

Violin Sonatas by Women

by

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A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved November 2022 by the  
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ARIZONA STATE UNIVERSITY

December 2022

## ABSTRACT

Violin sonatas composed by male composers of the romantic era are widely studied and performed, yet there is far less focus on pieces of that era composed by women. Much of the research on women's music of the era is scattered and difficult to find. The creation of the Violin Sonatas by Women website ([www.violinsonatasbywomen.com](http://www.violinsonatasbywomen.com)) is to educate, promote, and make accessible these deserving but overlooked composers and their works.

Presently, the Violin Sonatas by Women website serves as a resource with detailed information on twenty-five sonatas for violin and piano composed by fifteen European female composers of the romantic era. Provided on this site is biographical information on each composer and access to editions, manuscripts, and recordings. This resource also contains historical information, supplemental exercises and études, and other pedagogical notes. Composers are listed in order of birth date.

This site offers a robust, accurate, and accessible resource for students and professionals. It also provides knowledge, enhances understanding, and identifies technical challenges in the pieces that could be incorporated into teaching curricula and performance repertoires. Finally, it serves to provide long-overdue credit to these female composers by giving their work more recognition.

This study is an ongoing project with more editions and recordings added as they are produced. Presently, the main portion of this website includes advanced published works written from 1863 to 1917. This website will soon be expanded to offer information on violin sonatas composed by women of other eras and origins.

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## CHAPTER 1

### ROMANTIC COMPOSERS

Emilie Mayer: German Composer  
Born: 1812 (Friedland, Mecklenburg-Vorpommern)  
Died: 1883 (Berlin)

Born in 1812, Emilie Louise Friderica Mayer began casual musical studies at a young age, but it was not until she was twenty-eight that her serious musical education began. Shortly afterward, her talents were discovered by prestigious music directors in Germany, such as city music director Carl Lowe.

Upon moving to Berlin in 1847, Mayer began theory and instrumentation lessons with Adolf Marx and Wilhelm Wieprecht, both of whom were contemporaries of Mendelssohn. While studying with Marx, Mayer's compositional style shifted from classic Viennese to more Romantic. She incorporated tonal shifts, seventh chords, and complex rhythms. Additionally, hints of Mendelssohn's style are evident in Mayer's later works.<sup>1</sup> Three years after beginning studies with Marx, Mayer performed her works in a well-received concert. Around this same time, she was awarded the Gold Medal of Art from the Queen of Prussia (Elizabeth of Bavaria.)<sup>2</sup>

Though she was not very well-known until later in her life, Mayer was considered by many to be "the most prolific German woman composer of the Romantic

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<sup>1</sup> David Allen Conway, *Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner*, (Cambridge University Press, 2016.)

<sup>2</sup> John Haag, "Mayer, Emilie (1821–1883)" (Women in World History: A Biographical Encyclopedia. *Encyclopedia.com*. <https://www.encyclopedia.com/women/encyclopedias-almanacs-transcripts-and-maps/mayer-emilie-1821-1883>.)

period.”<sup>3</sup> Her completed works include sinfonias, overtures, lieder, choral pieces, and chamber works. Mayer’s works were performed across Europe in the latter part of her life. Unfortunately, most of her compositions have not been performed publicly since her death in 1883. A few can be found in the Berlin Staatsbibliothek (Berlin State Library.)<sup>4</sup>

Mayer wrote nine sonatas for violin and piano, seven of which are available today. The exact dates of her compositions are unknown. However, most of these sonatas were written between 1863 and 1869. Mayer was in her fifties at the time these pieces were composed. Included below are the six violin sonatas that are considered in a romantic style. The E-Flat Major violin sonata is not included as it sounds more classical in style and will be added to this website soon.

### **Sonata in D Major for Violin and Piano (~1863)**

#### **SONATA INFORMATION**

The movements of this Sonata in D Major include the following:

- I. Agitato con passione (~8 min)*
- II. Adagio (~6 min)*
- III. Scherzo (~3 min)*
- IV. Finale- Allegro (~6 min)*

#### **SCORES**

1. *Manuscript Location:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_D\\_major\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata_in_D_major_(Mayer%2C_Emilie))

2. *First Edition:*

**Furore** - <https://furore-verlag.de/en/produkt/sonate-d-dur/>

#### **RECORDINGS**

*Miriam Terragni and Catherine Sarasin:*

**Spotify** - <https://open.spotify.com/album/3MHHM5A6YBC18WApD1Dnzc>

**JPC** - <https://www.jpc.de/jpcng/classic/detail/-/art/emilie-meyer-trouvez-le-femmes-vol-1-komponistinnen-der-roman/hnum/10897293/?lang=en> (flute and piano)

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<sup>3</sup> Eva Rieger, “Mayer, Emilie,” (*Oxford Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.47439>.)

<sup>4</sup> Ibid.

### **Sonata in C Minor for Violin and Piano (~1863)**

#### SONATA INFORMATION

*I. Andante - Allegro vivace (~7 min)*

*II. Scherzo (~6 min)*

*III. Adagio ma non troppo (~5 min)*

*IV. Allegro con spirito (~6 min)*

#### SCORES

1. *Manuscript:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_C\\_minor\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata_in_C_minor_(Mayer%2C_Emilie))

2. *First Edition:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_C\\_minor\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata_in_C_minor_(Mayer%2C_Emilie))

#### RECORDINGS

none

### **Sonata for Piano and Violin in F Major, Op. 17 (~1863)**

#### SONATA INFORMATION

This sonata was dedicated to Mayer's nephew, Ewald Bertuch.

*I. Andante - Allegro con troppo cantabile (~8 min)*

*II. Adagio non troppo (~5 min)*

*III. Scherzo, Allegro molto (~5 min)*

*IV. Allegro (~4 min)*

#### SCORES

1. *Manuscript location:* Unknown

2. *First Edition (1863):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata,\\_Op.17\\_\(Mayer,\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata,_Op.17_(Mayer,_Emilie))

3. *Second Edition (2021):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata,\\_Op.17\\_\(Mayer,\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata,_Op.17_(Mayer,_Emilie))

#### RECORDINGS

none

### **Sonata in A Minor for Piano and Violin, Op. 18 (~1864)**

#### SONATA INFORMATION

This piece was dedicated to Professor Leopold von Ranke, Mayer's colleague and friend.

“Surely this qualifies as a masterpiece...and undoubtedly belongs in the front rank of violin sonatas.” -Edition Silvertrust

*I. Allegro con brio (~7 min)*

*II. Adagio - Allegro agitato (~6 min)*

*III. Adagio - Andante (~6 min)*

*IV. Allegro con brio (~6 min)*

## SCORES

1. *Manuscript location:* Unknown

2. *First Edition:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.18\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.18_(Mayer%2C_Emilie))

3. *Second Edition:*

**Hildegard Publishing Company-**

[https://store.hildegard.com/index.php?main\\_page=product\\_info&products\\_id=529](https://store.hildegard.com/index.php?main_page=product_info&products_id=529)  
and SheetMusicPlus - <https://www.sheetmusicplus.com/title/sonate-sheet-music/4560074>

4. *Third Edition:*

**Edition Silvertrust** - <http://www.editionsilvertrust.com/mayer-vln-son-op18.htm>

## RECORDINGS

*Aleksandra Maslovaric and Anne-Lise Longuemare:*

**Youtube** -

[https://www.youtube.com/channel/UCgs0Sf\\_uEo5uV0ARMEtVCwg?app=desktop](https://www.youtube.com/channel/UCgs0Sf_uEo5uV0ARMEtVCwg?app=desktop) and

**Amazon** - <https://www.amazon.com/Mayer-Violin-Sonatas-Aleksandra-Maslovaric/dp/B0080LJU3O>

### **Sonata in E Minor for Piano and Violin, Op. 19 (~1867)**

#### SONATA INFORMATION

This sonata was dedicated to German conductor and composer W. Wieprecht.

*I. Allegro agitato (~12 min)*

*II. Scherzo (~5 min)*

*III. Adagio (~7 min)*

*IV. Allegro con brio (~6 min)*

## SCORES

1. *Manuscript:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.19\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.19_(Mayer%2C_Emilie))

2. *First Edition (1867):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.19\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.19_(Mayer%2C_Emilie))

## RECORDINGS

*Aleksandra Maslovaric and Anne-Lise Longuemare:*

**Youtube** -

[https://www.youtube.com/channel/UCgs0Sf\\_uEo5uV0ARMEtVCwg?app=desktop](https://www.youtube.com/channel/UCgs0Sf_uEo5uV0ARMEtVCwg?app=desktop) and

**Amazon** - <https://www.amazon.com/Mayer-Violin-Sonatas-Aleksandra-Maslovaric/dp/B0080LJU3O>

### **Sonata in D Minor for Piano and Violin, Op. 29 (~1869)**

#### SONATA INFORMATION

This piece was dedicated to Duchess Caroline Mariane of Mecklenburg-Strelitz (later to become the Princess of Denmark.)

*I. Allegro (~7 min)*



*II. Adagio, molto espressione, man non troppo lento (~4 min)*

*III. Scherzo (~6 min)*

*IV. Allegro moderato (~5 min)*

#### SCORES

1. *Manuscript location:* Unknown

2. *First Edition (1869):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.29\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.29_(Mayer%2C_Emilie)) and

**PMBS** - <https://www.musicprinting.co.uk/product/mayer-emilie-violin-sonata-op-29-pno/>

3. *Second Edition (2021):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.29\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.29_(Mayer%2C_Emilie))

#### RECORDINGS

none

## CHAPTER 1

### ROMANTIC COMPOSERS

Pauline Viardot: French Mezzo-Soprano and Composer

Born: 1821 (Paris, France)

Died: 1910 (Paris, France)

Pauline Viardot (born Michelle Ferdinande Pauline García) grew up in Paris. She studied voice with her father, Manuel, who was a well-known tenor and vocal teacher during Viardot's formative years. After her father's death in 1832, Viardot began piano studies with Franz Liszt. She soon became interested in pursuing an operatic career. Viardot gave her vocal debut at the age of sixteen, accompanied by her brother-in-law, Charles De Beriot.<sup>5</sup>

Viardot was admired by her contemporaries and friends, such as Clara and Robert Schumann, Frédéric Chopin, Richard Wagner, and Johannes Brahms. They would often gather at house concerts to socialize and perform their works. Berlioz once said, "Viardot's talent is so complete, so varied, she touches so many aspects of the art, she combines much spontaneity with much skill, that she produces at once astonishment and emotion."

She married Italian Theater Director Louis Viardot in 1840. During that time, married women were seldom permitted to pursue work outside the home. Viardot, on the other hand, did not let societal pressure keep her from her craft. Viardot performed at many of the European opera houses during her career. She also sang with the Opera at

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<sup>5</sup> Beatrix Borchard, "Viardot [Née García], (Michelle Ferdinande) Pauline," (*Oxford Music Online*, January 20, 2001. [https://doi.org/10.1093/gmo/9781561592630.article.29283.](https://doi.org/10.1093/gmo/9781561592630.article.29283))

Saint Petersburg for four years, performing works in many different languages.<sup>6</sup>

Viardot helped many composers begin their careers, such as Camille Saint-Saëns, Charles Gounoud, Jules Massenet and Gabriel Fauré. They would perform their works at her house concerts, helping establish them in the musical community. Viardot was the dedicatee for many of her colleagues' compositions.<sup>7</sup>

Viardot composed vocal pieces, chamber music, and short piano pieces. She also transcribed some of Chopin's mazurkas and arranged works by Schubert, Brahms and Haydn.<sup>8</sup> After retiring from her singing career, the Viardot family moved to Baden-Baden, where she continued to teach and compose. Some of Viardot's pupils had prosperous singing careers, including Désirée Artôt, Aglaja Orgeni, Marianne Brandt and Antoinette Sterling. Both of Viardot's children became composers and performers later in their lives.<sup>9</sup>

### **Sonatina for Piano and Violin (1873)**

#### SONATINA INFORMATION

Pauline Viardot wrote one sonatina for violin and piano. Dedicated to Hubert Leanord, Viardot's son's violin teacher, this piece was influenced by operatic idioms. It also has hints of Spanish influence, reflective of the composer's Spanish roots.

Viardot was 52 years old when she composed her Violin Sonatina in A minor. The work includes three movements:

*I. Adagio (~ 5 min)*

*II. Allegro (~2 min)*

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<sup>6</sup> Linda B. Plaut, "Sonatina for Violin and Piano by Pauline Viardot-Garcia," (Hildegard Publishing Company, 1993. <https://www.hildegard.com/catalog.php?keyword=494-02592>.)

<sup>7</sup> FitzLyon, April FitzLyon, *The Price of Genius: A Life of Pauline Viardot*, (London: Calder Publications, 2011.)

<sup>8</sup> "Pauline Viardot-García - a Modern Reveal: Songs and Stories of Women Composers." (A Modern Reveal, 2022. <https://www.amodernreveal.com/pauline-viardotgarcia#:~:text=As%20a%20composer%2C%20Viardot%20was,Gautier%2C%20M%C3%B6rike%2C%20and%20Goethe.>)

<sup>9</sup> Borchard, "Viardot [Née García], (Michelle Ferdinande) Pauline."

### *III. Allegro Finale (~4 min)*

“Pauline Viardot’s compositions are now gaining deserved recognition. Her gracefully probing Violin Sonatina should really be a repertoire piece.” - Music Magazine, 2017

#### SCORES

1. *Original Manuscript*: No longer available

2. *First Edition (1873)*:

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonatina\\_\(Viardot%2C\\_Pauline\)](https://imslp.org/wiki/Violin_Sonatina_(Viardot%2C_Pauline)) and **BnF** - <https://catalogue.bnf.fr/ark:/12148/cb43319787m>

3. *Second Edition (1993)*:

**Hildegard** - <https://www.hildegard.com/catalog.php?keyword=494-02592>

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/sonatine-sheet-music/4560151>

**Presser** - <https://www.presser.com/494-02592-sonatine.html> and

**Theodore Front Musical Literature** - <https://www.tfront.com/p-11049-sonatine-for-violin-and-piano.aspx>

#### RECORDINGS

1. *Reto Kuppel and Wolfgang Manz*:

**PrestoMusic**, - <https://www.prestomusic.com/classical/products/8335543--paul-and-pauline-viardot-violin-sonatas-violin-sonatina>

**YouTube** -

[https://www.youtube.com/playlist?app=desktop&list=OLAK5uy\\_nvEILtLwcrUkWkwxCtbahHqGUy6pLLsJo](https://www.youtube.com/playlist?app=desktop&list=OLAK5uy_nvEILtLwcrUkWkwxCtbahHqGUy6pLLsJo)

**Naxos** - <https://www.naxos.com/CatalogueDetail/?id=8.573607>

**Spotify** -

<https://open.spotify.com/album/3AxaSQ02ewSgSZtNQsaMT?highlight=spotify%3Atrack%3A36nJht0lesKMrJmBp9iCGc>

2. *Kate Arndt and Katherine Miller*:

**YouTube** - <https://www.youtube.com/watch?app=desktop&v=IcCVzrRmYs4>

## CHAPTER 1

### ROMANTIC COMPOSERS

Clémence de Grandval: French Vocalist, Pianist, and Composer

Born: 1828 (Pays de la Loire, France)

Died: 1907 (Paris, France)

Born in 1830, Clémence de Grandval began her musical studies at age six. She became interested in composition during her youth,<sup>10</sup> and began writing music at the age of twelve under the tutelage of Fredrich Flotow. Grandval's earliest compositions were completed during her teenage years.<sup>11</sup>

Grandval continued composing after her marriage. Her family's wealthy financial status provided the opportunity for Grandval to continue her musical career after marriage, and her fame and recognition increased. Subsequently, she studied composition with Camille Saint-Saëns and piano with Frédéric Chopin.<sup>12</sup>

Grandval composed with many pen names such as Caroline Blangy, Clémence Valgrand, Maria Felicita de Reiset, and Maria Reiset de Tesier. Grandval was highly regarded by her French contemporaries such as Charles Gounod and Pauline Viardot, and became the dedicatee of many of their works. Her compositions included chamber music, songs, operas, choral works, and symphonies.

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<sup>10</sup> Albert Lavignac and Lionel de la Laurencie, *Encyclopédie de la musique et dictionnaire du conservatoire*, (Paris: Ch. Delagrave, 1914.

[https://archive.org/details/pt1encyclopdie01lavi.](https://archive.org/details/pt1encyclopdie01lavi/))

<sup>11</sup> Judy Tsou, "Grandval [Née De Reiset], (Félicie) Clémence De, Vicomtesse De," (*Oxford Music Online*, 2001. [https://doi.org/10.1093/gmo/9781561592630.article.45500.](https://doi.org/10.1093/gmo/9781561592630.article.45500))

<sup>12</sup> Laura Kobayashi and Susan Keith Gray, *Sonata in G minor*, (Hildegard Publishing Company.

[https://store.hildegard.com/index.php?main\\_page=product\\_info&products\\_id=350.](https://store.hildegard.com/index.php?main_page=product_info&products_id=350.))

Grandval received numerous awards for her compositions. She received the chamber music Prix Chartier award and the Carter Prize in 1881 and 1890, respectively, from the Paris Conservatoire. Grandval was the most well-known composer and played a major role in the Société Nationale de Musique. This organization helped upcoming French composers perform their works for the public. Grandval continued composing until her death in 1907.<sup>13</sup>

### **Sonata for Piano and Violin, Op. 8 (~1851)**

#### SONATA INFORMATION

Grandval's Violin Sonata in G minor, Op. 8 was one of her earlier works, though the exact date is unknown. This sonata was dedicated to Adolphe Adam, a French opera and ballet composer.

*I. Allegro (~8 min)*

*II. Scherzo, Allegro vivace (~5 min)*

*III. Andante con moto (~6 min)*

*IV. Rondo, Allegretto grazioso (~7 min)*

"Throughout the sonata, the operatic style is manifest in its long, lyric melodies, high-energy rhythmic drive, and frequent changes of character." -Kobayashi and Gray, editors of the Hildegard Edition

#### SCORES

1. *Manuscript*: Unknown

2. *First Edition*:

**University of Michigan Library** -

<https://babel.hathitrust.org/cgi/pt?id=mdp.39015080961561&view=1up&seq=4>

**Worldcat** - <https://www.worldcat.org/formats-editions/42591642?editionsView=true&referer=di>

**BnF\*** - <https://catalogue.bnf.fr/ark:/12148/cb41196939m>

**IMSLP\*** -

[https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.8\\_\(Grandval%2C\\_C1%C3%A9mence\\_de\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.8_(Grandval%2C_C1%C3%A9mence_de))

3. *Second Edition*:

**Hildegard** - <https://www.hildegard.com/catalog.php?s=grandval%20violin>

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/sonata-in-g-minor-sheet-music/4560039>

**Worldcat** - <https://www.worldcat.org/formats-editions/42591642?editionsView=true&referer=di>

**Library of Congress** -

<https://catalog.loc.gov/vwebv/search?permalink=y&searchArg=99478055&searchCode=>

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<sup>13</sup> Tsou, "Grandval [Née De Reiset], (Félicie) Clémence De, Vicomtesse De."

LCCN&searchType=1  
\*Violin part only

#### RECORDINGS

*Laura Kobayashi and Susan Keith Gray:*

**YouTube -**

[https://www.youtube.com/watch?app=desktop&index=2&list=OLAK5uy\\_n5VE7GsmTcHDs44m-IK9GNUh7B7ubJYns&v=jhjzfiUQQ1U](https://www.youtube.com/watch?app=desktop&index=2&list=OLAK5uy_n5VE7GsmTcHDs44m-IK9GNUh7B7ubJYns&v=jhjzfiUQQ1U)

**Naxos -** <https://www.naxosmusiclibrary.com/login> (login required)

## CHAPTER 1

### ROMANTIC COMPOSERS

Elfrida Andrée: Swedish Organist and Composer

Born: 1841 (Visby, Sweden)

Died: 1929 (Gothenburg, Sweden)

Born into a musical family in Visby, Sweden, Elfrida Andrée began piano lessons with her father. Andrée was already an accomplished organist at sixteen, and three years later, began musical studies with Ludvig Norman at the Royal Swedish Academy of Music in Stockholm.<sup>14</sup> Andrée was the first woman to receive a diploma in organ studies from the Academy.<sup>15</sup> During this time, women were not permitted to become professional church organists.<sup>16</sup> Andrée was a catalyst in bringing about the change of the church policy and served as a major influence in women's rights activism.<sup>17</sup>

Around 1860, Andrée submitted one of her works anonymously to the Swedish Art Music Society. It was accepted and published. (The piece would not have been accepted if the society had known that it was composed by a woman.) Around this time, Andrée won an official church organist position, outplaying the seven men also auditioning for the position.<sup>18</sup>

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<sup>14</sup>Eva Öhrström, "Andrée, Elfrida," (*Grove Music Online*. 2001.  
<https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000885>.)

<sup>15</sup> Eva Öhrström, "Elfrida Andrée," (Swedish Musical Heritage, 2014.  
<https://www.swedishmusicalheritage.com/composers/andree-elfrida/>.)

<sup>16</sup> Öhrström, "Andrée, Elfrida," *Grove Music Online*.

<sup>17</sup> D Lewis, *Elfrida Andrée biography, songs, & albums*, (AllMusic. 2022.

<https://www.allmusic.com/artist/elfrida-andr%C3%A9e-mn0001545694/biography>.)

<sup>18</sup> Öhrström, "Elfrida Andrée," Swedish Musical Heritage.



Serving as the lead organist for the Gothenburg Cathedral, Andrée continued performing and composing until her death at age 88. In addition, Andrée often conducted pieces she wrote for orchestra and choir, ultimately becoming the first female in Sweden to conduct a symphony orchestra. Her first symphony was performed in 1869 in Stockholm.<sup>19</sup>

Andrée wrote around 135 works in total, including pieces for piano, organ, and chamber groups. She was heavily influenced by the works of Felix Mendelssohn, Robert Schumann, and the French Romantic organ school. Elfrida Andrée wrote two sonatas for violin and piano, both in 1872. These works were likely performed in home salon concerts, although they were not published during Andrée's lifetime.

### **Sonata for Piano and Violin in E-Flat Major (1872)**

#### SONATA INFORMATION

Twenty-two years after writing this piece, Andrée used aspects of her violin sonata as inspiration for her Organ Symphony, which won second prize in a composition competition.

*I. Allegro (approx. ~4 min)*

*II. Andante cantabile (approx. ~4 min)*

*III. Finale: Allegro moderato e risoluto (approx. ~5 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition:*

**Hildegard** -

[https://store.hildegard.com/index.php?main\\_page=product\\_info&products\\_id=345](https://store.hildegard.com/index.php?main_page=product_info&products_id=345)

**Carl Fischer** - <https://www.carlfischer.com/494-02566-sonata-in-e-flat.html>

**Worldcat** - <https://www.worldcat.org/title/755280843>

3. *Second Edition:*

**Furore** - <https://furore-verlag.de/en/women-composer/elfrida-andree/>

**Koha** - <https://discover.musikverket.se/cgi-bin/koha/opac-detail.pl?biblionumber=1345877>

**Worldcat** - <https://www.worldcat.org/title/724444354>

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<sup>19</sup> Ibid.

## RECORDINGS

None

### **Sonata for Violin and Piano in B-Flat Major (1872)**

#### SONATA INFORMATION

*I. Allegro con spirito (~5 min)*

*II. Andante cantabile (~2 min)*

*III. Finale. Allegro moderato e risoluto (~6 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *Hildegard Edition:*

**Hildegard** -

[https://store.hildegard.com/index.php?main\\_page=product\\_info&products\\_id=245](https://store.hildegard.com/index.php?main_page=product_info&products_id=245)

**Koha** - <https://discover.musikverket.se/cgi-bin/koha/opac-detail.pl?biblionumber=1454690>

**Pender's Music Company** - <https://www.penders.com/p-571505.aspx?searchEngineName=sonata-in-b-flat>

**Carl Fischer** - <https://www.carlfischer.com/494-02565-sonata-in-b-flat.html>

**Worldcat** - <https://www.worldcat.org/title/45321315>

#### RECORDINGS

2. *Annette-Barbara Vogel and Durval Cesetti:*

\***YouTube** - [https://www.youtube.com/watch?app=desktop&list=OLAK5uy\\_k7-7k70NiGO4nPshlFWDrY2lh7OWPsMnc&v=sQFFjiiKFFI](https://www.youtube.com/watch?app=desktop&list=OLAK5uy_k7-7k70NiGO4nPshlFWDrY2lh7OWPsMnc&v=sQFFjiiKFFI)

**Spotify** -

<https://open.spotify.com/album/5JJVn9dYFEnDHYq52TbrRX?highlight=spotify%3Atrack%3A5i7g8SNXpNiVDt05WNWiUt>

**Toccata Classics** - <https://toccataclassics.com/product/first-ladies-three-romantic-violin-sonatas/>

**Naxos** - <https://www.naxos.com/> (login required)

**Presto Music** - <https://www.prestomusic.com/classical/works/353530--andree-violin-sonata-in-e-flat-major/browse>

**Discogs** - <https://www.discogs.com/release/23156411-Elfrida-Andr%C3%A9-Mel-Bonis-Ethel-Smyth-Annette-Barbara-Vogel-Durval-Cesetti-First-Ladies-Three-Romant>

**Amazon** - <https://www.amazon.com/First-Ladies-Romantic-Violin-Sonatas/dp/B099SXF3>

**Apple Music** - <https://music.apple.com/us/album/first-ladies-three-romantic-violin-sonatas/1576943198>

\*The YouTube link indicates that it is the E Flat Major Sonata, however, it is the B Flat Major Sonata.

## CHAPTER 1

### ROMANTIC COMPOSERS

Clara Kathleen Rogers: English-American Singer and Composer  
Born: 1844 (Cheltenham, England)  
Died: 1931 (Boston, Massachusetts)

Born in Cheltenham England, Clara Kathleen Rogers studied voice with her mother and composition with her father. At age twelve, she attended the Leipzig Conservatory, studying piano with Ignaz Moscheles and voice with Louis Plaidy. Rogers was the youngest student ever admitted to the school.

Rogers made her singing debut in 1863 at nineteen years old, using the pseudonym Clara Doria. She began touring the United States in 1871 with the Carl Rosa Opera Company after years of solo performance tours in England and Italy. In 1878, she settled in Boston after her marriage.<sup>20</sup> Though her main focuses were teaching and composing, she presented concerts in her home in Boston for her contemporaries and friends.

Rogers was a member of the Boston School of composers in the late 19th century- along with other female composers such as Amy Beach, Margaret Lang and Helen Hopekirk. The era was known as the “golden” time for musical composition according to Arthur Foote, a member of the “Boston Six” group of composers.<sup>21</sup>

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<sup>20</sup> Pamela Fox, "Rogers [née Barnett], Clara Kathleen," (*Grove Music Online*. 2001. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047788>.)

<sup>21</sup> Judith Tick and Judy Tsou, "Women in American Music," (*Grove Music Online*. 16 Oct. 2013. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252574>.)

Around the turn of the century, Rogers was hired as Professor of Voice at the New England Conservatory. She continued composing, performing and teaching. Primarily writing for voice, Rogers' manuscripts are located in the Library of Congress in Washington, D.C. She completed approximately 100 works as well as several vocal pedagogy books.<sup>22</sup>

### **Sonata in D Minor for Piano and Violin, Op. 25 (1892)**

#### SONATA INFORMATION

Rogers was around 48 years old when she wrote her sonata for piano and violin. At this time, her focus was on composition and teaching.

1. *Allegro* (~8 min)

2. *Andante con espressione* (~6 min)

3. *Allegro gioioso - Andante espressivo - Meno mosso* (~9 min)

“The opening movement, *Allegro*, has for its main theme a fiercely determined melody, full of drive and striving. The second subject is lighter and more optimistic. Next comes a lovely *Andante con espressione*. Here the mood is quiet and subdued in the presentation of the delicate melodies which both instruments bring forth. The finale, *Allegro gioioso*, opens with an appealing and brilliant heroic theme and continues on in this vein to heavenly and ethereal coda.” - Edition Silvertrust

#### SCORES

1. *Manuscript Location*: Unknown

2. *First edition (1893)*:

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata,\\_Op.25\\_\(Rogers,\\_Clara\\_Kathleen\)](https://imslp.org/wiki/Violin_Sonata,_Op.25_(Rogers,_Clara_Kathleen))

3. *Second Edition*:

**Edition Silvertrust** - <https://www.editionsilvertrust.com/rogers-violin-sonata.htm>

4. *Third Edition*:

**Hildegard Publishing Company** -

<https://www.hildegard.com/catalog.php?s=clara%20kathleen%20rogers>

#### RECORDINGS

1. *David C. Neely and Catherine Herbener*:

**YouTube** (first movement only) -

<https://www.youtube.com/watch?app=desktop&v=9SiYs1Sxpu0>

**Naxos** - <https://www.naxos.com/> (login required)

2. *Elaine Skorodin and Kimberly Schmidt*:

**PRX** - <https://beta.prx.org/stories/418253/details>

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<sup>22</sup> Fox, "Rogers [née Barnett], Clara Kathleen."

## CHAPTER 1

### ROMANTIC COMPOSERS

Agnes Zimmerman: German Pianist and Composer  
Born: 1847 (Cologne, Germany)  
Died: 1925 (London, England)

Born in Cologne, Germany in the mid-19th century, Agnes Zimmermann moved to London as a young child. Her family was very well-connected in the musical community. She was enrolled in the Royal Academy of Music at age nine and began her piano studies with Cipriani Potter and composition studies with Charles Steggal. Zimmermann won the Kings Scholarship in 1860 and 1862.<sup>23</sup> When she was only 16, Zimmermann made her debut as a pianist at the Crystal Palace, playing Beethoven's Piano Concerto No. 5 in E-Flat Major.<sup>24</sup> That same year, her first compositions were published.

Zimmermann became one of the most celebrated female pianists in England and was highly regarded by contemporaries and colleagues. In 1865, she organized a series of chamber concerts in London, where famous musicians showcased their works.<sup>25</sup> Zimmermann performed alongside Clara Schumann, Joseph Joachim, and Alfredo Piatti.

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<sup>23</sup>Sophie Fuller, "Zimmermann, Agnes," (*Grove Music Online*. 2001. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030975>.)

<sup>24</sup> A. Ehrlich, *Celebrated Pianists of the Past and Present Time: A Collection of 116 Biographies with 114 Portraits*, (London: H. Grevel, 1895.)

<sup>25</sup> Fuller, Sophie. *Pandora Guide to Women Composers: Britain and the United States 1629-Present*. (S.l.: Pandora, 1995.)

Zimmermann also edited and arranged music, taught piano, and composed. Her three violin sonatas are considered some of her greatest works.<sup>26</sup>

Though she was a romantic era composer, Zimmermann used forms associated with the classical era. In addition to composing, Zimmermann edited several pieces by Mozart, Beethoven, and Schumann as well as arranged works by Bach, Haydn, and Handel for piano.<sup>27</sup> Her estate, including all sheet music, manuscripts, poems, etc., resides in the Royal Academy of Music.<sup>28</sup> Zimmermann stopped performing and composing in the 1890s due to poor health.

### **Sonata for Piano and Violin No. 1 in D Minor, Op. 16 (1868)**

#### SONATA INFORMATION

This piece was dedicated to Joseph Joachim. Zimmermann and Joachim premiered the sonata in 1872.<sup>29</sup>

*I. Allegro (~9 min)*

*II. Scherzo (~5 min)*

*III. Andante tranquillo (~6 min)*

*IV. Finale - Allegro vivace (~8 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First edition:*

**Jisc (University of Oxford) -**

<https://discover.libraryhub.jisc.ac.uk/search?q=agnes%20zimmermann%20violin&rn=7>

#### RECORDINGS

*Mathilde Milwidsky and Sam Haywood:*

**Spotify -**

<https://open.spotify.com/album/4JgWwacSk4fZZiQPvxu4W7?highlight=spotify%3Atrack%3A6fZ9yVi4eAr4p61aK6wsVF>

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<sup>26</sup> Mathilde Milwidsky and Sam Haywood, “Agnes Zimmermann: The Violin Sonatas,” (Toccata Classics, 2020. <https://toccataclassics.com/product/agnes-zimmermann-the-violin-sonatas/>.)

<sup>27</sup> Fuller, “Zimmermann, Agnes.”

<sup>28</sup> Claudia Schweitzer, “Europäische Instrumentalistinnen des 18. UND 19. Jahrhunderts,” (Zimmermann, Agnes - Sophie Drinker Institut, 2015. <https://www.sophie-drinker-institut.de/zimmermann-agnes/>.)

<sup>29</sup> Fuller, “Zimmermann, Agnes.”

**Naxos** - <https://www.naxos.com/> (login required)

**Tocatta Classics** - <https://toccataclassics.com/product/agnes-zimmermann-the-violin-sonatas/>

**YouTube** -

[https://www.youtube.com/channel/UCmzXXQIF8\\_u3\\_uyxPRPP73w?app=desktop](https://www.youtube.com/channel/UCmzXXQIF8_u3_uyxPRPP73w?app=desktop)

### **Sonata for Piano and Violin No. 2 in A Minor, Op. 21 (1875)**

#### SONATA INFORMATION

Zimmermann's second and third violin sonatas were premiered by Zimmermann and Wilma Noarmann-Neruda (Lady Halle), one of the most recognized violinists of the time.

*I. Allegro assai (~8 min)*

*II. Scherzo (~5 min)*

*III. Andante cantabile (~8 min)*

*IV. Finale, Allegro grazioso (~7 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition:*

**Jisc (University of Oxford)** -

<https://discover.libraryhub.jisc.ac.uk/search?q=agnes%20zimmermann%20violin&rn=6>

**British Library** -

[https://explore.bl.uk/primo\\_library/libweb/action/display.do?ct=display&displayMode=full&doc=BLL01004762457&dsent=0&dstmp=1658860791270&dum=true&elementId=2&fn=search&frbg=&frbrVersion=&indx=33&mode=Basic&recIds=BLL01004762457&recIdxs=2&renderMode=poppedOut&scp.scps=scope%3A%28BLCONTENT%29&srt=rank&tab=local\\_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=agnes%20zimmermann](https://explore.bl.uk/primo_library/libweb/action/display.do?ct=display&displayMode=full&doc=BLL01004762457&dsent=0&dstmp=1658860791270&dum=true&elementId=2&fn=search&frbg=&frbrVersion=&indx=33&mode=Basic&recIds=BLL01004762457&recIdxs=2&renderMode=poppedOut&scp.scps=scope%3A%28BLCONTENT%29&srt=rank&tab=local_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=agnes%20zimmermann)

**Noten Roehr** - <https://www.noten-roehr.de/en/search?s=agnes%20zimmermann>

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/sonata-no-2-sheet-music/19645637?ac=1>

#### RECORDINGS

*Mathilde Milwidsky and Sam Haywood:*

**Spotify** -

<https://open.spotify.com/album/4JgWwacSk4fZZiQPVxu4W7?highlight=spotify%3Atrack%3A6fZ9yVi4eAr4p61aK6wsVF>

**Naxos** - <https://www.naxos.com/> (login required)

**Tocatta Classics** - <https://toccataclassics.com/product/agnes-zimmermann-the-violin-sonatas/>

**YouTube** -

[https://www.youtube.com/channel/UCmzXXQIF8\\_u3\\_uyxPRPP73w?app=desktop](https://www.youtube.com/channel/UCmzXXQIF8_u3_uyxPRPP73w?app=desktop)

## **Sonata for Piano and Violin No. 3 in G Minor, Opus 23 (1879)**

### SONATA INFORMATION

*I. Allegro moderato (~9 min)*

*II. Andante affetuoso (~6 min)*

*III. Scherzo - Allegretto grazioso (~5 min)*

*IV. Finale - Allegro appassionato (~8 min)*

“Dramatic and lyrical by turn, and always beautifully crafted, they lie somewhere between Mendelssohn and Brahms, but demonstrate an impressively personal musical voice.” -Toccata Classics

### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition (1879):*

**Jisc (Royal Academy of Music Library) -**

<https://discover.libraryhub.jisc.ac.uk/search?q=agnes%20zimmermann%20violin&rn=11>

**British Library -**

[https://explore.bl.uk/primo\\_library/libweb/action/display.do;jsessionid=6D9784528F82C3800A5FC3845AAB281C?ct=display&displayMode=full&doc=BLL01004762458&dscnt=0&dstmp=1658860625908&dum=true&elementId=6&fn=search&frbg=&frbrVersion=&indx=17&mode=Basic&recIds=BLL01004762458&recIdxs=6&renderMode=poppedOut&scp.scps=scope%3A%28BLCCONTENT%29&srt=rank&tab=local\\_tab&tabs=moreTab&tb=t&vid=BLVU1&vl%282084770704UI0%29=any&vl%28freeText0%29=agnes%20zimmermann](https://explore.bl.uk/primo_library/libweb/action/display.do;jsessionid=6D9784528F82C3800A5FC3845AAB281C?ct=display&displayMode=full&doc=BLL01004762458&dscnt=0&dstmp=1658860625908&dum=true&elementId=6&fn=search&frbg=&frbrVersion=&indx=17&mode=Basic&recIds=BLL01004762458&recIdxs=6&renderMode=poppedOut&scp.scps=scope%3A%28BLCCONTENT%29&srt=rank&tab=local_tab&tabs=moreTab&tb=t&vid=BLVU1&vl%282084770704UI0%29=any&vl%28freeText0%29=agnes%20zimmermann)

### RECORDINGS

*Mathilde Milwidsky and Sam Haywood:*

**Spotify -**

<https://open.spotify.com/album/4JgWwacSk4fZZiQPVxu4W7?highlight=spotify%3Atrack%3A6fZ9yVi4eAr4p61aK6wsVF>

**Naxos -** <https://www.naxos.com/> (login required)

**Toccata Classics -** <https://toccataclassics.com/product/agnes-zimmermann-the-violin-sonatas/>

**YouTube -**

[https://www.youtube.com/channel/UCmzXXQIF8\\_u3\\_uyxPRPP73w?app=desktop](https://www.youtube.com/channel/UCmzXXQIF8_u3_uyxPRPP73w?app=desktop)



## CHAPTER 1

### ROMANTIC COMPOSERS

Helena Munktell: Swedish Composer  
Born: 1852 (Grycksbo, Sweden)  
Died: 1919 (Stockholm, Sweden)

Born into a musical family, Helena Munktell studied at Ivar Hallström's Music Institute in Stockholm, Sweden. In 1870, Munktell went to Paris with her mother to study voice. Her interest shifted toward piano playing and composition, and she began instrumentation lessons with Benjamin Godard, a pupil of Vieuxtemps. During her composing career, Munktell wrote songs, operas, orchestral works, choral pieces, and chamber music.<sup>30</sup> Her writing style was influenced by both French music and Swedish folk melodies.<sup>31</sup>

Munktell became quite well-known by her debut concert in 1885. A few years later, she was elected as a member of the French Composers Association.<sup>32</sup> Around the same time, Munktell met French composer Vincent D'Indy, a former pupil of Franck, who became her primary instructor and was an advocate for her works.<sup>33</sup>

Munktell's Swedish heritage combined with her French musical lineage created a unique compositional style. Her compositional approach has been described in the

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<sup>30</sup> Karin Wiberg, "Helena Mathilda Munktell," (Swedish Women's Biographical Lexicon, 2018. <https://skbl.se/sv/artikel/HelenaMunktell>.)

<sup>31</sup> Jacobsson, Stig. "Munktell, Helena," (Gerhmans Musikforlag, <https://www.gehrmans.se/en/composers/munktell-helena>.)

<sup>32</sup> Wiberg, "Helena Mathilda Munktell."

<sup>33</sup> Eva Öhrström, "Munktell, Helena," (*Grove Music Online*. 2001. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045505>.)

following way: “(The) fusion of French ideals of sound and form and Nordic folk tone forms her very individual style.”<sup>34</sup>

### **Sonata for Piano and Violin (1905)**

#### SONATA INFORMATION

Munktell’s violin sonata was premiered by George Enescu and Auguste Pierret in 1905. The premiere was given high reviews, and soon the sonata was also performed and well-received in Berlin.<sup>35</sup> This piece quotes Swedish melodies and rhythms. Her sonata has been described as, “rich in surprising turns and adhering closely to the main key but with a variety of harmony achieved by innumerable suspensions, passing notes and other adornments in the French style.”<sup>36</sup>

*I. Allegro non tanto, vigoroso (~8 min)*

*II. Scherzo brusco: Moderato energico (~6 min)*

*III. Andante quasi adagio (~8 min)*

*IV. Finale. Allegro con brio - Più lento (~8 min)*

#### SCORES

1. *Manuscript Location:* Musik- och teaterbiblioteket -

<https://musikverket.se/musikochteaterbiblioteket/arkivregistret/helena-munktell-1852-1919/>

2. *First Edition:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.21\\_\(Munktell%2C\\_Helena\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.21_(Munktell%2C_Helena))

**Koha** - <https://discover.musikverket.se/cgi-bin/koha/opac-detail.pl?biblionumber=1612949>

**Performer’s Edition** - <https://www.performersedition.com/rp-175869-munktellviolinsonata.html>

**Amazon** - [https://www.amazon.com/Sonate-Violon-Piano/dp/B017E2AHM2/ref=sr\\_1\\_2?crd=706BIJMK4LM2&keywords=helena%20munktell&qid=1650574025&prefix=helena%20munktell%2Caps%2C74&sr=8-2](https://www.amazon.com/Sonate-Violon-Piano/dp/B017E2AHM2/ref=sr_1_2?crd=706BIJMK4LM2&keywords=helena%20munktell&qid=1650574025&prefix=helena%20munktell%2Caps%2C74&sr=8-2)

#### RECORDINGS

*Tobias Ringborg and Peter Friis Johansson:*

**Spotify** -

<https://open.spotify.com/album/5jL2JJhmgWwnEmn0TArlZb?highlight=spotify%3Atrack%3A4KA11DRo4HD8Q094G1agGN>

**YouTube** - <https://www.youtube.com/watch?v=X0MnCpfOMgc>

**Naxos** - <https://www.naxos.com/> (login required)

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<sup>34</sup> Wiberg, “Helena Mathilda Munktell.”

<sup>35</sup> Jacobsson, “Munktell, Helena.”

<sup>36</sup> Ibid.

## CHAPTER 1

### ROMANTIC COMPOSERS

Amanda Röntgen-Maier: Swedish Violinist and Composer

Born: 1853 (Landskrona, Sweden)

Died: 1894 (Amsterdam, Netherlands)

Amanda Maier grew up in Landskrona, Sweden, and studied violin and piano with her father. She began composition studies at age sixteen at the Royal College of Music in Stockholm.<sup>37</sup> In 1872, she was the first female to graduate from the school. Maier's interest in composition grew as she continued her composition studies at the Leipzig Conservatory. Her primary composition instructor at the conservatory was Carl Reinecke. During her studies she also studied violin with Engelbert Röntgen, a former pupil of Ferdinand David.<sup>38</sup>

Maier quickly gained honor as both a performer and composer. She was the recipient of numerous composition awards, including one for her violin sonata. As her compositional fame grew, so too did her recognition as a violinist. Maier spent several years touring and performing in Europe before her marriage in 1880 to her violin teacher's son, Julius Röntgen.<sup>39</sup>

As was typical for that time, a woman's professional activities were limited after marriage. Maier's performances of her works were restricted to small concerts at her home salon in Amsterdam. Maier still managed to make strong connections during this

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<sup>37</sup> "Amanda Maier." Amanda Maier Violin Sonata in B minor, (Edition Silvertrust. <https://www.editionsilvertrust.com/maier-violin-sonata.htm>.)

<sup>38</sup> Magdalena Fronczak, Carolina Amanda Erika Maier-Röntgen, (Svenskt Kvinnobiografiskt Lexikon, 2021. <https://www.skbl.se/en/article/AmandaMaierRontgen>.)

<sup>39</sup> Fronczak, "Carolina Amanda Erika Maier-Röntgen."

time, as her colleagues often performed at her home concerts. These colleagues included composers such as Johannes Brahms, Edvard Grieg, Clara Schumann, Ethel Smyth, and Elisabeth von Herzogenberg.<sup>40</sup>

Maier's published works include her violin sonata, six short pieces for violin and piano, works for piano solo, a string quartet, and a one-movement violin concerto. Her unpublished works include works for piano, a string quartet, works for organ, solo violin pieces, and a several trios. Unfortunately, some of her compositions have been lost.<sup>41</sup>

### **Sonata for Piano and Violin (1878)**

#### SONATA INFORMATION

The title page of Maier's violin sonata reads, "To My Dear Father." Composed when she was 21 years old, Maier wrote her violin sonata while she was studying in Leipzig. It is her only known published violin sonata. Though the piece was well received and won a composition prize, it was not recorded until 1994. This sonata exemplifies influence from both Robert Schumann and Felix Mendelssohn. Maier studied their works in great depth during her schooling in Leipzig, as these composers were highly regarded and used as models for composition students.<sup>42</sup>

*I. Allegro (~9 min)*

*II. Andantino - Allegretto un poco vivace (~4 min)*

*III. Allegro molto vivace (~6 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_B\\_minor\\_\(Maier%2C\\_Amanda\)](https://imslp.org/wiki/Violin_Sonata_in_B_minor_(Maier%2C_Amanda))

**MusOpen** - <https://musopen.org/music/43483-violin-sonata-in-b-minor/>

**Harvard Library** - [https://hollis.harvard.edu/primo-explore/search?query=lsr02,contains,3853330&search\\_scope=default\\_scope&tab=books&vid=HVD2](https://hollis.harvard.edu/primo-explore/search?query=lsr02,contains,3853330&search_scope=default_scope&tab=books&vid=HVD2)

**Performer's Edition** - <https://www.performersedition.com/rp-185509-maier%20-%20violin%20sonata%20in%20b%20minor%20-%20scores%20and%20parts.html>

**Musikaliskakonstforeningen** -

[http://www.musikaliskakonstforeningen.se/katalog\\_en.html#M](http://www.musikaliskakonstforeningen.se/katalog_en.html#M)

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<sup>40</sup> "Amanda Maier." Amanda Maier Violin Sonata in B minor.

<sup>41</sup> Fronczak, "Carolina Amanda Erika Maier-Röntgen."

<sup>42</sup> "Amanda Maier." Amanda Maier Violin Sonata in B minor.

3. *Second Edition:*

**Swedish Musical Heritage -**

[https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/SMH-W180-Sonata\\_B\\_minor\\_for\\_Piano\\_and\\_Violin](https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/SMH-W180-Sonata_B_minor_for_Piano_and_Violin)

RECORDINGS

1. *Bernt Lysell and Lucia Negro:*

**YouTube** - <https://www.youtube.com/watch?app=desktop&v=GF5JhYOOX5s>

**Spotify** -

<https://open.spotify.com/album/3cIMs0REsrdRdNKXXdn3OP?highlight=spotify%3Atrack%3A5FNMEOoEYMcwT2kUB8KxM3>

2. *Gregory Maytan and Nicole Lee:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_B\\_minor\\_\(Maier%2C\\_Amanda\)](https://imslp.org/wiki/Violin_Sonata_in_B_minor_(Maier%2C_Amanda))

**Spotify** -

<https://open.spotify.com/album/5DaoikfIPjAgHHrYcPhGbp?highlight=spotify%3Atrack%3A49aDkLsII3AoigHBPRgJYW>

3. *Cecilia Zilliacus and Bengt Forsberg:*

**YouTube** - <https://www.youtube.com/watch?app=desktop&v=S8hldXVCzkY>

**Spotify** - <https://open.spotify.com/album/3lWAK3CyrOHcZzRymkDTBM>

**Naxos** - <https://www.naxos.com/> (login required)

4. *Elmira Darvarova and Philip Myers:*

**Amazon** - <https://www.amazon.com/Amanda-Maier-Meets-Johannes-Brahms/dp/B00E4V0AFG>

**Naxos** - <https://www.naxos.com/> (login required)

**Spotify** -

<https://open.spotify.com/album/7tEBnYcvkgzZP1ZA8lWNVH?highlight=spotify%3Atrack%3A7LeAdDQi98Yjkzw8lJrgzS>

5. *Agata Kawa-Cajler and Iveta Calite:*

**YouTube** - <https://www.youtube.com/watch?app=desktop&v=ROo0OWKdcq8>

6. *Katharina Wimmer and Ingrid Wendel:*

**YouTube** - [https://www.youtube.com/watch?app=desktop&v=urIryK\\_NinU](https://www.youtube.com/watch?app=desktop&v=urIryK_NinU)

**Naxos** - <https://www.naxos.com/> (login required)

7. *Romana Porumb and Tomas Kloosterman:*

**YouTube** - <https://www.youtube.com/watch?app=desktop&v=QNjzmIuMLJU>

## CHAPTER 1

### ROMANTIC COMPOSERS

Mélanie Hélène Bonis: French Pianist and Composer

Born: 1858 (Paris, France)

Died: 1937 (Sarcelles, Vald'Oise)

Mélanie Hélène Bonis, also known as “Mel,” was born in Paris in 1858. Her skill on the piano was apparent from a young age. When she was eighteen, she was introduced to César Franck and began composition studies at the Paris Conservatory. Bonis was extremely successful during her studies at the conservatory, where she won numerous composition competitions.<sup>43</sup> Due to gender biases, Bonis published her works under the name “Mel.”<sup>44</sup>

During her studies, Bonis fell in love with Amédée Hettich, a fellow student at the conservatory. Unfortunately, Bonis’ parents forbade them to marry. Heartbroken, Bonis reluctantly married Albert Domange, an older businessman who did not particularly enjoy music.<sup>45</sup>

After her marriage at age twenty-five, Bonis took a hiatus from her career to focus on raising a family. Eleven years later, in 1894, she returned to composing extensively. Bonis composed over 300 works during her lifetime, most of which were

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<sup>43</sup> Judy Tsou, "Bonis, Mélanie (Hélène)," (*Grove Music Online*. 2001. <https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045497>.)

<sup>44</sup> Annette-Barbara Vogel and Durval Cesetti, “First Ladies: Three Romantic Violin Sonatas: Toccata Classics,” (Toccata Music Group, 2021.

<https://toccataclassics.com/product/first-ladies-three-romantic-violin-sonatas/>.)

<sup>45</sup> Ibid.

written for piano. She also wrote for chamber groups, chorus, solo voice, organ and orchestra.<sup>46</sup>

### **Sonata for Violin and Piano in F-Sharp Minor, Op. 12 (1922)**

#### SONATA INFORMATION

Written in 1922, this piece was published in 1923. Hints of Franck-like aspects are displayed in this work. “There is a touch of cyclic form to unify a multi-movement work, a technique especially associated with César Franck, who had mentored the young Bonis in piano and composition.”<sup>47</sup>

*I. Moderato (~5 min)*

*II. Presto (~3 min)*

*III. Lento (~5 min)*

*IV. Finale con moto (~6 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition Location:* Unknown

2. *Second Edition (2017):*

**Di-Arezzo** - <https://www.di-arezzo.com/music/178203/mel-bonis-sonate-violin-and-piano-sheet-music-violin-and-piano.html>

**Edition Kossack** - <https://www.editionkossack.de/contents/en-uk/p93.html>

**Mel Bonis Official Website** - <https://www.mel-bonis.com/FR/Partitions/100/sonate-pour-violon-et-piano-en-fa-diese-mineur/>

#### RECORDINGS

*Annette-Barbara Vogel and Durval Cesetti:*

**YouTube** - [https://www.youtube.com/watch?app=desktop&list=OLAK5uy\\_k7-7k70NiGO4nPshlFWDY2lh7OWPsMnc&v=sQFFjiiKFFI](https://www.youtube.com/watch?app=desktop&list=OLAK5uy_k7-7k70NiGO4nPshlFWDY2lh7OWPsMnc&v=sQFFjiiKFFI)

**Spotify** -

<https://open.spotify.com/album/5JJVn9dYFEnDHYq52TbrRX?highlight=spotify%3Atrack%3A5i7g8SNXpNiVDt05WNWiUt>

**Toccata Classics** - <https://toccataclassics.com/product/first-ladies-three-romantic-violin-sonatas/>

**Naxos** - <https://www.naxos.com/> (login required)

**Presto Music** - <https://www.prestomusic.com/classical/works/353530--andree-violin-sonata-in-e-flat-major/browse>

**Discogs** - <https://www.discogs.com/release/23156411-Elfrida-Andr%C3%A9e-Mel-Bonis-Ethel-Smyth-Annette-Barbara-Vogel-Durval-Cesetti-First-Ladies-Three-Romant>

**Amazon** - <https://www.amazon.com/First-Ladies-Romantic-Violin-Sonatas/dp/B099SXF3>

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<sup>46</sup> Tsou, "Bonis, Mélanie (Hélène)."

<sup>47</sup> Vogel, "First Ladies: Three Romantic Violin Sonatas."

**Apple Music** - <https://music.apple.com/us/album/first-ladies-three-romantic-violin-sonatas/1576943198>



## CHAPTER 1

### ROMANTIC COMPOSERS

Ethel Smyth: English Composer  
Born: 1858 (Sidcup, England)  
Died: 1944 (Woking, England)

Ethel Smyth showed interest in a musical career from a very young age. She decided when she was twelve years old to one day study at the Conservatory in Leipzig.<sup>48</sup> Her father strongly opposed her musical pursuits; however, she persisted and began studies at the conservatory at age sixteen. After studying for one year, Smyth began composition lessons with Heinrich von Herzogenberg and became acquaintances with musicians such as Johannes Brahms, Clara Schumann, Edvard Grieg, and Joseph Joachim.<sup>49</sup>

During the late nineteenth century, Smyth's compositions consisted of songs and chamber music.<sup>50</sup> Upon returning to England around the turn of the century, Smyth made her orchestral debut as a composer. The work was deemed successful by critics.<sup>51</sup> Smyth soon completed her Mass in D that was performed for Queen Victoria and was also very well received.<sup>52</sup>

In 1910, Smyth dedicated herself to the women's suffrage movement, writing songs and operas that furthered the movement's mission. She wrote the music to "The

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<sup>48</sup> Sophie Fuller, *Pandora Guide to Women Composers: Britain and the United States 1629-Present*, 289. (S.l.: Pandora, 1995.)

<sup>49</sup> Sophie Fuller, "Smyth, Dame Ethel," (*Grove Music Online*. 2001. <https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026038>.)

<sup>50</sup> Fuller, *Pandora Guide to Women Composers*, 290.

<sup>51</sup> Fuller, "Smyth, Dame Ethel."

<sup>52</sup> *Ibid.*

March of the Women,” which was performed at many marches and protests across the country.<sup>53</sup> During WWI, Smyth began losing her hearing and decided to focus her attention on serving as a radiologist. Her memoirs and essays would later prove a great source of inspiration to women.

An advocate for women’s rights, Smyth blazed a trail for women to become professional musicians in orchestras.<sup>54</sup> Smyth earned the title of “Dame” because of her contributions to the movement.<sup>55</sup> Smyth received two honorary doctorates, one from Durham University in 1910 and another from Oxford University in 1926.

### **Sonata in A Minor, Op. 7 (1887)**

#### SONATA INFORMATION

Ethel Smyth wrote one sonata for violin and piano. Written in 1887, the piece is dedicated to Mendelssohn’s daughter, Elizabeth Lili Wach. Smyth focused on highlighting different tonal colors in this piece, rather than virtuosity.<sup>56</sup> Premiered by Adolph Brodsky and Fanny Davies, one critic considered the piece too “masculine.” He said, “(This work is) deficient in the feminine charm that might have been expected of a woman composer.”<sup>57</sup>

*I. Allegro moderato (~8 min)*

*II. Scherzo - Allegro grazioso (~3 min)*

*III. Romanze. Andante grazioso (~7 min)*

*IV. Finale - Allegro vivace (~5 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *Noten Roehr Edition:*

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/sonata-a-minor-sheet-music/20167314?ac=1>

3. *Universal Edition (1923):*

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/violin-sonata-in-a-sheet-music/5490933>

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.7\\_\(Smyth%2C\\_Ethel\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.7_(Smyth%2C_Ethel))

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<sup>53</sup> Fuller, *Pandora Guide to Women Composers*, 293.

<sup>54</sup> Fuller, "Smyth, Dame Ethel."

<sup>55</sup> “Dame Ethel Smyth,” Ethel Smyth Violin Sonata in A Minor, Op.7, (Edition Silvertrust. <http://www.editionsilvertrust.com/smyth-violin-sonata.htm>.)

<sup>56</sup> *Ibid.*

<sup>57</sup> Fuller, *Pandora Guide to Women Composers*, 290.

**Performer's Edition** - <https://www.performersedition.com/rp-172388-smyth%20-%20violin%20sonata%20-%20scores%20and%20parts.html>

5. *Edition Silvertrust*: <http://www.editionsilvertrust.com/smyth-violin-sonata.htm>

## RECORDINGS

1. *Tasmin Little and John Lenehan*:

**YouTube** -

[https://www.youtube.com/playlist?app=desktop&list=OLAK5uy\\_kf6hc3GYbqBICC4pkqXmSV4\\_3zcVIDI48](https://www.youtube.com/playlist?app=desktop&list=OLAK5uy_kf6hc3GYbqBICC4pkqXmSV4_3zcVIDI48)

**Naxos** - <https://www.naxos.com/> (login required)

2. *Annette-Barbara Vogel and Durval Cesetti*:

**YouTube** - [https://www.youtube.com/watch?app=desktop&list=OLAK5uy\\_k7-7k70NiGO4nPshlFWDY2Ih7OWPsMnc&v=sQFFjiiKFFI](https://www.youtube.com/watch?app=desktop&list=OLAK5uy_k7-7k70NiGO4nPshlFWDY2Ih7OWPsMnc&v=sQFFjiiKFFI)

**Spotify** -

<https://open.spotify.com/album/5JJVn9dYFEnDHYq52TbrRX?highlight=spotify%3Atrack%3A5i7g8SNXpNiVDt05WNWiUt>

**Toccata Classics** - <https://toccataclassics.com/product/first-ladies-three-romantic-violin-sonatas/>

**Naxos** - <https://www.naxos.com/> (login required)

**Presto Music** - <https://www.prestomusic.com/classical/works/353530--andree-violin-sonata-in-e-flat-major/browse>

**Discogs** - <https://www.discogs.com/release/23156411-Elfrida-Andr%C3%A9e-Mel-Bonis-Ethel-Smyth-Annette-Barbara-Vogel-Durval-Cesetti-First-Ladies-Three-Romant>

**Amazon** - <https://www.amazon.com/First-Ladies-Romantic-Violin-Sonatas/dp/B099SXF3>

**Apple Music** - <https://music.apple.com/us/album/first-ladies-three-romantic-violin-sonatas/1576943198>

## CHAPTER 1

### ROMANTIC COMPOSERS

Valborg Aulin: Swedish Pianist and Composer (1860-1928)

Born: 1860 (Gävle, Sweden)

Died: 1928 (Örebro, Sweden)

Born into a musical family, Valborg Aulin studied piano with her grandmother from a young age. She gained recognition during her youth from the director of the Royal Swedish Academy of Music, Albert Rubensen, and at age seventeen began composition studies under his direction.<sup>58</sup> In 1880, Aulin gave her piano debut in Söderköping, Sweden. Shortly afterward, Aulin went on tour with her brother, Tor, an accomplished violinist.<sup>59</sup>

After completing her work at the Academy, Aulin was awarded the Mendelssohn grant which made it possible to study in Paris, where her primary instructors were Jules Massenet, Ernest Guiraud and Benjamin Godard.<sup>60</sup> Aulin became a highly sought-after pianist and piano instructor. Upon returning to Sweden in 1903, she became a prominent member of Nya Idun, a Swedish women's society. Aulin's compositions portray "harmonic refinement and a powerful temperament."<sup>61</sup> She wrote for voice, chamber groups, solo piano, and orchestra.

#### **Sonata for Piano and Violin (~1880)**

##### SONATA INFORMATION

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<sup>58</sup> Sudip Bose, "Who Was Laura Valborg Aulin?" (The American Scholar, March 15, 2018. <https://theamericanscholar.org/who-was-laura-valborg-aulin/>.)

<sup>59</sup> Gunnar Ternhag, "Valborg Aulin," (Swedish Musical Heritage, 2013. <https://www.swedishmusicalheritage.com/composers/aulin-valborg/>.)

<sup>60</sup> Robert Layton, "Aulin, (Laura) Valborg," (*Grove Music Online*, 2001. <https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001529>.)

<sup>61</sup> Ibid.

Aulin's violin sonata was written in the same year as her debut as a pianist in Söderköping at age twenty.

*I. Allegro (~3 min)*

*II. Largo (~3 min)*

*III. Tempo di menuetto (~3 min)*

*IV. Vivace (~3 min)*

#### SCORES

1. *Manuscript:*

**Musik-och teaterbiblioteket -**

[https://carkiv.musikverk.se/www/fore2020/Aulin\\_Valborg\\_Sonat\\_Violin\\_Piano\\_g\\_moll\\_autograf.pdf](https://carkiv.musikverk.se/www/fore2020/Aulin_Valborg_Sonat_Violin_Piano_g_moll_autograf.pdf)

2. *First Edition Location:* Unknown

3. *Second Edition (2017):*

**Swedish Musical Heritage** - [https://swedishmusicalheritage.com/composers/aulin-valborg/SMH-W2556-Sonata\\_for\\_piano\\_and\\_violin\\_G\\_minor](https://swedishmusicalheritage.com/composers/aulin-valborg/SMH-W2556-Sonata_for_piano_and_violin_G_minor)

**Koha** - <https://discover.musikverket.se/cgi-bin/koha/opac-detail.pl?biblionumber=2569873>

#### RECORDINGS

None

## CHAPTER 1

### ROMANTIC COMPOSERS

Alice Tegnér: Swedish Pianist, Organist and Composer

Born: 1864 (Karlshamn, Sweden)

Died: 1943 (Djursholm, Sweden)

Alice Tegnér's interest in music began with piano lessons from her father. At age thirteen, Tegnér attended Åhlinska Skolan, one of the first all-girl schools to provide a serious academic education. There, she took piano lessons with Hermann Berens, a professor at the Royal Swedish Academy of Music. The death of Tegnér's father created a dire financial situation for her family. She decided to focus primarily on teaching as a substitute teacher to provide for her mother and siblings. Though this tragedy resulted in the end of her formal studies at the Academy, Tegnér continued to take piano and composition from Ludvig Norman.<sup>62</sup>

Tegnér wrote eight collections of children's songs that were widely circulated in Sweden.<sup>63</sup> Her inspiration stemmed from folk tunes as well as works by Felix Mendelssohn, Frédéric Chopin and Robert Schumann. Tegnér won multiple awards for her works, including the first prize in the *Idun tonsättartävling*, a Swedish composition competition. She was also elected as a member of the Royal Swedish Academy of Music.<sup>64</sup>

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<sup>62</sup> Eva Helen Ulvros, "Alice Charlotta Tegnér," (Swedish Women's Biographical Lexicon, 2020. <https://skbl.se/en/article/AliceTegner>.)

<sup>63</sup> Eva Öhrström, "Tegnér [née Sandström], Alice," (*Grove Music Online*. 2001. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0002021383>.)

<sup>64</sup> Ulvros, "Alice Charlotta Tegnér."

In her later years, Tegnér launched the “Alice Tegnér Fund” that promoted the importance of music in schools.<sup>65</sup> Many of her children’s songs are still popular in Sweden. Tegnér also wrote cantatas, choral pieces, solo vocal songs, three works for cello, and three works for violin.<sup>66</sup>

### **Sonata in A Minor for Violin and Piano (1901)**

#### SONATA INFORMATION

Alice Tegner wrote her violin sonata when she was 37 years old, while studying counterpoint and composition with Johan Lindegren. During this time, she was also organizing and hosting recitals in Sweden, teaching music in schools, playing the organ for the chapel, and leading the Djursholm choir.<sup>67</sup>

*I. Allegro (~9 min)*

*II. Minuetto (~5 min)*

*III. Andante (~4 min)*

*IV. Allegro (~5 min)*

“The violin sonata is rather conservatively romantic in style, yet elegant and skillful. The scherzo has the form of a playful minuet and the slow movement is colorful and personal.”<sup>68</sup> -Swedish Musical Heritage

#### SCORES

1. *Manuscript (1901):*

**IMSLP**- [https://imslp.org/wiki/Violin\\_Sonata\\_\(Tegn%C3%A9r%2C\\_Alice\)](https://imslp.org/wiki/Violin_Sonata_(Tegn%C3%A9r%2C_Alice))

**Wikimedia Commons** -

[https://commons.wikimedia.org/w/index.php?page=1&title=File%3AViolin\\_Sonata\\_%28Tegn%C3%A9r%2C\\_Alice%29.pdf](https://commons.wikimedia.org/w/index.php?page=1&title=File%3AViolin_Sonata_%28Tegn%C3%A9r%2C_Alice%29.pdf)

**Musik- och teaterbiblioteket** -

[https://carkiv.musikverk.se/www/fore2020/Tegner\\_Alice\\_Sonat\\_Violin\\_och\\_Piano\\_a\\_moll\\_autograf\\_edit.pdf](https://carkiv.musikverk.se/www/fore2020/Tegner_Alice_Sonat_Violin_och_Piano_a_moll_autograf_edit.pdf)

2. *First Edition Location:* Unknown

3. *Second Edition:*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata\\_\(Tegn%C3%A9r%2C\\_Alice\)](https://imslp.org/wiki/Violin_Sonata_(Tegn%C3%A9r%2C_Alice))

**Swedish Musical Heritage** -

[https://www.swedishmusicalheritage.com/composers/tegnér-alice/SMH-W202-Sonata\\_A\\_minor\\_for\\_Violin\\_and\\_Piano](https://www.swedishmusicalheritage.com/composers/tegnér-alice/SMH-W202-Sonata_A_minor_for_Violin_and_Piano)

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<sup>65</sup> Ibid.

<sup>66</sup> Anders Edling, “Alice Tegnér,” (*Swedish Musical Heritage*, 2014. <https://www.swedishmusicalheritage.com/composers/tegnér-alice/>.)

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

## RECORDINGS

*Bernt Lysell and Lucia Negro:*

**YouTube** - <https://www.youtube.com/watch?app=desktop&t=93s&v=ECfrnNjOXmM>

**Spotify** -

<https://open.spotify.com/album/3cIMs0REsrdRdNKXXdn3OP?highlight=spotify%3Atrack%3A5FNME0oEYMcwT2kUB8KxM3>

**Naxos** - <https://www.naxos.com/> (login required)



## CHAPTER 1

### ROMANTIC COMPOSERS

Ethel Barns: English Violinist and Composer

Born: 1874 (London, England)

Died: 1948 (Maidenhead, England)

Ethel Barns was admitted to the Royal Academy of Music in London at age thirteen. She studied violin with Emilie Sauret, composition with Ebenezer Prout, and piano with Frederick Westlake.<sup>69</sup> Barns excelled in her violin studies and performed Louis Spohr's Violin Concerto at her debut.<sup>70</sup>

By age seventeen, Barns had gained recognition as both a performer and composer. She composed and performed her own Romance for Violin and Piano in 1891. Soon afterward she began performing her works regularly at London concerts.<sup>71</sup>

Barns was married to pianist Charles Phillips, and they began a series of recitals called the Barns-Phillips Chamber Concerts. The series offered Barns a platform to promote her works. Barns wrote mostly for violin, but also composed a few works for solo piano and orchestra. She wrote five violin sonatas, two of which are available today.<sup>72</sup>

In her later years, Barns was a distinguished member of the Society of Women Musicians, founded in 1911. She continued composing and performing until the 1920s.<sup>73</sup>

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<sup>69</sup> Judy Tsou, Rose-Marie Johnson, and Heidi M. Boenke, "Violin Music by Women Composers: A Bio-Bibliographical Guide," (Music Library Association, 1990. <https://doi.org/10.2307/941984>.)

<sup>70</sup> Sophie Fuller, *Pandora Guide to Women Composers: Britain and the United States 1629-Present*, (Pandora, 1995.)

<sup>71</sup> Sophie Fuller, "Barns, Ethel," (*Grove Music Online*. 2001.

<https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045629>.)

<sup>72</sup> Ibid.

<sup>73</sup> Fuller, *Pandora Guide to Women Composers*.

## **Sonata No. 2 in A Major (1904)**

### SONATA INFORMATION

Barns premiered both her second and fourth sonatas with her husband, Charles Phillips. Both sonatas were well-reviewed by critics of the time. Barns' second sonata was also performed by Joseph Joachim.

*I. Adagio (~5 min)*

*II. Scherzo (~3 min)*

*III. Presto ma non troppo (~4 min)*

This work has been described as “a typically tempestuous and lyrical work with rich, sonorous piano harmonies and a difficult but always violinistic solo part.”<sup>74</sup>

### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition (1904):*

#### **British Library -**

[https://explore.bl.uk/primolibweb/action/display.do?ct=display&displayMode=full&doc=BLL01004195984&dscnt=0&dstmp=1658933253532&dum=true&elementId=8&fn=search&frbg=&frbrVersion=&indx=59&mode=Basic&recIds=BLL01004195984&recIdxs=8&renderMode=poppedOut&scp.scps=scope%3A%28BLCCONTENT%29&srt=rank&tab=local\\_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=ethel%20barns](https://explore.bl.uk/primolibweb/action/display.do?ct=display&displayMode=full&doc=BLL01004195984&dscnt=0&dstmp=1658933253532&dum=true&elementId=8&fn=search&frbg=&frbrVersion=&indx=59&mode=Basic&recIds=BLL01004195984&recIdxs=8&renderMode=poppedOut&scp.scps=scope%3A%28BLCCONTENT%29&srt=rank&tab=local_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=ethel%20barns)

### RECORDINGS

*Nancy Schechter and Cary Lewis:*

#### **YouTube -**

[https://www.youtube.com/playlist?list=OLAK5uy\\_nz2sQvJv8LpIFlekRQ2uOW7WIBUv16TSY](https://www.youtube.com/playlist?list=OLAK5uy_nz2sQvJv8LpIFlekRQ2uOW7WIBUv16TSY)

## **Sonata No. 4 in G Minor for Violin and Piano, Op. 24 (1910)**

### SONATA INFORMATION

This work was premiered by Barns and Phillips in 1910.

*I. Allegretto ma molto agitato (~9 min)*

*II. Elegie: Larghetto (~6 min)*

*III. Allegro enercico (~8 min)*

“The slow second movement, *Elegie*, opens with an atmospheric, chromatic progression of fourths and fifths in the piano which leads into a beautifully languid violin melody.”<sup>75</sup>

### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition:*

#### **British Library –**

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<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

[https://explore.bl.uk/primo\\_library/libweb/action/display.do?ct=display&displayMode=full&doc=BLL01014955897&dscnt=0&dstmp=1658933253532&dum=true&elementId=0&fn=search&frbg=&frbrVersion=&indx=51&mode=Basic&recIds=BLL01014955897&recIdxs=0&renderMode=poppedOut&scp.scps=scope%3A%28BLCONTENT%29&srt=rank&tab=local\\_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=ethel%20barns](https://explore.bl.uk/primo_library/libweb/action/display.do?ct=display&displayMode=full&doc=BLL01014955897&dscnt=0&dstmp=1658933253532&dum=true&elementId=0&fn=search&frbg=&frbrVersion=&indx=51&mode=Basic&recIds=BLL01014955897&recIdxs=0&renderMode=poppedOut&scp.scps=scope%3A%28BLCONTENT%29&srt=rank&tab=local_tab&tabs=moreTab&tb=t&vid=BLVU1&v1%282084770704UI0%29=any&v1%28freeText0%29=ethel%20barns)

## RECORDINGS

*Nancy Schechter and Cary Lewis:*

**YouTube -**

[https://www.youtube.com/playlist?list=OLAK5uy\\_nz2sQvJv8LpIFlekRQ2uOW7WIBUv16TSY](https://www.youtube.com/playlist?list=OLAK5uy_nz2sQvJv8LpIFlekRQ2uOW7WIBUv16TSY)

## CHAPTER 1

### ROMANTIC COMPOSERS

Elisabeth Kuyper: Dutch Pianist, Conductor, and Composer

Born: 1877 (Amsterdam, Netherlands)

Died: 1953 (Muzzano, Switzerland)

Elisabeth Kuyper studied piano with Louis Coenen, Antoon Averkamp, and Daniel de Lange. She later became interested in composition, writing a piano sonata by age eighteen. Kuyper went to Berlin in 1895 to study with Max Bruch at the Hochschule für Musik.<sup>76</sup> At age 31, Kuyper became the first woman professor in the school's history.<sup>77</sup>

Kuyper's compositions became well known, and many were performed by the Berlin Philharmonic Orchestra. In 1905, Kuyper was the first woman to win the Mendelssohn State Prize. It was nearly impossible for a woman to be hired as a professional symphony orchestra musician at this time, so Kuyper founded the Berlin Tonkünstlerinnen-Orchester (Berlin Women Musicians' Orchestra) and the London Women's Symphony Orchestra in 1910 and 1923, respectively.<sup>78</sup>

These organizations paved the way for women to be admitted into professional orchestras. In total, Kuyper founded four symphony orchestras in the United States and

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<sup>76</sup> Helen Metzelaar, "Kuyper, Elisabeth," (*Grove Music Online*. 2001. <https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048117>.)

<sup>77</sup> *Ibid.*

<sup>78</sup> *Ibid.*

Europe.<sup>79</sup> Kuyper's compositions included works for stage, orchestra, chorus, solo voice, and chamber music. In 1939, she retired in Switzerland.<sup>80</sup>

### **Sonata in A Major for Violin and Piano. Op 1 (1902)**

#### SONATA INFORMATION

This sonata was premiered by Kuyper and Marie Hekker in 1902. The piece was written during Kuyper's studies with Max Bruch.

*I. Allegro ma non troppo (~8 min)*

*II. Tempo di Bolero (~4 min)*

*III. Andante con espressione (~4 min)*

*IV. Allegro energico e con fuoco (~10 min)*

#### SCORES

1. *Manuscript Location:* Unknown

2. *First Edition (1902):*

**IMSLP** - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.1\\_\(Kuyper%2C\\_Elisabeth\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.1_(Kuyper%2C_Elisabeth))

**Worldcat** - <https://www.worldcat.org/title/68625766>

#### RECORDINGS

*Aleksandra Maslovaric and Tamara Rumiantsev:*

**YouTube** - <https://www.youtube.com/watch?t=211s&v=g2BmxkJr5oU>

**Amazon** -

[https://www.amazon.com/music/player/albums/B00KTIN0TG?marketplaceId=ATVPDKIKX0DER&refMarker=dm\\_wcp\\_af\\_r&ref=sr\\_1\\_4&crd=1AGP6FIBZOWT5&keywords=aleksandra+maslovaric+%28violin%29+and+tamara+rumiantsev+%28piano%29&srefix=%2Caps%2C71&trackAsin=B00KTIN24Y&qid=1658938037&musicTerritory=US&sr=8-4&returnFromLogin=1](https://www.amazon.com/music/player/albums/B00KTIN0TG?marketplaceId=ATVPDKIKX0DER&refMarker=dm_wcp_af_r&ref=sr_1_4&crd=1AGP6FIBZOWT5&keywords=aleksandra+maslovaric+%28violin%29+and+tamara+rumiantsev+%28piano%29&srefix=%2Caps%2C71&trackAsin=B00KTIN24Y&qid=1658938037&musicTerritory=US&sr=8-4&returnFromLogin=1)

**Apple** - <https://music.apple.com/us/album/kuyper-rediscovering-a-dutch-master/886436524>

**Worldcat** - <https://www.worldcat.org/title/927162137>

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<sup>79</sup> Judith Tick, Margaret Ericson, and Ellen Koskoff, "Women in Music," (*Grove Music Online*. 2001.

<https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052554.>)

<sup>80</sup> Metzelaar, "Kuyper, Elisabeth."

## CHAPTER 1

### ROMANTIC COMPOSERS

Dora Pejačević: Croatian Composer  
Born: 1885 (Budapest, Hungary)  
Died: 1923 (Munich, Germany)

Countess Maria Theodora Paulina Pejačević (also known as Dora) came from a royal family. Her mother, a Hungarian Countess, played the piano very well and taught Pejačević during her formative years. When Pejačević was twelve years old, she discovered her passion for composing and began teaching herself. Her parents reluctantly agreed to send her to study music composition in Germany with Dragutin Kaiser, Walter Courvoisier and Percy Sherwood. Pejačević's works gained much recognition, especially in Germany.<sup>81</sup>

Pejačević's early compositions consisted of short piano pieces, works for voice and chamber music. When she was 28 years old, Pejačević became the first Croatian composer to write a concerto. Her works demonstrated both lyricism and technicality. "Her late Romantic idiom, enriched with Impressionist harmonies and lush orchestral colors, evolved as she strove to break free from drawing-room mannerisms and conventions."<sup>82</sup>

Pejačević's parents considered her rebellious, due to her desire to participate in the world beyond her noble status. She volunteered as a nurse during WWI to treat

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<sup>81</sup> Pamela Blevins, "An Introduction to Croatian Composer Dora Pejačević," (<http://www.maudpowell.org/signature/Portals/0/pdfs/New%20Articles/Dora%20Pejacevic%20for%20Signature.pdf>.)

<sup>82</sup> Koraljka Kos, "Pejačević [Pejacsevich], Dora," (*Grove Music Online*. 2001. <https://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044994>.)

wounded soldiers arriving in her village but continued to write music. Pejačević believed in the value of hard work, and once said, “I simply cannot understand how people can live without work - and how many of them do, especially in the higher aristocracy.”<sup>83</sup>

Pejačević completed 106 works. Most of her compositions are held at the Croatian Music Institute but have not yet been published.<sup>84</sup>

Pejačević died from kidney failure in 1922 when she was 38 years old, just one month after her son’s birth. Her last wish was that she would not be buried in the family crypt, and that her gravestone would simply say the words, “Dora, Rest Now.”

Pejačević’s works were somewhat forgotten after her death but have recently gained more recognition.<sup>85</sup>

### **Violin Sonata in D Major, Op. 26 (1909) “Spring Sonata”**

#### **SONATA INFORMATION**

Pejačević wrote two sonatas for violin and piano. Her first sonata is known as the *Frühlings-Sonate*, or Spring Sonata, and sounds very similar to the opening of Franck’s violin sonata.

*I. Allegro (~9 min)*

*II. Andante con moto (~6 min)*

*III. Allegro molto (~6 min)*

“The free-flowing outlines of that opening theme in the violin, with its fluid and unexpected harmonic turns in the piano have much in common with the French composer’s (Franck) A-Major Violin Sonata of 1876.”<sup>86</sup>

#### **SCORES**

1. *Manuscript Location*: Unknown

2. *1995 Edition*:

**Worldcat** - <https://www.worldcat.org/formats-editions/1301430020?editionsView=true&referer=br>

**IMSLP** -

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<sup>83</sup> Blevins, “An Introduction to Croatian Composer Dora Pejačević.”

<sup>84</sup> Kos, “Pejačević [Pejacsevich], Dora.”

<sup>85</sup> Blevins, “An Introduction to Croatian Composer Dora Pejačević.”

<sup>86</sup> Jerry Dubins, “Dora Pejačević - Violin Sonatas.” (Andrej Bielow and Oliver Triendl, 2018. <https://classicalmjourney.blogspot.com/2018/11/dora-pejacevic-violin-sonatas-andrej.html>.)

[https://imslp.org/wiki/Violin\\_Sonata\\_in\\_D\\_major%2C\\_Op.26\\_\(Peja%2C8Devi%2C87%2C\\_Dora\)](https://imslp.org/wiki/Violin_Sonata_in_D_major%2C_Op.26_(Peja%2C8Devi%2C87%2C_Dora))

2. *Butorac Edition (2012):*

**Worldcat** - <https://www.worldcat.org/formats-editions/1301430020?editionsView=true&referer=br>

## RECORDINGS

*Andrej Bielow and Oliver Triendl:*

**YouTube** - <https://www.youtube.com/watch?v=YRsV5eSlipk>

**Amazon** - [https://www.amazon.com/Pejacevic-Works-Violin-Oliver-Triendl/dp/B00FJIO0AE/ref=sr\\_1\\_5?crid=299FWD1Z5HBU9&keywords=dora%20pejacevic&qid=1661267314&s=music&sprefix=dora%20pejacevic%2Cclassical%2C51&sr=1-5](https://www.amazon.com/Pejacevic-Works-Violin-Oliver-Triendl/dp/B00FJIO0AE/ref=sr_1_5?crid=299FWD1Z5HBU9&keywords=dora%20pejacevic&qid=1661267314&s=music&sprefix=dora%20pejacevic%2Cclassical%2C51&sr=1-5)

**ArkivMusic** - <https://arkivmusic.com/a/search?q=dora%20pejacevic>

**Worldcat** - <https://www.worldcat.org/title/913867849>

**Spotify** - <https://open.spotify.com/album/7nTDTZRd21XrE6GscIenLd>

**Naxos** - <https://www.naxosmusiclibrary.com/login>

2. *Anđelko Krpan and Nada Majnarić:*

**Discogs** - <https://www.discogs.com/release/6909489-An%2C91elko-Krpan-Nada-Majnari%2C87-Dozivi-Calls>

## **Slavic Sonata for Violin and Piano, Op. 43 (1917)**

### SONATA INFORMATION

This piece was dedicated to Croatian violinist Zlatko Baloković and contains Hungarian rhythms and folk melodies.

*I. Allegro con anima (~6 min)*

*II. Adagio (~6 min)*

*III. Allegro molto vivace (~5 min)*

## SCORES

1. *Manuscript Location:* Unknown

2. *First edition:*

### **IMSLP** -

[https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.43\\_\(Peja%2C8Devi%2C87%2C\\_Dora\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.43_(Peja%2C8Devi%2C87%2C_Dora))

3. *Edition Butorac:*

**SheetMusicPlus** - <https://www.sheetmusicplus.com/title/sonate-slave-op-43-for-violin-and-piano-sheet-music/19971934>

**AllSheetMusic** - <https://www.all-sheetmusic.com/Strings/Violin/Sonata-in-Slave-Op-43.html>

## RECORDINGS

*Andrej Bielow and Oliver Triendl:*

**Amazon** - [https://www.amazon.com/Pejacevic-Works-Violin-Oliver-Triendl/dp/B00FJIO0AE/ref=sr\\_1\\_5?crid=299FWD1Z5HBU9&keywords=dora%20peja](https://www.amazon.com/Pejacevic-Works-Violin-Oliver-Triendl/dp/B00FJIO0AE/ref=sr_1_5?crid=299FWD1Z5HBU9&keywords=dora%20peja)



cevic&qid=1661267314&s=music&sprefix=dora%20pejacevic%2Cclassical%2C51&sr=1-5

**ArkivMusic** - <https://arkivmusic.com/a/search?q=dora%20pejacevic>

**Worldcat** - <https://www.worldcat.org/title/913867849>

**Spotify** - <https://open.spotify.com/album/7nTDTZRd2IXrE6GscIenLd>

**Naxos** - <https://www.naxosmusiclibrary.com/login>

## CHAPTER 2

### TEACHING RESOURCES

#### Pedagogical Recommendations

The suggested études are intended for teachers and students. As these pieces are not widely known, the pedagogical notes and suggested études provide guidance geared to the level of each piece. To see suggested exercises for a piece below, click on the title of the sonata. The exercises are merely suggestions for overcoming the technical challenges of the respective piece. The exercises come from the following books:

*Ševčík: Violin Studies Opus 3 (40 Variations)*

[https://imslp.org/wiki/40\\_Variations%2C\\_Op.3\\_\(%C5%A0ev%C4%8D%C3%ADk%2C\\_Otakar\)](https://imslp.org/wiki/40_Variations%2C_Op.3_(%C5%A0ev%C4%8D%C3%ADk%2C_Otakar))

*Suzuki: Position Études*

[https://www.amazon.com/Position-Etudes-Violin-Suzuki-School/dp/0874870968/ref=sr\\_1\\_2?crd=YEVl9C10X8M&keywords=suzuki%20violin%20etudes&qid=1665519981&qu=eyJxc2MiOiIwLjc1IiwicXNhIjoiMC4wMCIiInFzcCI6IjAuMDAifQ%3D%3D&sprefix=suzuki%20violin%20etudes%2Caps%2C84&sr=8-2](https://www.amazon.com/Position-Etudes-Violin-Suzuki-School/dp/0874870968/ref=sr_1_2?crd=YEVl9C10X8M&keywords=suzuki%20violin%20etudes&qid=1665519981&qu=eyJxc2MiOiIwLjc1IiwicXNhIjoiMC4wMCIiInFzcCI6IjAuMDAifQ%3D%3D&sprefix=suzuki%20violin%20etudes%2Caps%2C84&sr=8-2)

*Whistler: Introducing the Positions Vol. 2*

[https://www.amazon.com/Introducing-Positions-Violin-Seventh-Educational/dp/1423444884/ref=sr\\_1\\_1?crd=DKI12TA08TAV&keywords=whistler%20introducing%20the%20positions%20for%20violin%2C%20vol.%202&qid=1665520047&qu=eyJxc2MiOiIwLjAwIiwicXNhIjoiMC4wMCIiInFzcCI6IjAuMDAifQ%3D%3D&sprefix=whistler%20introducing%20the%20positions%20for%20violin%2C%20vol.%202%2Caps%2C54&sr=8-1](https://www.amazon.com/Introducing-Positions-Violin-Seventh-Educational/dp/1423444884/ref=sr_1_1?crd=DKI12TA08TAV&keywords=whistler%20introducing%20the%20positions%20for%20violin%2C%20vol.%202&qid=1665520047&qu=eyJxc2MiOiIwLjAwIiwicXNhIjoiMC4wMCIiInFzcCI6IjAuMDAifQ%3D%3D&sprefix=whistler%20introducing%20the%20positions%20for%20violin%2C%20vol.%202%2Caps%2C54&sr=8-1)

*Josephine Trott: Melodious Double Stops*

[https://imslp.org/wiki/Melodious\\_Double-Stops\\_\(Trott%2C\\_Josephine\)](https://imslp.org/wiki/Melodious_Double-Stops_(Trott%2C_Josephine))

*Dont: Twenty-Four Études and Caprices*

[https://imslp.org/wiki/24\\_Etudes\\_or\\_Caprices%2C\\_Op.35\\_\(Dont%2C\\_Jakob\)](https://imslp.org/wiki/24_Etudes_or_Caprices%2C_Op.35_(Dont%2C_Jakob))

*Kruetzer: Forty-Two Studies or Caprices*

[https://imslp.org/wiki/%C3%89tudes\\_ou\\_caprices\\_\(Kreutzer%2C\\_Rodolphe\)](https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe))

*Rode: Twenty-Four Caprices*

[https://imslp.org/wiki/24\\_Caprices\\_for\\_Solo\\_Violin%2C\\_Op.22\\_\(Rode%2C\\_Pierre\)](https://imslp.org/wiki/24_Caprices_for_Solo_Violin%2C_Op.22_(Rode%2C_Pierre))

*Mazas: Seventy-Five Melodious and Progressive Studies*

[https://imslp.org/wiki/Etudes,\\_Op.36\\_\(Mazas,\\_Jacques\\_F%C3%A9r%C3%A9ol\)](https://imslp.org/wiki/Etudes,_Op.36_(Mazas,_Jacques_F%C3%A9r%C3%A9ol))

*Fiorillo: 36 Caprices or Études*

[https://imslp.org/wiki/36\\_Caprices\\_for\\_Violin%2C\\_Op.3\\_\(Fiorillo%2C\\_Federigo\)](https://imslp.org/wiki/36_Caprices_for_Violin%2C_Op.3_(Fiorillo%2C_Federigo))

*Flesch: Scale System*

[https://imslp.org/wiki/Das\\_Skalensystem\\_\(Flesch%2C\\_Carl\)](https://imslp.org/wiki/Das_Skalensystem_(Flesch%2C_Carl))

*Ries: Suite No. 3 for Violin, Op. 24*

[https://imslp.org/wiki/Suite\\_No.3\\_for\\_Violin,\\_Op.34\\_\(Ries,\\_Franz\)](https://imslp.org/wiki/Suite_No.3_for_Violin,_Op.34_(Ries,_Franz))

*Nováček: Perpetuum Mobile*

[https://imslp.org/wiki/Perpetuum\\_mobile\\_\(Nov%C3%A1%C4%8Dek%2C\\_Ottokar\)](https://imslp.org/wiki/Perpetuum_mobile_(Nov%C3%A1%C4%8Dek%2C_Ottokar))

*Paganini: Moto Perpetuo, Op. 11*

[https://imslp.org/wiki/Moto\\_perpetuo,\\_Op.11\\_\(Paganini,\\_Niccol%C3%B2\)](https://imslp.org/wiki/Moto_perpetuo,_Op.11_(Paganini,_Niccol%C3%B2))

Each violin sonata below also includes the ASTA level that is correlated with the piece.

A more detailed description of these levels can be found at the following website:

[https://www.astastrings.org/App\\_Themes/Public/Libby/ASTACAP/Violin%206-10.pdf](https://www.astastrings.org/App_Themes/Public/Libby/ASTACAP/Violin%206-10.pdf).

*Emilie Mayer*

**Sonata in D Major for Violin and Piano (~1863)**

*ASTA Level: 6/7*

*Highest position: Seventh (Suzuki and Whistler)*

*Long legato lines: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Double stops in 3rd position: Trott, Flesch, Mazas (25)*

*Detache arpeggios: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Octave jumps to fourth position: Suzuki (4th position), Whistler (pg 21)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Martelé: Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

**Sonata in C Minor for Violin and Piano (~1863)**

*ASTA Level: 6/7*

*Highest position: Seventh (Suzuki and Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22)*

*Three note chords in first and third positions: Fiorillo (36), Dont (4)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

**Sonata for Piano and Violin in F Major, Op. 17 (~1863)**

*ASTA Level: 6/7*

*Highest position: Seventh (Suzuki and Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Slow up-bow spiccato/staccato: Kreutzer (4), Ševčík (14, 26, 28, 30, 31, 33, 37)*

*6ths in first position: Flesch, Trott*

*Legato detache: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Long slurs: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

### **Sonata in A Minor for Piano and Violin, Op. 18 (~1863)**

*ASTA Level: 6/7*

*Highest position: Seventh (Suzuki and Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)*

*Double stops in first and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Up-bow spiccato/staccato: Kreutzer (4), Ševčík (31, 33, 37)*

*3 note chords in first position: Fiorillo (36)*

*Sul G: Fiorillo (25)*

*Non-fingered octaves up to third position: Kreutzer (24), Flesch, Fiorillo (18)*

*Slow spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

### **Sonata in E Minor for Piano and Violin, Op. 19 (~1867)**

*ASTA Level: 6/7*

*Highest position: Sixth (Suzuki and Whistler)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Detache: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Octaves up to 3rd position (not fingered): Kreutzer (24), Flesch, Fiorillo (18)*

*3 note chords in first and third positions: Fiorillo (36), Dont (4)*

*3rds and 6ths in first and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

### **Sonata in D Minor for Piano and Violin, Op. 29 (~1869)**

*ASTA Level: 6/7*

*Highest position: Sixth (Suzuki and Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Detache: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Thirds and sixths in first and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Three note chords in third position: Fiorillo (36)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Pauline Viardot*

### **Sonatina for Piano and Violin (1873)**

*ASTA Level: 7/8*

*Highest position: Tenth (Whistler)*

*Long slurred lines: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Double stops up to third position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Ricochet: Dont (10, 19), Ševčík (32)*

*Pizzicato double stops: Trott (practice non-bowed)*

*Clémence de Grandval*

**Sonata for Piano and Violin, Op. 8 (~1851)**

*ASTA Level: 6/7*

*Highest position: Seventh (Whistler)*

*Long slurs: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Sixths in first, third, fifth and seventh positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*3 note chords in first position: Fiorillo (36)*

*Non-fingered octaves in first, second and third positions: Kreutzer (24), Flesch, Fiorillo (18)*

*Elfrida Andrée*

**Sonata for Violin and Piano in E-Flat Major (1872)**

*ASTA Level: 6/7*

*Highest position: Sixth (Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Thirds in first and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Three note chords in first position: Fiorillo (36)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Octaves in second and third positions: Kreutzer (24), Flesch, Fiorillo (18)*

**Sonata for Violin and Piano in B-Flat Major (1876)**

*ASTA Level: 6*

*Highest position: Sixth*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Three-note chords in first position: Fiorillo (36)*

*Clara Kathleen Rogers*

**Sonata in D Minor for Piano and Violin, Op. 25 (1893)**

*ASTA Level: 7*

*Highest position: Eighth (Whistler)*

*Martelé: Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)*

*Non-fingered octaves up to third position: Kreutzer (24), Flesch, Fiorillo (18)*

*Pizzicato 4 note chords in first position: Dont (10)*

*3 and 4 note chords in first and third positions: Fiorillo (36), Dont (4, 10)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Left hand pizzicato: Mazas (30)*

*Agnes Zimmermann*

**Sonata for Piano and Violin No. 1 in D minor, Op. 16 (1868)**

*ASTA Level: 7/8*

*Highest position: Seventh (Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Long slurred phrases: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Three-note chords in first position: Fiorillo (36)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Extended pizzicato: Mazas (27)*

*Sul G: Fiorillo (26)*

*Martelé: Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)*

*Third to fifth position octaves (not fingered): Kreutzer 24, Flesch, Fiorillo (18)*

### **Sonata for Piano and Violin No. 2 in A minor, Op. 21 (1875)**

*ASTA Level: 7/8*

*Highest position: Ninth (Whistler)*

*Sul G: Fiorillo (26)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12), Dont (17, 22)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*6ths in first position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

### **Sonata for Piano and Violin No. 3 in G minor, Op. 23 (1879)**

*ASTA Level: 7/8*

*Highest position: Eighth (Whistler)*

*Long slurs, string crossings: Kreutzer (1, 4, 29, 30), Rode (1, 3, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Sul G: Fiorillo (26)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Double-stop pizz in first, second and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*3 note pizzicato chords in first position: Fiorillo (36)*

*Helena Munktell*

### **Sonata for Piano and Violin (1905)**

*ASTA Level: 7*

*Highest position: Tenth (Whistler)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Three note chords in first and third positions: Fiorillo (36), Dont (4)*

*Sixths in first position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Non-fingered octaves up to third position: Kreutzer (24), Flesch, Fiorillo (18)*

*Three note chords with pizzicato: Fiorillo (36), Dont (4)*

*Martelé: Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)*

*Double stops up to second position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Amanda Röntgen-Maier*

**Sonata for Piano and Violin (1878)**

*ASTA Level: 8*

*Highest position: Eighth (Whistler)*

*Three note chords in first and second position: Fiorillo (36), Dont (4)*

*Double stops: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Pizzicato with 4 note chord (first position): Dont (10)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)*

*Four note chords in third position: Dont (10)*

*Mélanie Hélène Bonis*

**Sonata for Violin and Piano (1922)**

*ASTA Level: 7*

*Highest position: Tenth (Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)*

*Long phrases/bows: Kreutzer (1), Rode (1, 6, 9, 16, 20, 24), Ševčík (Theme)*

*Sautillé bowing: Ries (Perpetuum Mobile), Nováček, Paganini*

*Ethel Smyth*

**Sonata in A Minor, Op. 7 (1887)**

*ASTA Level: 7*

*Highest position: Ninth (Whistler)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)*

*Three note chords in third position: Fiorillo (36), Dont (4)*

*Non-fingered octaves up to third position: Kreutzer (24), Flesch, Fiorillo (18)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Three note chord pizzicato: Fiorillo (36), Dont (4)*

*Double stops in first position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Valborg Aulin*

**Sonata for Piano and Violin, (~1880)**

*ASTA Level: 6/7*

*Highest position: Seventh (Whistler)*

*3 note chords in first and third positions: Fiorillo (36), Dont (4)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Bowed double stops in first and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)*

*Alice Tegnér*

**Sonata in A Minor for Violin and Piano (1901)**

*ASTA Level: 6/7*

*Highest position: Ninth (Whistler)*

*Detaché: Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)*

*Thirds in first, second and third positions: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Three-note pizzicato chords:* Fiorillo (36), Dont (4)

*Martelé:* Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)

*Ethel Barns*

**Sonata No. 2 in A Major (1904)**

*ASTA Level:* 8

*Highest position:* Eleventh (Whistler)

*Martelé:* Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)

*Detaché:* Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)

*Thirds and sixths in first, second and third positions:* Mazas (25, 27), Flesch, Trott, Fiorillo (35)

*up-bow staccato:* Kreutzer (4), Ševčík (31, 33, 37)

*3 note chords in first and third positions:* Fiorillo (36), Dont (4)

*Legato string crossings:* Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)

*Non-fingered octaves:* Kreutzer (24), Flesch, Fiorillo (18)

*Ricochet:* Dont (10, 19), Ševčík (32)

*Extended pizzicato in first position:* Mazas (27)

*Four-note chords in first, second, third and fourth positions:* Dont (10)

**Sonata No. 4 in G Minor for Violin and Piano, Op. 24 (1910)**

*ASTA Level:* 8

*Highest position:* Eighth (Whistler)

*Non-fingered Octaves:* Kreutzer (24), Flesch, Fiorillo (18)

*Spiccato:* Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)

*Legato string crossings:* Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)

*Martelé:* Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)

*Runs of scales and arpeggios:* Flesch

*Detaché:* Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)

*Double stops (thirds, fifths, sixths) in first and third positions:* Mazas (25, 27), Flesch, Trott, Fiorillo (35)

*Elisabeth Kuyper*

**Sonata in A Major for Violin and Piano, Op. 1 (1902)**

*ASTA Level:* 8

*Highest position:* Eleventh (Whistler)

*Legato string crossings:* Kreutzer (4, 29, 30), Rode (3), Dont (17, 22), Rode (12)

*Sul G:* Fiorillo (26)

*Double stops up to fifth position:* Mazas (25, 27), Flesch, Trott, Fiorillo (35)

*Three and four note chords up to fifth position:* Fiorillo (36), Dont (4, 10)

*Non-fingered octaves up to 5th position:* Kreutzer (24), Flesch, Fiorillo (18)

*Extended pizzicato:* Mazas (27)

*Martelé:* Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)

*Detaché:* Kreutzer (2, 5, 8, 10), Rode (4, 24), Dont (2, 3, 4, 20)

*Spiccato:* Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)



*Dora Pejačević*

**Violin Sonata in D Major, Op. 26 “Spring Sonata” (1909)**

*ASTA Level: 8*

*Highest position: Ninth*

*Legato string crossings: Kreutzer (4, 29, 30), Rode (3, 12) Dont (17, 22)*

*3 note chords in first and second positions: Fiorillo (36), Dont (4)*

*Four note chords in first and second positions: Dont (10)*

*Martelé: Mazas (12), Kreutzer (6), Fiorillo (1), Rode (1, 8), Kreutzer (16)*

*Pizzicato chords in first position (3 note): Fiorillo (36)*

*Thirds in first position and third position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Sixths in third position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Sul G: Fiorillo (26)*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*Tenths in third position: Flesch*

*Seventh position three note chord: Dont (4)*

**Slavic Sonata for Violin and Piano, Op. 43 (1917)**

*ASTA Level: 8*

*Highest position: Tenth*

*Spiccato: Kreutzer (8), Dont (2, 3), Ševčík (2, 13, 22, 34, 38), Mazas (28)*

*2nds, 3rds, 5ths and 6ths in first position: Mazas (25, 27), Flesch, Trott, Fiorillo (35)*

*Non-fingered or fingered octaves: Kreutzer (24), Flesch, Fiorillo (18)*

*Sul G: Fiorillo (26)*

## CHAPTER 2

### TEACHING RESOURCES

#### Further Exploration

#### ***Complete Lists of Works by Each Composer Discussed***

1. Emilie Mayer - [https://en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Emilie\\_Mayer](https://en.wikipedia.org/wiki/List_of_compositions_by_Emilie_Mayer)
2. Pauline Viardot - [https://en.wikipedia.org/wiki/Pauline\\_Viardot#Compositions](https://en.wikipedia.org/wiki/Pauline_Viardot#Compositions)
3. Clémence de Grandval - [https://en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Cl%C3%A9mence\\_de\\_Grandval](https://en.wikipedia.org/wiki/List_of_compositions_by_Cl%C3%A9mence_de_Grandval)
4. Elfrida Andrée - <https://www.swedishmusicalheritage.com/composers/andree-elfrida/>
5. Clara Kathleen Rogers - <https://www.oxfordmusiconline.com/grovemusic> (an Oxford Music account is required to view this page)
6. Agnes Zimmermann - <https://www.oxfordmusiconline.com/grovemusic> (an Oxford Music account is required to view this page)
7. Helena Munktell - <https://www.swedishmusicalheritage.com/composers/munktell-helena/>
8. Amanda Röntgen-Maier - <https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/>
9. Mélanie Hélène Bonis - [https://en.wikipedia.org/wiki/M%C3%A9lanie\\_Bonis](https://en.wikipedia.org/wiki/M%C3%A9lanie_Bonis)
10. Ethel Smyth - <https://www.ethelsmyth.org/music/works-list/>
11. Valborg Aulin - <https://www.swedishmusicalheritage.com/composers/aulin-valborg/>
12. Alice Tegnér - <https://www.swedishmusicalheritage.com/composers/tegnier-alice>
13. Ethel Barns - <https://www.oxfordmusiconline.com/grovemusic> (an Oxford Music account is required to view this page)
14. Elisabeth Kuyper - <https://www.oxfordmusiconline.com/grovemusic> (an Oxford Music account is required to view this page)
15. Dora Pejačević - [https://en.wikipedia.org/wiki/Dora\\_Peja%C4%8Devi%C4%87#List\\_of\\_works](https://en.wikipedia.org/wiki/Dora_Peja%C4%8Devi%C4%87#List_of_works)

### ***Additional Romantic Era Women Composers and Sonatas***

The following composers and works were not included in the main section of this website, due to the birthplace of the composer, the elementary level of the sonata, the more modern style, or because the work has not yet been published. These sonatas will be added as the website continues to grow. This list is organized chronologically by piece.

1. Louise Farrenc: Violin Sonata No. 2, Op. 39 (1850)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata\\_No.2%2C\\_Op.39\\_\(Farrenc%2C\\_Louise\)](https://imslp.org/wiki/Violin_Sonata_No.2%2C_Op.39_(Farrenc%2C_Louise))

2. Mathilde Kralik: Sonata for Piano and Violin in D Minor (1878)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata\\_\(Kralik,\\_Mathilde\)](https://imslp.org/wiki/Violin_Sonata_(Kralik,_Mathilde))

3. Louise Adolpha Le Beau: Violin Sonata No. 1, Op. 10 (1882)  
IMSLP -  
[https://imslp.org/wiki/Violin\\_Sonata\\_No.1%2C\\_Op.10\\_\(Le\\_Beau%2C\\_Luise\\_Adolpha\)](https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.10_(Le_Beau%2C_Luise_Adolpha))

4. Borghild Holmsen: Sonata No. 1 in G Major, (1888)  
National Library of Norway - <https://www.nb.no/sheet-music/product/sonata-no-1-in-g-major-less1887-88greater-for-violin-and-piano/>

5. Amy Beach: Violin Sonata, Op. 34 (1896)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.34\\_\(Beach%2C\\_Amy\\_Marcy\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.34_(Beach%2C_Amy_Marcy))

6. Louise Adolpha Le Beau: Violin Sonata No. 2, Op. 46 (1898)  
IMSLP -  
[https://imslp.org/wiki/Violin\\_Sonata\\_No.2%2C\\_Op.46\\_\(Le\\_Beau%2C\\_Luise\\_Adolpha\)](https://imslp.org/wiki/Violin_Sonata_No.2%2C_Op.46_(Le_Beau%2C_Luise_Adolpha))

7. Armande de Polignac: Sonata for Violin and Piano (1902)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata\\_\(Polignac%2C\\_Armande\\_de\)](https://imslp.org/wiki/Violin_Sonata_(Polignac%2C_Armande_de))

8. Johanna Muller-Hermann: Violin Sonata, Op. 5 (1907)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata%2C\\_Op.5\\_\(M%C3%BCller-Hermann%2C\\_Johanna\)](https://imslp.org/wiki/Violin_Sonata%2C_Op.5_(M%C3%BCller-Hermann%2C_Johanna))

9. Rebecca Clarke: Violin Sonata (1907, not yet published)  
Rebecca Clarke Society: <https://www.rebeccaclarke.org/>  
Official Rebecca Clarke website (written by Christopher Johnson, owner of the estate):  
<https://rebeccaclarkecomposer.com/>

10. Johanna Senfter: Sonata in A Major (1909)  
SheetMusicPlus - [https://www.sheetmusicplus.com/title/sonata-in-a-major-op-26-sheet-music/18640331?ac=1&aff\\_id=50330](https://www.sheetmusicplus.com/title/sonata-in-a-major-op-26-sheet-music/18640331?ac=1&aff_id=50330)

11. Jeanne Beijerman-Walraven: Violin Sonata (1909)  
Presto Music - <https://www.prestomusic.com/sheet-music/products/7199834--beijerman->

walraven-j-violin-sonata

12. Halina Krzyzanowska: Violin Sonata in E Minor, Op. 28 (1912)  
Edition Silvertrust - <https://www.editionsilvertrust.com/krzyzanowska-vln-sonata.htm>

13. Clara Faisst: Sonata for Violin and Piano, Op. 14 (1912)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata,\\_Op.14\\_\(Faisst,\\_Clara\)](https://imslp.org/wiki/Violin_Sonata,_Op.14_(Faisst,_Clara))

14. Poldowski (Régine Wieniawski): Sonata for Violin and Piano (1914)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata\\_\(Poldowski\)](https://imslp.org/wiki/Violin_Sonata_(Poldowski))

15. Germaine Tailleferre: Sonata No. 1 (1921)  
IMSLP - [https://imslp.org/wiki/Violin\\_Sonata\\_No.1\\_\(Tailleferre%2C\\_Germaine\)](https://imslp.org/wiki/Violin_Sonata_No.1_(Tailleferre%2C_Germaine))

16. Evelyn Faltis: Sonata in D Minor for Violin and Piano (1923)  
IMSLP - [https://imslp.org/wiki/Category:Faltis%2C\\_Evelyn](https://imslp.org/wiki/Category:Faltis%2C_Evelyn)

***Additional Works by Women***

String music of all eras: <https://www.sleepypuppypress.com/>

Chamber works of all eras featuring the violin:  
<https://oboeclassics.com/~oboe3583/Women%20of%20Note/Violin.pdf>

Classical era piano works: <https://www.herclassical.com/>

Vocal works: <https://www.amodernreveal.com/>

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