

CONFERENCE PROGRAMME

THURSDAY 16 MARCH

14.00 – 14.30

WELCOME

14.30 – 16.00

SESSION 1A: TECHNOLOGIES

Anika Babel

Beyond Saint Cecilia: Representing Women at the Piano Onscreen

Thomas Betzwieser

Women Recording Piano Rolls: A Case Study of the Philipps Duca Repertoire

Jörg Holzmann

From “Sturdy Wunderkind” to “Distinctive Accompanist”: Tracing Paula Hegner on Welte, Hupfeld and HMV

14.30 – 16.00

SESSION 1B (hybrid): CLARA SCHUMANN

Ruairidh Pattie

Geography and Repertoire: An Examination of Clara Schumann’s Differing Approach to Concert Programming in London and Vienna during the 1860s

Ning Hui See

As a Pianist between Ideology and Action: Concert Programming for Clara Schumann’s Sonata

Julie Hedges Brown (online)

Mediating Critical and Popular Opinion: Clara Schumann in the London Reception of her Husband’s Music, 1856–1888

16.00 – 16.30

TEA BREAK

16.30 – 18.00

SESSION 2A: ANALYSIS AND INTERPRETATION

Irina Bazik

Defying the Ideal of “Feminine”: Leopoldine Blahetka’s Two Nocturnes Op. 46

Julian Horton

Fanny Hensel’s Piano Sonata in G minor and the Limits of Sonata Form

Tekla Babyak

Sustained Notes in Purgatory: Marie Jaëll's Intersections Between Piano Technique and Theology

16.30 – 18.00

SESSION 2B: GROUPS AND INSTITUTIONS

Maren Bagge, Leonie F. Koch, Felisa Mesuere

“In der Hoffnung, daß mein Name Ihnen nicht unbekannt ist”: Approaching Women Pianists’ Career Trajectories from a Mobility-Perspective

Verena Liu

“... With Just As Much Energy As Love For Music”: Female Directors of Private Conservatoires in East-Middle Germany (1870–1920)

Monika Voithofer

“The Happiness and Misery of My Profession as a Performer”: Female Pianists in the Context of the International Society for Contemporary Music (ISCM)

18.00 – 19.30

DINNER (OWN ARRANGEMENTS)

19.30 – 21.00

SESSION 3A: COLLABORATIONS

Joyce Tang

Duo-Art Women Pianists

Chanda VanderHart

Remembering “Madame K”: Pianist and Pedagogue Gwendolyn Kodolfsky’s Legacy on North American Accompaniment

Reeves Shulstad

“... Playing What She Likes”: Grete Sultan’s Contributions to the Career of Tui St. George Tucker

19.30 – 21.00

SESSION 3B (hybrid): CENTRAL AND LATIN AMERICA

Claudia Chibici-Revneanu (online)

Emiliana de Zubeldía and María del Refugio Ponce: Two lives Accompanied by the Piano

Joao Tiago Duarte Martins

“Make Way, I’m Coming Through”: The Legacy of Chiquinha Gonzaga

Alexander F. Hardan

From Virtuous to Virtuoso: Martha Argerich and the Queer Histories of Feminine Pianism

FRIDAY 17 MARCH

9.00 – 11.00

SESSION 4A (online): EASTERN EUROPE I

Valentina Sandu-Dediu

Constanța Erbiceanu and Florica Musicescu: Threads of German Piano Tradition in Bucharest

Trena Jordanoska

The Role of Women Pianists in the Formative Period of Macedonian Music Culture

Elena Lapina

Soviet Women Pianists Within the Complex Societal and Political Context: Agency Strategies

Mine Dogantan-Dack

“Powerhouse virtuosity, exquisite sensitivity, and deep emotional drive”: The Career, Pedagogy and Artistry of Oxana Yablonskaya

9.00 – 11.00

SESSION 4B (online): CREATING IDENTITIES I

Inja Stanovic

Lilian Bryant: A Pioneering Polymath

Martina Bratic

Ivana Lang: A Chronicle of One’s Artistic Struggle

Abigail C. Lindo

Simone on the Keys: Living as Black Feminist Sound

Thomas Synofzik

Fanny Davies and Ilona Eibenschütz as Brahms Performers

11.00 – 11.30

COFFEE

11.30 – 13.00

SESSION 5A (hybrid): FRANCE I

Jill Rogers

Play it Again, Yvonne: Lefébure and Radio Performance During World War II

Lina Zikra

Marguerite Long, Ambassador and 'Business Manager' of the "French Piano School" Pedagogy

Laura Hamer (online)

Formation of a Pedagogue: Tracing the Foundations of Marguerite Long's Pioneering Piano Methods during the Interwar Years

11.30 – 13.00

SESSION 5B: TRANSATLANTIC CONNECTIONS

Marten Noorduin

Adele Lewing and the Transatlantic Networks of Women Pianists

Susanna Välimäki & Nuppu Koivisto-Kaasik

Virtuosos, Pedagogues, and Performing Artists: Women Composer-Pianists in Finland during the Long Nineteenth Century

Candace Bailey

Women Pianists at the Intersection of Postcolonialism and Performativity in Nineteenth-Century New Orleans

13.00 – 14.00

LUNCH ON SITE

14.00 – 15.30

SESSION 6A: RUSSIA

Marina Frolova-Walker

Sabinina to Scriabina: Mapping Russian Female Pianists (1850–1917)

Adam Behan

Maria Yudina, the Repatriation of Igor Stravinsky, and the Composer/
Performer Hierarchy, 1960–63

Sasha Drozzina

Maria Veniaminovna Yudina: Strong Religious Voice in the Soviet Union

14.00 – 15.30

SESSION 6B (hybrid): COMMUNITIES

Dorothy de Val

“Away with the Petticoat Pianists!”: Women Pianist-Composers in the Early
Victorian Era

Ji Liu

The First-Generation Chinese Women Pianists and Their Remarkable Careers
in the 20th Century

Peng Liu (online)

Anna Caroline de Belleville and the Cultivation of “Classical” Chamber Music
Community in Brighton

15.30 – 16.00

TEA BREAK

16.00 – 17.30

SESSION 7A (hybrid): THE COMMONWEALTH

Chris van Rhyn

Not so Delicate After All: Considering Elsie Hall’s Career in South Africa and
Beyond as Expanding the Scope of Womanhood in the Classical Music
Industry

Briony Cox-Williams

Reconstructing the Early Twentieth Century Performance Aesthetic of Una
Bourne

Maria Mo (online)

Janetta McStay: A Pianist and Teacher’s Legacy

16.00 – 17.30

SESSION 7B (online): PIONEERS

Fernanda Vera Malhue

María Luisa Sepúlveda Maira (1883–1958): Chilean Pianist and Composer

Li-ming Pan

She and Her Piano Works: The First Taiwanese Female Composer Swen Deh-fang

Ren Zixi

The Forgotten Chinese Female Pianist, Gu Shengying: Withering Musical Career, Maoist Feminism and Class Politics

18.00 – 19.00

PROFESSOR NINA SCOLNIK

The Taubman Approach: A Critical Reappraisal for Today's Pianist

19.00 – 20.30

DINNER (OWN ARRANGEMENTS)

20.30 – 22.00

SESSION 8: LECTURE-RECITALS I

Katharina Uhde and R. Larry Todd

Florence Price's Fantasies: A Search for the Performer in Light of Self-Reflections in Her Diary, 1947–50

Nana Wang

Singing for Redemption: A Study of Anna Caroline Oury's Piano *Fantaisie* Based on Meyerbeer's *Robert, toi que j'aime*

Deirbhile Brennan

A Performer's Exploration of Cécile Chaminade's Sonata in C minor, Op. 21

SATURDAY 18 MARCH

9.00 – 11.00

SESSION 9A (online): PEDAGOGUES AND INTERPRETERS

Christiane Tewinkel

Ethel Newcomb, *Vorbereiterin* at Theodor Leschetizky's

Inbar Rothschild

In Search of Poetic Understanding: Pnina Salzman – Interpretation Coming to Life

Cecilia Oinas

(Im)perfection as the Goal of Recording Process: Annie Fischer's Legacy in the Recordings of Beethoven's Piano Sonatas

Philip Teriete

Black American Female Piano Pedagogues of the Late 19th and Early 20th Centuries and Their Influence on Early Jazz Musicians

9.30 – 11.00

SESSION 9B (online): INTER- AND POST-WAR

Anja Bunzel

Czech Women at the Piano Gone Silent

Laura Pita

The Final Years of Teresa Carreño's Concert Career and the Reinvention of Her Americanness during World War I

Apolline Gouzi & Arthur Macé

Narrating Women Pianists' Careers in Interwar France Through Simone Plé's *Le rôle des femmes dans les carrières musicales* (1928)

11.00 – 11.30

COFFEE

11.30 – 13.00

SESSION 10A: VIRTUOSITIES

Amanda Lalonde

Class Concerns in the Late Nineteenth Century: Delphine von Schauroth and the Life of an Artist

Cheryl Tan

Clara Schumann and Her Variations: (Re)defining Aesthetics of Virtuosity

Deirdre Toh

Werktreue Ideology in Clara Schumann

11.30 – 13.00

SESSION 10B (hybrid): NATIONAL SCHOOLS

Petteri Nieminen (online)

Dismissed and Recovered: Neglected Piano Concertos by Nordic Woman Composers Become Available

Sophie Deniz Aydin

Turkish Female Pianists: From the Ottoman Empire to the Turkish Republic

Adrian Scahill (online)

Presiding, Accompanying, Playing: Women Pianists of the Gaelic Revival

13.00 – 14.00

LUNCH ON SITE

14.00 – 15.30

SESSION 11A (hybrid): CREATING IDENTITIES II

Allison Johnson

King of the Colonized: Lucrecia Kasilag from Pianist to National Composer of the Philippines

Therese Ellsworth

Worlds To Conquer: The International Tour of Arabella Goddard

Paula Higgins (online)

The Reception of Fanny Hensel's Piano Music in Victorian Britain

14.00 – 15.30

SESSION 11B (hybrid): POLITICS

Tallulah Horton

Singing for Our Suffrage: Approaching the Music of the Suffrage Movement in Britain through Teresa Del Riego's "The Awakening"

Danielle Roman

The Piano as Assimilator and Political Aggravator in the Careers of Dina Copeman and Harriet Cohen

Michaela Krucsay (online)

The Making of a High Priestess: Elly Ney's Professional Pianist Persona

14.00 – 15.30

SESSION 11C: LECTURE-RECITALS II

Deborah Nemko

Fania Chapiro: Concert Pianist and Composer in the Shadows

Sarah Masterson

Philippa Schuyler: Pianist, Composer, and Musicologist

Margaret Lucia

Rosa García Ascot (1902–2002): Spanish Pianist and Exile

15.30 – 16.00

TEA BREAK

16.00 – 17.00

KEYNOTE LECTURE: PROFESSOR JANN PASLER

17.00 – 18.00

BREAK

18.00 – 19.15

KEYNOTE RECITAL: ANTONIO OYARZABAL

19.15 – 21.00

CONFERENCE RECEPTION AND PIANO EVENING

SUNDAY 19 MARCH

10.00 – 11.30

SESSION 12A: AFTER CLARA SCHUMANN

Laura Granero

Beyond Schumann: Fanny Davies on Welte Mignon. A Comparison Between Her Mendelssohn and Sgambati Piano Rolls

Floris Meens

Playing, Hiding, and Seeking: The Domestic(ated) Celebrity of Emma Brandes (1853–1940)

Hannah Roberts

Mathilde Verne, Marie Fromm and Maud Diemer: Shedding New Light on the Pedagogical Practices of Three Neglected Clara Schumann Pupils

10.00 – 11.30

SESSION 12B: FRANCE II

Mark Everist

Women, Pianos, and the Parisian Periodical Press, 1850–1875

Gabriele Slizyte

Reception, Public Image, and Gender Stereotypes: Gaby Casadesus, Yvonne Lefébure and Yvonne Loriod During Their American Concert Tours (1940s–1970s)

Peter Asimov

Protagonizing Yvonne Loriod

11.30 – 12.00

BREAK

12.00 – 13.00

STUDENT CONCERT

13.00 – 14.00

LUNCH ON SITE

14.00 – 15.00

SESSION 13A: EASTERN EUROPE II

Lili Veronika Békéssy

In the Footsteps of Clara Schumann: Rosa Kastner as Guest Performer on the Stages of Pest-Buda in 1857

Veronika Kusz

Emma Gruber and “His Three Men”: A Bright Musician in the Shadow of Kodály, Bartók, and Dohnányi?

14.00 – 15.30

SESSION 13B: MATERIALITY AND EMBODIMENT

Elissa Miller-Kay

A Worthy Vessel: Arabella Goddard, Beethoven, and the Embodiment of Masculine Power

Andrew Aziz & Tina Chong

The Standardization of Keyboard Size, and Women in Piano Performance

Rosa Vergara & Emilia Müller

Rosita Renard’s Two Black Dresses: a Chilean Female Pianist Revealed

15.30 – 16.00

TEA BREAK

16.00 – 17.30

SESSION 14: LECTURE-RECITALS III

Frances Falling, Agnieszka Zick

Louise Langhans-Japha: A Creative Life of Perseverance

Jocelyn Swigger

Lecture Recital of Music by Agnes Tyrrell (1848–1896)

Maria Razumovskaya

The Invisible Wayfarer: Maria Yudina as an Example of Distinct Feminine-Led Piano Performance Practices in the Soviet Cultural Borderlands

17.30

CLOSING REMARKS