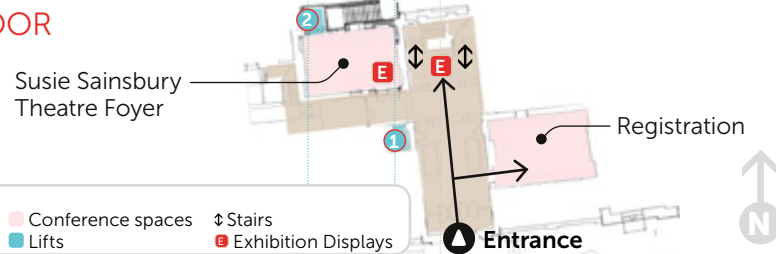
SECOND FLOOR (JEBSEN HOUSE)



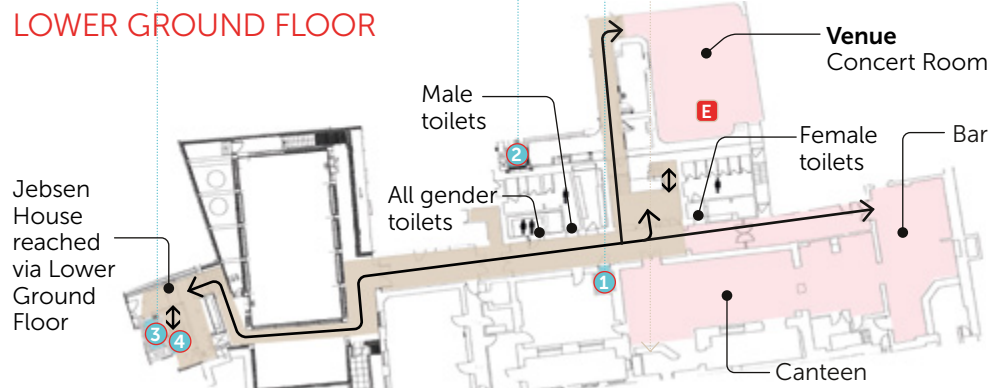
FIRST FLOOR (JEBSEN HOUSE)



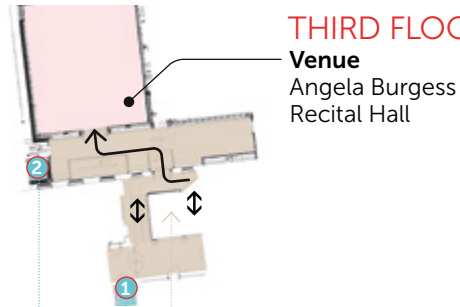
GROUND FLOOR



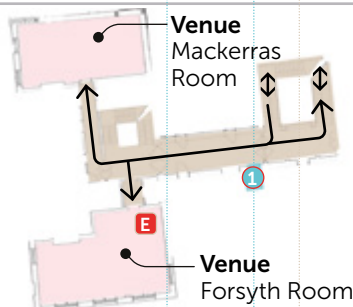
LOWER GROUND FLOOR



THIRD FLOOR



FIRST FLOOR



PRACTICAL INFORMATION

VENUES

Registration

Patrons' Room Main Building, Foyer

Session Venues:

Angela Burgess Recital Hall (ABRH)
Main Building, 3rd Floor

Concert Room

Main Building, Lower Ground Floor

Forsyth Room

Main Building, 1st Floor

Mackerras Room (107)

Main Building, 1st Floor

Exhibition Venues (E on map)

Susie Sainsbury Theatre Foyer
Main Building, Ground Floor

Strings Gallery

Jebsten House, 1st Floor

Piano Gallery

Jebsten House, 2nd Floor

Refreshments, Lunch and Reception

Bar
Main Building, Lower Ground Floor

Restrooms

Main Building, Lower Ground Floor

Lifts:

- ① to Canteen, Bar, Forsyth Room and Mackerras Room
- ② to Concert Room and ABRH
- ③ to Strings and Piano Gallery (④ to ③)

EVACUATION PROCEDURE

In case of fire or emergency, sirens will sound in all parts of the premises and everyone must leave as quickly as possible, in an orderly manner. All persons evacuated from the building must assemble at the fire assembly point on the **pavement alongside Jebsten House on York Gate** (not on Marylebone Road), and await further instructions from Academy staff.



PRINCIPAL'S WELCOME



As an institution that has celebrated the musical achievements of its female students for over 200 years, the Royal Academy of Music is privileged to host this three-day conference of such substantive importance. The community of scholars assembled here represents a distinguished cross-section of those truly committed to understanding and sharing just how fundamental women's influence has been in so many spheres of musical life and activity, both historically and for the present. At the heart of the conference lies the desire to illuminate accomplishment, but we also seek to expand levels of awareness of women's musical lives, and to demonstrate the breadth and variety of their creative activity.

The research culture at the Academy is rooted in practice. Therefore, I'm delighted to see how the many rich historical contexts here are enhanced by and mirrored in performance. Underpinning this is our understanding of the need to re-balance the canon with an ever-greater awareness of women creators over all the ages, and to celebrate their growing place in our professional lives and programming.

I welcome you all warmly to the Academy and thank you for making the time to join us in what promises to be an invaluable and inspiring event.

Professor Jonathan Freeman-Attwood
Principal

PROGRAMME WELCOME



We are delighted to welcome delegates from across the globe to the Academy for this conference, which explores the richness and diversity of women's musical and historical practice. The Academy has been a forerunner in this regard ever since its inception in 1822, enrolling female students from its earliest intakes. Although the institution itself was run almost entirely by male administrators and teachers throughout the nineteenth century, many Academy women, taking advantage of the communal musical education that had not been previously available to them, went on to play instrumental roles in shaping musical histories within Britain and beyond. This conference is one way in which we are continuing to build upon this heritage, drawing our own stories and communities into dialogue with research and music-making from across the world.

Mary Spongberg's *Writing Women's History Since the Renaissance* (2002) begins by observing that 'Women who attempted to write history were rarely considered "real" historians: rather they have been characterised as biographers, historical novelists, political satirists, genealogists, writers of travellers' tales, collectors of

folklore and antiquarians.' In a similar vein, the nineteenth century typically cast musical women as disciples, or vessels through which the genius of men might pass: performers, not composers; interpreters, facilitators and acolytes, but not creatives. Our conference programme expands Spongberg's categories still further through the critical re-evaluation of creative practice, from performers shaping historical narratives through curation of repertoire, advocacy and performance practices, to pedagogues, transmitting performing traditions and historical memory at their instruments. There are diarists, memoirists and keepers of family records; *salonnières* who facilitated dissemination, discussion and the shaping of cultural memory; practitioners of early music, and pioneering musical scholars. And there are composers, whose dialogues with diverse musical pasts tell their own stories of tradition, innovation and historical agency. The papers and lecture-recitals presented over these three days demonstrate that *all* these practices can be recognised as history-making, and history-shaping.

We thank all those who have made this event possible: our colleagues across the Academy, including the conference committee, the Research Committee, Research Office and Research Management Team; our extraordinarily dedicated administrator, Victoria Hodgkinson, and her team of ECRs and PhD interns; and all the delegates for their thoughtful contributions to conversations, collaborations and shared music-making.

Briony Cox-Williams and Emily Kilpatrick
Conference Directors

PATRON'S ROOM, 9-9.45AM

Registration

ABRH, 9.45-11AM

INTRODUCTORY SESSION

Tim Jones (Deputy Principal and Director of Research)

Welcome

Sarah Callis (Senior Postgraduate Tutor)

Artistic Research at the Royal Academy of Music

Briony Cox-Williams

From Sullivan to Suffrage: Agnes Zimmerman as Musician and Activist

BAR, 11-11.30AM

Morning tea

ABRH, 11.30AM-1.15PM

SESSION 1 WOMEN OF THE ROYAL ACADEMY OF MUSIC: CAREERS, NETWORKS, IDENTITIES, LEGACIES

Chair: **Sarah Callis**

Roberta Benjamina Barbosa (Universidade Federal da Bahia)

Between Research and Fields of an Oboist-Ethnomusicologist: A Case Study of the Royal Academy of Music

Martina Cuevas Cuevas (Trinity Laban

Conservatoire of Music and Dance)
Florence Ashton Marshall (1843-1922): Scholar and Conductor

Josie van Stade Ryan (Sydney

Conservatorium of Music)
Beyond the Royal Academy of Music: A Transnational Vocal Lineage between Britain and Australia, 1866-1914

Matthew Madeley (University of Birmingham)

Phantasy Trio: Ethel Barns, Susan Spain-Dunk, Alice Verne-Bredt and the Cobbett Prize

Discussion and Questions

Lecture-recital: **Xiaowen Shang** (Royal Academy of Music)

The Other Dickens: Fanny Dickens as Performer and Composer

1.15-2.30PM

Lunch break

ABRH, 2.30-3PM

SESSION 2 PUBLISHING ROUTES IN MUSIC AND GENDER STUDIES

Alyn Shipton and **Anna Beer**

(Equinox Publishing)

ABRH, 3-4.45PM

SESSION 3 REAPPRAISING CANONS

Chair: **Briony Cox-Williams**

Bianca Corrente* (Santa Cecilia

Conservatory, Rome)
Rewriting the Canon and Reviving Role Models: Female Pianists' Engagement with Historically Marginalized Women Composers

Isaac Shieh (Royal Academy of Music)

The Sounding Body: Rethinking Clara Schumann Through Disability Studies

Alejandro Martín-Carrillo

(Universidad de Granada)
The Musical Agency of Women in the Narrative Work of María Martínez Sierra (La Rioja, Spain, 1874 – Buenos Aires, Argentina, 1974)

Dolly Sharma (SOAS University of London)

The Forgotten Queens of Hindustani Music: A Reappraisal

Discussion and Questions

Lecture-recital: **Eleonora Perretta***

(Conservatoire Royale de Bruxelles)
Reperforming Chiquinha Gonzaga (1847-1935): Reception and Performance of *Corta-Jaca*

BAR, 4.45-5.15PM

Informal drinks reception

ABRH, 5.15-6PM

EARLY CAREER RESEARCHER CONCERT

Erin Hennessey (Royal Academy of Music)

Music of Mary Dickinson-Auner

MARY DICKINSON-AUNER

Suite for Solo Violin

MARY DICKINSON-AUNER

String Quartet No 3

Erin Hennessey and **Maho Harada** violin

Madison Marshall viola

Audrey Jellett cello

* online presentations

PATRON'S ROOM, 8.30-9.30AM

Registration

ABRH, 9.30-10.30AM CONFERENCE OPENING

Jonathan Freeman-Attwood (Principal)
Welcome

Briony Cox-Williams and **Emily Kilpatrick**
Opening Remarks

SHORT PERFORMANCE

ETHEL BARNES

'Remember or Forget'

MATILDE SALVADOR

'Nana del mar' and 'Desvelo del mar' from
Canciones de nana y desvelo

AMY BEACH

'Take, O take those lips away' from *Three
Shakespeare Songs*

CLARA SCHUMANN

'Ich stand in dunklen Träumen' from *Sechs
Lieder*, Op 13

REBECCA CLARKE

'Greeting' and 'June Twilight'

CLARA SCHUMANN

'Mein Stern'

REBECCA CLARKE

'The Cherry-Blossom Wand'

ETHEL BARNES

'Sleep, Weary Heart'

PAULINE VIARDOT

'Les Filles de Cadix' from *Six mélodies*

Anna Lluna Aguilar soprano

Amy Bach piano

BAR, 10.30-11AM

Morning tea

11AM-12.30PM

PARALLEL SESSION 1

ABRH SESSION 1A MUSICAL DIRECTION AND HISTORICAL NARRATIVE IN PARISIAN THEATRES

Chair: **Adriana Festeu**

Sophie Horrocks David (University of Leeds)
Crafting the History of Popular French
Chanson: Anne Judic at the Théâtre
Réjane, 1907

Emily Kilpatrick (Royal Academy of Music)
Jane Bathori and the Histories of Song

Barbara Kelly (Leeds School of Music)
Jane Bathori's Directorship at the Vieux-
Colombier: Shaping Historical Narratives
Through Performance

CONCERT ROOM SESSION 1B SCHOLARSHIP AND MUSICAL PRACTICE

Chair: **Marina Frolova-Walker**

Morag Johnston (University of Aberdeen)
The Contribution of Women to Scottish
Fiddle Music circa 1770-1820

Matthew Salisbury (University of Oxford)
'A chantress never stops singing':
Laurentia McLachlan, 'Practice-Led
Research', and the Chant Revival

Katherine Fry (Royal Academy of Music)
Gender and the Making of Austro-
German Musical Heritage in the Victorian
World: The Wagner Collection of Mary
Banks Burrell (1850-1898)

FORSYTH ROOM SESSION 1C NEGOTIATING PERFORMING IDENTITIES

Chair: **Sarah Callis**

Brianna Robertson-Kirkland
(Royal Conservatoire of Scotland)
Recognising the Corri Women and their
Contribution to Fashionable Singing

Ophelia Amar (Independent Scholar)
Performing the Present During the Belle
Époque: Charlotte Vormèse: Between
Virtuosity and Virtue

Rachel Becker (University of
Northern Colorado)
'Even upon wind instruments the sterner
sex are not to have a monopoly of skill
and success': The Hidden Female Double
Reed Players of the Nineteenth Century

FOYER 11-11.45AM

EXHIBITION TOUR

(Sign-up required)

Susana Caldeira and **Amy Foster**
(Royal Academy of Music)
Women in/and the Museum and
Collections of the Royal Academy
of Music

BAR, 12.30-1.30PM

Lunch

1.30-3PM PARALLEL SESSION 2

ABRH SESSION 2A LECTURE-RECITALS

Chair: **Geoff King**

Chloe Knibbs (Royal Birmingham Conservatoire) with **Teresa Howard**
REBEL: The Stormy Petrel – A Collaboration
Between Composer and Librettist to
Explore Ethel Smyth's Younger Years

Ian Tindale (Royal College of Music) with
Harriet Burns (soprano)
'My songs are my diary': Discovering
Josephine Lang Through Her
Song Compositions

CONCERT ROOM SESSION 2B COLLECTION, CRITICISM AND CULTURAL MEMORY IN BRITAIN

Chair: **Michelle Meinhardt**

Kathryn Adamson (Royal Academy of Music)
The Lady Vanishes, or How to Disappear
in the Documented Record

Charlotte Purkis (Independent Scholar)
Self-made Wagner Women and
British Wagneriana

Christina Guillaumier and **Antonina
Puchkovskaia** (Trinity Laban Conservatoire
of Music and Dance/King's College London)
Beyond the Margins: Marion Margaret Scott
and the Labour of Musical Historiography

FORSYTH ROOM SESSION 2C PERFORMANCE AND MUSICAL AESTHETICS

Chair: **Eva Neumayr**

Tegan Sutherland
(University College Dublin)
Missing Entries: An Overview of
Historiographical Retention of Female
Performers in the Writings of Charles
Burney

Jan Temme de Vries (University of Basel)
'Love in Everything': Friederike Brun's and
Johann Abraham Peter Schulz's Musical
Contribution to the 'Panthemusstreit'

Jörg Holzmann (Wissenschaft und Kunst
Salzburg and Martin-Luther-University
Halle-Wittenberg)
Pedal, Print and Paint: Therese aus dem
Winckel (1784-1867) and the Aesthetics
of Reproduction

MACKERRAS ROOM SESSION 2D ONLINE PRESENTATIONS

Chair: **Emily Kilpatrick**

Regina Dziergas and **Caitlin Miller** (Library
of Congress)
Foundation of a Patron: The Hidden
Music of Elizabeth Sprague Coolidge

Thomas Kirkegaard (Aarhus University)
'But by then she will be dead': Tekla
Griebel Wandall and Her Self-Curated
Rediscovery

Virginia Jansen
(University of California, Davis)
Traces of the Exposition: Marketing and
Archiving Women Musicians in the *Fin-
de-Siècle* United States Through Amy
Beach's Paratexts

Gareth Cordery (Columbia University)
'The dreary course of practicing daily':
Women's Autobiography and/as a
Gendered History of Education

BAR, 3-3.30PM
Afternoon tea

ABRH, 3.30-4.30PM

KEYNOTE ADDRESS

Professor Sophie Fuller

Writing Herself into History: Lehmann,
Prescott, Smyth and White

This keynote talk explores the different
ways in which Liza Lehmann (1862-1918),
Oliveria Prescott (1842-1917), Ethel Smyth
(1858-1944) and Maude Valérie White
(1855-1937) – four women whose primary
mode of creative expression was music –
used the written word to create places for
themselves within the musical landscape
of Britain towards the end of the long
nineteenth century.

BAR, 4.30-6PM
Reception

ABRH, 6-7PM CONCERT WOMEN OF THE NINETEENTH-CENTURY ACADEMY

See overleaf for concert information.

WOMEN OF THE NINETEENTH- CENTURY ACADEMY

JS BACH arr **Agnes Zimmermann**

Cello Suite No 6 in D: Gavottes I and II

Cello Suite No 3 in C: Bourrée

Cello Suite No 4 in E-flat: Bourrée

CECILE HARTOG

Chateaux en Espagne I & II

CLARA MACIRONE and **OLIVERIA**

PRESCOTT

Four-part and solo songs

WILLIAM HURLSTONE

'Allegro non troppo' from Cello Sonata

EVANGELINE LIVENS

Three Sketches for Piano

Xiaowen Shang piano

Emily Barron clarinet

Evie Mills cello

Jasmine Flicker, Blossom Martin, Sammy

Mills and **Hans Skovli** SATB ensemble



Nancy Pinks by Hilda Wiener

The conference concert celebrates the creative impact of women students of the Royal Academy of Music. Supported by training in the highest levels of their craft, women who graduated from the Academy would go on to diverse roles in a variety of genres and across instruments, not just as composers and performers, but also as arrangers, teachers, editors, translators, theorists, dedicatees and historians. This concert features just a few of these women, from Cecile Hartog, Clara Macirone and Oliveria Prescott in the mid-nineteenth century, to May Mukle, Agnes Zimmermann and Evangeline Livens, who remained active well into the twentieth.

PATRON'S ROOM, 8.30-9.30AM

Registration

9.30-11AM

PARALLEL SESSION 3

ABRH

**SESSION 3A CURATION, AGENCY
AND ERASURE**

Chair: **Emily Kilpatrick**

Alessandra Barabaschi (Independent Scholar)

'A name that should have lived in musical history': Leonora Jackson McKim and the Self-Archiving Virtuosa

Apolline Gouzi (University of Cambridge)

Scrapbooking Musical Histories: The Making of a Women's Encyclopaedia

Per G L Ahlander (Independent Scholar)

Marjory Kennedy-Fraser (1857-1930) and the Songs of the Hebrides

CONCERT ROOM

**SESSION 3B ADVOCACY
AND IDENTITY**

Chair: **Briony Cox-Williams**

Sandrine Coyez* (Sciences Po, Paris)

Performing Women's History: Maud Powell's Musical Feminist Advocacy in Progressive-Era America

Cheryl Tan (Trinity College Dublin)

Clara Wieck, the Composer-Virtuosa: Staging Identity Through Her Variations de Concert (1837)

Dorothy de Val (York University, Toronto)

Defying Expectations: The Careers of Kate Loder and Clara Macirone

* online presentation

FRIDAY 4 SEPTEMBER

9.30-11AM

PARALLEL SESSION 3 (continued)

FORSYTH ROOM SESSION 3C MOZART IN THE NINETEENTH CENTURY

Chair: **Tim Jones**

Kristin Franseen* (Western University)

The 'Most Interesting' Madame Nissen
and Die 5 Töchter Salieris: Tracing
Women's Presence in the Nineteenth-
Century (Male) Composer Anecdote

Anja Morgenstern (International Mozarteum
Foundation Salzburg)

Constanze Mozart's Activities as a Concert
Organizer, Publisher, and Performer of
Works by Her Husband Wolfgang Amadé
Mozart Between 1794 and 1799

Eva Neumayr (International Mozarteum
Foundation Salzburg)

'The boy showed his god-given,
exceptional talent immediately': Maria
Anna von Berchtold zu Sonnenburg's
Contributions to Her Brother's Biographies

* online presentation

FOYER, 9.30-10.15AM EXHIBITION TOUR

(Sign-up required)

Susana Caldeira and **Amy Foster**

(Royal Academy of Music)

Women in/and the Museum and
Collections of the Royal Academy
of Music

BAR, 11-11.30AM

Morning tea

PROGRAMME

11.30-1PM

PARALLEL SESSION 4

ABRH SESSION 4A LECTURE-RECITALS

Chair: **Neil Heyde**

Inbar Rothschild (Independent Scholar)

Chopin Through the Lens of His Pupils:
The Piano Works of Charlotte and
Mathilde de Rothschild

Theodora Serbanescu-Martin (Cornell
University)

The Decorative Pianist: Sophie Menter
and the Gendered Impossibility of
Pianistic Labour

CONCERT ROOM SESSION 4B TRANSNATIONAL EXCHANGE

Chair: **Jennifer Sheppard**

Adriana Festeu (Royal Academy of Music)

Elena Teodorini and the Making of
Romanian Operatic Culture

Marina Frolova-Walker

(University of Cambridge)

The Brilliant Career of 'Madame Essipoff'
and its Historical Trace

Elisa Rumici (Hochschule für Musik Freiburg)

Writing Herself into Musical History: Gilda
Ruta's Transnational Career

FORSYTH ROOM SESSION 4C MEMORY AND TRANSMISSION ACROSS PUBLIC/PRIVATE SPACES

Chair: **Christina Guillaumier**

Judith Kopecky (University of Music and
Performing Arts, Vienna)

Voice and Memory: Marianne Brandt
Recounts Her Artistic Life

Michelle Meinhart (Trinity Laban
Conservatoire of Music and Dance)

Inherited Sound: Music Copy
Books as Technologies of Mother-
Daughter Memory in Mid-Nineteenth-
Century England

Stacy Jarvis (University of Birmingham)

Countess Ekaterina Vorontsova (Lady
Pembroke) and the Historical Memory
of John Field: Female Agency in Anglo-
Russian Musical Networks

BAR, 1-2PM

Lunch

2-3.30PM

PARALLEL SESSION 5

ABRH
SESSION 5A LECTURE-RECITALS

Chair: **Sophie Fuller**

Maho Harada (Royal Academy of Music) with
Mayuko Narutani (piano)
Violinist Marjorie Hayward: Critics' Gaze
and Composers' Expectations of Her

Alexandra Mackenzie
(Royal Academy of Music)
Composing Under Constraint:
Amy Elise Horrocks, Domestic Labour
and Musical History

CONCERT ROOM
SESSION 5B PATRONAGE
AND DIFFUSION

Chair: **Adriana Festeu**

Alba Brundo (Accademia di Belle Arti di
Napoli & Conservatorio San Pietro a Majella
di Napoli)
Women's Roles in the Diffusion of the
Harp in Early Nineteenth-Century Italy

Federica Nardacci (Conservatorio di Musica
Giovanni Paisiello, Taranto)
Beyond Opera: Queen Margherita's
Network and Women's Patronage of
Instrumental Music in Nineteenth-
Century Italy

Nelida Nedelcut ('Gheorghe Dima' National
Academy of Music Cluj-Napoca)
From Paris to the Romanian Provinces:
Women and the Professionalisation of
Music Education (1850-1914)

FORSYTH ROOM
SESSION 5C BRITISH MUSIC
AND SOCIETY

Chair: **Rhiannon Mathias**

Alana Mailes* (Williams College)
The Sound of Second Sight: Music,
Mysticism, and the Making of St Hugh's
College, Oxford

Rosie Cameron (University of Birmingham)
'English by birth, English by education,
English at heart': Examining Charlotte
Sainton-Dolby's Portfolio Career in the
British Provinces (1842-1883)

Karen McAulay
(Royal Conservatoire of Scotland)
The Trumpet Major's 'Poetess' Widow,
the Scottish Shipping Magnate's
Daughter and the Retired Barrister:
The Importance of Parental Support to
Musically Gifted Girls in the Late Victorian
and Edwardian Eras

* online presentation

MACKERRAS ROOM
SESSION 5D ONLINE
PRESENTATIONS

Chair: **Katherine Fry**

Madlen Poguntke (Seoul National University)
Beyond the Composer: Writing Music
Without Notation: Gisaeng and a
Multifaceted Model of Musical Authorship

Victoria Parrott (University of Washington)
Music in Women's Words: Scholarship
and Sensibility in German Female
Musicology, 1867-1895

Päivi Järviö (Sibelius Academy, Helsinki)
The First Steps of HIP in Finland: Ina
Lange as a Pioneer of Early Music

BAR, 3.30-4PM
Afternoon tea

PROGRAMME

ABRH, 4-6PM

CLOSING SESSION

**ROUNDTABLE DISCUSSION:
REFLECTIONS ON THE FIELD
AND THE FUTURE**

Rhiannon Mathias (chair),
Briony Cox-Williams, **Barbara Kelly**,
Theodora Serbanescu-Martin and
Victoria Hodgkinson

The roundtable panel discusses some of the threads and commonalities arising from conference presentations. Questions and themes include why the long nineteenth century still matters, the interaction of musical practice and research, and emerging new avenues for future research into women and musical histories.



Jelly d'Aranyi by Hilda Wiener

SHORT CONCERT

FANNY HENSEL

Sonata and Fantasia

CLARA SCHUMANN

Three Romances, Op 22

NADIA BOULANGER

Three Pieces for Cello and Piano

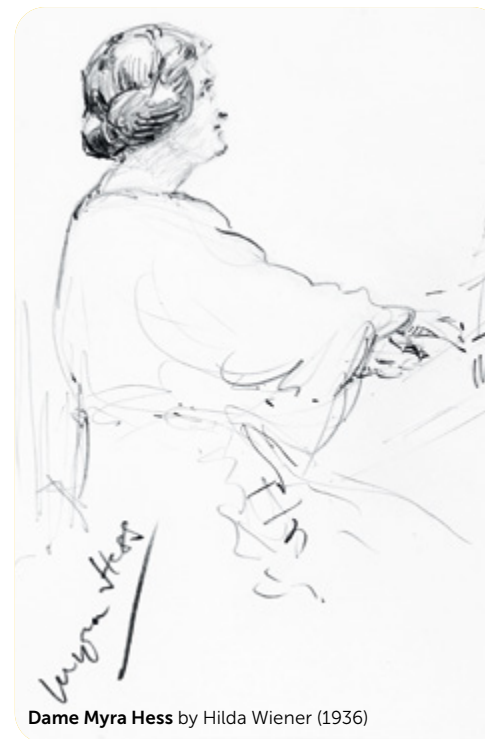
Liubov Ulybysheva cello

Maiko Mori piano

Briony Cox-Williams and **Emily Kilpatrick**

Closing Remarks

EXHIBITION



Dame Myra Hess by Hilda Wiener (1936)

Women were embedded in all aspects of nineteenth-century musical life. They were not only performers and composers, but also teachers, editors, writers, historians, cataloguers, entrepreneurs, *salonnières*, patrons, advocates and much more. This exhibition explores some of the ways in which women in these roles drove musical change across the century, often in acts of quiet (r)evolution rather than those announced by fanfare.

It showcases women as conductors, performers on a range of instruments that only became available to them in the late nineteenth century, singers, composers

and social agents. Although the exhibition concentrates on Britain, and in particular on the students, alumnae and wider circles of the Royal Academy of Music, such change was being enacted across the globe.

The exhibition is distributed around the Academy (see floor plans on page 4 for detailed information):

MAIN BUILDING

Foyer: Introduction

Concert Room: Conductors and Orchestral Networks

Susie Sainsbury Theatre Foyer: Singers

Forsyth Room: Philanthropy and Politics

JEBSEN HOUSE

Strings Gallery: Composers

Piano Gallery: Performing Networks

The exhibits are available to view online by scanning the QR code below.



With thanks to **Susana Caldeira** (Head of Collections), **Adam Taylor** (Librarian) and **Amy Foster** (Library Assistant) for their expertise and enthusiasm in co-ordinating and curating the Exhibition.

STAFF

CONFERENCE COMMITTEE

Briony Cox-Williams

Emily Kilpatrick

Cydonie Banting

Katherine Fry

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We don't know yet who will follow Timothy Ridout, Elton John, Benjamin Grosvenor, Annie Lennox, Isata Kanneh-Mason, Max Richter and Evelyn Glennie, but we look forward to finding out.

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