

## Women and Musical Histories 1789–1914 Conference Schedule, Royal Academy of Music, September, 2026.

<b>Early Career Researcher Day, 2 September (Angela Burgess Recital Hall)</b>	
9:00-9:45	<b>Registration</b>
9:45-10:00	Welcome: Tim Jones, Deputy Principal and Director of Research
10:00-11:00	<p><b>10:00-10:30</b>  <i>Sarah Callis, Royal Academy of Music</i>            Artistic Research at the Royal Academy of Music</p> <p><b>10:30-11:00</b>  <i>Briony Cox-Williams, Royal Academy of Music</i>            From Sullivan to Suffrage: Agnes Zimmerman as Musician and Activist</p>
11:00-11:30	<b>Morning tea</b>
11:30-13:15	<p><b>Session 1: Women of the Royal Academy of Music: Careers, Networks, Identities, Legacies</b>  <b>Chair: Sarah Callis</b></p> <p><b>11:30-12:30</b>  <i>Roberta Benjamina Barbosa, Universidade Federal da Bahia</i>            Between Research and Fields of an Oboist-Ethnomusicologist: A Case Study of the Royal Academy of Music  <i>Martina Cuevas Cuevas, Trinity Laban Conservatoire of Music and Dance</i>            Florence Ashton Marshall (1843–1922): Scholar and Conductor  <i>Josie van Stade Ryan, Sydney Conservatorium of Music</i>            Beyond the Royal Academy: Women's Musical Lives between Britain and Australia, 1866–1914  <i>Matthew Madeley, University of Birmingham</i>            Phantasy Trio: Ethel Barns, Susan Spain-Dunk, Alice Verne-Bredt and the Cobbett Prize</p> <p><b>12:30-12:45</b>            Discussion and questions</p> <p><b>12:45-13:15</b>  <i>Lecture-recital: Xiaowen Shang, Royal Academy of Music</i>            The Other Dickens: Fanny Dickens as Performer and Composer</p>
13:15-14:30	<b>Lunch</b>
14:30-15:00	Alyn Shipton and Anna Beer (Equinox Publishing): Publishing Routes in Music and Gender Studies
15:00-16:45	<p><b>Session 2: Reappraising Canons</b>  <b>Chair: Briony Cox-Williams</b></p>

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	<p><b>15:00-16:00</b>  <i>Bianca Corrente, Santa Cecilia Conservatory (Rome)</i>            Rewriting the Canon and Reviving Role Models: Female Pianists’ Engagement with Historically Marginalized Women Composers  <i>Isaac Shieh, Royal Academy of Music</i>            The Sounding Body: Rethinking Clara Schumann through Disability Studies  <i>Alejandro Martín-Carrillo, Universidad de Granada</i>            The Musical Agency of Women in the Narrative Work of María Martínez Sierra (La Rioja, Spain, 1874–Buenos Aires, Argentina, 1974)  <i>Dolly Sharma, SOAS University of London</i>            The Forgotten Queens of Hindustani Music: A Reappraisal</p> <p><b>16:00-16:15</b>            Discussion and questions</p> <p><b>16:15-16:45</b>  <i>Lecture-recital: Eleonora Perretta, Royal Conservatory Brussels</i>            Reperforming Chiquinha Gonzaga (1847–1935): Reception and Performance of Corta-Jaca</p>
16:45-17:15	<p><b>Afternoon Tea / Informal Drinks Reception</b></p>
17:15-18:00	<p><b>Concert</b>            Erin Hennessey (Royal Academy of Music): Music of Mary Dickinson-Auner</p>

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<b>Main Programme Day 1: Thursday 3 September</b>				
8:30–9:30	<b>Registration</b>			
9:30–10:30	<b>Conference Opening (Angela Burgess Recital Hall)</b> Welcome: Jonathan Freeman-Attwood (Principal) Opening remarks: Briony Cox-Williams and Emily Kilpatrick Short performance: Anna Lluna Aguilar (s.) and Amy Bach (pf.)			
10:30–11:00	<b>Morning Tea</b>			
11:00–12:30	<b>Parallel Session 1</b>			
	<b>Session 1a</b> <b>ABRH</b> <b>Musical Direction and Historical Narrative in Parisian Theatres</b>	<b>Session 1b</b> <b>Concert Room</b> <b>Scholarship and Musical Practice</b>	<b>Session 1c</b> <b>Forsyth Room</b> <b>Negotiating Performing Identities</b>	<b>Exhibition Tour</b> <b>Foyer</b> <i>(Sign-up required)</i>
	<b>Chair: Adriana Festeu</b> <b>Sophie Horrocks David</b> <b>University of Leeds</b> Crafting the History of Popular French <i>chanson</i> : Anne Judic at the Théâtre Réjane, 1907 <b>Emily Kilpatrick</b> <b>Royal Academy of Music</b> Jane Bathori and the Histories of Song	<b>Chair: Marina Frolova-Walker</b> <b>Morag Johnston</b> <b>University of Aberdeen</b> The Contribution of Women to Scottish Fiddle Music circa 1770–1820 <b>Matthew Salisbury</b> <b>University of Oxford</b> ‘A chantress never stops singing’: Laurentia McLachlan, ‘Practice-led research’, and the Chant Revival	<b>Chair: Sarah Callis</b> <b>Brianna Robertson-Kirkland</b> <b>Royal Conservatoire of Scotland</b> Recognising the Corri Women and their Contribution to Fashionable Singing <b>Ophelia Amar</b> <b>Independent scholar</b> Performing the Present during the Belle Époque: Charlotte Vormèse, between Virtuosity and Virtue	<b>Susana Caldeira</b> <b>Royal Academy of Music</b> Women in/and the Museum and Collections of the Royal Academy of Music

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	<p><b>Barbara Kelly</b>  <i>Leeds School of Music</i>  Jane Bathori’s Directorship at the Vieux-Colombier: Shaping Historical Narratives through Performance</p>	<p><b>Katherine Fry</b>  <i>Royal Academy of Music</i>  Gender and the Making of Austro-German Musical Heritage in the Victorian World: The Wagner Collection of Mary Banks Burrell (1850–1898)</p>	<p><b>Rachel Becker</b>  <i>University of Northern Colorado</i>  ‘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</p>	
12:30–13:30	<b>Lunch</b>			
13:30–15:00	<b>Parallel Session 2</b>			
	<p><b>Session 2a</b>  <b>ABRH</b>  <b>Lecture-Recitals</b></p>	<p><b>Session 2b</b>  <b>Concert Room</b>  <b>Collection, Criticism and Cultural Memory in Britain</b></p>	<p><b>Session 2c</b>  <b>Forsyth Room</b>  <b>Performance and Musical Aesthetics in the Late Eighteenth and Early Nineteenth Centuries</b></p>	<p><b>107</b>  <b>Online Presentations</b></p>
	<p><b>Chair: Geoff King</b>  <b>Chloe Knibbs</b>  <i>Royal Birmingham Conservatoire</i>  Rebel: The Stormy Petrel - A Collaboration Between Composer and Librettist to Explore Ethel Smyth’s Younger Years  <b>Maho Harada</b>  <i>Royal Academy of Music</i>  Violinist Marjorie Hayward: Critics’ Gaze and Composers’ Expectations of Her</p>	<p><b>Chair: Michelle Meinhart</b>  <b>Kathryn Adamson</b>  <i>Royal Academy of Music</i>  The Lady Vanishes, or, How to Disappear in the Documented Record  <b>Charlotte Purkis</b>  <i>Independent scholar</i>  Self-made Wagner Women and British Wagneriana</p>	<p><b>Chair: Eva Neumayr</b>  <b>Tegan Sutherland</b>  <i>University College Dublin</i>  Missing Entries: An Overview of Historiographical Retention of Female Performers in the Writings of Charles Burney  <b>Jan Temme de Vries</b>  <i>University of Basel</i>  ‘Love in Everything’: Friederike Brun’s and Johann Abraham Peter Schulz’s Musical Contribution to the ‘Pantheismusstreit’</p>	<p><b>Chair: Emily Kilpatrick</b>  <b>Regina Dziergas and Caitlin Miller</b>  <i>Library of Congress</i>  Foundation of a Patron: The Hidden Music of Elizabeth Sprague Coolidge  <b>Thomas Kirkegaard</b>  <i>Aarhus University</i>  ‘But by then she will be dead’: Tekla Griebel Wandall and her Self-Curated Rediscovery</p>

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		<p><b>Christina Guillaumier and Antonina Puchkovskaia</b>  <i>Trinity Laban Conservatoire of Music and Dance, and Kings College London</i>            Beyond the Margins: Marion Margaret Scott and the Labour of Musical Historiography</p>	<p><b>Jörg Holzmann</b>  <b>Wissenschaft und Kunst Salzburg &amp; Martin-Luther-University Halle-Wittenberg</b>            Pedal, Print and Paint: Therese aus dem Winckel (1784–1867) and the Aesthetics of Reproduction</p>	<p><b>Virginia Jansen</b>  <b>University of California, Davis</b>            Traces of the Exposition: Marketing and Archiving Women Musicians in the <i>Fin-de-siècle</i> United States through Amy Beach’s Paratexts  <b>Gareth Cordery</b>  <b>Columbia University</b>            ‘The Dreary Course of Practicing Daily’: Women’s Autobiography and/as a Gendered History of Education</p>
15:00–15:30	<b>Afternoon Tea</b>			
15:30–16:30	<p><b>Keynote address (ABRH)</b>  <b>Professor Sophie Fuller: Writing Herself into History: Lehmann, Prescott, Smyth and White</b></p>			
16:30–18:00	<b>Drinks Reception</b>			
18:00–19:00	<p><b>Concert (ABRH): Women of the 19<sup>th</sup>-Century Academy</b>  <i>Xiaowen Shang (pf.), Emily Barron (cl.), Evie Mills (vc.), SATB ensemble: Jasmine Flicker, Blossom Martin, Sammy Mills, Hans Skovli</i></p>			

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Main Programme Day 2: Friday 4 September				
8:30–9:30	<b>Registration</b>			
9:30–11:00	<b>Parallel session 3</b>			
	<b>Session 3a</b> <b>ABRH</b> <b>Curation, Agency and Erasure</b>	<b>Session 3b</b> <b>Concert Room</b> <b>Advocacy and Identity</b>	<b>Session 3c</b> <b>Forsyth Room</b> <b>Mozart in the Nineteenth Century</b>	<b>Exhibition Tour</b> <b>Foyer</b> <i>(Sign-up required)</i>
	<b>Chair: Emily Kilpatrick</b> <b>Alessandra Barabaschi</b> <i>Independent scholar</i> A Name That Should Have Lived in Musical History: Leonora Jackson McKim and the Self-Archiving Virtuosa <b>Apolline Gouzi</b> <i>University of Cambridge</i> Scrapbooking Musical Histories: the Making of a Women’s Encyclopaedia <b>Per G L Ahlander</b> <i>Independent scholar</i> Marjory Kennedy-Fraser (1857–1930) and the Songs of the Hebrides	<b>Chair: Briony Cox-Williams</b> <b>Cheryl Tan</b> <i>Trinity College Dublin</i> Clara Wieck, the Composer-Virtuosa: Staging Identity through her ‘Variations de Concert’ (1837) <b>Sandrine Coyez</b> <i>Sciences Po, Paris</i> Performing Women’s History: Maud Powell’s Musical Feminist Advocacy in Progressive-Era America <b>Dorothy de Val</b> <i>York University, Toronto</i> Defying Expectations: The careers of Kate Loder and Clara Macirone	<b>Chair: Tim Jones</b> <b>Kristin Franseen</b> <i>Western University</i> The ‘Most Interesting’ Madame Nissen and die 5 Töchter Salieris: Tracing Women’s Presence in the 19th-Century (Male) Composer Anecdote <b>Anja Morgenstern</b> <i>Internationale Stiftung Mozarteum Salzburg</i> Constanze Mozart's Activities as a Concert Organizer, Publisher, and Performer of Works by her Husband Wolfgang Amadé Mozart between 1794 and 1799 <b>Eva Neumayr</b> <i>International Mozarteum Fondation Salzburg</i> ‘The boy showed his god-given, exceptional talent immediately’:	<b>Susana Caldeira</b> <i>Royal Academy of Music</i> Women in/and the Museum and Collections of the Royal Academy of Music

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			Maria Anna von Berchtold zu Sonnenburg's ( <i>née</i> Mozart) Contributions to her Brother's Biographies	
11:00–11:30	<b>Morning Tea</b>			
11:30–13:00	<b>Parallel Session 4</b>			
	<b>Session 4a</b> <b>ABRH</b> <b>Lecture Recitals</b>	<b>Session 4b</b> <b>Concert Room</b> <b>Memory and Transmission across Public/Private Spaces</b>	<b>Session 4c</b> <b>Forsyth Room</b> <b>Transnational Exchange</b>	
	<b>Chair: Neil Heyde</b> <b>Inbar Rothschild</b> <i>Independent scholar</i> Chopin through the Lens of his Pupils: The Piano Works of Charlotte and Mathilde de Rothschild <b>Theodora Serbanescu-Martin</b> <b>Cornell University</b> The Decorative Pianist: Sophie Menter and the Gendered Impossibility of Pianistic Labor	<b>Chair: Christina Guillaumier</b> <b>Michelle Meinhart</b> <b>Trinity Laban Conservatoire of Music and Dance</b> Inherited Sound: Music Copy Books as Technologies of Mother–Daughter Memory in Mid-Nineteenth-Century England <b>Stacy Jarvis</b> <b>University of Birmingham</b> Countess Ekaterina Vorontsova (Lady Pembroke) and the Historical Memory of John Field: Female Agency in Anglo-Russian Musical Networks	<b>Chair: Jennifer Sheppard</b> <b>Adriana Festeu</b> <b>Royal Academy of Music</b> Elena Teodorini and the Making of Romanian Operatic Culture <b>Elisa Rumici</b> <b>Hochschule für Musik Freiburg</b> Writing Herself into Musical History: Gilda Ruta's Transnational Career <b>Marina Frolova-Walker</b> <b>University of Cambridge</b> The Brilliant Career of 'Madame Essipoff' and its Historical Trace	

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		<p><b>Judith Kopecky</b>  <i>University of Music and Performing Arts, Vienna</i>                  Voice and Memory: Marianne Brandt Recounts Her Artistic Life</p>		
13:00–14:00	<b>Lunch</b>			
14:00–15:30	<b>Parallel Session 5</b>			
	<p><b>Session 5a</b>  <b>ABRH</b>  <b>Lecture Recitals</b></p>	<p><b>Session 5b</b>  <b>Concert Room</b>  <b>Patronage and Diffusion</b></p>	<p><b>Session 5c</b>  <b>Forsyth Room</b>  <b>British Music and Society</b></p>	<p><b>107</b>  <b>Online</b>  <b>Presentations</b></p>
	<p><b>Chair: Sophie Fuller</b>  <b>Ian Tindale</b>  <i>Royal College of Music</i>                  ‘My Songs are my Diary’: Discovering Josephine Lang Through her Song Compositions  <b>Alexandra Mackenzie</b>  <i>Royal Academy of Music</i>                  Composing under Constraint: Amy Elise Horrocks, Domestic Labour and Musical History</p>	<p><b>Chair: Adriana Festeu</b>  <b>Nelida Nedelcut</b>  <i>‘Gheorghe Dima’ National Academy of Music Cluj-Napoca</i>                  From Paris to the Romanian Provinces: Women and the Professionalisation of Music Education (1850–1914)  <b>Alba Brundo</b>  <i>Accademia di Belle Arti di Napoli / Conservatorio San Pietro a Majella di Napoli</i>                  Women’s Roles in the Diffusion of the Harp in Early Nineteenth-Century Italy.  <b>Federica Nardacci</b>  <i>Conservatorio di Musica Giovanni Paisiello, Taranto</i></p>	<p><b>Chair: Rhiannon Mathias</b>  <b>Rosie Cameron</b>  <i>University of Birmingham</i>                  ‘English by birth, English by Education, English at Heart’: Examining Charlotte Sainton-Dolby’s Portfolio Career in the British Provinces (1842–1883)  <b>Joyce Tang</b>  <i>Guildhall School of Music and Drama</i>                  Irene Scharrer as ‘Mrs Lubbock’: Domesticity, Documentation, and the Professional Pianist  <b>Karen McAuley</b>  <i>Royal Conservatoire of Scotland</i>                  The Trumpet Major’s ‘Poetess’ Widow; the Scottish Shipping Magnate’s Daughter and the Retired</p>	<p><b>Chair: Kathy Fry</b>  <b>Madlen Poguntke</b>  <i>Seoul National University</i>                  Beyond the Composer: Writing Music without Notation: Gisaeng and a Multifaceted Model of Musical Authorship  <b>Alana Mailes</b>  <i>Williams College</i>                  The Sound of Second Sight: Music, Mysticism, and the Making of St. Hugh’s College, Oxford  <b>Victoria Parrott</b>  <i>University of Washington</i></p>

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		Beyond Opera: Queen Margherita's Network and Women's Patronage of Instrumental Music in Nineteenth-Century Italy	Barrister: The Importance of Parental Support to Musically Gifted Girls in the Late Victorian and Edwardian Eras	Music in Women's Words: Scholarship and Sensibility in German Female Musicology, 1867-1895 <b>Päivi Järviö</b> <b>Sibelius Academy,</b> <b>Helsinki</b> The first steps of HIP in Finland: Ina Lange as a pioneer of Early Music
15:30–16:00	<b>Afternoon Tea</b>			
16:00–18:00	<p><b>Closing session (ABRH)</b></p> <p><b>16:00–17:00</b> Round-table discussion: Reflections on the Field and the Future Panel to include: Rhiannon Mathias, Briony Cox-Williams, Barbara Kelly, Victoria Hodgkinson</p> <p><b>17:00–17:15</b> <i>Short break and re-set</i></p> <p><b>17:15–18:00</b> Short concert: Liubov Ulybysheva (vc), Maiko Mori (pf) Closing remarks: Briony Cox-Williams and Emily Kilpatrick</p>			