

Women and the Violin

*A history of women violinists born before 1950,
music written by women for the violin to the present,
and societal attitudes toward women violinists*



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Foreword

This is a reprint of a paper I wrote in 1994 for a college class, “Women, Music & Society,” and reflects my perspective at that time as well as now. In the intervening twenty-six years, new information and the internet have made it possible to research and learn much more than was available to me at that time. I have changed the span of time covered—formerly from the earliest



known women violinists and women composers for the violin in the late seventeenth century through those active in 1994—to this present format—early women violinists in the late seventeenth century through those born before 1950—simply because the abundance of new information would make this essay too long. The women violinists born since 1950 are currently performing and there is much more information available about women of the twentieth century. The goal of this essay is to keep the information about famous early violinists available and assembled in one place, as well as a list of music women have written for the violin (viola/cello) to the present time.

The 1994 edition of this essay literally involved cutting and pasting photos of the violinists I described. Now there are many photos of each violinist easily available from a variety of sources. I was then, as I am now, deeply grateful for Alberto Bachman’s *An Encyclopedia of the Violin* (1925), which included mention of women who are still excluded from the most up-to-date histories of music and musicians, such as *Grove Music Online* and *Oxford Music Online*.

Women and the Violin

It is my intention to record the names of women who were eminent violinists and may have since been forgotten. As a young woman, I had never heard of women violinists as professionals and could not have named one person listed in this volume. I simply assumed there had been none who were outstanding enough to be remembered. Further research in this field has opened up a whole new perspective that is now much too large for the purposes of this paper. I was equally unaware of more than a few compositions by women and had no idea of societal attitudes toward women violinists/composers. This survey is incomplete, since the field is much larger than I had imagined.¹ The areas which I address will only indicate subjects which need further exploration but are left incomplete at this time. By posting this online, I hope to update this information occasionally.

I have chosen not to write a separate section about societal attitudes, but there are comments and observations throughout this paper which relate to each of the situations for these women violinists. The prevailing attitude throughout the eighteenth and nineteenth centuries and at the beginning of the twentieth century was that only men should be the members of professional orchestras or tour as soloists, mostly because playing the violin was not “lady-like,” that it was too strenuous for a woman. There was the belief that if a woman composed, she was able to construct little “parlor pieces,” but did not have the mental capacity to imagine and organize a major work, such as a full symphony. On the occasion of composer Ethel Smyth’s seventy-fifth birthday in 1933, she wrote an essay *Female Pipings in Eden*, in which she analyzed the difficulties confronting the female composer of her time. In her Second Chapter: Women’s Training Hitherto, she said,

Now up to quite recent times the excursions of women into the world of music have not been much more extensive than the above seafaring operations. Today there are as many fine violinists of one sex as of the other, but in the latter part of the nineteenth century I can recall only one eminent woman fiddler, [Wilma] Norman-Neruda; and I doubt if her brilliant progress round Europe would have been a certainty if [Joseph] Joachim had not been big enough and shrewd enough to see the spectacular advantage of playing Bach’s *Double Concerto* with a violinist of genius who was also a very graceful woman. As for the professional female orchestra player, the idea of such a being had hardly risen above the horizon in the early years of this [20th] century; and I well remember that no one looked on Lady Folkestone’s String Band of women-amateurs as an outlet for serious musical energy and passion, but merely as an aristocratic fad [raised money for Royal College of Music in 1880s], a resource for such bored and elegant ones as today eke out the hours with feeble bridge.²

¹ http://en.wikipedia.org/wiki/List_of_female_violinists. Accessed 22 Aug 2020. This is a highly recommended “starting point,” as well as the work of Emily Hogstad at <https://songofthelarkblog.com/2011/08/23/great-female-violinists-a-list>. Accessed 22 Aug 2020.

² Neuls-Bates, *WIM*, 281-282.

My own experience with the study of the violin began at the age of four, thanks to a door-to-door salesman for an extension of the Institute of Musical Arts (now Juilliard) looking for students in Los Angeles, California. Fortunately, as my family moved about the following years, my parents (neither were musicians) received and listened to the good advice, to “always take her to the local college violin teacher.” When my parents were asked where all my talent came from, my mother always laughingly replied, “Her father plays the harmonica and I play the radio.” Because I admired Marlis Windus (1924-2017) and her teaching violin lessons from her home as well as being the Concertmaster of the Cedar Rapids, Iowa, Symphony Orchestra, I began to imagine very early in my childhood that I would like to be “just like her.” It was within the realm of imagination for a young woman to expect to get married, teach at home and play in a regional orchestra.

At the age of eighteen (1958) my professional training in music began with my first violin lesson with my dear teacher, Leo Kucinski (1904-1998), at the Morningside College Conservatory of Music in Sioux City, Iowa. Mr. Kucinski had previously taught me during my last two years in high school and now as I was starting college-level conservatory training with him on scholarship. At my first lesson with him, he told me that “this is all well and good, but you’re only going to get married anyway.” The assumption was that a proper young lady in the 1950’s should look for a husband and stay at home taking care of the family. He assumed all of this musical training would go for nothing. It was implied that he had not seen any of his former women students make anything of all this training, that is, develop a professional career as a violin soloist touring throughout the world. It only served to make me more resolved to stick it out and show him I could make a career as a violinist. At that time I could not have named one professional woman solo violinist, but that didn’t deter me.

My parents had never taken me to a professional orchestra concert, so I was unaware that women did not perform in them. In 1955 I began performing in the Sioux City Symphony, a teenager in the back of the second violin section of a regional professional orchestra. I saw a few other females here and there in the sections. Fortunately, my mother, Leoma Shellhammer Pech, often spoke of “equal pay for equal work” for women and set the expectation that if I wanted to accomplish something, it was necessary to work for it in order to achieve it. My father, Louis Pech, always said “learn what the guy next to you is doing, then do a better job than those around you and you’ll never be fired.” Those attitudes have served me well.

I admired Leo Kucinski’s conducting so much that I was also inspired to be a conductor. Many years later I had the pleasure of his visiting Saddleback College in Mission Viejo, California, where he watched a rehearsal of me conducting the Symphony Orchestra. He also saw me perform as a violin and viola soloist with various orchestras throughout the United States and he knew that my students had won positions as Concertmaster of Youth or Honor Orchestras and had presented Young Artist Guild recitals. He seemed genuinely pleased with my

solo performances and teaching, probably surprised that I had had so much success, but by then he'd seen societal attitudes about women changing into the late twentieth century.

Observations

How did women violinists get started? The most common thread of opportunity for these women was to be born into a musical family, where the father (less often the mother) would teach the daughter to play the violin. Because the parent saw the unusual ability, the possibility of a career developing from this early violin teaching would have gone against culture's expectations for a proper young woman in the years before 1950, but could have been carefully cultivated as the child grew, to help the young adult to be able to strike out in a field that normally belonged to men. Frequently a career was set aside when the young violinist married. I was pleased to learn that occasionally the mature woman returned to her career later, possibly going against the wishes of her family. When a career did flourish while married, it usually was with the help of a musical spouse. Some of these great women violinists married their tour managers.

It is my hope that this project inspires others who love the violin (and viola, cello and bass) to explore more about these musicians and especially more about violists, cellists and bassists.

History of Women Violinists

Chronological List of Selected Famous Women Violinists

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Anna Maria della Pietà — First Famous Woman Violinist in History

The first famous woman violinist in history was the Venetian musician Anna Maria della Pietà (1695/6 - 10 Aug 1782). In the seventeenth and eighteenth centuries, music conservatories flourished in Venice within the four *ospedali* for females. Known as I Mendicante, La Pietà, L’Incurabili, and Gli Derelitti, these hospitals, or orphanages, intended to teach destitute



Gala Concert in the Casino Filharmonico, eighteenth century painting by Francesco Guardi

Venetian girls a trade, and over time their music schools achieved such excellence that they attracted paying pupils from all over Europe. Girls at the conservatories had the unique opportunity for training in voice and many instruments, together with extensive performing experience, including playing in orchestras. Initially these female musicians drew audiences to their chapels for services, and they also played for private occasions at noble homes. With the eighteenth century, they gave full concerts, often as state occasions in honor of distinguished visitors. The painting shown here is of an orchestra made up of women musicians from the four Venetian conservatories...at a concert for a visiting dignitary.³

As described by Bauldauf-Berdes, Anna Maria “began life by entering history through humanity’s backdoor, as one of many thousand abandoned children of uncertain paternity. One of the central figures in the musical life of Venice, she personifies ten generations of women who

³ Neuls-Bates, *WM*, 67.

were given more than ten years of education for the music profession in the *cori* [music schools], which existed as institutions-within-institutions in the *ospedali grandi* from 1525 to 1855.”⁴

Talbot⁵ credits Anna Maria with being “the most celebrated musician ever produced by the Venetian Ospedale della Pietà. The lack of a surname reflects her status as a foundling, and in spite of her fame, she remained all her life a ward of the Pietà. Around 1706 she was admitted to the all-female *coro* there, where one of her teachers was Antonio Vivaldi (1678-1741). On 19 July 1712 a violin was purchased for her, and on 26 August of that year she was one of a small group of *figlie di coro* engaged to play at the convent of S Francesco della Vigna. A new violin was bought for her on 26 April 1720, and on 14 February 1721, she was made one of the 14 *figlie privilegiate* allowed to act as tutor to a boarder, a service that she provided for over 60 years.

In 1721, when she had begun to play solo parts in concertos, the Saxon jurist J. C. Nemeitz heard her and enthused over her playing, claiming that she had few peers among male violinists and praising her “dextrous yet delicate hand.” [Johann Joachim] Quantz (1697-1773), who visited Venice in 1726, lauded her (without mentioning her by name) in his autobiography, and Baron Karl Ludwig von Pöllnitz, writing from Venice on 15 May 1730 described her unequivocally as the foremost violinist in Italy.

On 30 August 1737 Anna Maria was promoted to the rank of *maestra* (with special responsibility for teaching the violin) and elected to the post of *maestra di coro*, which entrusted to her the direction, both musical and disciplinary, of the *coro*. As a result, she was no longer required to appear as a solo violinist. Throughout her career she was held in great respect by the governors of the Pietà, who generously allowed her to enjoy periods of convalescence on the mainland whenever her health required it.

As a violin teacher she was very successful, numbering among her pupils Bernardina, Santina and Anna Maria the younger. In a letter to G. B. Martini (1706-1784) dated 12 March 1733, G. A. Riccieri expressed the opinion that the eight violinists he heard perform at the Pietà put to shame their professional male counterparts, a testimony to Anna Maria's example and leadership. She also mastered the viola d'amore, cello, mandolin, harpsichord, lute and theorbo. These instruments are all mentioned in the ten quatrains devoted to her in an anonymous satire of c1736 on the Pietà's *figlie di coro*. The poem also pays tribute to her warm personality and her beauty.

Anna Maria's prominence as a solo violinist coincided with a period (1723–9) when Vivaldi was supplying the Pietà with two concertos a month. Two of his concertos for viola d'amore (RV 393 and RV 397) may have been composed especially for her: in the autograph score the letters ‘AM’ of amore are written in capitals. The thirty-one principal (solo) violin parts are all in the same manuscript, possibly Anna Maria's. It was the custom for the composer to

⁴ Bauldauf-Berdes, *WMV*, 134.

⁵ Talbot, “Anna Maria,” *GMO*.

provide a score and then the performers would copy out their own parts. These solo parts are now in the *Fondo Esposti* of the Conservatorio di Musica “Benedetto Marcello” in Venice. The last concerto composed for her by Lorenzo Morini, who worked at the Pietà from 1750 to his death in 1765, supports the thesis that she continued to perform in public into mid-century, past the age of sixty. At least 24 of the concertos (many of which are anonymous) are confirmed as Vivaldi's; there were also concertos composed for her by Giuseppe Tartini (1692-1770), Giovanni Brusa (c.1700-c.1768) and others. It is evident from the ambitious and varied writing of the solo parts that Anna Maria's technique matched her teacher. Had the Pietà not wished to win donations and bequests through the excellence of the music in its chapel, and had Venice not been a prime destination on the tourist circuit, her talent would never have been recognized, fostered and rewarded.

Sarah Ottey

Could there have been another woman violinist before Anna Maria della Pietà? Of course, there is always that possibility, or at least a contemporary of Anna Maria's. There is a letter in *The Strad*⁶ magazine of August 1894 that says: “A lady named Ottey played the violin in concerts as early as 1721, in England.” This lady, Mrs. Sarah Ottey, was possibly an accomplished musician, since she performed publicly on the harpsichord and bass viol as well as upon the violin. While Anna Maria della Pietà is *not* listed, Sarah Ottey *is* listed in the extensive Biographical Dictionary of Violinists section of Alberto Bachman's *An Encyclopedia of the Violin*, (published in 1925) as “Ottey, Mrs. Sarah, English violinist, born about 1700, accounted one of the first woman performers on the violin and mentioned by Dr. Burney in his history of music.”⁷

Anna Amilie (Amalia), Princess of Prussia

The daughter of Frederick Wilhelm I and Queen Sophie Dorothea and the youngest sister of Frederick the Great, Anna Amilie (1723-1787) was born at Berlin Castle, “San Souci,” where she spent her entire life. As an adult, she was known as Princess-Abbess of Quedlinburg and her constant involvement with music included the study of the organ, clavier, clavecin, violin and composition, with one of Johann Sebastian Bach's most distinguished students, Johann Philipp Kirberger. At her death she bequeathed a valuable music library to the Joachim Staatschen Gymnasium of Berlin, known as the Amalien-Bibliothek, which is now housed in both East and West Berlin. It contains ~3,000 books and over 600 volumes of music from the 18th century. Among other important works that she possessed were valuable J. S. Bach manuscripts, including an autographed copy of the Brandenburg concertos. This was a major source for the first

⁶ <https://www.thestrads.com/debate/from-the-archive-who-was-the-first-female-violinist/2533.article>. Accessed 22 August 2020.

⁷ Bachman, *EV*, 386.

complete edition of Bach's works.⁸ She died in 1787 after a long illness that caused her to lose sight and suffer hand paralysis.

Santa della Pietà

Anna Maria's pupil, Santa della Pietà (c.1725-post 1774), became the director of the Ospedale della Pietà orchestra in 1740.⁹ Santa [Sanza, Samaritana] was a foundling admitted in infancy to the Ospedale della Pietà. From early childhood she received a thorough musical education in the *coro*, was a contralto soloist, violinist and composer during the tenures of Giovanni Porta (c.1675-1755), Nicola Porpora (1686-1768), and Andrea Bernasconi (1706-1784) and performed at least six of the violin concertos Vivaldi composed for Anna Maria. Her setting of the Vespers Psalm cxiii *Laudate pueri à 4* in D survives.¹⁰

Maddalena Laura Lombardini-Sirmen

Maddalena Laura Lombardini was born in Venice to poverty-stricken parents, noble by birth.¹¹ She is the first violinist we know of with exact birth and death dates: 9 December 1745-18 May 1818. She began her studies in 1753 at the age of seven at Ospedale I Mendicanti and during her fourteen-year stay at the conservatory, she was granted special permission to leave occasionally to study with Giuseppe Tartini (1692-1770).¹² Tartini hoped she would develop the technical and emotional capacity demanded of a professional violinist and paid her tuition himself for music lessons at the orphanage. We are aware of the Tartini relationship because of a famous letter he wrote to her from Padua on 5 March 1760, providing insights into his teaching methods.¹³ Tartini's letter explained "his violin playing methods and the best way to practice. It was copied in Padua before it was sent and by



⁸ Johnson, *Violin Music*, 21.

⁹ Berdes, *NGD*, 139.

¹⁰ Berdes, "Santa della Pietà," *GMO*.

¹¹ http://en.wikipedia.org/wiki/Maddalena_Laura_Sirmen. Accessed 22 August 2020.

¹² Barbara Garvey Jackson, Chapter 4 "Musical Women of the Seventeenth and Eighteenth Centuries," *W&M*, 68.

¹³ Schwarz, *GM*, 72.

1770 it was in print in Italy, shortly followed by translations into English (by Charles Burney), German and French.”¹⁴

At twenty-one, Lombardini was a licensed *maestra* at the conservatory, so she had to ask permission from the Board of Governors when she decided to marry and to pursue a career in the outside world. There were restrictions for students educated in the institutions. If a conservatory musician left to marry, she had to agree not to perform in public, at least not in Venice, and even if she became a nun she had to go to a convent outside the Republic of Venice.¹⁵

In 1767 she married violinist Ludovico Sirmen (1738-1812), and they toured together. An early critical notice she received as an adult performer was from Quirino Gasparini (1721-1778), who wrote: “She won the hearts of all the people of Turin with her playing. . . . I wrote to old Tartini last Saturday telling him the good news. It will make him all the happier, since this student of his plays his violin compositions with such perfection that it is obvious she is his descendant.” While in London, she performed her own violin concerti, was a member of the Italian opera orchestra and even took leading roles as a singer in works by Pergolesi and Gluck. In Paris she performed at the Concerts Spirituels in 1768-69 and again in 1785, performing a concerto by Giovanni Battista Viotti (1755-1824), demonstrating the most modern violin techniques. It is possible that she made a bad decision to abandon violin playing to become a singer. Apparently she was “well received in London for many years, until she abandoned violin playing and became a singer.”¹⁶ Lombardini, who had once been compared to the great violinist Pietro Nardini (1722-1793), apparently died in obscurity (in Venice) on 18 May 1818, at age 72.¹⁷

She was enormously successful as a composer. Leopold Mozart (1719-1787) considered Lombardini’s concerti “beautifully composed.” They were published in France, England, the Netherlands, Germany and Austria. Many were still in print sixty years after her death.¹⁸ She wrote 6 trios for two violins and cello, 6 string quartets, 6 duets for two violins, 6 violin concerti, 6 sonatas for two violins and 6 concerti adapted for the harpsichord by Giordani.¹⁹ Some of these compositions are included in the Intermediate and Advanced Chamber Music Lists provided at the conclusion of this essay. Her string quartets have been compared to those of Joseph Haydn (1732-1809). Recordings of her music are available on YouTube and her printed music is available from Hildegard Press.

¹⁴ Arnold, “Sirmen, Maddalena Laura,” *GMO*.

¹⁵ Jackson, *W&M*, 68.

¹⁶ Bachman, *EV*, 401.

¹⁷ <http://pronetoviols.blogspot.com/2011/08/maddalena-lombardini.html>. Accessed 22 August 2020.

¹⁸ Jackson, *W&M*, 68-69.

¹⁹ http://en.wikipedia.org/wiki/Maddalena_Laura_Sirmen. Accessed 22 August 2020.

Regina Strinasacchi — The Sonata Partner of W. A. Mozart

Regina Strinasacchi was born in Ostiglia near Mantua, Italy, on 28 February 1764 and died in Dresden 11 June 1839. Like Anna Maria della Pietà, she was also educated at the Conservatorio della Pietà in Venice. There she learned to play violin and guitar and received a thorough education. When she was sixteen, she left the Conservatory and between 1780-1783 toured Italy, France and Germany and was admired for her appearance and manners as well as for her playing.²⁰

She is best remembered as the sonata partner of W. A. Mozart (1756-1791), and therefore may have had an influence in the future of chamber music. Mozart is known as the “rescuer of the violin-piano duo” by elevating the violin to an equal partnership with the pianoforte, rather than an optional violin accompaniment (*obligato*). He diversified and enriched the collaboration of the two instruments so that violinists began to take renewed interest in performing sonatas.²¹ Strinasacchi had arrived in Vienna to give two concerts at the Burg Theatre on 29 March and 24 April 1784. She invited (commissioned) Mozart to write a sonata for her second concert in Vienna. Then 28 years old, Mozart composed the *Sonata in B-flat Major* (K454). In a letter to his father, he wrote: “We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theater.”²² He wrote out the complete violin part, but played the keyboard part himself from a few memoranda which he had dashed down. He later filled in the complete keyboard part in an ink of slightly different color from that which he first used, so that the lack of the keyboard part in the manuscript at the first performance can be easily seen. The Emperor Joseph, noticing (from his box above the stage) the blank appearance of the paper on the keyboard music rack, sent for Mozart and made him confess the truth.

The next year Regina came to Salzburg for a concert and Leopold Mozart reported in a letter to his daughter, “I am very sorry that you did not hear this attractive young woman, some twenty-three years old, not at all bad looking and very skilled. There is not one note without sentiment, even during the symphony (*tutti*) she plays everything with expression, and no one can play Adagio with more feeling and touching effect than she does. Her whole heart and soul is with the melody, and her tone and its strength is equally beautiful. All in all, I find that a woman, who has talent, plays with more expression than a man.”²³ Leopold’s tribute to the potential of a female talent must have heartened his daughter Nannerl, whose remarkable talent was totally

²⁰ White, “Strinasacchi, Regina,” *GMO*.

²¹ Schwarz, *GM*, 115.

²² http://en.wikipedia.org/wiki/Regina_Strinasacchi. Accessed 22 August 2020.

²³ Bauer-Deutsch, *MB*, 3:467.

overshadowed by the genius of her brother Wolfgang and she spent her life in provincial oblivion.

Compared to Maria Anna “Nannerl” Mozart (1751-1829), Regina Strinasacchi had a better fate. In 1785 she married Johann Conrad Schlick, a distinguished cellist in the ducal orchestra of Gotha, and for the next 25 years the couple made occasional concert tours together. No court musical establishment was complete without well-trained female singers, even if it did not maintain an opera. Female instrumentalists were sometimes court musicians, especially in the musical establishments of women aristocrats, such as Queen Marie Antoinette. Barbara Garvey Jackson pointed out that violinist Regina Strinasacchi was a rare exception to the general pattern that *women were not hired as orchestral musicians at court or in the opera house*.²⁴ Gerber reported that he visited her in 1801 and found her artistry and charm undiminished. Their son, Johann Friedrich William Schlick, was born in 1801 and became a cellist and instrument maker. At Gotha she became known also as an expert guitarist. She retired from concert life in 1810.²⁵

At the end of her career, in 1822, she sold her Stradivari violin to the eminent Louis Spohr (1784-1859), who described the tone of the instrument as “divine.”²⁶ After his debut in Kassel, Spohr wrote on 7 February 1822 to his wife, Dorette, “The violin sounded divine, and after every solo I had applause, both clapped and shouted. With this violin I really enjoy playing publicly.”²⁷ Upon her husband's death in 1825, she lived with her son in Dresden.

Other early violinists

There are now more names in lists of early women violinists available at several sources,²⁸ but very little is known yet about them. They include

“La Diamantina” (c. 1715 - post 1740), an Italian violinist/singer,
Catherine Plunkett (b. 1725), Irish violinist, pupil of Matthew Dubourg,
Anne Nicholl (c. 1728-), an English violinist/singer,
Gertrude Schmeling (23 Feb 1749 - 20 Jan 1833) played guitar, violin, harpsichord and sang,
Caroline Bayer (1758-1803), an Austrian composer,
Louise Gautherot (1763 - 28 July 1808), a French violinist, pupil of Nicolas Capron,
Agathe-Elisabeth-Henriette Larrivée (c. 1764 - 26 Mar 1839), a French violinist,
Giulia Paravicini (1769 - post 1842), an Italian violinist, pupil of Viotti, Lafont & Kreutzer,
Luigia (Louise) Gerbini (c. 1770 - post 1818), an Italian violinist, pupil of Gaetano Pugnani,
Mussier de Gondreville (before 1780 - 28 Oct 1825), French violinist, wife of Ignaz Ladurner,
Elisabeth Filipowicz (1794-4 May 1841), a Polish violinist/composer,

²⁴ Jackson, *W&M*, 56. Italics mine.

²⁵ White, “Regina Strinasacchi,” *OMO*.

²⁶ Schwarz, *GM*, 115-116.

²⁷ Schwarz, *GM*, 257.

²⁸ http://en.wikipedia.org/wiki/List_of_female_violinists. Accessed 22 August 2020.

Caroline (Schleicher) Krähler (1794 - 1868), a German violinist, clarinet, pianist, guitarist, Caterina Calcagno (c. 1797 - post 1816), an Italian violinist, pupil of Paganini, and Eleonore Neumann (1819- 15 Feb 1840), a Russian violinist.

String instruments were considered unfeminine in the early nineteenth century, in large part because it was thought that the performers did not look attractive while playing. There was something unladylike about the violin, from the literal stigma that it left on the player's neck to the overt emotion it evoked. Women were supposed to sit decorously at a keyboard. If, horror of horrors, they wanted to play the cello, it must be done side-saddle (which became possible after the invention of the endpin). Whereas a singer could not do more than half an hour's practice without ruining her voice, a violinist needed eight times that amount. To combine solo status with being a wife and mother was almost impossible.²⁹ Prejudice against women performing or even speaking in public was high, and it took a woman of determination to buck the status quo. Occasionally a woman might be found on the roster of a provincial orchestra, but more often women instrumentalists played as soloists. At the Leipzig Gewandhaus there were only 18 women violin soloists, two cellists, one flutist and one concertina player between 1781 and 1881.

Teresa and Maria Milanollo

Teresa (1827-1904) “Mademoiselle Adagio”

Maria (1832-1848) “Mademoiselle Staccato”

Despite the social prejudice against women violinists, Italy's very talented and well-trained Milanollo sisters, Teresa (1827-1904) and Marie (1832-48) were celebrated throughout Europe.³⁰ The photo of the sisters includes Teresa (born in Savigliano, Italy, 28 August 1827) and Marie (born 18 June 1832, also in Savigliano). Teresa first studied under Giovanni Ferrero, Mauro Caldera and Giovanni Morra. She made her debut on April 17, 1836, in the theater of Mondovi before moving with her family to France. After giving five concerts in Marseilles, she went to Paris in 1837 and met Charles Philippe Lafont (1781-1839), who recognized her talents and took her with him on



²⁹ *The Strad*, March 7, 2014.

³⁰ Reich, W&M, 118.

tours to The Hague, Amsterdam and elsewhere in the Netherlands.³¹

Teresa performed with Johann Strauss (1804-1849) and was for a time the protégée and pupil of Francis Mori (1820-1873) in London. In 1838 she toured Wales with the harpist Charles Bochsá (1789-1856), giving 40 concerts within a month. She then returned with her family to France and began teaching music to her younger sister Maria before both completed their violin training with Charles-Auguste de Bériot (1802-1870). In 1840-41 Teresa studied with François-Antoine Habeneck (1781-1849) in Paris. In 1842 the sisters toured France, Holland, Belgium, Germany and England, arousing the greatest interest and enthusiasm. In autumn 1848 sixteen-year-old Maria died suddenly of tuberculosis; Teresa went into mourning for two months before giving a benefit concert and then retiring for two years. In 1852 she resumed full-time playing with even greater success.

In 1854 Teresa took an interest in young Henry Schradieck (1846-1918). He was a German boy who, after two years study with his father, appeared in public at the age of five. She placed him under Léonard at the Brussels Conservatory, where he gained a *premier prix* in 1858, and went on to a career as conductor and violin professor. He is remembered now for his pedagogical works and editions of violin concerti. Among his pupils was the violinist Maud Powell (1867-1920).³²

The day of Teresa Milanollo's last public concert, on 16 April 1857, she married Theodore Parmentier, a French army officer. She died in Paris on 25 October 1904.³³ The high point of her career was the six years of concert tours with her sister. Teresa's playing was said to be full of warmth and feeling, while Maria's was brilliant and sparkling; to these characteristics they owed their respective nicknames, Mlle. Adagio and Mlle. Staccato. The most eloquent praise of Teresa's playing came from the famous violinist Joseph Joachim (1831-1907, friend of Johannes Brahms) who, according to Andreas Moser (1859-1925), said that "he had hardly ever heard then, or since, such accurate or charming violin playing; her technique was secure in every respect, and even in very difficult passages, her bow moved fluently and her tone was full of inner warmth...in short, one of the most delightful and sympathetic artists that he had ever met."³⁴

Her compositions include opera transcriptions for two violins and orchestra, numerous pieces for solo violin (including a *Fantaisie élégiaque*, written in memory of her sister in 1853, available at IMSLP and listed among the Advanced Violin Solos on page 81) and an Ave Maria for male chorus.

³¹ Heron-Allen, "Milanollo, Teresa," *GMO*.

³² Cobbett/Charlton, "Henry Schradieck," *GMO*.

³³ Bachman, *EV*, 381.

³⁴ Heron-Allen, "Milanollo, Teresa," *GMO*.

Wilma Neruda (Norman-Neruda) — Lady Hallé

On a Par with the Great Joachim

In describing the “British School” of violin playing, Schwarz stated “strictly speaking, Wilma Neruda, born 21 March 1839 in Brünn and trained in Vienna by Leopold Jansa (1795-1875), belongs to the Moravian or Viennese school. But she spent many of her most successful and productive years in England, where she was highly honored and respected.”³⁵

First taught by her father Josef Neruda, she was heard publicly at the age of seven. The Nerudas concertized as a family unit: a girl pianist, two girl violinists, and a boy cellist, in addition to the father. They played quartets and solos and traveled throughout central Europe and Russia. On 11 June 1849 Wilma had a particular success with a de Bériot concerto at the London Philharmonic. At the end of a triumphant Scandinavian tour in 1864, the King of Sweden appointed her chamber virtuoso, and a year later she triumphed in Paris.

Wilma married Swedish composer-conductor Ludvig Norman (1831-1885) in 1864 and remained in Stockholm until their divorce in 1869. She began visiting London regularly and enjoyed enormous popularity, now performing as Mme. Norman-Néruda. In 1876 she was presented with a superb Stradivarius that had been owned by Heinrich Wilhelm Ernst (1814-1865) by several aristocratic admirers.³⁶ Considered the finest Stradivarius violin in existence, dating from 1709, it was presented to her as the joint gift of the Duke of Edinburgh and the Earls of Dudley and Hardwicke.

Her appearances in the recitals of Sir Charles Hallé (1819-1895) began in 1877, at the same time she was heard in many European countries. She married pianist Hallé in 1888, the same year he was knighted. Together they made many triumphal tours to Europe, Australia and South Africa until her husband’s sudden death from a cerebral hemorrhage in 1895.



³⁵ Schwarz, *GM*, 484.

³⁶ Schwarz, *GM*, 205.

She settled in Berlin in 1900, taught at the Stern Conservatory, and was heard performing with the great Joseph Joachim (1831-1907) in Bach's *Double Concerto* at the Berlin Philharmonic. The title of violinist to Queen Alexandra was conferred on her in 1901. She died in Berlin on 15 April 1911.

At the height of her career, Wilma Neruda was considered one of the most accomplished violinists, and certainly the most famous one of her sex. Moser praised her admirable left-hand technique, her faultless intonation, and her beautifully pure tone, although he found her bow arm a bit stiff, "like that of [Henryk] Wieniawski" (Polish violinist, 1835-1880). Far more important was the enthusiastic endorsement of violinist Henry Vieuxtemps (1820-1880):

"Mme. Norman-Neruda...for me is the ideal of a woman violinist. I have never heard the violin played with so much soul, passion, and purity. At the same time she is classical, poetic, and possesses all the qualities of a great artist. You regret that her sound is not larger? but that would no longer be like *her*, it would no longer be the *violin-fairy* personified.³⁷

Vieuxtemps, who died the year after writing this, dedicated his *Concerto No. 6* (published posthumously) to Wilma Neruda. Joseph Joachim (1831-1907), too, had a very high opinion of her playing and wrote to his wife in 1870, "I like her very much, and I think you would, too. Her playing is more to my taste than that of any other contemporary—unspoiled, pure and musical."³⁸

Lady Hallé also organized a string quartet which made its mark in chamber music annals and in 1899 toured the United States, where she was well received. As a player, Lady Hallé occupied the position among women violinists that Joseph Joachim (1831-1907) occupied among male performers.³⁹

Camilla Urso — Champion of Equal Rights for Women Violinists

Camilla Urso (1842-1902) arrived in New York from Paris in September 1852, just a few months after Jenny Lind ("Swedish Nightingale," one of the most highly regarded singers of the 19th century) ended her American tour. Then a ten-year-old prodigy, Camilla Urso was the first professional female violinist to perform in the United States, and she soon became an inspiration and role model for others. At that time violins were considered instruments of the devil that no self-respecting woman would play.⁴⁰

Born 13 June 1842, in Nantes, France, into a family of professional musicians, Urso decided at age five to study violin. Her father objected because he believed that no respectable

³⁷ Radoux, *HV*, 143.

³⁸ Joachim, *L*, 385.

³⁹ Bachman, *EV*, 385.

⁴⁰ Block, "Women in American Music, 1800-1918," *W&M*, 154.

girl played the instrument. She insisted, and finally he agreed to find her a teacher. After fighting her way into the Paris Conservatoire—the first girl admitted to the school⁴¹—where she was a scholarship student, she graduated in two years with high honors.

Her New York debut on 29 October 1852, was the start of American concert tours accompanied by her father, interrupted by an eight-year hiatus (1855-63), when she returned to Europe for further study. In Paris she married the man who became her concert manager, Frédéric Luères.⁴² In 1862 she again made her debut as a serious matured artist, being immediately recognized as one of the world's virtuosi. She appeared in chamber groups and as a soloist with leading orchestras, and was noted for her performances of the Beethoven and Mendelssohn concertos. After extended tours of Europe, Australia and South Africa, she settled in New York in 1895, appearing only occasionally in concert.⁴³ She taught violin and helped to further the activities of the newly formed Women's String Orchestra.

In 1867 Urso, who performed frequently in Boston, received an extraordinary honor declaring her the equal of the best male violinists. Yet as a woman she could not play in that orchestra; she later attacked this discriminatory practice.⁴⁴ Urso had qualities that resembled Jenny Lind's, including dignity and an artistic integrity that generated respect from audiences, as well as a warmth that reached the musically sophisticated and the untutored. Her extensive repertoire included concerti by Beethoven, Mozart and Mendelssohn and many of the now-standard solo works by Paganini and Vieuxtemps. She never lowered her standards. As a result she was an effective educator of the American public.⁴⁵

Her artistry and personality may



⁴¹ Kagan, "Urso, Camilla," *GMO*.

⁴² *BBDM*, 1116.

⁴³ Bachman, *EV*, 408.

⁴⁴ Kagan, *Signs*, 727 in Neuls-Bates, *WM*, 198.

⁴⁵ Block, "Women in American Music, 1800-1918," *W&M*, 155.

have influenced Julius Eichberg (1824-1893) in 1867 to open string classes to female students at the Boston Conservatory. By 1894 *Freund's Weekly* reported that between 440 and 500 young women were studying violin in Boston, and that many had already gone beyond the student level. The writer also noted that this was of great benefit to professional [male] "fiddlers," who as a result could find all the students they wanted. Several of Eichberg's students who went to Europe to work with Joseph Joachim (1831-1907) later became solo or ensemble players.⁴⁶

In a speech presented at the 1893 Woman's Musical Congress in Chicago, Urso spoke about "Women and the Violin: Women as Performers in the Orchestra."

So many times have I been asked, Why I learned to play the violin, that to cut matters short I would answer the question by another: Why should I not have learned the violin? ...Giuseppi Tartini in his school at Padua, Italy, had excellent female scholars. Maddalena Lombardini-Sirmen, one of these, attained fame as a performer and composed considerable violin music; most of her works were published at Amsterdam, Holland.

In 1784, Mozart composed his *Sonata in B-flat major*, violin and piano (K454), for his friend Regina Strinasacchi. This lady was a celebrated performer on the violin and Mozart often played with her in concerts.

To record the name of women who have attained celebrity in the art of violin playing is not my object. I only wish to show in the preceding paragraphs that my action in choosing the instrument was not a whim, nor a case of rare occurrence, nor a novel one.

I believe myself however to have been the first girl violinist heard in the United States after I was brought over here from the Paris Conservatoire by an American Impresario to play in concerts. I was then ten years.... The old objection against women playing the violin was that it lacked grace in the appearance and movements of the performer, until coming before the foot-lights demonstrated the absurdity of the notion and to an admiring public proved that a pretty woman, handsomely attired, arms and shoulders bared, violin and bow in hand is more picturesque and possesses more attraction, more than the male performer dressed in the conventional dress suit.

Sundry reasons may be mentioned why the art of violin playing of all others should be cultivated by ladies anxious to acquire musical talents.

First, the lightness and grace of the violin. To look at it, to watch its wonderful contours, its perfection of form is a pleasure always renewed, never tiresome. Secondly it is easily handled and carried. Thirdly, no other instrument is so truly melodious, a simple ballad played on the violin will charm and give intense pleasure. Like the voice it responds to one's emotion and mood. Fourthly, as a solace, no better, no more responsive friend one find than this delightful instrument one gets so attached to it, than any slight accident, a crack, a jar, makes one feel grieved as if a dear companion gets injured....

Why leave all this talent go for nothing and not utilize it in the orchestras? Women as a rule play in better tune than men. They play with greater expression, certainly, than the average orchestral musician. In Dublin, in Melbourne, I have employed lady

⁴⁶ _____, 155.

violinist to reinforce my orchestra. They performed their part very well and with great attention to details. They were quick to understand, prompt at rehearsals, obedient and attentive to the conductor's remarks and not inclined to sneak away under a pretext or another if the rehearsal was a trifle long; they gave good work for the money paid them. If such an incentive as paid employment in this way was given to the many female violinists now doing nothing, what a benefit it would be to many of the theaters!!...I know in advance the objection that will be brought out against my proposition: and what of the household duties of these women? It would be too easy to enumerate the thousands of comediennes that are in public every day, but I shall point that in most orchestras the place of harpist is supplied by women. This admitted, why should not [other] ladies be employed in the same orchestras?⁴⁷

She will always be remembered as an outspoken advocate of professional and economic equality for women as orchestral musicians. She died in New York on 20 January 1902.

Amanda Maier-Röntgen

Born Carolina Amanda Erika Maier on 20 February 1853 in Landskrona on the southeast coast of Sweden, she was initially taught violin and keyboard lessons by her father, Carl Eduard Maier, who had grown up in Riedlingen (Württemberg) Germany. He owned a bakery in town and had a musical education himself, having earned his Director of Music diploma in Stockholm in 1852.⁴⁸

In 1869 she began studies at the Royal Conservatory of Music in Stockholm and became the first woman to pass the Director of Music exam. From August 1873 to June 1876 she took



lessons from three of the most prominent teachers at the Leipzig Conservatory: she studied violin under the German-Dutch Engelbert Röntgen, leader of the city's Gewandhaus Orchestra, and harmony and composition under Carl Reinecke (1824-1910) (student of Mendelssohn, Schumann and Liszt) and Ernst Friedrich Richter (1808-1879). Through the Scandinavian Society she made the acquaintance of Edvard Grieg, who became one of her closest friends. In Leipzig, she met her violin teacher's son, the pianist and composer Julius Röntgen, to whom she became engaged in 1879. Sadly, she is given only one sentence in *Oxford Music Online*, and only as an appendage to a page about her husband.⁴⁹

Thanks to composer Ethel Smyth, we have a few tantalizing glimpses into the Röntgens' household.⁵⁰ Smyth was an Englishwoman who studied in Leipzig in the 1870s and wrote a memoir about the experience called *Impressions That Remained*. She writes warmly of the

⁴⁷ Kagan, *Signs*, 731-34 in Neuls-Bates, *WM*, 198-201.

⁴⁸ <http://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/>. Accessed 22 August 2020.

⁴⁹ <https://doi.org/10.1093/gmo/9781561592630.article.23798>. Accessed 22 August 2020.

⁵⁰ Hogstad, *A Violin's Life*, following the Lipinski Stradivarius. <http://aviolinslife.org/rontgen-family/>. Accessed 22 August 2020.

Röntgen family, especially their impassioned chamber music sessions. In autumn 1877, she writes about Amanda: “There was one more belonging to that household, a dear Swedish girl called Amanda Meyer [sic], violinist and composer, who afterwards married Julius; and then for the first time I saw a charming blend of art in courtship very common in those days.”

In 1874 Amanda composed the B-minor Violin Sonata which she performed in April 1875 with Julius playing the piano. The performance is remembered because Grieg was in the audience. In 1876 she premiered her one-movement violin concerto, performed nearly forty times over the next few years. In the late 1870s she toured as a violinist throughout Sweden, Norway, Finland, and Russia. This was quite a feat: in the 1870s, female violin soloists were only just beginning to be widely accepted.

Professional success came hand-in-hand with romance. Julius and Amanda married in Landskrona in 1880 and then settled in Amsterdam, where he had received a posting as a piano teacher. The following year, Amanda gave birth to her first son, Julius, Jr., who, like his mother and grandfather, became a distinguished violinist. After several miscarriages, another little boy survived, this one named Engelbert. He grew to become the principal cellist in orchestras in New York and Minneapolis, ultimately the principal cellist at the Metropolitan Opera Orchestra.

Pregnancy, motherhood and her diminished health affected her dwindling compositional output. As a Röntgen, she was never going to give up music entirely and she remained connected to the musical world. She held salons with Johannes Brahms (1833-1897), Anton Rubinstein (1829-1894) and violinist

Joseph Joachim (1831-1907). Julius helped found the Amsterdam Conservatory. He gave a performance of Brahms’ second piano concerto with the composer on the podium.

Amanda’s young life took a tragic turn in 1887 when she was diagnosed with tuberculosis. Her eyesight was failing as well, and in 1891, she wrote her last composition, a piano quartet, with the assistance of Julius because she couldn’t see well enough to write. She died on 15 July 1894 in Amsterdam.

With renewed interest in her compositions, Gregory Maytan⁵¹ has provided excellent recordings of her works and his printed editions of her works are freely available at IMSLP.



⁵¹ <http://gregorymaytan.com>. Accessed 22 August 2020.

Marie Soldat-Roeger

First Performer of the Brahms Violin Concerto in Vienna

By 1870 the violin was more acceptable for women to play and many women went to Berlin to study with Joseph Joachim (1831-1907), despite the ban on their participation in the orchestra of the Hochschule. Marie Soldat-Roeger (1864-1955), a favorite Joachim student, won the prestigious Mendelssohn prize at the Berlin Hochschule, as did Gabriele Wietrowetz (1866-1937), another Joachim pupil. Both these violinists and many others who studied at the Paris and Brussels conservatories went on to have careers as soloists and to play in all-women string quartets in the last decades of the nineteenth century.⁵²

Born in Graz, Austria, 25 March 1864, Marie Soldat began violin lessons at the age of eight under Pleiner in Graz. She appeared in public at ten years of age, performing the *Fantasia-Caprice* by Henry Vieuxtemps (1820-1881).

In Pörschach where he retreated to compose each summer, Johannes Brahms (1833-1897) met nineteen-year-old Marie Soldat whose remarkable talent he admired so completely that he appeared with her in a concert given in the village, contrary to his usual rule that he did not perform in the summer. He introduced her to his friend Joseph Joachim and spent the rest of the season coaching her on his *Violin Concerto* (1878), which she introduced for the first time to a Viennese audience with Hans Richter (1843-1916) conducting. Under the influence of Joseph Joachim at the Berlin Hochschule, she learned both solo and chamber music. Brahms and Soldat continued their friendship in Vienna and would often be seen together in the Prater fun fair or at the theater. There is no doubt that “my little soldier,” as Brahms nicknamed her, was a great comfort to the increasingly lonely man.⁵³

She made a special study of Brahms’ chamber music as well. In addition to being famous for her playing of the Brahms *Concerto*, and her performances with her own (women’s) quartet of



⁵² Pendle, *W&M*, 118.

⁵³ Holmes, *B*, 108.

Brahms' chamber music, she was fortunate to have Brahms' great interest "in the quartet's work, even directing the rehearsals of some of his chamber music compositions himself."⁵⁴ He arranged for Soldat to acquire the 1742 del Gesu, which is now played by Rachel Barton Pine.⁵⁵

In the nineteenth century music teaching was very important to women, partly because little else was available. Once women left the conservatories they were stranded, excluded from professional orchestras, from conducting posts, from positions in universities and from the professional musical life of the church. Occupational segregation was one temporary solution, as late nineteenth-century female musicians formed all-women chamber groups and "lady orchestras" in order to work. In 1887 Marie Soldat formed perhaps the earliest such group, the Soldat Quartet in Berlin. Among the earliest women's orchestras were those founded in Vienna and Berlin, both of which toured internationally. About 30 different women's orchestras flourished in the USA between 1925 and 1940. The practice was widespread: the Dutch composer Elisabeth Kuyper (1877-1953) founded four women's symphony orchestras first in Europe, then in the US. What most female instrumentalists wanted, however, was an end to exclusion and a chance to compete.⁵⁶

In 1889 at the age of 25, Marie Soldat married Roeger, a lawyer, but continued her public career in Austria, Germany and England.⁵⁷



Notice the looks on their faces as these women pose as the Soldat-Roeger Damen (women) String Quartet, with only Marie looking like she can actually play the violin. They appear uncomfortable, but photographers would caution those posing to "hold still" in those days, since camera equipment at the turn of the century needed long exposure times. Could it be that knowing they were "rebels in polite society," they felt "daring" to perform as men performed? Or were they trying to look "lady-like" by being "placid and indifferent"? This was a very different time from ours, when women were unsure about having their photos taken, contrary to our present-day "selfies."

Marie Soldat-Roeger died 30 September 1955 in Graz.

⁵⁴ Bachman, *EV*, 401.

⁵⁵ <https://rachelbartonpine.com/about/rachels-violin/>. Accessed 22 August 2020.

⁵⁶ Tick, et al. "Women in Music." *GMO*.

⁵⁷ Blom, *GD*, Vol. VII, 873.

Teresina Tua — Concertized with Sergei Rachmaninov

Maria Felicità “Teresina” Tua, born 23 April 1867 in Turin, Italy, achieved great fame and became known as “l’angelo del violino.” A pupil of Lambert-Joseph Massart (1811-1892), she studied at the Paris Conservatory, where she was awarded first prize in 1880. She toured Europe with great success. During a tour of Russia, she was accompanied by a young Sergei Rachmaninov (1873-1943). After hearing her, Edvard Grieg (1843-1907) was inspired to write his *Violin Sonata*. When she debuted in the United States



at Chickering Hall in October 1887, a reviewer in the New York Times

“Amusements” column described her lyrically as “a most charming woman, robed in the shimmer of satin...A pair

of splendidly developed arms, which she graciously permitted to be viewed undraped, and a pair of handsome brown eyes. She curtsies and smiles so as to put every susceptible man’s heart in a flutter, and who plays the violin exceedingly well. Tua’s intonation is not always absolutely true...especially conspicuous in her treatment of the final movement of Bruch’s G minor concerto, which was her first selection.”⁵⁸

In 1889 she married the music critic Count Franchi-Verney della Valletta (1848-1911) and left the concert stage, but resumed playing in 1895, settling in Rome as her home. Her second marriage in 1914 was to Emilio Quadri de Maria Pontaschielli. She died in Rome 29 October 1956.



From a photograph by Elliott & Fry.

⁵⁸ <https://timesmachine.nytimes.com/timesmachine/1887/10/18/100937502.html?pageNumber=5>. Accessed 22 August 2020.

**Maud Powell — First American-born World Famous Violinist —
A Mission to Advance America’s Cultural Growth —
The First Solo Instrumentalist to Make Recordings**

The outstanding American woman violinist of the late nineteenth century was Maud Powell (1868-1920). As a girl she had heard Camilla Urso play and became a violinist because of Urso’s example.

Born in Peru, Illinois, on August 22, 1868, Powell grew up in Aurora, Illinois. After four years’ violin study with William Lewis of Chicago and occasional concert appearances her exceptional gifts developed so rapidly that she was taken to Leipzig, where in 1881-82 she became a pupil of Henry Schradieck (1846-1918), a famous German pedagogue. She was awarded a diploma at the public examinations held in the Gewandhaus and then proceeded to Paris, where—out of eight applicants—she obtained one of the six vacancies in Dancla’s class. Charles Dancla (1817-1907, once a student of Pierre Baillot), taught her to be an artist and she proved her artistry by a successful tour of England, during which she played for the royal family. Joseph Joachim (1831-1907) heard her in London and invited her to join his class at the



Berlin Hochschule. At the end of one year she appeared as soloist with the Berlin Philharmonic under Joachim’s baton. “He taught me to be a musician,” she reminisced.⁵⁹

⁵⁹ Schwarz, *GM*, 496.

But like many concert artists, she and her family paid a high price for her European training and career. At fourteen she terminated her general education to concentrate on the violin. Her mother accompanied her to Europe on a tour of duty as chaperone that ended seventeen years later and all but destroyed Maud's parents' marriage. In 1885 it was time to return to her native America. She made her debut with the New York Philharmonic under Theodore Thomas (1835-1905), performing the Bruch *Concerto*. According to one critic, "She deserves to rank among the great violinists of the day."⁶⁰

On another occasion Antonin Dvorák (1841-1904) was in the audience when she played his new violin concerto with the New York Philharmonic and was delighted with her performance. Turning to chamber music,

Ms. Powell was the first woman in America to lead a professional string quartet, and she toured with that ensemble in 1894-95. She organized a piano trio under her name with the sisters May Mukle (1880-1963) and Anne Mukle, touring England, South Africa, and America in 1907-8, to great acclaim. Her mission was to advance America's cultural growth by bringing the best in classical music to Americans in remote areas as well as the large cultural centers. She premiered the violin concerto of the Afro-English composer Samuel Coleridge-Taylor (1875-1912). During World War I she took pride in performing good music for servicemen, convinced that America was "striding ahead in music appreciation."



As early as 1893 at the Chicago World Exposition, she gave a lecture, "Women and the Violin," and performed a piece by the American composer Mrs. H. H. A. (Amy) Beach (1867-1944), who accompanied her at the piano. Later, in 1911, she stated in *Musical America*, "Women are making our music wheels turn." Maud Powell died rather unexpectedly in 1920, during a concert tour in Pennsylvania, at the age of fifty-one. A memorial concert was given by the New York Philharmonic on 13 March 1920, and glowing tributes were paid. Her favorite violin, a J. B. Guadagnini, is preserved in the Henry Ford Museum in Detroit. She also owned at one time the ex-Mayseder Guarnerius.⁶¹

⁶⁰ Schwarz, *GM*, 496.

⁶¹ _____, *GM*, 497. Her Guadagnini may not have been a Guadagnini: ⁶¹ <https://www.thestrads.com/lutherie/was-maud-powells-famous-guadagnini-violin-actually-a-modern-instrument/6516.article>. Accessed 22 August 2020.

Like many other professional women of the time, Maud Powell believed that she must choose between marriage and family and a career. Like many others, when she finally married, at thirty-seven, it was to her concert manager. During her intensely hard-working yet gratifying life, she played with leading orchestras in Europe and the United States, [and] toured the world.⁶² Maud Powell was a remarkable personality. At a time when a woman's career as a violinist was fraught with obstacles, she won recognition in America and Europe for her accomplished performances and her musical initiative. The long list of first performances she gave testifies to her venturesome spirit. She introduced to American audiences such major works as the concerti of Tchaikovsky (1889), Dvorák (1894), and Sibelius (1906), as well as those by Tor Aulin (1966-1914), Anton Arensky (1861-1906), Max Bruch (1838-1920), Camille Saint-Saëns (1835-1921), and Coleridge-Taylor (1875-1912). She also premiered short pieces by Victor Herbert (1859-1924), Arthur Foote (1853-1937), Amy Beach (1867-1944), Marion Bauer (1882-1955), Grace White (1896-?), Cecil Burleigh (1885-1980) and Charles Cadman (1881-1946).⁶³

In 1904 she became *the first solo instrumentalist to record* for the Victor Talking Machine Company's celebrity artist series (Red Seal label) and her recordings became worldwide bestsellers. Most were reissued on CD by the Maud Powell Foundation in 1989. Listen to one of the old recordings to hear her bell-like intonation and the firmness of her bowing. The Viennese public called her Jeanne d'Arc of music, and with obvious justification. Many recordings are available on YouTube.com, such as the slow movement of the Wieniawski *Concerto No 2*.⁶⁴

Much more can be learned about her at the web page of the Maud Powell Society.⁶⁵ She made transcriptions for violin and piano, and composed an original cadenza for Brahms's *Violin Concerto*; she also contributed articles to music journals and wrote her own program notes. The brilliance, power and finish of her playing, combined with an unusual interpretative gift, led her to be recognized as one of America's greatest violinists; contemporary reviewers ranked her alongside Fritz Kreisler (1875-1962) and Eugène Ysaÿe (1858-1931).⁶⁶

Geraldine Morgan — First American to Win the Mendelssohn Prize

Geraldine Morgan was born 15 November 1868 in New York City. She studied violin under Leopold Damrosch (1832-1885), Schradieck (1846-1918) and Joachim (1831-1907), and was the

⁶² Block, *W&M*, 156.

⁶³ Johnson, *Violin Music*, 32.

⁶⁴ https://www.youtube.com/watch?v=e_4MsU0MeH4. Accessed 22 August 2020.

⁶⁵ <http://maudpowell.org>. Accessed 22 August 2020.

⁶⁶ Shaffer, "Powell, Maud," *GMO*.

first American to be awarded the Mendelssohn Prize at the Berlin Hochschule.⁶⁷ She made numerous successful tours of Europe, at one time playing the Bach *Double Concerto* with Joachim at the Crystal Palace Concerts in London. She also appeared with the Symphony Society of New York under the baton of Walter Damrosch (1862-1950, son of Leopold). She died on 20 May 1918 in New York.

Leonora von Stosch “Lady Speyer”

Leonora von Stosch was an American violinist, born in Washington, D.C., 7 November 1872. Her father was the Count von Stosch and her mother an American. She studied violin first in America and then later at the Brussels Conservatory and also with Martin Pierre Marsick (1847-1924) in Paris.

Her American debut was made with Anton Seidl’s Orchestra, followed by performances with Walter Damrosch and Arthur Nikisch. After her marriage in 1894, Ms. von Stosch left the concert stage. After her divorce in 1902, she married Edgar Speyer (later Sir Edgar) of London, where they lived until 1915. In 1902 the Queen’s Hall Orchestra was supported by Speyer, a banker of German origin.⁶⁸ Her performances in London were highly successful and she was ranked with artists of the finest musicianship.⁶⁹ Unfortunately Sir Edgar’s German ancestry led to anti-German attacks on him at the outset of World War I, so they moved to the United States, residing in New York. Leonora wrote poetry and won the 1927 *Pulitzer Prize for Poetry* for her book of poems, *Fiddler’s Farewell*.

Her Guarneri Del Gesu (1742) violin was given the name “The Lord Wilton,” and subsequently played by Yehudi Menuhin from 1978-1999. After Menuhin’s death in 1999, the instrument sold for \$6,000,000 to well-known collector David L. Fulton, the highest price paid for a violin to that date.⁷⁰



“Lady Speyer” by John Singer Sargent (1907)

⁶⁷ Bachman, *EV*, 382.

⁶⁸ Jacobs, “Wood, Sir Henry J.” *GMO*.

⁶⁹ Bachman, *EV*, 403.

⁷⁰ <http://www.cmuse.org/12-most-expensive-violins/>. Accessed 22 August 2020.

Olive Mead — American Soloist and Chamber Musician

Born 22 November 1874 in Cambridge, Massachusetts, to Charles and Eldora Mead, Olive Josephine Mead studied violin under Julius Eichberg (1824-1893) at the Boston Conservatory and later under Franz Kneisel (1865-1926, head of NY Institute of Musical Arts—now Juilliard), appearing as a soloist in 1898 with the Boston Symphony Orchestra. After that she appeared with all the large orchestras and made numerous successful tours of the United States. In 1904 she organized the Olive Mead Quartet, including Vera Fanoroff, Gladys North and Lillian Littlehales,⁷¹ which was considered by Bachman to be significant in the chamber music field.⁷² In 1909 she married Merrill Holden Green, made her home in Boston, and had three children, Merrill, Edwin, and Olive. She died in 1946.⁷³

Ethel Barns

An English violinist and composer, Ethel Barns (1874-1948) studied violin at the Royal Academy of Music, making her debut at the Crystal Palace in London in 1896. She later toured England and the United States. A prolific composer, Barns wrote several violin concerti, 7 violin sonatas, 2 piano trios, a duet and approximately 50 small violin pieces⁷⁴, nearly all of which were published. Her “Violin Sonata No. 2” was performed by Joachim in Germany, and a piece, “L’Escarpolette” or “Swing Song,” was described by Johnson as “rather saccharin,”⁷⁵ recorded by both Elman and Kreisler.

Irma Saenger-Sethe

Madame Irmgard “Irma” Saenger-Sethe was born in Brussels, Belgium, 28 April 1876. She studied violin under Jokisch, August Wilhelmj (1845-1908) and Eugène Ysaÿe (1858-1931) at the Brussels Conservatory, winning first prize at fifteen years of age. She had a son with Ysaÿe, named Antoine Marie Eugène Ysaÿe, born in Brussels in 1894⁷⁶. Also in 1894 she appeared as soloist in all the principal cities of Germany, and made her London debut in 1895 where she was favorably compared to Lady Hallé. Her playing was described as “remarkable for great breadth of tone, for refinement, combined with almost masculine power and intellect, and for an

⁷¹ *BDDM*, 726.

⁷² Bachman, *EV*, 379.

⁷³ Sadie, ed., *NewGrDA*.

⁷⁴ See elementary level violin pieces at <http://www.violinmusicbywomen.com>.

⁷⁵ Johnson, *Violin Music*, 25.

⁷⁶ <https://www.geni.com/people/Antoine-Ysaÿe/6000000022260011359>. Accessed 22 August 2020.

Leonora Jackson (McKim) — International Acclaim

Leonora Jackson was born in Boston, Massachusetts, 20 February 1879, and studied violin with Josephs (1831-1907) at the Royal Hochschule in Berlin, receiving the Mendelssohn prize from the government.

She appeared as soloist with the Leipzig Gewandhaus Orchestra, and also with Ignacy Jan Paderewski (1860-1941) and Adelina Patti (1843-1919). She made numerous successful tours of Europe. She came to the United States to appear with the Boston Symphony Orchestra and she gave more than 150 concerts in the U.S. in 1901. As a performer on the violin she possessed “a splendid technique and a beautiful tone tinged with intense sentiment.”⁸¹

She was one of the first American women to achieve international acclaim as a concert violinist. First Lady Frances Folsom Cleveland was one of her early patrons, enabling her to study in Chicago, Paris and Berlin. She was decorated by Queen Victoria.

She retired from performing after her marriage in 1915 to Dr. William Duncan McKim (1855-1935). The McKims were avid supporters of the arts, holding musical programs in their home and collecting a large number of works of art, many of which were donated to the Smithsonian Institution and the Maryland Historical Society after the death of Dr. McKim.⁸² Leonora passed away 7 January 1969.



Maia Bang — Distinguished Teacher — Maia Bang Method

A violinist and distinguished teacher, Maia Bang was born 24 April 1879 in Tromsø, Norway. She began her studies in Oslo, then later at the Leipzig Conservatory, graduating in 1897. During 1915-16 she studied with Marteau in Geneva, Lefort in Paris, and Leopold Auer (1845-1930) in Petrograd. In 1917 she taught violin in Oslo at Lindeman’s Music School and founded the Oslo Music School, of which she was President. She moved to the United States in 1919 and was appointed assistant to Professor Auer in New York. In 1924 she was awarded the Norway’s Kings Service Medal. Toscha Seidel (1899-1962) wrote his most famous arrangement, *Eili-Eili*, and dedicated it to her.

She was a very successful teacher of the violin and lecturer at Teachers College, Columbia University in New York in 1933, then Chicago and Los Angeles in 1934, and finally throughout the United States in 1935 and 1937. In 1939 she resided in New York. Between 1919 and 1925 she wrote the seven-volume *Maia Bang Violin Method*, based on the teachings of Leopold

⁸¹ Bachman, *EV*, 365-6.

⁸² http://memory.loc.gov/ammem/awhhtml/awmusic8/special_music.html. Accessed 22 August 2020.

Auer and for which she was famous. She followed that with her five-volume *Violin Course* written between 1932 and 1935.⁸³ She died in 1940.⁸⁴

Marie Nichols

Born in Chicago, Illinois, 16 October 1879, Marie T. Nichols began her violin studies with Emil Mollenhauer (1855-1927) in Boston, then in Berlin with Karel Halir (1859-1909) and in Paris with Joseph DéBroux (1866-1929). With the assistance of Halir, she selected a Gagliano violin.⁸⁵ She made her debut in Berlin in 1903. She appeared as a soloist with the Berlin Philharmonic and Queen's Hall Orchestra (London) when she introduced the Max Bruch *Serenade*, op. 5. Regarding the *Serenade*, the following program notes were provided:

The four-movement *Serenade* is virtually a fourth violin concerto. It is certainly longer than its three predecessors, and, like all Bruch's creations for the solo violin, he was well advised on string technique by professional colleagues. From the mid-1860s until the First World War these had included Ferdinand David, Otto von Königsloew, Joseph Joachim, Pablo de Sarasate and Willy Hess. Significantly, Bruch's music barely changes in its style over the same forty-year period; it remains tuneful, crafted, melodically strong, but harmonically and structurally unadventurous, and hardly ever free from the influences of either Mendelssohn or Schumann. Bruch's obsession with folk music continued (free use of a Nordic melody used in the first movement and occasionally reminiscent of *Auld Rob Morris* in the last) with the *Serenade*, written at a hilltop house in the Rhineland during August 1899 for Sarasate. Joachim edited the solo part and gave its first semi-public performance on 19 December that year at the Berlin Hochschule. Its official premiere followed on 15 May 1901 in Paris with the Belgian violinist Joseph Débroux under Camille Chevillard conducting the Lamoureux Orchestra. It had a fair success, including Boston in 1903 with Marie Nichols as soloist and Hess vacating his leader's chair to conduct.⁸⁶

She made her US debut with the Boston Symphony in 1903 and toured the United States several times, appearing as a soloist with the major symphony orchestras. The *New York Times* article dated 1 November 1903 headlines "Miss Nichols of Boston Pleases Musical Berlin" and favorably reviews her 22 October performance.⁸⁷ Her name appears in the *12th Season*



⁸³ *BDDM*, 56.

⁸⁴ Albrecht and Roe, "Collections, private." *GMO*.

⁸⁵ <http://www.violinist.com/discussion/response.cfm?ID=26017>. Accessed 22 August 2020.

⁸⁶ Christopher Fifield, program notes for online article, "Bruch Scottish Fantasy." http://www.musicweb-international.com/classrev/2004/Oct04/Bruch_scottish.htm. Accessed 22 August 2020.

⁸⁷ *New York Times* abstract, <http://query.nytimes.com/gst/abstract.html?res=9C00E6D71439E433A25752C0A9679D946297D6CF>. Accessed 22 August 2020.

(1905-1906) of the Troy (NY) Classical Music Series, performing with cellist Elsa Ruegger, sister of Charlotte (see page 29). Her studies with Débroux show in her premiere performances of works by Bruch. On another occasion the Bruch *Fantasia-Ballet*, played with piano accompaniment, was performed “for the first time in Boston by Miss Marie Nichols at her concert in Chickering Hall, 15 March 1904.”⁸⁸

She settled in Boston where she was teaching and concertizing extensively in 1925.⁸⁹ According to her great-niece Harriet Monroe, the Gagliano violin went to one of her students after her death on 19 November 1954.⁹⁰

Charlotte Demuth Williams — Mendelssohn Concerto in Leipzig

Born in 1880 in Oberlin, Ohio, to a musical family, Charlotte Emma Demuth’s father, John Arthur Demuth was a professor of music at the Oberlin College Conservatory (1889-1919), where he taught music theory, piano and four wind instruments. He started the Oberlin Conservatory Orchestra, one of the finest conservatory orchestras in America. Charlotte began her piano studies at the age of four. At the age of 8 she could play all of the Bach *Two and Three Part Inventions* and change keys on request. She began taking courses at the Oberlin Conservatory when she was ten. At the age of twelve she began her study of the violin, for which she had a talent that exceeded her mastery of the piano. At sixteen she had completed with honors everything the Oberlin Conservatory had to offer, but, because she was “too young,” the Conservatory declined to give her a degree.⁹¹

Charlotte’s grandmother accompanied her as her chaperone so that she could study at the Leipzig Conservatory for three years, 1897-1899, to study violin with Hans Sitt. Felix Mendelssohn had founded the Leipzig Royal Music Conservatory in 1843 and died in 1847. To celebrate the 50th anniversary of Mendelssohn’s death (1897), two students were selected to perform: Charlotte (17) played the Mendelssohn *Violin*



⁸⁸ Boston Symphony Orchestra Program Notes from Volume 1910-1911. <http://www.amazon.es/Programme-Volume-1910-1911-Symphony-Orchestra/dp/1130477061>. Accessed 22 August 2020.

⁸⁹ Bachman, *EV*, 385.

⁹⁰ Monroe, Harriet online discussion posted 24 August 2014, <http://www.violinist.com/discussion/response.cfm?ID=26017>. Accessed 22 August 2020.

⁹¹ <https://storychorus.org/my-grandmother-and-mendelssohn/> Accessed 23 August 2020.

Concerto and Wilhelm Backhaus (15) performed the Mendelssohn *Piano Concerto No. 1*. Charlotte became the first student in the history of the Leipzig Conservatory to graduate in two instruments, for which she performed the Beethoven *Violin Concerto* and the Beethoven *G-Major Piano Concerto*. After graduating in 1899 at the Leipzig Conservatory, she continued violin and piano studies and graduated at the Geneva Conservatory in 1901. She received an honorary Master of Music degree in 1903 from Oberlin Conservatory and married Chauncey L. Williams in 1903. She had three daughters and two sons between 1905 and 1916. She taught violin at the Oberlin Conservatory from 1913-1919.

While on tour in Sioux City, IA, in the early 1920s she met Paul MacCollin who needed a new violin teacher for the Morningside Conservatory, modeled on the Oberlin and Leipzig Conservatories. She recommended her high school pupil, a young man named Leo Kucinski, who had studied with her at Oberlin. He was hired in 1923 (age 19); many, many years later I (Kay Pech) began my violin studies with Leo Kucinski in 1955 while in high school

After her husband's death in 1924, Charlotte Demuth Williams taught at the Cleveland Institute of Music (1923-1928). In an interview⁹² she said, "The older my children get, the more they need me—now that they're growing up it's much harder to get away and leave them than it was when they were babies." The article continued, "Thus Mrs. Charlotte Demuth Williams, Cleveland musician, shatters the idea that a woman is tied down by babies, but attains freedom as they grow up. 'It's easy to leave the babies and small children with a nurse, ...but there's nothing that can take the place of a mother's companionship when they are older.' She frequently

takes the time to go and play with her children...in the schools they attend—much to the delight of their classmates. 'Being a mother is my career, ...but music completes my life.'"

After three years in Europe to further her violin studies in Paris, she returned to be the concertmaster of the newly formed Cleveland Women's Orchestra (1931-1935). She taught violin privately in the 1930s and played as a soloist with the New York, Philadelphia, Chicago, St. Louis and Cleveland Symphonies, and returned to teach violin at the Cleveland Institute of Music (1935-1945). She retired in 1945 to move to Colorado, but later returned to live with her daughter in Cleveland. She died February 26, 1974, of congestive heart disease at the age of 94.



⁹² "Being Mother and Musician Makes a Full-Time Career," Cleveland *Plain Dealer*, 1924, article shared by Tyrone Greive. Other important sources of factual information are from the Oberlin College Archives.

Marie Hall — Dedicatée of *The Lark Ascending*

Marie Hall was born 8 April 1884, in Newcastle-on-Tyne, England. She received her first lessons from her father, who was a harpist in an opera company. When she was nine, Emile Sauret (1852-1920) heard her play but her parents did not follow his advice (possibly lack of funds) to send her to the Royal Academy of Music in London. She continued to study violin under several well-known teachers, including Edward Elgar (1857-1934, who came to her town once a week) in



1894, August Wilhelmj (1845-1908) in London in 1896, Max Mossel in Birmingham in 1898, and Professor Kruse in 1900 in London. In 1901, upon the advice of Jan Kubelík (1880-1940), she went to study under his former teacher, Otakar Sevcík (1852-1934) in Prague.⁹³

Hall appeared as a soloist in Prague in November 1902, Vienna in January 1903, and made her London debut on 16 February 1903, at St. James Hall. She possessed a technique that she believed was due to Sevcík's teaching.

While she appeared to be not very strong physically, Hall proved herself strong enough to engage upon long tours through Europe, Great Britain, the United States, Canada, and Australia and perform exacting programs without fatigue. As a performer on the violin, Ms. Hall possessed a splendid technique, a beautiful tone and a fine sense of musical values.⁹⁴

In 1911 Hall married her manager Edward Baring; they settled in Cheltenham in a large Victorian villa, "Inveresk," in Eldorado Road. and had one child, Pauline. In 1916, she recorded an abridged version of the Elgar *Violin Concerto* with the composer conducting. Because of the technical limitations on recording at that time, the music had to be specially abridged by Elgar in order to fit on the 78 rpm discs. Hall was described as "a very charming woman, very small and jolly and with a great sense of humor. She was also extremely generous."

Ralph Vaughan Williams (1872-1958) completed *The Lark Ascending* with Hall's assistance, and dedicated it to her. She gave the first public performances, that for violin and piano at a concert of the Avonmouth and Shirehampton Choral Society on 15 December 1920, and the original for violin and orchestra at the Queen's Hall with the British Symphony Orchestra under

⁹³ http://en.wikipedia.org/wiki/Marie_Hall

⁹⁴ Bachman, *EV*, 360.

Adrian Boult (1889-1983) on 14 June 1921.⁹⁵ She owned and played one of the two Viotti Stradivarius violins.⁹⁶

She also introduced new works by Rutland Boughton (1878-1960), Brian and Percy Sherwood (1866-1939). In the standard repertory she was considered one of the finest violinists of her time in any country.⁹⁷

She died in Cheltenham, England, on 11 November 1956 at the age of 72. The 1709 Stradivarius violin, which she had played for more than 50 years and became known as the “Marie Hall Stradivarius,” was sold at Sotheby's in April 1988 for a record £473,000 to an anonymous South American bidder. It is now owned by the Chi-Mei Collection.

Rebecca Clarke — First Woman Professional in a Major Orchestra



Rebecca Clarke was born 27 August 1886 in Harrow, England, to Joseph Thacher Clarke, an American, and his German wife, Agnes Paulina Marie Amalie Helferich.⁹⁸ She claimed dual English and American citizenship.

Her father was interested in music and had her start learning the violin at age nine. She began her studies at the Royal Academy of Music in 1903 but was withdrawn by her father in 1905 after her harmony teacher, Percy Hilder Miles, proposed to her (he later left her his Stradivarius violin in his will). She made the first of many visits to the United States shortly after leaving the Royal Academy.

She then attended the Royal College of Music from 1907 to 1910, the first female composition student of Sir Charles Villiers Stanford. At Stanford's urging she shifted her focus from the violin to the viola, just as the latter was coming to be seen as a legitimate solo instrument. She studied with

Lionel Tertis (1876-1975), who was considered by some the greatest violist of the day.

After criticizing her father for his extra-marital affairs, his support of Clarke was cut off and she had to support herself through playing her viola. She became ***one of the first female professional orchestral musicians*** when she was selected by Sir Henry Wood (1869-1944) to

⁹⁵ Kennedy, *RWW*, 87.

⁹⁶ http://en.wikipedia.org/wiki/Viotti_Stradivarius.

⁹⁷ Cobbett and Goodwin, “Hall, Marie,” *GMO*.

⁹⁸ Ponder, *OD* article, “Clarke, Rebecca Helferich.”

play in the Queen's Hall Orchestra in 1912. Until then it had been an all-male orchestra. In 1916 she moved to the United States.

Her compositional career peaked in a brief period, beginning with the *Viola Sonata* she entered in a 1919 competition sponsored by Elizabeth Sprague Coolidge (1864-1953), Clarke's neighbor and a patron of the arts. In a field of 72 entrants, Clarke's sonata tied for first place with a composition by Ernest Bloch (1880-1959). Coolidge later declared Bloch the winner. Reporters speculated that “Rebecca Clarke” was only a pseudonym for Bloch himself, or at least that it could not have been Clarke who wrote these pieces,⁹⁹ as the idea that a woman could write such a work was socially inconceivable.

Clarke began a career as a solo and ensemble performer in London in 1924 after completing a world tour in 1922–23.¹⁰⁰ In 1927 she helped form the English Ensemble, a piano quartet that included her, Marjorie Hayward, Kathleen Long and May Mukle (1880-1963). She also performed on several recordings in the 1920s and 1930s, and participated in BBC music broadcasts.

She had first met her husband, James Friskin (1886-1967), a composer, concert pianist and founding member of the Juilliard School faculty, when they were both students at the Royal College of Music. They renewed their friendship after a chance meeting on a Manhattan street in 1944 and married in September of that year when both were in their late '50s. Despite his encouragement, she stopped composing and performing. She suffered from dysthymia, a chronic form of depression, which made her reluctant to compose,¹⁰¹ though she still pursued an active musical and social life.



⁹⁹ Liane Curtis, "Clarke, Rebecca." *GMO*.

¹⁰⁰ Reich, *RCR*, 10–18.

¹⁰¹ Stephen Banfield, *NGD*, 120.

Clarke sold the Stradivarius she had been bequeathed, and established the May Mukle prize at the Royal Academy, in honor of her cellist friend with whom she had toured many years before. Clarke died 13 Oct 1979 at her home in New York City at the age of 93.

Rebecca Clarke composed no large scale works such as symphonies. Her total output of compositions comprises 52 songs, 11 choral works, 21 chamber pieces, the *Piano Trio*, and the *Viola Sonata*. Her work was all but forgotten for a long period of time, but interest in it was revived in 1976 following a radio broadcast in celebration of her ninetieth birthday. Over half of Clarke's compositions remain unpublished and in the personal possession of her heirs, along with most of her writings.

The Rebecca Clarke Society was established in September 2000 to promote performance, scholarship, and awareness of the works of Rebecca Clarke. She has been described by Liane Curtis as one of the most important British composers in the period between World War I and World War II. Recordings have been released, and a popular one recorded in 2003 by violist Kenneth Martinson¹⁰² features many of her works for viola, and there are many examples available on YouTube of performances of her works.

Renée Chemet

A violinist born in Boulogne-sur-Seine, France, on 7 January 1887, Renée Chemet studied under French teachers developing a remarkable technique and a general musical style which led to her being named the “female Kreisler.”¹⁰³ Chemet appeared with most of the famous European and British orchestras and gave many recitals in Germany, England and France. Prior to 1925 she visited the United States twice, winning the highest approval for her interpretation of the Tartini *G Minor Sonata*.

According to the Hogstad posting¹⁰⁴ on the website “Song of the Lark,” Chemet is somewhat of an enigma. She left us several lovely recordings,¹⁰⁵ but our knowledge of her career post-1930 is unclear. There are many recordings on YouTube, among them a very



Source gallica.bnf.fr / Bibliothèque nationale de France

¹⁰² Centaur CRC2847.

¹⁰³ Bachman, *EV*, 348.

¹⁰⁴ Hogstad, “Chemet,” online article “Women Violinists of the Victorian Era.” <http://songofthelark.wordpress.com/2011/08/21/article-women-violinists-of-the-victorian-era>. Accessed 22 August 2020.

¹⁰⁵ <https://www.youtube.com/playlist?list=PLAECDA812B694ED3C>

French performance of the Saint-Saëns *Introduction and Rondo Capriccioso*.¹⁰⁶ She died on 2 January 1977 in Villiers le Bel, Val d'Oise, France.¹⁰⁷

Stefi Geyer — Bartók's First Violin Concerto

Stefi Geyer was born in Budapest, Hungary, 28 June 1888. The daughter of a police doctor, who played the violin himself, she eventually studied violin at the Budapest Academy with Jenő Hubay (1858-1937), a pupil of Joachim.



She toured Germany, Austria-Hungary, Switzerland and Scandinavia, also appearing in joint recital with Marcel Dupré (1886-1971), the French organist. She was an object of passion of Béla Bartók (1881-1945), who wrote his *Violin Concerto No. 1* for her in 1907, but it was not published until after they both died.¹⁰⁸ It contains “her” motif, C#–E–G#–B#; the first movement appeared as “The Ideal” in the *Two Portraits for Orchestra*, op. 5. Apparently Geyer did not reciprocate Bartók’s feelings and rejected the concerto as well.

Geyer’s copy of the manuscript was bequeathed to Paul Sacher (1906-1999) to be performed by him. It was later championed by David Oistrakh (1908-1974).¹⁰⁹

Further works for Geyer were written by Othmar Schoeck, who was in love with her (*Violin Sonata*, op. 16, 1908–9, and *Violin Concerto*, op. 21, 1911–12), by Willy Burkhard (*Second Violin Concerto*, op. 69, 1943), and by Schulthess (*Concertino*, op. 7, 1921).¹¹⁰

From 1911 to 1919 she lived in Vienna. Her first marriage was to Vienna lawyer Erwin Jung, who died during the flu epidemic of the First World War. She then settled in Zürich, where she married the composer and pianist Walter Schulthess in 1920.

She made numerous concert tours and held a master class at the Zürich Conservatory from 1923 to 1953. Her American debut was made in 1924. As a performer, Mme. Geyer was

¹⁰⁶ <https://www.youtube.com/watch?v=gq7XD30LxS8>.

¹⁰⁷ https://en.wikipedia.org/wiki/List_of_female_violinists. Accessed 22 August 2020.

¹⁰⁸ https://en.wikipedia.org/wiki/Stefi_Geyer Accessed 22 August 2020.

¹⁰⁹ Mason, “Bartók’s Early Violin Concerto.” *Tempo*, new series, no. 49 (Autumn): 11–16, 1958.

¹¹⁰ Stenzl, “Geyer, Stefi,” *GMO*.

credited with an amazing technique, a broad tone and a noble interpretative style.¹¹¹ In 1927 she played the solo violin part in the première of Alban Berg's *Chamber Concerto* in Berlin. After 1941 she was leader and soloist of the Collegium Musicum Zürich, conducted by Paul Sacher. There are a few recordings of her playing, available on YouTube.¹¹² She died in Zurich 11 December 1956.

Kathleen Parlow

Kathleen Parlow was born in Fort Calgary, Alberta, Canada, 20 September 1890. A child prodigy, she earned the appellation “The lady of the golden bow.” There is an extensive biography of her on Wikipedia.¹¹³ Sometimes billed as “The Canadian Violinist,” she lived there only the first four years of her life, not returning until age 50.

The family moved to San Francisco, where she began lessons at age four with a relative, Conrad Coward, and made such rapid progress that she began studies with Professor Henry Holmes (1839-1905). To become a top professional



violinist and to begin a concert

career, Parlow followed the

normal route for North Americans and moved to Europe. She and her mother arrived in London on 1 January 1905, at the age of 15, shown in both photos on this page. There she performed the Beethoven *Violin Concerto* with the London Symphony Orchestra. When she heard a concert by Mischa Elman (1891-1967), she decided to seek out Elman's teacher, Leopold Auer (1845-1930), a Hungarian violinist teaching at the St. Petersburg Conservatory. But the \$300 raised by their church in San Francisco was not sufficient to get them to St. Petersburg, Russia. They secured a loan and in October 1906, Kathleen Parlow became the first foreigner to attend the St. Petersburg Conservatory, and in her class of 45 students, she was the only female. Auer remained a strong influence on Parlow, who referred to him as “Papa Auer.”

After a year at the Conservatory, she began to give concerts to support herself and her mother. In a tour of Germany, the Netherlands and Norway, where she performed for King



¹¹¹ Bachman, *EV*, 358.

¹¹² <https://www.youtube.com/watch?v=4MDlh19pjG8>.

¹¹³ http://en.wikipedia.org/wiki/Kathleen_Parlow.

Haakon and Queen Maud and met Einar Björnson, a wealthy Norwegian who became her friend and patron. He purchased a 1735 Guarnerius de Gesù for her. It cost £2000 and had previously been owned by G.B. Viotti (1755-1824).



In 1907 she was Alexander Glazunov's (1865-1936) choice to play his *Concerto* at the International Musical Festival at Ostend. Her return to North America and her first appearance in the US was in 1910 with the Russian Symphony, playing the Tchaikovsky *Violin Concerto*.¹¹⁴ Her mother remained her constant traveling companion, well into adulthood. Her fifth tour of North America was in 1920. In 1922 she made a successful tour of the Orient. She participated in a benefit concert for survivors of the *Titanic*, and made her first recording at the request of Thomas Edison. There are several recordings of her beautiful tone on YouTube, especially the slow movement of the Mendelssohn *Concerto in E Minor*.¹¹⁵

With her concert career

not particularly profitable, Parlow looked for other career options. In 1929 she was appointed to the faculty of Mills College in Oakland, California. She received an honorary Master of Arts degree from Mills College in 1933. While at Mills College she began to play in string quartets. In 1936 she accepted a position at the Juilliard School of Music in New York, and remained there until World War II, when she returned to Canada to give a series of lecture-recitals at the Royal Conservatory of Music in Toronto in 1941. There she organized the *Canadian Trio*, including Zara Nelsova (1917-2002) playing the cello and Sir Ernest MacMillan (1893-1973) playing piano. They received excellent reviews and also made national radio broadcasts.



The Canadian Trio: Nelsova, MacMillan and Parlow

Parlow's playing was in the Auer tradition: a big, pure tone, suave legato and effortless technique. She made many recordings before she became somewhat disenchanted with that

¹¹⁴ Bachman, *EV*, 389.

¹¹⁵ <https://www.youtube.com/watch?v=febFHifetqY>.

medium in 1926. Her quartet recorded several works by Canadian composers.¹¹⁶ She owned the 1735 ‘Viotti’ Guarneri, which she bequeathed to the University of Toronto, endowing the Kathleen Parlow Scholarship for students of stringed instruments with the sale for \$40,000.

As Parlow's career began to decline, her financial situation became progressively worse, and Godfrey Ridout (1918-1984) and other friends of hers established a fund to support her. In August 1963 Parlow suffered a fall that resulted in a broken hip, and she died of a heart attack on 19 August while convalescing in Oakville, Ontario. A biography, *Kathleen Parlow, A Portrait*, has been written by Maida Parlow French, published in 1967 by Ryerson Press of Toronto.

Jelly d'Aranyi — Ravel dedicated *Tzigane* to her

Jelly d'Aranyi was born in Budapest 30 May 1895, *the great-niece of Joseph Joachim*, (1831-1907) and sister of the violinist Adila Fachiri (1889-1962). She began her studies as a pianist, but in 1903 went to the Hungarian National Royal Academy in Budapest, studying violin with Grunfeld and later Jenő Hubay (1858-1937).

Her career began in 1908 with a series of joint recitals, in Vienna and elsewhere, in partnership with her sister. In 1909 they played in England and settled there four years later, becoming well known for their performance of Bach's *Double Violin Concerto*, which they recorded.¹¹⁷

On memorable occasions, she and Béla Bartók (1881-1945) gave sonata recitals together in London and Paris. His two violin sonatas were dedicated to her sister Adila Fachiri, but Jelly and Bartók presented them in London in March 1922 (No. 1) and May 1923 (No. 2).

Bartók was attracted to her, but she ended up refusing to work with him outside of rehearsals because she was so uncomfortable with his obvious interest in her.

Friends with Edward Elgar (1857-1934), their relationship was dramatized in the movie *Elgar's Tenth Muse*. The description, “set in 1919, this moving film portrays the poignant relationship between the English composer Sir Edward Elgar and the beautiful young, Hungarian violinist Jelly d'Aranyi, his ‘tenth muse.’”¹¹⁸ Jelly herself had a tragic love affair with Frederick Septimus Kelly, an Australian Olympic athlete, pianist and composer, who died in a World War I battle.



¹¹⁶ Ridout and Potter, “Parlow, Kathleen.” *GMO*.

¹¹⁷ Anderson, “Arányi, Jelly d’...”, *GMO*.

¹¹⁸ <http://www.kulturvideo.com/Elgars-Tenth-Muse-p/d4224.htm>. Accessed 22 August 2020.

She was an excellent interpreter of classical, romantic and modern music. After d'Aranyi had, at his request, played “gypsy” violin music to him one evening, Maurice Ravel (1875-1937) dedicated his popular violin-and-piano composition *Tzigane* to her.¹¹⁹ Ralph Vaughan Williams (1872-1958) dedicated his *Concerto Academico* to her. Gustav Holst's *Double Concerto for Two Violins* was written for Jelly and Adila. The *D'Aranyi String Quartet* was named after her and included her sister Adila, violist Rebecca Clarke (1886-1979) and cellist Guilhermina Suggia (1888-1950).¹²⁰ There are numerous recordings of her gutsy, firebrand style on YouTube.

She played a curious role in the emergence and 1937 world premiere of Robert Schumann's *Violin Concerto*. On the basis of messages she received at a 1933 séance, allegedly from Schumann (1810-1856) himself, about this concerto of which she had never previously heard, she claimed the right to perform it publicly for the first time. Allegedly Joachim also appeared to her, pointing her to the Berlin State Library, but it seems just as likely that she was able to locate it through professional and personal contacts.

It was four years before a copy of the manuscript left the library, going first to Yehudi Menuhin (1916-1999). He wanted to give the first performance in San Francisco, but was blocked by both Jelly and the German Nazi government, who held the copyright. They wanted it to be performed first in Germany by a German. George Kulenkampff gave the world premiere in Berlin on 26 November 1937. Menuhin performed it at Carnegie Hall with a piano reduction on 6 December 1937, and then with the St. Louis Symphony on 23 December 1937. Jelly did manage to give the London premiere with the BBC Symphony, although her performance was apparently not a universally acclaimed success; the critic Robert Elkin remarked, “of this dismal fiasco, the less said the better.”

She died in Florence on 30 March 1966, at the age of 72.

Vera Barstow — Coleman Chamber Music Competition in Pasadena

Vera Barstow was born in Celina, Ohio, on 3 June 1893. She studied violin under Luigi von Kunits (1870-1931) in Vienna where she made her debut in January 1910, playing the Beethoven *Concerto*. She appeared as a soloist with the Vienna and Berlin Philharmonic Orchestras. Her American debut was in November 1910 playing the Tchaikovsky *Concerto* with the Volpe Symphony Orchestra in New York's Lewisohn Stadium.

Her Carnegie Recital debut recital on November 25, 1912, was reviewed the next day in an article in the *Gazette Times*. It suggests that “Miss Barstow would do well to assume authoritativeness in her interpretations, and to broaden and invigorate her rhythm at times...she has a solid technical foundation, intelligence, and temperament, which will of course yield its best

¹¹⁹ https://en.wikipedia.org/wiki/Jelly_d%27Arányi. Accessed 22 August 2020.

¹²⁰ Banfield, *NGD*, 120.

fruit later on.”¹²¹ Her debut recital included a Brahms *Sonata*, Kreisler’s *Caprice Viennoise*, Paganini *Concerto*, Schubert’s *Ave Maria* and Hubay *Zephyr*.

She gave the first performance of the Leo Ornstein (1893-2002) *Violin and Piano Sonata* at the MacDowell Club, New York, 22 April 1915, with Ornstein at the piano.¹²² She premiered the Charles Wakefield Cadman (1881-1946) *Sonata in G Major* for violin and piano. It was completed in February and she performed it on 18 April 1929.¹²³

During a concert career of 20 years, she appeared with the Berlin, Boston, Minneapolis, St. Louis, Baltimore and Toronto symphony orchestras. She also soloed with the Philadelphia Orchestra under Stokowski, the Hollywood Bowl and the Los Angeles Philharmonic Orchestra in 1927. In 1930, because poor health made it impossible to travel, Ms. Barstow gave up soloing for a teaching career.¹²⁴

Her violin was made in Milan in 1745 by Giovanni Battista Guadagnini. Barstow purchased the rare Guadagnini violin in 1914, playing it on the front lines during World War I. She loaned it to her pupil Stanley Plummer (1927-2000) in 1950, who used it in his debut recital as Occidental College’s “Young Artist of the Year,” and eventually acquired it. His debut was followed by a long career in studio orchestras for about 1,500 motion picture and television soundtracks. Many of her pupils have won the most coveted music awards in Southern California and the National Federation of Music Award;



The inscription on her photo “To Mr. Koodlach, with all best wishes, Vera Barstow, 1925”, offered by Skinner Auctioneers & Appraisers of Massachusetts.

¹²¹ Keeble, “Vera Barstow review” in *Gazette Times*, November 26, 1912.

¹²² [http://imslp.org/wiki/Violin_Sonata,_SO_622_\(Ornstein,_Leo\)](http://imslp.org/wiki/Violin_Sonata,_SO_622_(Ornstein,_Leo)).

¹²³ Bowling, Lance. Program notes for Naxos recording of Cadman Violin Sonata. https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.559067&catNum=559067&filetype=About%20this%20Recording&language=English. Accessed 22 August 2020.

¹²⁴ Skinner Auctioneers & Appraisers photo inscribed to “To Mr.” <https://www.liveauctioneers.com/item/7958604>. Accessed 22 August 2020.

many are now teaching in public schools, college and universities throughout the United States; and some are members of major symphony orchestras throughout the nation.

She died on 10 June 1975, at the age of 82. Her obituary published in the *Pasadena Star-News* on 12 June 1975 pays tribute to her devotion to chamber music and the Coleman Chamber Music Auditions in Pasadena, California, drawing the finest young ensembles in the nation. The top prize of \$2,000 is called the Vera Barstow Award in honor of her major contributions in teaching top soloists and ensembles in Southern California.

Irma Seydel — Promoter of the Edison Wax Cylinder

An American violinist born 27 September 1896, in Boston, Massachusetts, Irma Katharina



Seydel began lessons with her father, Theodore C. Seydel, a violinist in the Boston Symphony Orchestra. She then studied violin under Gustav Strube (1867-1953) and Charles Martin Loeffler (1861-1935). According to Schwartz, “She appeared with the Gürzenrich Orchestra of Cologne, Germany, in 1909 [age 13], and then the Berlin Philharmonic, Leipzig Philharmonic and many other famous European Orchestras.”¹²⁵ The following information comes from the violin music by women website:¹²⁶

In America she appeared with the New York Philharmonic, the Chicago, San Francisco, Philadelphia and Baltimore Symphonies, and multiple times with the Boston Symphony.

Seydel often performed the Saint-Saens *B Minor Concerto*, including its premiere performance with the San Francisco Symphony in 1913. The reviewer for that concert wrote, “The youthful virtuoso has spirit, vigor and sympathy. She plays with faultless intonation and exhibits a rare capacity for expression.”

...World War I disrupted Seydel's plans for another European tour, but she stayed active on the home front. The *Musical Courier* of 1918 (from which this picture was snagged) reported that she ‘has proved herself as great a patriot as she is an artist,’ spending two months that summer playing for soldiers and the wounded at various forts and a naval hospital.

¹²⁵ Schwarz, *GM*, 400.

¹²⁶ Cooper, ed. “Irma Seydel.” <https://www.violinmusicbywomen.com/blog/volume-two-spotlight-irma-seydel>. Accessed 22 August 2020.

...[She] made appearances drumming up business for the Edison Musical Instrument Company. An ad in the May 12, 1918 *Reading (PA) Eagle*, the Metropolitan Phonograph Company announced a concert at the Rajah Theater in which Seydel, Marie Morrisey (contralto with the Metropolitan opera), and cellist Jack Glockner would ‘sing and play with and without the Edison, for the purpose of comparison—see if you discern one from the other.’ Seydel recorded Kreisler's *Liebeslied* on an Edison wax cylinder, and later two 78 records...Seydel married in 1921.

...In the late 1920's Seydel served as concertmaster with the Boston Women's Symphony. She taught violin and solfeggi....”

The 1930 US Federal Census listed her as head of the house, divorced, a musician in an orchestra. Her death date is not known; she was listed in the Boston City Directory as an “instructor” in 1954.

With the influence of her first violin teachers, both composers, she wrote a few pieces for the violin. Her compositions are reviewed and edited by Cora Cooper:

Besides the *Bijou Minuet* in Volume Two and the *Minuet* in Volume One, I looked at two other compositions by Seydel. *Valley of Dreams* and *A Sunset Picture* were both copyrighted in 1927, and are significant departures from the earlier minuets. Somewhat impressionistic in character, both were more dissonant and dreamy...*Bijou Minuet* suited the need for a straightforward, entertaining piece in 1st and 3rd position. Of technical note is the bowing in the A section, which could be treated as either elementary upbow staccato/ hooked bowing, or as “standing spiccato”—upbow circle lifts that don't travel. The scalar motion in the outer sections lends itself very nicely to learning note/finger placement in 3rd position, in everyone's favorite key of D major. The trio spices things up a bit with chromatic 16ths on many downbeats. I used the ‘modern’ chromatic fingering rather than sliding fingers. In several spots, a shift is required from open A or E to the 3rd finger in 3rd position. Students can test their growing feel for the location of 3rd position with these ‘leaps of faith!’ Alternations between forte and piano dynamics about every two measures provides great fodder for work on sound and bow control. For it's 48 measures, Seydel's *Bijou Minuet* supplies plenty of meaty technique to keep a student satisfied!¹²⁷



¹²⁷ Cooper, ed. “Irma Seydel.” <https://www.violinmusicbywomen.com/blog/volume-two-spotlight-irma-seydel>. Accessed 22 August 2020.

Ruth Ray — Her life evolved around her love for her violin

“Of the nearly 102 years that Ruth Ray lived, she spent almost all of her days immersed in the violin. Whether it was performing at Carnegie Hall, critiquing a performance at Ravinia or taking the train to Addison to teach, Ms. Ray's life evolved around her love for the instrument. She had certainly—from her standpoint—lived the life that she wanted,” said her last student, Doug Susu-Mago.¹²⁸ Born into a farming family in Danville (Illinois) in 1897, Ruth Ray's family moved to Chicago a few months after her birth. Her mother, a pianist who always wanted to play



the violin, had Ruth learning to play before age four, she told *Strad* magazine in a December 1988 article. "I was a big child, so I started on a half-size instrument," she said in the article that chronicled her life. Mother and daughter would often attend Chicago Symphony Orchestra rehearsals and performances, and soon Ray was

studying under longtime conductor Frederick Stock (1872-1942). Photo credit.¹²⁹

It was at Orchestra Hall that she first saw renowned violinist Eugène Ysaÿe (1858-1931) perform. Of the performance she said in the *Strad* article: “I was 7 or 8, and I remember that he played Brahms and, I believe, Bruch concerti—all on the same program. He was a fabulous player. I never knew he could play so perfectly in tune with those fat fingers of his.”¹³⁰

After studying under well-known instructor Herbert Butler, Ray traveled to Germany in 1914 and studied under Leopold Auer (1845-1930). However, that was cut short when World

¹²⁸ Craven, “Ruth Ray,” *Chicago Tribune*, June 10, 1999. http://articles.chicagotribune.com/1999-06-10/news/9906100256_1_miss-ray-ruth-ray-carnegie-hall. Accessed 18 October 2014.

¹²⁹ Calvert, “Ruth Ray,” *Chronicling Illinois*. <http://alplm-cdi.com/chroniclingillinois/items/show/21093>. Accessed 22 August 2020.

¹³⁰ Craven, *ibid.*

War I began. She returned to Chicago and later took lessons in New York. In 1919 she made her Carnegie Hall debut, and she later appeared with the New York Philharmonic. In 1927 she spent a season as the concertmaster of the Chicago Women's Symphony.

Reviews of her solo performances include “a noble tone, sonorous and true to pitch and with a grand manner of phrasing...seething tone and facile polished technique” (*New York Evening Post*) and “technique of remarkable sweep, refinement and a tone of lovely searching sweetness” (*Toronto Evening Telegram*) and “she knows every trick of the instrument and, with sure, firm bowing, compasses them without even the suggestion of an effort” (*Detroit Evening News*).¹³¹

In the Midwest Ruth Ray was known as a performer and a teacher, having taught at Bradley University in Peoria, Illinois, and Cornell College in Mount Vernon, Iowa. When only eleven years old, I (Kay Pech) had the opportunity to study for a year in 1951 with Ruth Ray at her home in Cedar Rapids, Iowa, and I remember well the disciplined and detailed scrutiny she gave at each lesson as I studied the Corelli *La Folia Variations* with her. I chaffed under her demands (which I'm sure I was just as demanding with my students many years later) and was relieved when my favorite teacher, Marlis Windus, returned from a year in Brussels. Elaine and John Duckwall were friends since Ruth Ray's Cornell days. “She had a great reputation,” said John Duckwall. “All the people who knew her had great respect for her as a musician.”



Marlis Windus (1924-2017)

Until she was 90, Ray traveled to the western suburbs of Chicago several times a week to teach. Susu-Mago, her student for nine years, said that she stopped playing the violin a couple of years ago because of severe arthritis, but she was still able to teach. “She had some days where she was almost incapacitated by the pain,” Susu-Mago said. But every time he went to see her she would perk up and conduct the lesson, he said. “She was a dynamo when it came to teaching,” he said. Susu-Mago said he often wondered where Ms. Ray could have gone had she been born in this era. “A lot of women with great skills didn't have the opportunity to demonstrate it as much,” he said.¹³² Ruth Ray never married and had no children.

Lillian Fuchs — Viola Soloist, Teacher and Chamber Music Coach

One of the outstanding viola soloists, important teachers of the viola (Manhattan School of Music 1962-1991, Juilliard School 1971-1993), and chamber music coaches of the 20th century, Lillian Fuchs was born 18 November 1901 in New York to a musically talented family.

¹³¹ https://digital.lib.uiowa.edu/islandora/object/ui%3AAtc_48928_48924. Accessed 22 August 2020.

¹³² Craven, “Ruth Ray,” *Chicago Tribune*, June 10, 1999. http://articles.chicagotribune.com/1999-06-10/news/9906100256_1_miss-ray-ruth-ray-carnegie-hall. Accessed 18 October 2014.

Her brothers, violinist Joseph Fuchs and cellist Harry Fuchs, performed with her on numerous commercial recordings. She began her musical studies as a pianist, later studying violin with her father and afterward with Franz Kneisel (1865-1926) at the Institute of Musical Art (now Juilliard). She made her New York debut on the violin in 1926, but switched to viola at the urging of Kneisel. Small in stature, she said that she had never thought to play the viola as she considered the instrument to be too big for her. She made a debut performing with her brother, Joseph, in the Mozart's *Symphonia Concertante* in 1945 and continued to solo with major symphony orchestras in the US and in Europe. She was the first to record the entire *Bach Suites* on viola.



Her three books of etudes for the viola (*Twelve Caprices*, *Fifteen Characteristic Studies*, and *Sixteen Fantasy Etudes*) are in standard use today in universities and music schools around the world. She also composed a *Sonata Pastorale* for solo viola. A renowned teacher of viola, Fuchs was also an important teacher of chamber music, counting among her pupils Isaac Stern, Pinchas Zuckerman (encouraging him to play viola as well as violin) and Dorothy DeLay.

Her husband, Ludwig Stein, preceded her in death in 1992. She died 5 October 1995.

Erica Morini — “A violinist is a violinist, and I am to be judged as one— not as a female musician.”

A graceful little girl born 5 January 1906, Morini's parents named her for the tiny purple flower, the erica, that grew in the forest near her birthplace, Vienna. She was enrolled in ballet school, where she could dance to her heart's content. About the same time, her Italian father, violinist Oscar Morini, recognized her innate musical talent and made room in his busy schedule to begin her violin lessons.¹³³

Samuel Applebaum declared, “With Erica Morini, Maud Powell's successor had been born. The Guaragnini violin owned by the magnificent Powell had been bequeathed to the ‘next great woman violinist.’”¹³⁴

Boris Schwarz observed,

“Listening to Erica Morini, one would hardly believe that she went through the purgatory of Sevcík's workshop. Undoubtedly he polished her technique to a high degree of perfection, but she never lost the musical communicativeness, the controlled intensity which made her interpretations so memorable. Despite her smoldering temperament, her body barely moved when she played; her right arm (held low in the classical manner) was a model of smoothness, yet it was incisive when energy was required; her left hand was a miracle of pure intonation, using a narrow vibrato that never obscured the core of the

¹³³ Applebaum, *WTP*, 148.

¹³⁴ Applebaum, *WTP*, 137.

note, producing a tone of bell-like clarity. Watching Morini play, one felt that she was completely oblivious to the outside world: she seemed mesmerized by her own sounds. Her interpretations of the concertos of Mozart, Beethoven, and Brahms were truly memorable; to the essentially masculine Brahms she added a delightful touch of femininity. Her particular specialty was the Spohr concertos, now considered antiquated; she brought them back to life with the patina intact.... She entered Sevcík's class at the Vienna Academy and made her concert debut in Vienna in 1916. Her success was such that she was engaged to play with Arthur Nikisch (1855-1922) at the Leipzig Gewandhaus and the Berlin Philharmonic."¹³⁵



Only 15 years old, she made her New York debut in 1921 at Carnegie Hall. The Maud Powell Guadagnini¹³⁶ was presented to her then, but she also kept the Davidoff Strad 1727, that had been a gift from her father.¹³⁷ Ms. Morini spent most of her concert seasons in the United States and finally settled in New York. She gave recitals and accepted concerto engagements continually in all parts of Europe, America and Australia. Several exceptional recordings are now available on YouTube.

A final tribute to her was provided by *The New York Times*, November 3, 1995, entitled "Erica Morini, 91, Subtle Violinist Who Explored Concerto Range." In the article she was described as

"...an Austrian-born violinist renowned for her exquisite musicianship as well as a brilliant but unobtrusive technique, died on Wednesday [31 October 1995] at Mount Sinai Medical Center. She was 91 and lived in Manhattan.

Miss Morini was particularly admired for her performances of the concerto repertoire, especially the concerti of Ludwig Spohr, which she helped restore to

¹³⁵ Schwarz, *GM*, 399-400.

¹³⁶ <https://www.thestrads.com/was-maud-powells-famous-guadagnini-violin-actually-a-modern-instrument/6516.article>. Accessed 22 August 2020.

¹³⁷ Applebaum, *WTP*, 137.

popularity. She also played and recorded the great concerti of Mozart, Beethoven, Brahms and Tchaikovsky. Harold C. Schonberg, the former chief music critic of *The New York Times*, once described Miss Morini as “probably the greatest woman violinist who ever lived,” though the notion was not one that pleased her. ‘A violinist is a violinist,’ she said, ‘and I am to be judged as one—not as a female musician.’

It was as a musician pure and simple that she earned consistently glowing reviews. After a ten-year absence from the New York concert stage, she returned in 1976 to give a recital at Hunter College; Donal Henahan wrote in *The Times* that the concert was “one of the most musically satisfying of this season.’ She retired from the stage soon afterward.”¹³⁸

Grazyna Bacewicz — Internationally Famous Composer and Violinist

Born on 5 February 1909, in Lodz, Poland, Grazyna began violin lessons with her father. She played chamber music at home with her two older brothers. She began violin and piano studies in 1928 at the Warsaw Conservatory, planning to be a composer. She continued her studies at the Ecole Normale de Musique in Paris, provided by the Paderewski Scholarship. She studied violin with André Touret and composition with Nadia Boulanger (1887-1979).

She left Paris to concertize as a violinist in Spain and Majorca, then returned to Poland to teach in a music school but found it interfered with her playing and composing. In 1934 she returned to Paris to study with Hungarian violinist Carl Flesch (1873-1944) and found him a stern and exacting teacher.

In 1935 the Polish government instituted a Wieniawski Violin Competition. The first prize was won by the French violinist Ginette Neveu (1919-1949), while second prize went to David Oistrakh (1908-1974). Bacewicz received a special award, Honorable Mention, for Polish competitors. Interrupted by World War II, the contests were resumed in 1952 and take place every five years.¹³⁹

In 1936 she joined the Polish Radio Orchestra as the principal violinist and toured with them, as well as marrying Andrzej Biernacki, a physician and amateur pianist. During the war



Bacewicz before World War II

¹³⁸ *New York Times* Obituary, “Erica Morini, 91, Subtle Violinist Who Explored Concerto Range.” <http://www.nytimes.com/1995/11/03/nyregion/erica-morini-91-subtle-violinist-who-explored-concerto-range.html>. Accessed 22 August 2020.

¹³⁹ Schwarz, *GM*, 224.

years of 1939-45 she and her family were displaced to a camp in Pruszkow and then to the city of Lublin where they waited out the end of the war.¹⁴⁰

She continued as a concert violinist after the war until the mid-1950s. Among her other activities, she was an accomplished writer of short stories, novels and autobiographical anecdotes. After the war she took up the position of professor at the State Conservatory of Music in Lodz. Composition finally became her only occupation in 1954 after serious injuries in a car accident.¹⁴¹ She died in Warsaw 19 January 1969.

Bacewicz's earliest works were for violin or for piano, but starting with a 1933 wind quintet, her catalog quickly grew more diverse. At first, she was primarily interested in classical forms: sonatas, quartets, partitas, and so on. By the end of World War II, though, she had become more fascinated by counterpoint, as can be heard in her four surviving symphonies and in her seven violin concertos, in addition to her two piano sonatas. Bacewicz's music from the early '50s was receiving considerable attention and praise, most notably her fourth and fifth string quartets, her third symphony, and her fourth violin concerto.

By 1961, with the chamber orchestra work *Pensieri notturni*, she was attempting to come to terms with serial organization, a struggle Bacewicz eventually abandoned. With her viola concerto, Bacewicz's last major work, she began to return to the earlier idiom that had made her name in the 1950s. In 1964 Bacewicz said in an interview, "Contemporary composers, and at least a considerable number of them, explain what system they used, in what way they arrived at something. I do not do that. I think that the matter of the way by which one arrived at something is, for the listeners, unimportant. What matters is the final result, which is the work itself."¹⁴² An extensive list of her compositions is included in the section beginning on page 77.

Eudice Shapiro — The First Female Concertmaster in a Hollywood Studio

Eudice Shapiro created her own legacy on the violin. Born 25 February 1914 in Buffalo, NY, she began studying violin with her father, Ivan Shapiro, when she was five, winning her first prize at ten and beginning her solo career with the Buffalo Philharmonic Orchestra at age twelve. She would go on to study at the Eastman School of Music in Rochester, NY, under Gustave Tinlot and the Curtis Institute of Music in Philadelphia with Efrem Zimbalist (1890-1985).

In 1941 at a time when it was particularly difficult for a woman musician to find work, Shapiro moved to Los Angeles to begin a 23-year career playing Hollywood studios for Paramount, United Artists and RKO. She was *the first female concertmaster in any studio orchestra*, beginning at RKO and by March 1943 was concurrently concertmaster at

¹⁴⁰ Rosen, *B*, 46.

¹⁴¹ http://en.wikipedia.org/wiki/Grażyna_Bacewicz. Accessed 22 August 2020.

¹⁴² <http://www.pandora.com/grazyna-bacewicz>. Accessed 22 August 2020.

Paramount. “Eudice Shapiro was a pioneer in many ways and set a new path that one could follow. She exemplified elegance within the strongest of the characters and her presence and art opened doors in countless ways,” said her colleague Midori Goto (b. 1971), the chair of the USC Thornton’s String Department.



In addition to performing with studio orchestras, Shapiro also played with the American Art Quartet, which included Robert Sushel, Virginia Majewski (1907-1995) and Shapiro’s first husband, Victor Gottlieb, who passed away in 1963.

She joined the faculty at USC in 1956, overseeing students who would later move on to play in many prominent orchestras and serve on college faculties. Shapiro taught alongside other great musicians, including Ingolf Dahl (1912-1970), Gregor Piatigorsky (1903-1976), William Primrose (1904-1982) and Jascha Heifetz (1901-1987).

During her career, Shapiro appeared as orchestra soloist under Fritz Reiner (1888-1963), William Steinberg (1899-1978), Josef Rosenstock (1895-1985), Igor Stravinsky (1882-1971) and Izler Solomon (1910-1987),

and in chamber performances with Artur Schnabel (1882-1951), Bruno Walter (1876-1962), Lili Kraus (1903-1986), Rudolf Firkusny (1912-1994), Jascha Heifetz (1901-1987), Gregor Piatigorsky (1903-1976), Zara Nelsova (1917-2002), Darius Milhaud (1892-1974), Leonard Pennario (1924-2008) and Vivian Rivkin. She also appeared in festivals across the United States and in Canada, in addition to teaching every summer for 17 years at the music festivals in Aspen, CO, and Flagstaff, AZ. She also was an artist-in-residence at the Manchester Music Festival in Vermont.

Very much in demand as a performer in Los Angeles, she came into contact with many Los Angeles composers and often helped premiere their new works. These connections also helped procure jobs that normally would have been harder for a woman to obtain, such as becoming RKO’s concertmaster. While Shapiro earned praise for her studio work, she was also known for a commitment to modern composers, introducing their music to her students. She earlier said in an interview, “I was always interested in American music and in people that I knew

were composers.”¹⁴³ She said her interest in modern music stemmed from the fact that many students had not been previously exposed to it. While a graduate student of Shapiro at USC, I studied the unaccompanied *Sonatas and Partitas* of J. S. Bach and she helped me prepare for a solo performance of the Bruch *G Minor Violin Concerto* with the Pasadena City College Orchestra in 1963.



Shapiro premiered works by, among many others, Aaron Copland, Darius Milhaud and Igor Stravinsky, with whom she developed a close friendship. She brought her interest in contemporary music to Los Angeles by developing concerts and organizations, including the first Los Angeles Chamber Orchestra and the Monday Evening Concert series. It was the Los Angeles Chamber Orchestra that helped introduce Shapiro to Stravinsky. In order to keep from competing with the Los Angeles Philharmonic, the Chamber Orchestra asked composers to conduct. Shapiro first met Stravinsky when he conducted her, and over time they became great friends, often rehearsing together.

Shapiro’s recordings are on the Columbia Masterworks, Crystal Records, Vanguard and New World labels. In 2006 Crystal Records reissued one of her recordings, which includes eight of Stravinsky’s pieces and one work by Lukas Foss (1922-2009), with Shapiro accompanied by the American Art Quartet and Brooks Smith (1912-2000) on the piano.

Shapiro’s second husband, violinist George Kast, died in 1986. She is survived by son Larry Gottlieb, daughter-in-law Kathleen, grandson Luke and brother Herschel Shapiro and his wife Shirley. A warm and sympathetic perspective of her life is provided by Sasha Abramsky’s “Farewell to a Friend.”¹⁴⁴

Guila Bustabo — Nazi Sympathizer? Or Naive?

Guila Bustabo was born 25 February 1916 to musical parents in Manitowoc, Wisconsin, as Teressina Bustabo. She began playing the violin at age two, and played privately for Chicago Symphony Orchestra Conductor Frederick Stock (1872-1942) at age three. Her family moved to Chicago so that she could study with Ray Huntington at the Chicago Musical College and then Leon Samétini, a pupil of Ysaÿe. Studies with Louis Persinger (1887-1966) at the Juilliard School in New York followed her sensational debut there. Other pupils in Persinger’s class, including Yehudi Menuhin (1916-1999), remember Bustabo arriving in the mornings with bruises on her

¹⁴³ Grubisic & Blackledge, “In Memoriam: Eudice Shapiro,” September 21, 2007. <https://news.usc.edu/17846/In-Memoriam-Eudice-Shapiro>. Accessed 22 August 2020.

¹⁴⁴ Abramsky, “Farewell to a friend,” *The Guardian*, September 28, 2007. <https://www.theguardian.com/commentisfree/2007/sep/28/farewelltoafriend>. Accessed 22 August 2020.

arms and head, and drew their own conclusions. At fifteen she played the second Wieniawski concerto at Carnegie Hall and first toured abroad in 1934, the same year a consortium including Arturo Toscanini (1867-1957) bought a Guarneri del Gesù (Muntz, 1736) for her. A different story about how she acquired the Guarneri is told in the article from the Manitowoc Herald, 4 January 1938, entitled “Guila Bustabo Will Play Guarnerious [sic] Violin Here”:

When Guila Bustabo “comes home” for her first major concert in the city of her birth, she will perform on the famous Guarnerius violin which was a gift to her from Lady Ravensdale of London after a concert there during her sensational European tour. Guila will play in Civic Music concert here on January 17th, at the Lincoln high school auditorium.

How Guila received the \$25,000 instrument is told by the young violinist’s friends: When Miss Bustabo first arrived in London three years ago an English firm loaned her a marvelous Guarnerius for London recital. Her joy at having such an instrument to play was somewhat dampened by the thought that she could not take it with her on tour.

At this recital she made a tremendous impression. A few days later she and her mother were invited to dine at Lady Ravensdale’s home. Guila, somewhat “down in the mouth” over having had to give up her Guarnerius, was not much in the mood for festivity, but she did her best to be an agreeable guest. After dinner her hostess announced that she had a surprise for her. Guila, expecting perhaps it might be some books (she reads omnivorously), cheered up visibly. Lady Ravensdale brought out the Guarnerius that Guila had thought was lost to her. She has played it at every appearance since then and will bring it with her to this city.¹⁴⁵

Mother (Blanche) and daughter arrived in Paris before the occupation of May 1940, and there the composer Ermanno Wolf-Ferrari (1876-1948) chanced upon them. He took them into his home, composed a concerto for Bustabo and became her recital partner on tours of Scandinavia, Germany, Italy and Spain. In Nazi occupied Amsterdam in October 1940, she played Bruch's *G Minor Concerto* with Willem Mengelberg (1871-1951) and the Concertgebouw Orchestra. The performance, available on CD and YouTube,¹⁴⁶ gives a good idea of why she was so feted: a rapid vibrato is just about held in check enough for facile articulation and a flexible bow arm to deliver constant excitement and tension.



¹⁴⁵ “Guilia Bustabo Will Play Guarnerious Here,” Manitowoc Herald-Times, 4 January 1938. <https://www.wisconsinhistory.org/Records/Newspaper/BA745>. Accessed 22 August 2020.

¹⁴⁶ <https://www.youtube.com/watch?v=VflbZXcw7-M>. Account terminated. Unable to access 22 August 2020.

A Beethoven concerto tape, also with Mengelberg, is less stylistically sensitive, but her recording of the Sibelius,¹⁴⁷ made in Berlin, shows a passionate, alert interpreter.

She had a remarkable career, mostly in Europe “due to her domineering mother’s poor political judgement, and was considered to be eccentric, but a superbly skilled and gifted artist.”¹⁴⁸ Sadly, the mother’s determination to make her famous left her almost unknown in the United States. When they arrived back in Paris after the liberation of 1944, General Patton (1885-1945) requisitioned Bustabo to play for the US troops—until he learned of her wartime career performing for Nazi audiences, and arrested her. Her subsequent de-Nazification did not prevent most US orchestras from declining to have her return to the US to perform here, and she continued to tour Europe throughout the 1950s and ‘60s.

“It has been reported that violinist Yfrah Neaman heard her play in a recital at Wigmore Hall (London) in the late 1940s and “came away very disappointed.” With most of her engagements dried up, she took a teaching post in Innsbruck (Austria) in 1964.”¹⁴⁹ When bipolar disorder led to her retirement in 1970, Gordon Andrews, music director of the Alabama Symphony, invited her to join the orchestra. However, she could neither sight-read nor betray her soloist’s style (including being unaccustomed to performing while seated!), and left after five years. Blanche, her tormentor, died in 1992. Bustabo said of her plight, “Menuhin got away from his parents. He was lucky. I never got away from mine.”¹⁵⁰ Guila died a pauper on 27 April 2002.

Dorothy DeLay —

Taught a “Who’s Who” of Famous Violinists Active in the 21st Century

Born 31 March 1917 in Medicine Lodge, Kansas, Dorothy DeLay was fortunate to have music-oriented parents. She participated in high school musical activities and led the violin section of her school orchestra. In 1933 she entered Oberlin College to study violin with with Raymond Cerf (1901-1978), but transferred after a year to Michigan State University, where she studied with Michael Press (1871-1938), an excellent Moscow-trained violinist. After graduating in 1937, she moved to New York and entered the Juilliard Graduate Division to obtain an Artist’s Diploma; among her teachers were Louis Persinger (1887-1966) and Raphael Bronstein (1895-1988). While studying, DeLay was an active performer and founded the Stuyvesant Trio with her sister Nellie (cellist) and Helen Brainard (pianist) in 1942.¹⁵¹

¹⁴⁷ <https://www.youtube.com/watch?v=kfgo6YH-0xU>. Accessed 22 August 2020.

¹⁴⁸ https://en.wikipedia.org/wiki/Guila_Bustabo. Accessed 22 August 2020.

¹⁴⁹ <http://pronetoviols.blogspot.com/2009/10/bustabo.html>. Accessed 22 August 2020.

¹⁵⁰ <https://www.theguardian.com/news/2002/jun/12/guardianobituaries.arts>. Accessed 22 August 2020.

¹⁵¹ Campbell, “DeLay, Dorothy;” *GMO*.



Her career was interrupted during World War II, but in 1946 she returned to her musical activities. About that time she became interested in the method of Ivan Galamian (1903-1981), who had just joined the Juilliard faculty. Eventually she was appointed his assistant. For 20 years she was an indispensable part of Galamian's expanding domination of the violin-teaching field. Undoubtedly, she absorbed much of his experience, to which she added her intuitive understanding of a student's needs. When she wanted to pursue some of her own ideas on playing and teaching, Galamian and DeLay separated. Several very gifted students (such as Itzhak Perlman, b. 1945) followed DeLay, and her contact with Galamian was broken.¹⁵²

The successful relationship between teacher and student depends on many intangible factors, many of them personal: some students require discipline, others rebel against it. Some teachers are deliberately impersonal, even harsh; others show person concern for the student's needs. There can be no doubt that Galamian was an authoritarian teacher, of the type associated with the Old World, while DeLay had an infinite capacity for understanding the student's problems without being less demanding professionally. She was a very good listener, both when a student played and talked.

She was not keen on contests. "Contests are nonsense in general,"¹⁵³ she was known to have said, but her phalanx of students won many competitions. In addition to Itzhak Perlman, she taught a "who's who" of famous violinists active in the 21st century: Anne Akiko Meyers¹⁵⁴ (b. 1970), Midori Goto (b. 1971), Akiko Suwanai (b. 1972), Sarah Chang (b. 1980), Kurt Sasmannshaus, Gong-Qian Yang, Cho-Liang Lin (b. 1960), Chin Kim (b. 1957), Shunsuke Sato (b. 1984), Nadja Salerno-Sonnenberg (b. 1961), Angèle Dubeau (b. 1962), Nigel Kennedy (b. 1956), Alyssa Park, Misha Keylin (b. 1970), Shlomo Mintz (b. 1957), Gil Shaham (b. 1971), Dezso and Tibor Vaghy (b. 1945?) (of the Vaghy String Quartet), Fudeko Takahashi and Li Chuan Yun (b. 1980) among others. She also taught many significant orchestral musicians and pedagogues, such as Simon Fischer (b. 1988), author of *Basics*; Paul Kantor (b. 1955), professor at Rice

¹⁵² Schwarz, *GM*, 553.

¹⁵³ Schwarz, *GM*, 553.

¹⁵⁴ Meyers is the current owner of the Molitor Stradivarius (1697), thought to have been owned by Napoleon Bonaparte or possibly a general in Napoleon's army, Count Gabriel Jean Joseph Molitor: auction price \$3.6 million. Currently Meyers plays the Vieuxtemps Guarneri Del Gesu (1741), formerly played by Henri Vieuxtemps, Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. It recently became the most expensive violin in the world, selling for an estimated \$16 million. Its new owner anonymously donated the historic instrument to Anne Akiko Meyers, on loan for the rest of her life.

University; Chicago Symphony Orchestra Concertmaster Robert Chen (b. 1969); Milwaukee Symphony Orchestra (also doubling in the Seattle Symphony) concertmaster Frank Almond; and Philadelphia Orchestra Concertmaster David Kim (b. 1963).¹⁵⁵ In 1975 she was recognized by the American String Teachers Association with their Artist Teacher Award and she received many other honors and awards. An important book, *Teaching Genius: Dorothy DeLay and the Making of a Musician* by Barbara Lourie Sand, was published in 2000, sharing DeLay's teaching techniques.

Dorothy DeLay died from cancer 24 March 2002, in New York City at the age of 84. She was survived by her husband, Edward Newhouse, two children and four grandchildren.



Photo by Kay Pech

¹⁵⁵ https://en.wikipedia.org/wiki/Dorothy_DeLay. Accessed 22 August 2020.

Carroll Glenn

Elizabeth Carroll Glenn was born in Richmond, Virginia, 23 October 1918. She received her earliest instruction from her mother, an ardent amateur violinist. At the age of seven, she and her mother



went 65 miles each Saturday to the University of South Carolina for weekly lessons with Mme. Felice de Horvath (b. 1897). At the age of 12, Carroll received a Juilliard scholarship to study with Edouard D ethier (1885-1962), with whom she worked for seven years. In the next years she won every award available to a young violinist—the Naumburg Award in 1938, the Town Hall Endowment Award in 1939, and two years later the National Federation of Music Clubs and Schubert Memorial Awards. The latter carried with them

engagements with the New York Philharmonic and Philadelphia Orchestras, while Town Hall sponsored her recital debut in February 1940. Her lovely girlish appearance belied the strength and determination in her playing style; she chose nothing less than the Sibelius *Concerto* for her debut with the New York Philharmonic under Artur Rodzinski (1892-1958) in December 1941.¹⁵⁶

Rather than a virtuoso, Ms. Glenn was predominantly an interpreter of lyrical feelings. In 1943 she married the concert pianist Eugene List (1918-1985) and they appeared often as a duo or as co-soloists. There is a video on YouTube of their performance of the Mendelssohn *Double Concerto*, which was unknown until they performed it, as well the 1960 recording of her performance of the Andrew Imbrie *Violin Concerto* (1954) which attests to her outstanding artistry.



For a number of years she resided in Rochester, New York, where she was on the faculty of the Eastman School Music, but she returned to New York City during the 1970s, enabling her to be more active on the concert scene while teaching at the Manhattan School and at Queens College. Trained in the Franco-Belgian school by D ethier, she did some postgraduate studies with Ivan Galamian in order to acquaint herself with his method. Her students profited from the versatility of her approach. She was fully active as a performer and teacher, visiting China on a concert tour in the summer of 1981. She died 26 April 1983, in New York at the age of 64.¹⁵⁷

¹⁵⁶ Schwarz, *GM*, 570.

¹⁵⁷ https://en.wikipedia.org/wiki/Carroll_Glenn. Accessed 22 August 2020.

Ginette Neveu — First Prize in Wieniawski Competition over Oistrakh

Ginette Neveu's death at the age of thirty in a plane crash en route to the United States, was a tragic loss. She was on her way to becoming the most widely acclaimed woman violinist of her time.¹⁵⁸ Born 11 August 1919 in Paris, she began violin lessons at the age of five with her mother, an accomplished violinist. She made her debut performing the Mendelssohn *Concerto* at the age of seven with the Colonne Orchestra in Paris under Gabriel Pierné.¹⁵⁹ Her violin studies at the Paris Conservatory began in 1929 with George Enesco (1881-1955). She won first prize in nine months, at the age of eleven, an accomplishment reminiscent of young Wieniawski or Kreisler.



Carl Flesch (1873-1944) offered her a full scholarship in Berlin, where she worked for four years with him. He made it financially possible for Ginette to attend the 1935 Wieniawski Competition in Warsaw. There the incredible happened: the 15-year-old girl emerged the winner, 26 points ahead of her nearest competitor, who was none other than David Oistrakh (eleven years older than her and already a well-known virtuoso).¹⁶⁰ In third place was Henri Temianka (1906-1992).¹⁶¹

Neveu toured throughout Europe and the United States. On stage, Ginette Neveu was an impressive figure. Slim, dark-haired, and dark-eyed, she had the

stance and the temperament of a conqueror. To her, music was not a profession, but a mission. She was extremely self-critical and made demands upon herself that were almost unreasonable. She was in constant search of improvement. It has been said that her style was overly assertive

¹⁵⁸ Schwarz, *GM*, 378.

¹⁵⁹ Blom/McVeagh, "Neveu, Ginette," *GMO*.

¹⁶⁰ Schwarz, *GM*, 379.

¹⁶¹ _____, 350.

and lacked femininity, but such arguments make no musical sense; good music making has no gender. It is true that she excelled in works of a “virile” character—the Bach *Chaconne*, the Brahms *Concerto*, for example. To these works she brought a depth of understanding, a new dimension which combined both “masculine” and “feminine” elements to perfection.¹⁶²

Booked for an extensive tour in America in 1949, she had given a farewell recital a week before leaving Paris with her brother Jean-Paul Neveu, who accompanied her at the piano; they died together on October 28, 1949, in a plane crash on a mountain after two failed attempts to make a landing at an airport in the Azores. All 48 people on board the flight died.¹⁶³ It has been said that Ginette Neveu’s body was found still clutching her Stradivarius in her arms.¹⁶⁴ When the shocking news of her death became known, Pablo Casals (1876-1973) wrote, “For me, her playing has always been one of the greatest revelations of the instruments and of music. To the impression of perfection, balance, and artistic taste, she added in her interpretation, fire and abandon which filled her playing with richness.”¹⁶⁵

Neveu played with extraordinary fire and passion, but her interpretations were beautifully controlled by an impeccable sense of style, and her technique was equal to her demands. Her recordings of the concertos of Brahms and, particularly, Sibelius remain outstanding. Poulenc composed his sonata for her, rewriting the last movement after her death.¹⁶⁶

Karen Tuttle — Violinist/Violist Famous for “Coordination Technique”

Katherine Ann Tuttle was born in Lewiston, Idaho, 28 March 1920. Disliking the name Katherine, she changed her name to Karen as a young woman. An accomplished violinist as a child, she was unhappy in her school classroom. In seventh grade she made a deal with her mother: if she were home-schooled, she would practice the violin four hours a day. The mother agreed and the daughter kept her word. At fourteen she began performing professionally, though she lost her first job—playing in a funeral parlor—when she dissolved in giggles on catching sight of the organist filing his nails during the sermon. While still in her teens she was a freelance violinist in Hollywood, playing on motion-picture soundtracks.

As skilled as she was, she contemplated giving up music altogether. The violin can cause injury and she was fast becoming a casualty. Then she attended a concert by the virtuoso violist William Primrose (1904-1982) and was entranced by his relaxed approach to his instrument. She

¹⁶² _____, 380.

¹⁶³ https://en.wikipedia.org/wiki/Ginette_Neveu. Accessed 22 August 2020.

¹⁶⁴ Brook, Donald (2007) [1947]. *Violinists of To-Day* (reprint of second impression ed.), Read Books, pp. 128: “When her body was found, it was observed that her Stradivarius—her most precious possession—was clutched tightly in her arms. The violin, though broken, had not been burned.”

¹⁶⁵ Ronze-Neveu, *GN*, 149.

¹⁶⁶ Blom/McVeagh, “Neveu, Ginette,” *GMO*.



asked him for lessons. Mr. Primrose agreed, on two conditions: that she forsake the violin for the viola, and that she move to Philadelphia, where he was on the faculty of the Curtis Institute. She agreed at once. Eventually she became his teaching assistant.

By the early 1950s Ms. Tuttle was a member of the NBC Symphony Orchestra, at that time a highly unusual engagement for a woman. She made her Carnegie Recital Hall debut in 1960 in a viola program of Vaughan Williams, Hindemith, Bach and Brahms. Reviewing the concert in *The New York Times*, Harold C. Schonberg called Ms. Tuttle “a superb instrumentalist with decided ideas.” This was followed by decades as a ubiquitous soloist and chamber musician, praised by critics for her incisive musicianship and large, luminous sound. She was variously a member of the Schneider, Galimir and Gotham Quartets. She recorded widely and taught at the Juilliard

School, the Curtis Institute of Music, the Peabody Institute and elsewhere. She collaborated with the violinists Yehudi Menuhin (1916-1999) and Isaac Stern (1920-2001), the pianist Rudolf Serkin (1903-1991) and was invited seven summers by the cellist Pablo Casals (1876-1973) to perform with him at his Casals Festival in Prades.¹⁶⁷

As Margalit Fox described it so aptly, the viola is the Delilah of the musical world. With its smoky alto voice, it is a seductive mistress, yet few instruments are better equipped to cause harm.¹⁶⁸ Larger and heavier than a violin, the viola forces players to extend the left arm fully to support the instrument while simultaneously twisting it to get at the strings. Over time, the combination can wreak havoc on wrist, elbow and shoulder. Ms. Tuttle’s approach, which came to be known as *The Karen Tuttle Coordination Technique*, emphasized the release of tension, both physical and mental, while playing. The technique not only helps keep the violist injury-free but also concentrates the body in such a way as to give a richer sound. So ardent was Ms. Tuttle about sound production that for a time she had students remove the chin rests from their violas and cut holes in the left shoulders of their shirts. This let them experience the vibrations of the instrument — which is ultimately a box of air, set in motion — directly against the skin. Her coordination technique is often considered to be an analysis of Primrose’s technique.

Tuttle’s singular approach to her instrument — which entailed the expression of deep feeling, the attainment of great physical comfort and occasionally the literal rending of garments

¹⁶⁷ https://en.wikipedia.org/wiki/Karen_Tuttle. Accessed 22 August 2020.

¹⁶⁸ https://www.nytimes.com/2010/12/26/arts/music/26tuttle.html?_r=1&. Accessed 22 August 2020.

— drew disciples from around the world. Ms. Tuttle’s students have included some of the best-known violists in the world, among them Kim Kashkashian (b. 1952), Jeffrey Irvine (b. 1953) and Carol Rodland. Her teaching principles are being carried on now by Sheila Browne, Susan Dubois, Karen Ritscher, Lynne Ramsey, Michelle LaCourse and others.

Ms. Tuttle died 16 December 2010 at her home in Philadelphia from complications of Alzheimer's disease. She is survived by her husband, Morton Kerskowitz, her daughter and two grandchildren.¹⁶⁹

Kató Havas — A New Approach

Kató Havas was born 5 Nov 1920 in Târgu Secuiesc, Romania, and became a child prodigy of the violin. Introduced to the instrument at the age of five, she gave her first professional recital at seven. Impressed by her playing, her compatriot Emil Telmányi (1892-1988) arranged for her to study at the Franz Liszt Academy of Music in Budapest with Imre Waldbauer, the first violinist of the Waldbauer-Kerpely Quartet, where she received the traditional training. Her musical education took place at a time when Waldbauer, Ernő Dohnányi (1877-1960), Béla Bartók(1881-1945) and Zoltán Kodály (1882-1967) were active in Hungary. Havas also claims Hungarian gypsy violin players had a profound influence on her later development of the “New Approach.”¹⁷⁰

She made her debut recital at Carnegie Hall, New York, in 1939, followed by concert tours and broadcasts throughout the USA. During this time she began to develop a new method of violin teaching which focused on the problems of mental stress and physical tension; through her teaching and writings this ‘New Approach’ brought her an international reputation.¹⁷¹



A charismatic teacher, Ms. Havas was invited to lecture at Oxford University, gave talks and demonstrations on television, as well as a series of lecture demonstrations in Great Britain, Australia, New Zealand, Canada and many European countries. She travelled extensively in the United States, gave workshops on the application of the new approach to violin and viola playing. She founded and directed the International Summer School and Purbeck Festival of Music (1966–79) and the International Music Festival of Oxford and Summer School for Strings (1980–90). Havas played a violin by Zanoli dated 1723.

In 1992 the American String Teachers Association conferred upon her its prestigious Isaac Stern International Award in recognition of her “unparalleled achievements,” and in 2002

¹⁶⁹ https://www.nytimes.com/2010/12/26/arts/music/26tuttle.html?_r=0. Accessed 22 August 2020.

¹⁷⁰ http://en.wikipedia.org/wiki/Kató_Havas. Accessed 22 August 2020.

¹⁷¹ Campbell, “Havas, Kato,” *GMO*.

she was appointed Order of the British Empire (OBE) in the Queen's Birthday Honours, for services to music. In 2013, the European Teachers' Association presented Ms. Havas with its award “in celebration of a life-long contribution to music.”

In 1961, her first book, *A New Approach to Violin Playing*, was published, with a laudatory foreword by violin virtuoso Yehudi Menuhin (1916-1999). Her subsequent publications include *The Twelve Lesson Course in a New Approach to Violin Playing* (1964), and *Stage Fright: Its Causes and Cures with Special Reference to Violin Playing* (1973). Her books have long been translated into Chinese, German, Spanish and Swedish, and more recently have become available in Czech, Hungarian, Japanese, Italian and Dutch.¹⁷² There are numerous videos of her workshops on YouTube. She died in December 2018 at the age of 98.

Alice Schoenfeld — Heir of the great Joachim tradition

Born in February 1921 in Germany, Alice Schoenfeld studied violin in Berlin with Karl Klingler, the heir of the great Joachim tradition. At age ten she made her debut with the Berlin Philharmonic. She has performed worldwide in recital and with major orchestras, with conductors including Zubin Mehta, Lawrence Foster, and Eugene Jochum. She also concertized internationally with her sister, **cellist Eleonore Schoenfeld** (1925-2007) as the Schoenfeld Duo. Alice Schoenfeld performed more than 300 radio recordings for the European networks,



including 34 violin concerti from the classical to the contemporary literature.

A renowned pedagogue, Alice Schoenfeld gave master classes and lectures worldwide. As professor emerita of violin at the USC Thornton School, she attracted talented students from all over the world. Ms. Schoenfeld received the USC Ramo Music Faculty Award for Excellence in Teaching. Her students have been top prize winners in national and international competitions, and many of them have performed repeatedly as soloists with the New York Philharmonic, Concertgebouw Orchestra, Vienna Symphony, Israeli Chamber Orchestra, and the Los Angeles Philharmonic.

The Schoenfeld sisters began teaching at the University of Southern California in 1960. In 2013 Alice (age 92) was continuing to teach 10 students (total hours: a 20 hour work week). Professor Alice Schoenfeld provided an endowment of ten million dollars to the Thornton School of Music to renovate a facility as a space for orchestra rehearsals and to establish a \$75-million fundraising campaign creating a fund to cover tuition and other costs for students

¹⁷² <http://katohavas.com>. Accessed 22 August 2020.

studying string instruments. The Alice and Eleonore Schoenfeld Symphonic Hall was dedicated on 28 October 2012.

Alice frequently served as chairperson and juror in national and international solo and chamber music competitions. She established a new international competition in 2013 for violinists and cellists, the Alice and Eleonore Schoenfeld International String Competition.

Why did the sisters remain unmarried? In an interview¹⁷³ with Mike Boehm of the *Los Angeles Times* published 28 February 2013, she said, “Everything I do is out of love for my sister,” as she sat near a basket containing ninety-two roses, a gift from a student for her 92nd birthday a few days earlier. On the lid of a nearby piano were perched black and white photographs of Eleonore, a dark-haired beauty, and herself, a blond, as young women. “We were pretty cute at the time,” Schoenfeld said with a laugh. But suitors were out of luck. Schoenfeld said she decided early on that her musical commitments wouldn't mix with having a husband or children. Eleonore dipped a toe in those waters, then withdrew it. “My sister was engaged to a lovely gentleman, a professor at Stanford,” Alice said, but she eventually called it off. “She never felt it would be fair to me or herself, or her husband.”



Both Schoenfelds generously philanthropically supported USC, giving \$10 million to the school in 2013. Alice passed away on May 25, 2019, at the age of 98.

Ida Haendel

Though she was born 15 December 1923 to a Polish Jewish family in Khelm, Poland, she considered herself a British violinist, the youngest of Carl Flesch's “Polish prodigies.” Her precocious talent was developed by a number of teachers; the most influential was Flesch (1873-1944), with whom she had a somewhat troubled relationship. She came to him as a child and played with childlike instinct; Flesch wanted her to play with an intellect she did not possess at that time.

¹⁷³ <https://www.latimes.com/entertainment/arts/culture/la-et-cm-alice-schoenfeld-usc-gift-20130301-story.html#page=1>. Accessed 22 August 2020.

Ida was dominated by an ambitious father (a painter and an amateur cellist) who pushed her career aggressively and made many enemies along the way. When he took her to Paris to consult Enesco, Flesch became very angry and dismissed her from his class, and though they were later reconciled, there was never much warmth.

Despite her adolescent problems, Haendel had some early successes, winning a special prize for Polish contestants at the 1935 Wieniawski Contest, quite an accomplishment for a twelve-year-old girl. (Wikipedia gives her birth date as 1928, claiming she was only seven years old competing against Oistrakh and Neveu.)¹⁷⁴ Two years later, she played the Beethoven *Concerto* in London under Sir Henry Wood (1869-1944) and drew this enthusiastic comment in *The Observer*: ‘No prodigy since Menuhin has shown such a sense of fitness, or played with such glow, such dignity.’

Her American debut was planned for 1940, but delayed by the war until 1946. Sol Hurok advertised her as “The New Violin Sensation,” but the critics chose to have a different view when she appeared at Carnegie Hall in December, 1946. Haendel never achieved recognition in New York. While she was treated condescendingly by the critics, her chief rival, Ginette Neveu, received accolades. But elsewhere she was acclaimed warmly—England, South America, Israel, and particularly Italy and Holland. She matured, she expanded her repertoire into the modern field, and learned from great conductors like Rafael Kubelik (1914-1996) and Sergiu Celibidache (1912-1996). Schwarz credits her with being among the great violinists in 1982 invited to perform at the Huberman Centenary in Tel Aviv—a singular honor.”¹⁷⁵ Throughout her life Haendel made annual tours of Europe, and appeared regularly in South America and Asia. Living in Montreal from 1952 to 1989, her collaborations with Canadian orchestras made her a key celebrity of Canadian musical life. In 1970 she published her autobiography, *Woman with Violin*. Her life had been the subject of several television documentaries, including *Ida Haendel: A Voyage of Music* (1988), *I Am The Violin* (2004), and *Ida Haendel: This Is My Heritage* (2011).

She was renowned for her distinguished interpretations of the classical violin repertoire, yet was equally passionate about the music of the 20th century, including Béla Bartók, Benjamin Britten and William Walton. Among her premiere performances were Luigi Dallapiccola's *Tartiniana Seconda*, and Allan Pettersson's *Violin Concerto No. 2*, which was dedicated to her. Paying



¹⁷⁴ https://en.wikipedia.org/wiki/Ida_Haendel. Accessed 22 August 2020.

¹⁷⁵ Schwarz, *GM*, 349-350.

special tribute to her teacher George Enescu, her Decca recording of his *Violin Sonata* with Vladimir Ashkenazy in 2000 earned her a Diapason d'Or.¹⁷⁶

At the end of her life Haendel lived in Miami for many years. Haendel died at a nursing home in Pembroke Park, Florida on 1 July 2020, aged 96. According to her nephew, she had been suffering from kidney cancer at the time of her death.

Camilla Wicks

Camilla Dolores Wicks was born 8 September 1928 in Long Beach, California. Her Norwegian born father, Ingwald Wicks, was a distinguished violinist and teacher; her mother was a pianist. Wicks made her name as a child prodigy, making her solo debut at age seven with Mozart's *Violin Concerto No. 4* at the Long Beach Municipal Auditorium. At age eight she performed Bruch's *First Concerto* and a year later Paganini's *First Concerto*. She went to study with Louis Persinger (1887-1966) at the Juilliard School in New York City. In 1942 she made her solo debut at age thirteen with the New York Philharmonic.¹⁷⁷



In the next decade, she performed regularly with many of the world's finest conductors (Walter, Reiner, Stokowski, Rodzinski, Ehrling) and orchestras. She went on extensive European tours and was quite popular in Scandinavia. Finnish composer Jean Sibelius (1865-1957) greatly admired her interpretation of his *Violin Concerto*, of which she made a recording in 1952 for the Capitol label. For the 85th birthday of Sibelius, she was soloist in his *Violin Concerto* throughout Finland and was congratulated by the composer. Sibelius personally praised her for what he thought was one of the best performances of the work.¹⁷⁸ She also made a number of recordings for HMV, Mercury and Philips.

Camilla Wicks explored a wide range of repertoire and promoted many lesser-known works, in particular by Scandinavian composers, who in turn wrote many works for her. Norwegian composer and violinist, Bjarne Brustad (1895-1978) dedicated a number of solo violin works to her. Wicks was an advocate of contemporary Scandinavian composers: she performed concertos by Fartein Valen (1887-1952) and Hilding Rosenberg (1892-1985), and gave the world premiere of those by Harald Saeverud (1897-1992) and Klaus Egge (1906-1979). She also enjoyed a close collaboration with Ernest Bloch (1880-1959). She is remembered for

¹⁷⁶ https://en.wikipedia.org/wiki/Ida_Haendel. Accessed 22 August 2020.

¹⁷⁷ <https://www.classical.net/music/recs/reviews/m/m&a01160a.php>. Accessed 22 August 2020.

¹⁷⁸ <https://www.bh2000.net/special/patzak/detail.php?id=1339>. Accessed 10 September 2014.

practicing scales in sevenths as she prepared contemporary works. A former student said Wick's recordings speak to her soul because of her amazing technique and extraordinary ability to communicate from the heart.¹⁷⁹

Wicks married in 1951 and, at the height of her career, she retired for a few years in her early thirties, in order to devote herself to her five children. She ceased to play entirely for some time and even gave up her "Duke of Cambridge" Stradivarius. When she returned to the concert stage in 1966, Ruggiero Ricci (b. 1918) passed on to her an excellent violin by the modern Australian luthier Arthur Smith (1880-1978), internationally known for his repair work and for his copies of the Stradivari violins belonging to Yehudi Menuhin, Tossi Spivakovsky and David Oistrakh.¹⁸⁰ Although thereafter she chose to perform only intermittently, she showed no decline in her powers in subsequent years,¹⁸¹ and became a much sought-after teacher. She taught in a number of American faculties including Louisiana State University, University of Michigan, and Rice University. She accepted an invitation to head the String Department at the Oslo Royal Academy in the early 1970s and was awarded a lifetime Professorship there. Many of the violinists of the leading Norwegian orchestras, including Henning Kraggerud (b. 1973), were among her former students.

In 1999, she was made a Knight of the Royal Norwegian Order of Merit for her contribution to music in that country. Wicks held the Isaac Stern Chair at the San Francisco Conservatory before retiring in 2005. Studio and concert recordings have been reissued on the Music & Arts, Biddulph and Simax labels and there are several YouTube postings.

Almita Vamos — Currently America's Best Teacher

In an interview in 2007 for violinist.com, Almita Vamos (born c. 1938) related,

I started to study the violin at age five. My parents were not musicians but my two older sisters were pianists. My oldest sister guided me more than my parents because they were working to support the family...My first major teacher was Mischa Mischakoff (1895-1981). When I began lessons with him I was only seven and not advanced, so he sent me to his wife to study for awhile because he had no patience for such a beginner. Then he took me back and I learned an incredible amount from him. When he left the NBC symphony to go to Detroit he sent me to Louis Persinger (1887-1966). He was such an inspiration, and he was my last



¹⁷⁹ email communication from Janet Poth on 29 September 2014.

¹⁸⁰ Atherton, "Smith, Arthur Edward," *GMO*.

¹⁸¹ <http://www.camillawicks.com/Articles.html/Articles.html>. Accessed 10 September 2014.

full-time teacher. I liked not running around to many teachers, but I did also have some other wonderful musical influences like my sister's piano teacher, Nadia Reisenberg (1904-1981). I learned a lot doing sonatas with my sister and coaching with her and watching my sister's piano lessons. I had wonderful chamber music with the members of the Juilliard Quartet. There were many more outside influences, but I credit my two major teachers [Mischakoff and Persinger] for everything.... Unfortunately, because my mom was working, no one oversaw my practicing. I could have practiced better. Therefore, I always have the parents of my younger students at the lessons. I assign them the role to play assistant to their children.¹⁸²

In the same conversation when Caeli Smith asked “How do you decided whether to accept a new student when they come to you?” She replied,
I listen to them and I talk to them. If I have room and they are eager and serious I try to take them. I try to take as many as I can. I teach forty hours a week, as does my husband. It is dreadfully hard to turn a serious and talented student away. And to those who have kindly advised us not to work so hard: they, themselves should try to turn away a wonderful young child. My two sons who teach used to beg my husband and I not to work so hard. Now they are overloaded with their own work and understand us better.¹⁸³

Then her interviewer, Caeli, asked “You deal with so many talented students every day, and a lot of them share the same goal: to have a successful career in music. How do you feel about these ambitions knowing how competitive the industry is, and that not all of them will make it?” to which Vamos repounded,

First we should define what it means to ‘make it.’ To me, ‘making it’ means becoming as good as you can through hard work and perseverance, being passionate about what you are doing, and being happy pursuing those goals. One should leave many options open in the field of music. Violinists are lucky because they can do so many things: chamber music, orchestra, solo, teaching. And there are alternative possibilities. One can create fun work by creating their own careers utilizing their youthful energy.... Not many are millionaires financially, but they are millionaires in satisfaction and are leading very rich lives.¹⁸⁴



¹⁸² Caeli Smith, “A Conversation with Almita Vamos.” Posted 11 August 2007. <https://www.violinist.com/blog/caeli/20078/7386>. Accessed 22 August 2020.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

Almita Vamos is the winner of numerous honors and awards. She is a six-time recipient of the *Presidential Excellence in Teaching Award* and winner of the *Distinguished Service Award*, bestowed by the American String Teachers Association, as well as the *Chautauqua* and *Concert Artists Guild* Awards. She has also been named a Distinguished Teacher by National Endowment for the Arts. Formerly on the faculties of Western Illinois University, University of Minnesota, and Oberlin Conservatory, she is currently a faculty member of the Music Institute of Chicago and a cofounder of the Weathersfield Summer Music Festival. Her students have won top prizes in numerous international competitions.¹⁸⁵

Working closely with her husband, **violinist Roland Vamos**, they form a team which is “among the leading violin and viola instructors in the world. Their pupils have become prominent soloists, members of world renowned chamber groups and orchestras, and laureates of prestigious international competitions.”¹⁸⁶ There are numerous videos online which will help any teacher become a better teacher, just watching her work with fine musicians.

Ellen Taaffe Zwilich —

First Woman to Earn a Doctorate in Composition from Juilliard First Woman to Win a Pulitzer Prize in Music

Born on 30 April 1939, Ellen Taaffe Zwilich became the adopted daughter of Edward and Ruth Taaffe, who lived in Miami, Florida. As a



preschooler she explored the Taaffe’s piano, which no one in the family played. By the age of five, she was making up little piano pieces and songs. She began piano lessons at the age of five and became bored with those little pieces, feeling that her own were more interesting. She didn’t think to play her own pieces for her teacher.

At age ten she began writing down her own compositions. Soon after, she took up violin and trumpet and played in the school orchestra and band. In high school, Ellen was the concertmistress of the orchestra and also first trumpet in the band. She tried conducting and continued to compose. She wrote a school fight song, which her classmates sang at football and basketball games. By age eighteen she was

¹⁸⁵ <https://www.musicinst.org/almita-vamos>. Accessed 22 August 2020.

¹⁸⁶ https://en.wikipedia.org/wiki/Roland_and_Almita_Vamos. Accessed 22 August 2020.

composing pieces for the orchestra.

She majored in composition at Florida State University-Tallahassee. Her musician friends liked her compositions and encouraged her. She played violin in the orchestra that performed for conducting classes taught by Ernst von Dohnanyi (1877-1960). Ellen played trumpet in the university's jazz band.

After completing her master's degree in 1962, she began teaching at Converse College in South Carolina, but did not enjoy being in a quiet little town. She decided to try it alone in New York City. By then she had chosen the violin over the piano and trumpet, so she studied with Ivan Galamian and worked as an usher in Carnegie Hall, so that she could hear many great performers. She was a member of the violin section of the American Symphony Orchestra for seven years under the leadership of Leopold Stokowski (1882-1977).¹⁸⁷

She married Joseph Zwilich, also a violinist, on 22 June 1969. Ellen studied for her doctorate of musical arts in composition at the Juilliard School of Music with Elliott Carter (1908-2012) and Roger Sessions (1896-1985). ***In 1975 she became the first woman to graduate with a Ph.D. in composition from Juilliard.***

Her 1973 composition, *Sonata in Three Movements for Violin and Piano*, was written for her husband to play on his European tour. It expresses her feelings for him and the kind of sonorities she thinks sound best on the violin.¹⁸⁸ Unfortunately he died in 1979 of a massive heart attack while at a performance of a ballet at the Metropolitan Opera House. She was in the middle of a commission for Boston Musica Viva, her *Chamber Symphony*. Her feelings of grief coupled with a new awareness of the value of life led to a significant change in her music. Meaning and communication became of the utmost importance.¹⁸⁹

Zwilich lives alone in an apartment in the Bronx. She starts almost every day by composing for several hours. She develops her ideas by improvising on the piano and violin and notating her musical ideas. She says "people do things they feel to be deeply enriching, because they are totally pulled along, because they want to.... I can't image life without music at the center of it."¹⁹⁰ ***She was the first woman to win a Pulitzer Prize in Composition, winning the 1983 Pulitzer Prize in music for her Symphony No. 1, which made her world famous.*** To describe Zwilich as an outstanding *woman* composer would unjustly confine her success, yet she does deserve credit for opening a number of doors for female composers.¹⁹¹

As the commissioned composer for the International Violin Competition of Indianapolis (IVCI), Ms. Zwilich wrote *Fantasy for Solo Violin* as the compulsory work for the 9th Quadrennial

¹⁸⁷ Liner notes to CD621, CRI SD546, American Masters, Composers Recordings, Inc., Ellen Taaffe Zwilich.

¹⁸⁸ Nichols, *WMM*, 176.

¹⁸⁹ Fuller, *PG*, 349.

¹⁹⁰ <http://www.musicassociatesofamerica.com/madamina/encounters/zwilich.html>. Accessed 22 August 2020.

¹⁹¹ <https://www.allmusic.com/artist/ellen-taaffe-zwilich-mn0002192657/biography>. Accessed 22 August 2020.

in September 2014. Each of the 16 semi-finalists were required to perform the commissioned work and a special prize was given to the artist who gave the best performance of the work. Zwilich served on the panel of judges. Her unique musical “fingerprint” reflects an optimistic and humanistic spirit. In addition to receiving the coveted Pulitzer Prize in Music, other prizes and honors include the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, four Grammy nominations, and the Medaglia d’Oro in the G. B. Viotti Competition. Named to the first Composer’s Chair in the history of Carnegie Hall, Ms. Zwilich currently holds the Francis Eppes Distinguished Professorship at Florida State University.

Among the multitude of compositions which Ms. Zwilich has written for a variety of instruments, a few of her notable string works and the artists who gave their premieres are her *Violin Concerto* (Pamela Frank and the Orchestra of St. Luke’s), the *Triple Concerto for Piano, Violin, and Cello* (Kalichstein-Laredo-Robinson Trio and the Minnesota Orchestra), *Concerto for Violin, Violoncello, and Orchestra* (Jaime Laredo, Sharon Robinson, and the Louisville Orchestra), *Commedia dell’Arte for Violin and String Orchestra* (Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra), *Double Quartet for Strings* (Chamber Music Society of Lincoln Center with the Emerson String Quartet), *Septet for Piano Trio and String Quartet* (Kalichstein-Laredo-Robinson Trio and the Miami String Quartet), *Romance for Violin and Piano* (Ida Kavafian and Menahem Pressler), *String Quartet No. 2* (Emerson String Quartet), and *Episodes for Violin and Piano* (Itzhak Perlman and Rohan DeSilva).¹⁹²

When Zwilich talks about her own work—she has by now a substantial canon of compositions in all media except opera—she sticks to the broad overview and avoids minutia and technical detail. “So far I have been happiest with the concept of evolving as a composer, rather than making abrupt shifts in viewpoint. My sense of music grows out of myself and I have always moved in an evolutionary, rather than revolutionary, way. There have been points in my life, for one reason or another, of fairly dramatic changes and these may be reflected in my music. I’m more interested in the moment and the future, but I think there is a rhythm to what I do, balancing things I know with things that are new for me. I don’t like getting too comfortable.”¹⁹³

Iona Brown —

Solo Violinist & Conductor of Academy of St. Martin in the Fields

Elizabeth Iona Brown was born 7 January 1941, in Salisbury, England, and attended Salisbury Cathedral School. Her parents were both musicians—Antony (music teacher and organist) and Fiona (violinist)—and her three younger siblings all became professional musicians:

¹⁹² <http://violin.org/commissioned-composer-0>. Accessed 1 October 2014.

¹⁹³ <http://www.musicassociatesofamerica.com/madamina/encounters/zwilich.html>. Accessed 22 August 2020.

Timothy played horn in the BBC Symphony Orchestra, Ian was a pianist with the Nash Ensemble, and Sally played viola in the Bournemouth Symphony Orchestra.



Iona went to Cranborne Chase School, Dorset, and studied the violin privately with Hugh Maguire (1926-2013) in London. Then came studies abroad, including classes in Brussels with one of the great exponents of the Belgian school, Carlo Van Neste (1914-1992), and a few lessons with Henryk Szeryng (1918-1988).

From 1963 to 1966, Brown played violin in the Philharmonia Orchestra, directed by Otto Klemperer (1885-1973), an important influence on her eventual conducting. In 1964, she joined the Academy of St. Martin in the Fields, working her way up through the ranks to become concertmistress, solo violinist and director in 1974. She formally left the Academy in 1980, but continued to work with them for the rest of her life. In the 1960s, she had also joined her former teacher, Maguire, in the Cremona Quartet, of which he was leader, with Cecil Aronowitz (1916-1978) playing the viola and Terence Weil (1921-1995) the cello.¹⁹⁴

In 1981, she was appointed artistic director of the Norwegian Chamber Orchestra. The Norwegian royal family later awarded her the accolade Knight of First Class Order of Merit for her success with the NCO. She directed the Los Angeles Chamber Orchestra from 1987 to 1992, and returned as its principal conductor from 1995 to 1997. From 1985 to 1989, she was guest director of the City of Birmingham Symphony Orchestra. As her health declined and the rheumatoid arthritis in her wrists progressed, she shifted her focus from the violin to conducting, ending her violin career in 1998. In her last years, she was chief conductor of the South Jutland Symphony Orchestra of Denmark.

From 1968 to 2004, Brown's principal residence was in the Wiltshire village of Bowerchalke (UK). When she took part in the BBC Radio 4 program *Kaleidoscope*, explaining how difficult it was to play her signature piece *The Lark Ascending* by Ralph Vaughan Williams, she said that the singing of larks she heard during long walks on nearby "Marleycombe Down" decisively influenced the way she played it.¹⁹⁵

She was made an Officer of the Order of the British Empire in 1986, and in June 2003 was made an honorary Doctor of the University by the Open University. She died of cancer June 5, 2004, at age 63 in Salisbury. She was married twice, and was survived by her second husband, Bjorn Arnils.¹⁹⁶

¹⁹⁴ <https://www.theguardian.com/news/2004/jun/10/guardianobituaries.artsobituaries>. Accessed 22 August 2020.

¹⁹⁵ https://en.wikipedia.org/wiki/Iona_Brown. Accessed 22 August 2020.

¹⁹⁶ Ibid.

As a performer, she cut an exceptionally glamorous figure on stage, and was always noted for her well chosen concert dress. At the same time, she exuded control and presence—as her brother Ian put it, “a musician first and a violinist second.” She played on a fine Stradivari, the “Booth” (1716), which she sold in 1999.¹⁹⁷

Tributes to her include Jen Gray’s:

I was part of a training orchestra at the Royal Conservatory in Toronto in the very early eighties, Iona came to conduct us for a week. She was good fun, and had the very British trait of being slightly self-deprecating while letting you understand that her standards were nothing but the highest...she would NOT allow us to play badly, in spite of ourselves. Demanding and yet always friendly and willing to go out for a pint after rehearsal! Concert Friday night: Pachelbel *Canon*, a Mozart violin concerto and the Mendelssohn *Italian [Symphony]*, all led by her from the front desk a la Academy. Wonderful gracious Mozart, fiery at times as she was, but the highlight was the Mendelssohn which went at breakneck speed, but never seemed uncontrolled, and left the crowd on their feet. Memorable concert, lovely violinist and a great leader.¹⁹⁸

As a violinist, she recorded Bartók's *Second Violin Concerto* and David Blake's *Violin Concerto*, which was written for her.¹⁹⁹ Numerous examples of her performances are available on YouTube. One is the Mozart *Concerto #3 in G Major*,²⁰⁰ which aptly demonstrates Neville Marriner’s description of her: “As a violinist she embraced the romantic movement with warmth and passion, and in the early classical repertoire she displayed a fastidious elegance that observed the performing conventions of the 18th century without letting the music dry out.”²⁰¹

Miriam Fried —

First Woman to Win the *Grand Prix*, First Prize in the Queen Elisabeth Music Competition in Brussels

Miriam Fried was born in Satu Mare, Romania, 9 September 1946, and moved to Israel with her family when she was two. Her mother, a piano teacher, started her on piano when she was five, but when she was eight years old she made a definite choice for the violin. She studied with Alice Fenyves at the Tel Aviv Academy, then later spent two years studying with Josef Gingold at Indiana University. She confessed, “Gingold was a very big influence. When I came to him I didn’t have a love affair with the violin. He adored the instrument.... He taught me ways

¹⁹⁷ <http://www.theguardian.com/news/2004/jun/10/guardianobituaries.artsobituaries>. Accessed 22 August 2020.

¹⁹⁸ <https://www.violinist.com/discussion/archive/4330/>. Accessed 22 August 2020.

¹⁹⁹ <https://www.allmusic.com/artist/iona-brown-mn0000179161/biography>. Accessed 22 August 2020.

²⁰⁰ <https://www.youtube.com/watch?v=5tNwuvrOt04#t=106>. Accessed 22 August 2020.

²⁰¹ <https://www.theguardian.com/news/2004/jun/10/guardianobituaries.artsobituaries>. Accessed 22 August 2020.



of looking for color in sound, and I've been doing it ever since."²⁰² This is a remarkable confession. There are many gifted children who grow up playing the violin well without really enjoying it—it's too much of a daily drudgery. But Miriam seems to have overcome this under Gingold's influence.

Fried went on to study with Ivan Galamian at the Juilliard School in New York. In 1968 she won the Paganini Competition in Genoa, and in 1971 was ***the first woman to win the Violin Section of the Queen Elisabeth Music Competition in Brussels***. Considered to be one of the most prestigious and most difficult competition, it has four divisions: violin, piano, composition and singing. Eugène Ysaÿe (1858-1931), Belgian concert-violinist, had wanted to set up an international music competition for young virtuosi showcasing their all-round skill, but died before he could do so. Queen Elisabeth, patroness of the arts and good friend of Ysaÿe, set up the competition in his memory in 1937.

Miriam Fried is the dedicatee and first performer of the *Violin Concerto* by Donald Erb. Other composers who have written works for her include Ned Rorem and Alexander Boskovich. She has recorded the complete solo *Sonatas and Partitas* of Johann Sebastian Bach, and twice recorded the Sibelius *Violin Concerto*. She plays a 1718 Stradivarius believed to have been formerly owned by Louis Spohr, and also by Regina Strinasacchi, for whom Wolfgang Amadeus Mozart wrote his *Sonata in B-flat*, K454.

She gives master classes internationally. She is married to the violinist and violist Paul Biss, the son of the Russian-born cellist Raya Garbousova. Their sons are the pianist Jonathan Biss, with whom she often plays, and Illinois State Representative Daniel Biss.²⁰³

Kyung Wha Chung

Born in Seoul, South Korea, 26 March 1948, Kyung Wha began singing at age two and her musical family recognized her perfect pitch. After winning several minor singing competitions in Korea, she was introduced to the piano, but she was so bored she often fell asleep while practicing. But the moment she first heard the sound of a violin, she was instantly mesmerized by its tone and she began to play at age six. Recognized as a child prodigy, at age nine she was already playing the Mendelssohn *Violin Concerto* with the Seoul Philharmonic Orchestra.²⁰⁴

²⁰² Schwarz, *GM*, 601. From *The New York Times*, March 2, 1980, by Raymond Ericson.

²⁰³ https://en.wikipedia.org/wiki/Miriam_Fried. Accessed 22 August 2020.

²⁰⁴ https://en.wikipedia.org/wiki/Kyung_Wha_Chung. Accessed 22 August 2020.

All of her siblings performed musically and the family decided to move to America where they could expand their education. At age thirteen she began studying under Ivan Galamian (1903-1981) in the Juilliard Pre-College Division. The language barrier was challenging and she felt like an outsider as a Korean. She had been one of the best child violinists in Korea, but at Juilliard, competing against some of the best prodigies in the world, Chung found



that her talent was less developed than others. Galamian's training was strict, renowned for causing students to leave the school. Her playing matured considerably during this time. Known to be prejudiced against female violinists, Galamian thought she could go only so far as a professional violinist and told her not to get married, as he had seen promising female violinists before choose marriage over violin performance. Subsequently, she proved that it is possible to have children and a successful concert career, although her marriage to a British businessman ended in divorce.

To boost her confidence, Chung's determined mother sold the family home in Korea to buy her the Harrison Stradivarius violin and entered her in the Edgar Leventritt Competition. She was discouraged from entering the competition by Galamian, because he had another student, Pinchas Zukerman, who would be competing. She competed and in the final round there was a tie for the winners between Zukerman and Chung. This immediately launched a career performing with major American orchestras, and enhanced by a 1970 opportunity to substitute for Itzhak Perlman when he could not perform with the London Symphony Orchestra.

She continued studies with Joseph Szigeti (1892-1973), who not only refined her violin skill, but also encouraged her to read books and go to galleries, teaching her how a visual medium of artistic expression, such as a painting, might be transformed into musical language. Since then she has performed around the world, recorded an extensive amount of literature, and performs with her brother and sister in the Chung Trio.

Ani and Ida Kavafian

The violin-playing sisters Ani and Ida Kavafian were born in Istanbul of Armenian parents and were brought to Detroit, Michigan, in 1956. Older by four years, Ani was born 10 May 1948, and began lessons on violin at age nine, studying under stepfather Ara Zerounian (1926-2012) and Mischa Mischakoff (1895-1981). She studied at Juilliard from 1966 under Ivan Galamian (1903-1981) and Sally Thomas (b. 1935?). She debuted at Carnegie Hall in 1969 and



Ani Kavafian

in Paris in 1973, the same year she won the Young Concert Artists International Auditions in New York and gave her solo recital at Carnegie Hall in January 1972.

Ida was born 29 October 1952, in Istanbul and began violin lessons when the family moved to Detroit. Her teachers included stepfather Ara Zerounian (1926-2012), Mischa Mischakoff (1895-1981), Oscar Shumsky (1917-2000), and Ivan Galamian (1903-1981), the last two of which she studied under while attending the Juilliard School from 1969 to 1975. Her first major exposure came when she won the Vianna da Motta International Violin Competition in Lisbon in 1973. She won the

Young Concert Artists International Auditions in 1978 which led to her New York recital debut at Carnegie Hall.

Ani's playing is described by Schwarz as "introspective intensity, great refinement, and an impeccable style. Her tone is warm and has a burnished quality, bringing out all the beauty of her 1736 Stradivarius." He continues describing Ida's playing as "more outgoing and fiery, assertive and uninhibited. Her tone is sensuous, with quite a few slides and swoops, which she probably considers romantic."²⁰⁵ In 1983 Schwarz continued with the observation that "the happy mixture of a career as soloist and chamber-music players, considered incompatible in the past, is demonstrated by the Kavafian sisters,...it seems to be a trend nowadays to be able to function in both worlds."²⁰⁶

The two have played together frequently in concert over the course of their careers, beginning in 1983, when the pair played together at Carnegie Hall. To celebrate that anniversary the Chamber Music Society of Lincoln Center, with whom they have been frequent performers over the years, hosted a concert in their honor in 2008 at the New York Society for Ethical Culture on Sunday. The sisters each invited four former or current students to join them for ten of Berio's *Duets for Two Violins*. Berio wrote 34 short duets between 1979 and 1983 to serve as teaching material and an introduction to contemporary idioms, naming them after composers, conductors, patrons, dancers and family members, among others. Sibling rivalry seems inevitable when family members play the same instruments, but the Kavafians say they've never



Ida Kavafian

²⁰⁵ Schwarz, *GM*, 583.

²⁰⁶ _____, 585.

experienced any sisterly envy. Something that has changed over the decades, Ida Kavafian said from the stage, is the increase in their teaching commitments.²⁰⁷

Ani toured through the 1970s, and taught at the Manhattan School of Music and the Mannes College of Music in the 1980s. She became a member of the Chamber Music Society of Lincoln Center in 1979, and married artist Bernard Mindich. She has also taught and performed at the Sarasota Music Festival. Her repertory is grounded in the concerti of Mozart, Brahms, and Mendelssohn, but she is also well known for her performances of twentieth-century works of Samuel Barber (1910-1981), Béla Bartók (1881-1945), Dmitri Shostakovich (1906-1975), Erich Korngold (1897-1957), Aram Khachaturian (1903-1978), Arno Babajanian (1921-1983), Henri Lazarof (1932-2013), and Tod Machover (1932-2013).

Touring the United States, Canada, and Europe, she performs with the Kavafian/Schub/ Shifrin Trio, the Da Salo String Trio, her sister Ida Kavafian, and the Triton Horn Trio. She is the concertmaster and a frequent soloist with the New Haven Symphony. In 2014 she was in the



process of performing the cycle of the complete Mozart concertos with the orchestra. As president of the Young Concert Artist Alumni Association, she took part in the organization's 50th anniversary concert in 2011. Her solo career has included performances with the New York Philharmonic, The Philadelphia Orchestra, The Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Her recordings include the Bach sonatas with Kenneth Cooper, Mozart sonatas with Jorge Federico Osorio, and Justin Dello Joio's Piano Trio with Carter Brey and Jeremy Denk. In the summer of 2013 she took part in eight music festivals,

including OK Mozart, Chamber Music Northwest, Music@Menlo, Bridgehampton, Norfolk, and Music From Angel Fire. Together with Carter Brey, she continues as artistic director of Mostly Music, the chamber music series in New Jersey. As a full professor at Yale University, she is enjoying the many successes of her students as they secure positions with major orchestras and as teachers at universities around the world. Ms. Kavafian plays a 1736 Stradivarius.

In 1978 Ida Kavafian was a founding member of the *Tashi* ensemble with Peter Serkin (b. 1947), who also accompanied her for her New York solo debut. In 1983-84 she toured with Chick Corea (b. 1941). A member of the Chamber Music Society from 1989-1993 and 1996-2002, she played with the Beaux Arts Trio from 1992 to 1998 and sporadically thereafter. She founded her own group, *Opus One*, in 1998, with Anne-Marie McDermott, Steven Tenenbom, and Peter Wiley (b. 1955). She teaches at the Curtis Institute of Music, the Juilliard School and the Bard College Conservatory of Music. She plays a J. B. Guadagnini violin made in

²⁰⁷ https://www.nytimes.com/2008/11/18/arts/music/18kava.html?_r=0. Accessed 22 August 2020.

Milan in 1751, and a Moes & Moes viola made in 1987. Her repertory includes classical and early romantic works by Mozart, Beethoven, and Mendelssohn, as well as twentieth century works of Ruth Crawford Seeger (1901-1953), Charles Wuorinen (b. 1938), and Toru Takemitsu (1930-1996). Takemitsu composed a concerto for Ida Kavafian. She is also the founder of two prestigious music festivals: the Bravo! Vail Valley Music Festival and the Music from Angel Fire.

A Final Word...lest we forget

This project of bringing a 26-year old work up to date has been a “re-awakening” in me for the need to keep telling ourselves, our musical friends, and all who will listen about these women, performers and composers... “lest we forget.” Please, perform this music and share it with your students and colleagues. Tell the stories of these brave musical pioneers who didn’t listen to “culture’s taboos” and carved a path for us to follow. If you are a woman composer and have been overlooked and wish to be listed, please contact me at kay@chambermusicinstitute.com and provide more information for us. This essay will continue to evolve and change, so check back periodically for new information that will be added and freely available to all. I welcome all corrections that you submit.

Music Written by Women for the Violin (and Strings)

While this list is incomplete, it reflects my interest in getting my students and colleagues interested in the music written by women for strings. I have included literature for viola solos and cellos solos where possible. This list has grown since it was first assembled in 1994. I attended an ASTA National Conference in 2010 where a session titled “Beyond Josephine Trott: Violin Music by Women for Beginning to Advanced Students” was presented by Cora Cooper. She provided a handout with written comments about the literature and talked about each. For more information about Josephine Trott as well as photos, visit the May 2012 archive at Cooper’s website.²⁰⁸ Some of her information is incorporated below with other lists I have accessed and compiled. A particularly excellent new source is the anthology provided by Cora Cooper, who has helped in correcting my errors to provide the February 2015 edition. I also recommend exploring the offerings at Mary Cohen’s extensive webpages,²⁰⁹ which include free downloads. This listing of literature will be continuously updated and, hopefully, be a resource for finding more music by women. Corrections and additional information may be sent to kay@chambermusicinstitute.com. The August 2020 edition now includes cello literature found at Wendy Velasco’s listing,²¹⁰ highly recommended for the links it provides to video performances.

²⁰⁸ Violin Music by Women: A Graded Anthology. She has added a new emphasis: Viola Music by Women. <http://www.violinmusicbywomen.com>. Accessed 22 August 2020.

²⁰⁹ <http://marysmusiccupboard.epartnershub.com/Default.aspx#>. Accessed 22 August 2020.

²¹⁰ <https://tinyurl.com/y5dbpz26>. Accessed 22 August 2020.

Elementary: Violin/Viola/Cello Solo with Piano Accompaniment

Generally 1st position, rarely use 3rd position (or 4th position cello)

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Archer, Violet 1913-2000, Canada	<i>Twelve Miniatures</i> (1981) for violin and piano	Waterloo
Bacewicz, Grazyna 1909-1969, Poland	<i>Latwe Utwory (Easy Pieces)</i> , vol. 1	PWM
Baklanova, Natalja 1897-1980, Russia	<i>Allegretto Grazioso</i> (cello and piano)	EMB ²¹¹
	<i>Eight Easy Pieces for violin and piano</i>	Peters ²¹²
	<i>Mazurka for cello & piano</i>	
	<i>Romance for cello & piano</i>	Basarab Arr ²¹³
Bang, Maia 1879-1940, Norway	<i>Maia Bang Method (solo violin, 7 volumes)</i>	C. Fischer
Barns, Ethel 1874-1948, England	<i>Aria</i> ; also see <i>Eight Pieces</i>	SPP, ²¹⁴ vol. 1, Schott
Bartel, Hannah M. ?, America	<i>Kansas Memories Suite (4 pieces)</i>	SPP, vol. 1
Brown, Gail Ridgway 1884-1953 America	<i>Tiptoe Dance</i>	SPP, vol. 1
Cheney, Carey 1970?, Canada/America	<i>Budapesto and Clock Tower Bells (cello & piano)</i>	Alfred ²¹⁵
Cohen, Mary 1945?- , England	<i>Superstudies, Book 1 (solo violin, or viola, or cello)</i>	Faber
	<i>Superseries: Bags of American Folk (solo violin)</i>	Faber
	<i>Superseries: Bags of Style (solo violin)</i>	Faber
Donkin, Christine 1976- , Canada	<i>Fall Fair (collection of late elementary, intermediate)</i>	FHM ²¹⁶
Givens, Shirley 1940?- , America	<i>Adventures in Violinland, Books 1A-F, 2A-F</i>	Arioso
Hungerford, Eve 1920-1965, Australia	<i>An Old World Minuet</i>	SPP, vol. 1
	<i>The Gipsy Fiddler, and The Marionettes</i>	
Kessler, Minuetta 1914-2002, Canada	<i>The Peanut Butter and Jelly Waltz, op. 114 #1</i>	SPP, vol. 1
Lumsden, Caroline 1950?- , England	<i>Witches' Brew and Wizard's Potion (also for cello)</i>	Peters
Nelson, Sheila Mary 1936- , England	<i>Moto Perpetuo</i>	Boosey & Hawkes
O'Reilly, Sally 1945?- , America?	<i>Fiddle Rhythms and Fiddle Magic</i>	Kjos
Rhoda, Janice Tucker 1955- , America?	<i>The ABC's of Violin (beginner to advanced books)</i>	C.Fischer
Risher, Anna Priscilla 1873-1945, America	<i>The Bumblebee</i>	SPP, vol. 1
Seydel, Irma 1896-aft.1954, America	<i>Minuet</i>	SPP, vol. 1

²¹¹ http://www.sheetmusicplus.com/title/repertoire-album-sheet-music/4991192?ac=1&aff_id=453001#

²¹² <http://www.leadingnote.com/products/sheet-music/violin/tln/Baklanova-Natalya-Vladimirovna-Eight-Easy-Pieces-for-Violin-and-Piano-C-F-Peters-Corp/84883/>

²¹³ <https://www.scoreexchange.com/scores/183417.html#>

²¹⁴ *Violin Music by Women: A Graded Anthology*. Sleepy Puppy Press. <http://www.violinmusicbywomen.com>. Accessed 22 August 2020. Good source for elementary violin and viola literature.

²¹⁵ <https://www.sheetmusicplus.com/title/solos-for-young-cellists-cello-part-and-piano-acc-volume-1-sheet-music/5103073>

²¹⁶ The Frederick Harris Music Col, Limited. <http://bookstore.musicdevelopmentprogram.org>. Accessed 10 September 2014.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Trott, Josephine 1874-1950, America	<i>Puppet Show</i> , op. 5, no. 1	G.Schirmer, SB ²¹⁷
	<i>The Town Clock</i>	
	<i>At Dancing School</i>	
	<i>Easy and Progressive Violin Duets</i>	SPP
	<i>Two Tuneful Sketches</i>	SPP, vol. 1
Winn, Edith L. 1867-1933, America?	<i>From the Carolina Hills</i> (no. 3, 4, 6)	SPP, vol. 1
Woodbridge, Charlotte Louise 1887-1980, America	<i>Dance of the Gnomes</i>	SPP, vol. 1

²¹⁷ Summy-Birchard: Barber *Solos for Young Violinists*, vol. 5. For more information about Josephine Trott go to Cooper's website: <http://www.violinmusicbywomen.com>, specifically the May 2012 archive in the Blog section.

Intermediate: Violin/Viola/Cello Solo with Piano Accompaniment

Generally 1st through 3rd positions, some higher positions

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Amalie, Princess of Prussia 1723-1787, Germany	<i>Sonata (for flute or violin)</i>	Vieweg
Andrée, Elfrida 1841-1929, Sweden	<i>Tva Romanser (Two Romances) violin and piano</i>	Hildegard ²¹⁸
	<i>Andante cantabile in E Major (cello and piano)</i>	Hildegard ²¹⁹
Bacewicz, Grazyna 1909-1969, Poland	<i>Easy Pieces, vol. 2</i>	PWM
	<i>Cradle Song (1952), grade 7 of 2001-04 edition</i>	ABRSM
	<i>Concertino (Vol 5 of Violin Series, 2013 Edition)</i>	FHM ²²⁰
	<i>Fast Dance (Vol 4 of Violin Series, 2013 Edition)</i>	FHM
Baklanova, Natalya 1902-1980, Russia	<i>Maia Bang Method (solo violin, 7 volumes)</i>	C. Fischer
Bang, Maia 1879-1940, Norway	<i>12 Etude Caprices in styles of Great Composers</i>	Alfred
Barlowe, Amy 1960?- , America	<i>Reflections from the Edge of the Millenium (solo violin)</i>	Black Squirrel
	<i>Berceuse</i>	SPP, ²²¹ vol. 3
Barns, Ethel 1874-1948, England	<i>Two Polonaises for Violin and Piano</i>	SPP, vol. 3
Bartholomew, Ann Mounsey 1811-1891, England	<i>Five Pieces: Berceuse</i>	Hildegard
	<i>Barcarolle</i>	Hildegard
Bonis, Mélanie 1858-1937, France	<i>Serenade in D (for violin or cello with piano)</i>	Leduc ²²²
Bosmans, Henriëtte 1895-1952, Netherlands	<i>Serenade for cello and piano</i>	Donemus ²²³
Branscombe, Gena 1881-1977, Canada	<i>An Old Love Tale</i>	SPP, vol. 3
Brown, Gail Ridgway 1907?	<i>Danse Rustique Mazurka</i>	SPP, ²²⁴ vol. 2
Clarke, Rebecca 1886-1979, England	<i>Shorter Pieces: (violin or viola and piano) Lullaby (A minor),</i>	Oxford
	<i>Chinese Puzzle (1921; pentatonic pizz.), I'll Bid My Heart Be Still</i>	
	<i>Quick Change! Clef Switching for Viola</i>	Faber
Cohen, Mary 1945?- , England	<i>More Technique Takes Off! (15 etudes, 10 as duets)</i>	Faber
	<i>Superstudies, Book 1 (solo violin, or viola, or cello)</i>	Faber
	<i>Technique Takes Off! (14 etudes)</i>	Faber
Delaval, Madame 1763-1804, France	<i>Sonata No. 2 in F Major, mov. 1</i> ²²⁵	SPP, vol. 3

²¹⁸ Hildegard Press. <http://hildegard.com>. Accessed 18 October 2014.

²¹⁹ <http://www.hildegard.com/catalog.php?keyword=494-02606#>

²²⁰ <http://bookstore.musicdevelopmentprogram.org/books/violin-repertoire-5.html>. Accessed 18 October 2014.

²²¹ *Violin Music by Women: A Graded Anthology*. Sleepy Puppy Press. <http://www.violinmusicbywomen.com/vol-3-intermediate-ii.html>. Accessed 10 September 2014.

²²² <http://www.mel-bonis.com/oeumbpaypal.htm#musdech>

²²³ <http://donemus.nl/henriette-bosmans/>

²²⁴ <http://www.violinmusicbywomen.com/vol-2-intermediate-i.html> *Violin Music by Women: A Graded Anthology*. Sleepy Puppy Press. Accessed 10 September 2014.

²²⁵ Jackson, SC, 114. Mme. Delaval wrote 3 Sonatas for harp or piano forte with violin accompaniment.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Donkin, Christine 1976- , Canada	<i>Catch Me if You Can!</i> (Vol 6 of Violin Series, 2013 Edition)	FHM
Ellicott, Rosalind Francis 1857-1924, England	<i>A Sketch</i>	SPP, vol. 3
Ethridge, Jean 1943- , Canada	<i>Cantillation</i> for cello & piano	CMC ²²⁶
	<i>Danse energetic</i> for cello & piano	CMC
	<i>Fairy Tale</i> (Vol 5 of Violin Series, 2013 Edition)	FHM
	<i>Prelude</i> for cello & piano	CMC
Glover, Ethel Harraden 1857-1917, England	<i>At Twilight</i> and <i>Gavotte</i>	SPP, vol. 2
Hecker, Berta Josephine 1880-1977?	<i>Spanish Dance</i> (cello & piano) dedicated to Pablo Casals	IMSLP
Klumpkey, Julia 1870-1961, America	<i>The Goblins Will Get You</i>	SPP, vol. 2
	<i>Tango "Ad Astra"</i>	SPP, vol. 3
	<i>Romanze for cello and piano</i> , op. 24 #1	Hildegard
Lebrun, Franziska Danzi 1756-1791, Germany	<i>Sonata in F Major</i> ²²⁷	Schott
	<i>Six Sonatas</i> , op. 1 (1779)	Sieber
	<i>Six Sonatas</i> , op. 2 (1780)	Bland
	<i>New Sounds from the British Isles</i> (1 or 2 violins)	de haske
Mees, Myriam 20th century Belgium	<i>Tanglefoot's Mad Chase</i>	SPP, vol. 2
Morey, Florence	<i>Moving Up</i>	B & H
Nelson, Sheila 1936- , England	<i>Danse Hongroise</i> for cello & piano	IMSLP
	<i>Humoresque</i>	Simrock
	<i>The Sunset Dance</i>	SPP, vol. 2
O'Hara, Mary 1885-1980, America	<i>Sicilienne</i>	Barber Solos for Young Violinists, vol. 6, SB
Paradis, Maria-Theresia 1759-1824, Austria	<i>Three Pieces for Violin and Piano</i>	SPP, vol. 3
Richter, Marga 1926- , America	<i>Concertante</i>	C. Fischer
Ruegger, Charlotte 1879-1959, Switzerland	<i>Knees Up Mambo</i>	SPP, vol. 3
Scholes, Claire 1980- , New Zealand	<i>Bijou Minuet</i>	SPP, vol. 2
Seydel, Irma 1896-aft 1954, America	<i>Allegretto</i> for cello & piano	IMSLP
Smidt, Claudine 1853-1905,	<i>Serenade</i> for cello & piano	Hildegard
Szymanowska, Maria 1789-1831	<i>Rainbow Bridge to Paradise</i> [solo violin or viola or cello]	NMP ²²⁸
Thomas, Augusta Read 1964- , America	<i>Melodious Double Stops</i> , 2 volumes	G.Schirmer
Trott, Josephine 1874-1950, America	<i>In A Spanish Garden</i>	SPP, vol. 3
	<i>Six Morceaux (Six Pieces)</i>	Hildegard
	includes Romance, Bohémienne, Berceuse, Mazourke, Vieille Chanson, Tarentelle	
Viardot-Garcia, Pauline 1821-1910, France	<i>Sonatine</i>	Hildegard

²²⁶ <http://www.musiccentre.ca/node/23977#>

²²⁷ Jackson, SC, 244. From the Danzi family of string players (father/brothers), she wrote 12 Sonatas for piano forte and violin accompaniment.

²²⁸ <http://www.wyastone.co.uk/rainbow-bridge-to-paradise-for-solo-violin-sheet-music.html>

Wallin Huff, Sarah 1980- , America	<i>Bleeding Heart</i>	Wallin Huff ²²⁹
	<i>Personal Echo</i> (solo electric violin or viola, echo creates duet)	Wallin Huff
White, Grace 1896-?	<i>Impromptu and Over the Snow</i>	SPP, vol. 2
Wreede, Katrina 1955?- , America	<i>Lil' Phrygian Rondo for Karen</i> (1993) 2 violas	Vlazville ²³⁰
	<i>Two Waltzes</i> (violin or viola or cello and piano)	Vlazville ²³¹

For a great list of graded cello solos, see work by Wendy Velasco²³²

²²⁹ <http://sarahwallinhuff.com>. Accessed Feb. 3, 2015.

²³⁰ <http://www.sheetmusicplus.com/title/lil-phrygian-rondo-for-karen-sheet-music/19198766>.

²³¹ <http://katrinawreede.com/vlazville-publishing/chamber-works>. Accessed 17 October 2014.

²³² <https://tinyurl.com/y5dbpz26>.

Intermediate: Chamber Music

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Anna Amalia, Princess of Prussia	<i>Baroque Trio Sonata in D</i>	Peters No. V96
Atwell, ShirlJae 1945?- , America	<i>Continuen (jazz string quartet)</i> ²³³	Latham
	<i>DMO (jazz cello quartet)</i>	Latham
	<i>DMO II (violin/viola quartet)</i>	Latham
	<i>Vance's Dance (viola/cello quartet)</i>	Latham
	<i>V.V.Q. (jazz violin/viola quartet)</i>	Latham
Bacewicz, Grazyna 1909-1969, Poland	<i>Easy Duets on Folk Themes for violin & piano</i>	PWM
Barlowe, Amy 1960?- , America	<i>Hebraique Elegie for Two Violins</i>	Black Squirrel
Bosmans, Henriëtte 1895-1952, Netherlands	<i>Sonata for cello and piano</i>	Donemus
Chaminade, Cecile 1857-1944, France	<i>Rigaudon and Novelette (2 violins & cello)</i>	Medici
Cohen, Mary 1945?- , England	<i>Christmas Quartet Start (score & parts)</i>	Faber
	<i>Carol Stringfest for Two Violins</i>	Faber
	<i>Superstart Violin Duets with Piano Accompaniment</i>	Faber
Grimani, Maria Margherita 1713, Italy	<i>Pallade e Marte Sinfonia (string quartet)</i>	Pech ²³⁴
Hewitt-Jones, Anita 1925-2007, England	<i>Hungarian Rhapsody for Intermediate String Quartet</i>	Peters
Jacquet de la Guerre, Elisabeth 1665-1729, France	<i>Sonata II in D Major (available as violin/cello duo; violin/viola duo; violin/keyboard or piano trio)</i>	Pech realization
	<i>Trio No. 1 in g minor (ca. 1695)</i>	Nova
Lombardini-Sirmen 1745-1818, Italy	<i>Six Duos for 2 violins</i>	Hildegard
	<i>String Quartets 1-3, op. 3</i>	Hildegard
	<i>String Quartets 4-6, op. 3</i>	Hildegard
	<i>Trio Sonatas 1-3 for 2 violins & cello (or vla)</i>	Hildegard
Lumsden, Caroline 1950?- , England	<i>Right at Sight (5 grades: develop sightreading, duets to play with teacher)</i>	Peters
Martin, Joanne 1960?- , Canada	<i>Festive Strings for String Quartet</i>	SB
	<i>Folk Strings for Violin Ensemble (4 violins)</i>	SB
	<i>More Festive Strings (4 viola ensemble)</i>	SB
	<i>More Folk Strings for Violin Ensemble (4 violins)</i>	SB
	<i>Trio Tapestry for Violin (3 violins and piano)</i>	SB
	<i>Viola Fest for 2, 3 and 4 violas</i>	SB
	<i>Viola Fest, vol. 2 (for 1 violin & 2 or 3 violas)</i>	SB

²³³ <http://sjaea.home.mindspring.com>. Accessed Feb. 22, 2015.

²³⁴ contact kay@chambermusicinstitute.com.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
McMichael, Catherine 1954- , America	<i>A Life in the Sun (piano quartet)</i>	Camellia ²³⁵
	<i>Aria and Scherzo (piano quintet)</i>	Camellia
	<i>Northern Lights (piano quintet)</i>	Camellia
	<i>Serenada Romanesca (piano, violin, cello)</i>	Camellia
	<i>Suite for the Sweets (2 violins and piano, opt. cello)</i>	Camellia
	<i>The Caf� Suite (piano quartet)</i>	Latham
	<i>The Globe Quintet (piano quintet)</i>	Camellia
Meier, Margaret Shelton 1936- America	<i>The Rose Quartet (2 violins, cello, piano)</i>	Camellia
	<i>Christmas Quodlibet (string quartet)</i>	Meier ²³⁶
Mestrino, Nicola	<i>Journey of a Song (13th century to present)</i>	Meier
	<i>Three Duets, op. 3 (2 violins)</i>	EMB
Nelson, Sheila 1936- , England	<i>The Sheila Nelson Ensemble Book 1 (string orch)</i>	B&H
Netzel-Lago, Laura 1839-1927, Sweden	<i>Sonata, op. 66 for cello & piano</i>	IMSLP
Pech, Kay 1940- , America	<i>Just a Minute (string quartet)</i>	Pech
	<i>Lexicon of Bowings (violin trio, optional viola)</i>	Pech
	<i>Pizzifrolic (string quartet, A minor blues, improvisation)</i>	Pech
Rhoda, Janice Tucker 1955- , America?	<i>ABC's of Duets for Violins (up to 4 violins, various levels)</i>	C.Fischer
Rocherolle, Eug�nie 1945?-	<i>A Tableau of Piano Trios</i>	Kjos
Van de Vate, Nancy 1930- , America	<i>Music for Student String Quartet (1978)</i>	AMC
	<i>String Trio for Amateur Players (1974)</i>	AMC
Wallin Huff, Sarah 1980- , America	<i>Greek Dance</i>	Wallin Huff ²³⁷
	<i>In the Forest (Amazing Grace)</i>	Wallin Huff
	<i>Sweet Camila (Book of I)</i>	Wallin Huff
	<i>Weeping Willow (2 violins and piano)</i>	Wallin Huff
Wreede, Katrina 1955?- , America	<i>Ambivalent Gecko (2004) improv solos for string trio</i>	Vlazville ²³⁸
	<i>Open Secrets (1999) viola and cello duet</i>	Vlazville ²³⁹
	<i>Pleasant Melody (1998)</i>	Vlazville ²⁴⁰

²³⁵ Camellia Music. <http://catherinemcmichael.com>. Accessed 17 October 2014.

²³⁶ www.meiermusic.com. Accessed 17 October 2014.

²³⁷ <https://sarahwallinhuff.com/product/> Accessed 15 October 2017.

²³⁸ <http://www.sheetmusicplus.com/title/ambivalent-gecko-sheet-music/19198542>.

²³⁹ <http://www.sheetmusicplus.com/title/open-secrets-sheet-music/19198780>.

²⁴⁰ <http://www.sheetmusicplus.com/title/pleasant-melody-2-sheet-music/19198826>.

Advanced: Violin-Viola-Cello Solo with (& without) Piano Accompaniment

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Archer, Violet 1913-2000, Canada	<i>Fantasy</i> (1946)	Waterloo
Bacewicz, Grazyna 1909-1969, Poland	<i>Andante sostenuto for Cello and Piano</i>	PWM ²⁴¹
	<i>Concerto for Viola and Piano (reduction)</i>	PWM
	<i>Concerto No. 1 for Cello and Piano (reduction)</i>	PWM
	<i>Concerto No. 2 for Violin and Piano (reduction)</i>	PWM
	<i>Concerto No. 3 for Violin and Piano (reduction)</i>	PWM
	<i>Concerto No. 4 for Violin and Piano (reduction)</i>	PWM
	<i>Four Capricci for Solo Viola</i>	PWM
	<i>Four Capricci for Solo Violin</i>	PWM
	<i>Melody for Violin and Piano</i>	PWM
	<i>Morceaux pour violin seul</i> (5 for solo violin 1941-1968)	PWM
	<i>Polish Caprice for Violin (solo violin)</i> (1949)	PWM
	<i>Sonata da Camera (solo violin)</i> (1945)	PWM
	<i>Sonata for Viola</i>	PWM
	<i>Sonata No. 2 for Violin and Piano</i>	PWM
	<i>Sonata No. 3 for Violin and Piano</i>	PWM
	<i>The Stained-glass Window</i>	PWM
	<i>Theme with Variations for Viola and Piano</i>	PWM
<i>Theme with Variations for Violin and Piano</i>	PWM	
<i>Three Dances for Violin and Piano</i>	PWM	
Barns, Ethel 1874-1948, England	<i>Nachtgesang</i>	SPP, ²⁴² vol. 4
Bauer, Marion 1882-1955, America	<i>Sonata for Violin and Piano</i> , op. 18 (1923)	
	<i>Viola Sonata</i> , op. 22	G.Schirmer
Beach, Amy 1867-1944, America	<i>Five Pieces: Invocation, Romance, Berceuse</i>	Hildegard
	<i>La Captive, Mazurka</i>	
	<i>Lento e espressivo</i> , op. 125	Hildegard
Boulanger, Lili 1893-1918, France	<i>Sonata in A Minor</i> , op. 34 (1896)	DaCapo
	<i>Deux Morceaux: Nocturne & Cortège</i>	Schirmer
	<i>D'un matin de printemps</i>	Durand
Call, Audrey 1990?-	<i>The Witch of Harlem</i>	SPP, vol. 4
Chen Yi 1953- , China	<i>Fisherman's Song</i>	Presser
	<i>Romance and Dance</i>	Presser

²⁴¹ Polskie Wydawnictwo Muszyyczne. <http://www.free-scores.com/boutique/boutique-sheetmusic-publisher.php?editeur=PWM>. Accessed 17 October 2014.

²⁴² *Violin Music by Women: A Graded Anthology*. Sleepy Puppy Press. <http://www.violinmusicbywomen.com/vol-4-advanced.html>. Accessed 17 October 2014.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Clarke, Rebecca 1886-1979	<i>Sonata for Viola and Piano</i> (1919)	Chester; Masters
	<i>Sonata in D Major, Andante quasi Adagio</i>	SPP, vol. 4
	<i>Midsummer Moon</i> (1924)	Oxford
	<i>Morpheus (viola and piano)</i>	Oxford
Cohen, Mary 1945?- , England	<i>Technique Flies High! (14 etudes)</i>	Faber
Diemer, Emma Lou 1927- , America	<i>Suite for Violin and Piano</i> (2008)	Hildegard
DuBois, Sarah 1951- , America	<i>3 Movements for Solo Viola</i>	Presser
	<i>Concertino for Viola and Strings</i>	Presser
	<i>Midnight Partita (6 movements for solo viola)</i> "Perduto Senza Lei"	DuBois ²⁴³
	<i>Sonata for Solo Viola (4 movements)</i>	DuBois
	<i>Sonatina for Violin and Piano (3 movements)</i>	DuBois
	<i>Fantasy for Cello and Piano</i> (1961)	
Fine, Vivian 1913-2000, America	<i>Lieder for Viola and Piano</i> (1979)	Arsis ²⁴⁴
	<i>Portal</i> (1990) for violin and piano	
	<i>Sonata for Violin and Piano</i> (1952)	
	<i>Sonata for Violoncello and Piano</i> (1986)	
	<i>Song of Persephone for Solo Viola</i> (1964)	
	<i>Three Pieces for Violin and Piano</i> (1940)	ACA ²⁴⁵
	<i>12 Caprices for Viola</i>	G.Schirmer
	<i>15 Characteristic Studies for Viola</i>	Oxford
	<i>16 Fantasy Etudes for Viola</i>	International
	<i>Three Pieces</i> (solo violin)	
Fuchs, Lillian 1901-1995, America	<i>Jota</i> for violin and piano	
	<i>Bohemienne</i>	SPP, vol. 4
Grandval, Marie de 1828-1907, France	<i>10 Preludes for Solo Cello</i>	Sikorski
Gubaidulina, Sofia 1931- , Russia	<i>Adagio in E Flat for Violin & Piano</i> (1823)	A-R Editions
Hensel-Mendelssohn, Fanny 1805-1847, German	<i>Fantasia in G Minor for Cello & Piano</i>	
	<i>Two Pieces for Cello & Piano</i>	B&H
	<i>Concertino for Viola</i>	
Herbison, Jeraldine 1941- , America	<i>Violin Concerto (2010 Pulitzer Prize)</i>	Higdon
Higdon, Jennifer 1962- , America	<i>Three Restaurant Pieces</i> (1927) violin+piano	manuscript, NY Library
Howe, Mary 1882-1964, America	<i>Cavatina</i> for violin or viola solo (1983, rev. 1985)	B&H
Kolb, Barbara 1939- , America	<i>Related Characters for viola and piano</i> (1982)	
	<i>Blue Piece for Violin and Piano</i>	SPP, vol. 4
Larsen, Libby 1950- , America		

²⁴³ <http://www.sarahdubois.net/compositions.html>.

²⁴⁴ <http://www.instantweb.com/a/arsispress/Inst.html>.

²⁴⁵ American Composers Alliance

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Le Beau, Luise Adolpha 1850-1927, Germany	<i>Drei Stücke for viola and piano</i> , op 26	Hildegard
	Nachtstück, Träumerei, Polonaise	
	<i>Elegie</i> , op. 44 for violin and piano	Schubertjun
	<i>Fünf Leichte Stücke</i> , op. 13	Rhule
	<i>Romance</i> , op. 35, for violin and piano	Tonger
Lutyens, Elizabeth 1906-1983, England	<i>Sonata No. 1</i> , op. 10, for violin and piano	Ries & Frier
	<i>Aptote (for solo violin)</i>	Lengnick
Maier-Röntgen, Amanda 1853-1894, Sweden	<i>Viola Concerto</i>	Lengnick
	<i>Six Pieces for Violin and Piano</i>	IMSLP
Mayer, Emilie 1812-1883, Germany	<i>Notturmo</i>	Schott
Milanollo, Theresa 1827-1904, Italy	<i>Fantaisie élégiaque</i> for violin and piano	IMSLP
Pine, Rachel Barton 1975- , America	Original Compositions:	
	Unaccompanied violin: Intro, Theme, & Variations on “God Defend New Zealand,” “The Birthday Song” and “Allt í Graenum Sjo”	
	Arrangements in <i>The Rachel Barton Pines Collection</i>	C.Fischer
	Cadenzas: Beethoven, Berg, Brahms, Clement & Mozart Concerti	
Poldowski, Irena Regina Wieniawska 1879-1932, Belgium [daughter of Henryk Wieniawski]	<i>Music for Violin and Piano (Sonata + 4 pieces)</i>	Hildegard
	<i>Berceuse de l'enfant mourant</i> (1923)	Chester
	<i>Tango</i> (1923)	Chester
	<i>2 Violin Concerti</i>	LUA ²⁴⁶
Price, Florence 1888-1953, America	<i>5 Pieces</i> for violin and piano	
	<i>Inscriptions for Solo Violin</i>	Presser
Richter, Marga 1926- , America	<i>Landscapes of the Mind II</i> (violin & piano) (1971)	C. Fischer
	<i>Qhanri</i> (cello and piano)	C. Fischer
	<i>Suite for violin and piano</i>	C. Fischer
Rogers, Clara Kathleen 1844-1931, America	<i>Sonata Dramatico</i> , op. 25	Hildegard
	<i>Reverie</i> for cello & piano	AR-Editions ²⁴⁷
Saariaho, Kaija 1952- Finland	<i>Dreaming Chaconne</i> for solo cello	Chester
	<i>Notes onLight</i> for solo cello & orchestra	Chester
	<i>Petals</i> (1988) for solo cello & optional electronics	Hansen ²⁴⁸
	<i>Sept Papillons</i> for solo cello	Chester ²⁴⁹
	<i>Spins and Spells</i> for solo cello	Chester
Schumann, Clara 1819-1896, Germany	<i>Three Romances for violin and piano</i> , op. 22 (1853)	B&H

²⁴⁶ Library of the University of Arkansas

²⁴⁷ <http://www.areditions.com/special-interests/women-composers/rogers-chamber-music-a042.html>

²⁴⁸ <https://www.musicroom.com/product-detail/product51747/variant51747/kaija-saariaho-petals/#>

²⁴⁹ <https://www.musicroom.com/product-detail/product51757/variant51757/kaija-saariaho-sept-papillons-for-solo-cello/#>

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Smyth, Dame Ethel 1858-1944, England	<i>Two Interlinked French Melodies</i> (violin & piano)	Universal
Tailleferre, Germaine 1892-1983, France	<i>Pastorale</i> (1942)	Elkan Vogel
	<i>Violin Sonata No. 1</i> (1922)	Presser
	<i>Violin Sonata No. 2</i> (1951)	Durand
Talma, Louise 1906-1996, America	<i>Song and Dance</i> for violin and piano (1951)	Pythias ²⁵⁰
	<i>Sonata</i> for violin and piano (1962)	Pythias
	<i>Spacings</i> for viola and piano (1994)	Pythias
Thomas, Augusta Read 1964- , America	Numerous works for solo violin or viola or cello	link ²⁵¹
Tower, Joan 1938- , America	<i>Catching a Wave</i> (2012) cello and piano	AMP
	<i>Concerto for Violin</i> (1991)	AMP
	<i>Music for Cello and Orchestra</i> (1984)	AMP
	<i>Platinum Spirals</i> (solo violin) (1970)	AMP
	<i>Wild Purple</i> (solo viola)	Hal Leonard
	<i>Purple Rhapsody, Concerto for Viola and Orchestra</i> (2005)	AMP
Van de Vate, Nancy 1930- , America	<i>Concertpiece for Cello and Piano</i> (1976)	VM
	<i>Suite for Solo Violin</i> (1975)	Sisra
Wallin Huff, Sarah 1980- , America	<i>Gypsy Wanderer</i> (violin and piano)	Wallin Huff ²⁵²
	<i>“The Book of I” Musical Response</i> (violin & str orch)	
	<i>Leviathan of the Ancient Deep</i> (6 string electric violin & full orch)	
Ware, Helen 1887-1962, America	<i>Caprice Gennett</i>	SPP, vol. 4
Warren, Elinor Remick 1900-1991, America	<i>Poem for viola and piano</i> (for Primrose)	C.Fischer
Warshauer, Meira 1950?- , America	<i>Bracha</i>	Oxford
Wells, Lauren 1990?- , America	<i>Serpentine</i>	SPP, vol. 4
Wreede, Katrina 1960- , America	<i>Concerto for Improvising Viola and Orchestra</i> (1995)	Vlazville ²⁵³
Zwilich, Ellen Taaffe 1939- , America	<i>Concerto for Violin and Orchestra</i>	Presser
	<i>Episodes</i> (for violin and piano)	Presser
	<i>Fantasy for Solo Violin</i> (2014)	Presser
	<i>Tango from Partita for Violin and Piano</i>	SPP, vol. 4
	<i>Partita for Violin and Piano</i>	Merion
	<i>Romance for Violin and Piano</i>	Merion
	<i>Sonata in Three Movements</i> (1974)	Merion

²⁵⁰ <http://www.pytheasmusic.org/talma.html>. Accessed April 11, 2016.

²⁵¹ <http://www.augustareadthomas.com/works/solo.html>

²⁵² <https://sarahwallinhuff.com/product/>

²⁵³ <http://www.sheetmusicplus.com/title/concerto-for-improvising-violin-and-orchestra-sheet-music/19198593>.

Advanced: Chamber Music

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Andrée, Elfrida 1841-1929, Sweden	<i>Piano Trio</i>	Hildegard
Archer, Violet 1913-2000, Canada	<i>Piano Trio No. 1</i> (1954)	Waterloo
	<i>Piano Trio No. 2</i> (1957)	Waterloo
Bacewicz, Grazyna 1909-1969, Poland	<i>Quartet for 4 Violins</i> (1949)	PWM
	<i>Piano Quintet No. 1</i> (1952)	PWM
	<i>Piano Quintet No. 2</i> (1965)	PWM
	<i>String Quartet No. 1</i>	PWM
	<i>String Quartet No. 2</i>	PWM
	<i>String Quartet No. 3</i> (1947)	PWM
	<i>String Quartet No. 4</i> (1951)	PWM
	<i>String Quartet No. 5</i> (1955)	PWM
	<i>String Quartet No. 6</i> (1960)	PWM
	<i>String Quartet No. 7</i> (1965)	PWM
Bauer, Marion 1882-1955, America	<i>Trio for Oboe, Violin and Cello</i>	PWM
	<i>Five Pieces for String Quartet</i> , op. 41 (1946-9)	AMC
Beach, Amy Marcy Cheney 1867-1944, America	<i>String Quartet</i> , op. 18 (1925)	Manuscript, NYPL
	<i>Piano Quintet</i> , op. 67 (1908)	Hildegard
	<i>Piano Trio</i> , op. 150 (1938)	Hildegard
	<i>Sonata in A Minor</i> , op. 34	Masters
	<i>String Quartet in One Movement</i> , op. 79/89 (1929)	Ms UNH
Brouwer, Margaret 1940- , America	<i>Theme and Variations for Flute & String Quartet</i> (1916)	G Schirmer
	<i>Demeter Prelude</i>	Pembroke
Carreño, Teresa 1853-1917, Venezuela	<i>String Quartet in B Minor</i> (1896)	Amadeus Verlag
Chaminade, Cecile 1857-1944, France	<i>Piano Trio No. 1 in G Minor</i> , op. 11	Hildegard
	<i>Piano Trio No. 2 in A Minor</i> , op. 34	Enoch Frieres & Costallat
Chen Yi 1953- , China	<i>Burning (string quartet)</i>	Presser
	<i>From Old Peking Folklore (duet for violin & piano)</i>	Presser
	<i>Night Thoughts (flute or violin, cello & piano)</i>	Presser
Clarke, Rebecca 1886-1979, England	<i>Dumka: Duo Concertante (violin, viola & piano)</i> (1941)	Oxford
	<i>Piano Trio</i> , 1921	Oxford
	<i>Prelude, Allegro & Pastorale (Bb clarinet & viola)</i>	Oxford
Crawford Seeger, Ruth 1901-1953, America	<i>String Quartet</i> (1931)	Presser
De Kennesey, Stefania 1956- , America	<i>Fiddlesticks</i> (2 violins and cello) (2006)	
	<i>Piano Trio in C minor</i> , op. 4	Subito ²⁵⁴
	<i>Undone</i> (piano trio) 2006	

²⁵⁴ <http://www.stefaniadekenessey.com/publishers/>.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Deussen, Nancy Bloomer 1931- , America	<i>San Andreas Suite</i> (1989) (<i>string quartet</i>)	Deussen
	<i>Pacific City</i> (<i>piano quintet</i>)	Deussen
	<i>Piano Trio</i> 1993	Deussen
Diemer, Emma Lou 1927- , America	<i>Piano Quartet</i> (1954)	Seesaw Music
Farrenc, Louise 1804-1875, France	<i>Cello Sonata in B-flat</i> , op. 46	IMSLP
	<i>Piano Quintet No. 1 in A Minor</i> , op. 30 (1839)	Costallat
	<i>Piano Quintet No. 2 in E Major</i> , op. 31 (1840)	Lib of Congress
	<i>Piano Trios</i> , op. 33, 34, 44, 45	Leduc
	<i>String Quartet in B-flat Major</i>	Manuscript
Fine, Vivian 1913-2000, America	<i>Prelude & Elegaic Song for String Quartet</i> (1937)	ACA
	<i>String Quartet</i> (1957)	ACA
	<i>Trio for Violin, Cello and Piano</i> (1982)	Margun
	<i>Trio in 3 Movements for Violin, Viola and Cello</i> (1930)	ACA
French, Tania Gabrielle 1963- , America	<i>Ancient Echoes</i> , for flute, violin, viola, cello	Warren FW.E-020
	<i>Equinox</i> , for string quartet (1992)	Warren FW.E-022
	<i>Illuminations</i> , for oboe, violin, cello and piano	
	<i>Silhouettes at Sunrise</i> (<i>piano trio</i>)	
	<i>String Quartet No. 2 "Communications"</i>	
Fung, Vivian 1975?- , Canada	<i>String Quartet No. 3 "Luminescence"</i>	
	<i>Scherzo for piano trio</i>	Fung
Garwood, Margaret 1927- , America	<i>Homages for piano trio</i>	Hildegard
Glickman, Sylvia 1932-2006, America	<i>Antigone Speaks</i> (<i>flute and viola</i>)	Hildegard
	<i>The Walls are Quiet Now</i> (<i>string quartet</i>)	Hildegard
Gubaidulina, Sofia 1931- , Russia	<i>String Quartets</i>	Sikorski
Herbison, Jeraldine 1941- , America	<i>Little Suite in C Major</i> , op. 1	
	<i>Melancholy on the Advent of Departure</i> (1980)	
	<i>String Quartet</i> , op. 14	
Hensel-Mendelssohn, Fanny 1805-1847, German	<i>Piano Trio</i> , op. 11 (1847)	Kunzelmann
	<i>Piano Quartet in A-flat major</i> (1822)	Furore
	<i>String Quartet in E-flat major</i> (1834)	B&H
Heritte-Viardot, Louise 1841-1918, France	<i>2 Piano Trios</i>	B&H
	<i>3 Piano Quartets</i>	Peters
	<i>4 String Quartets</i>	
Hoover, Katherine 1937- , America	<i>Divertimento</i> , op. 8 (<i>flute, violin, viola, cello</i>)	Papagena
	<i>Double Concerto</i> (<i>2 violins, piano/orch</i>)	Papagena
	<i>Lyric Trio</i> , op. 27 (<i>flute, cello, piano</i>)	Papagena
	<i>Piano Trio</i> (1978)	Papagena
Howe, Mary 1882-1964, America	<i>String Quartets 1+2</i>	Papagena
	<i>11 String Quartets</i>	manuscripts, NY Library
de Kenessey, Stefania 1956- , Hungary	<i>Beating Down</i> , op. 48 (<i>piano trio</i>)	de Kenessey

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Kolb, Barbara 1939- , America	<i>Duo for Violin and Viola</i> (1963)	
Le Beau, Luise Adolpha 1850-1927, Germany	<i>String Quartet in G Minor</i> , op 34	Hildegard Mills, Schott
Lutyens, Elizabeth 1906-1983, England	<i>6 String Quartets and 3 String Trios</i>	IMSLP
Mayer, Emilie 1821-1883, Germany	<i>8 Sonatas for Violin and Piano</i>	IMSLP
	<i>12 Sonatas for Cello and Piano</i>	IMSLP
	<i>6 Piano Trios, 2 Piano Quartets, 2 Piano Quintets</i>	IMSLP
	<i>7 String Quartets</i>	IMSLP
Meier, Margaret Shelton 1936- , America	<i>Night Thoughts (cello and piano)</i>	Meier ²⁵⁵
	<i>Scenes from a Life (piano trio)</i>	Meier
Musgrave, Thea 1928- , Scotland	<i>Elegy for viola and cello</i> (1970)	Chester
	<i>Sonata for Three</i> (flute, violin, guitar)	Novello
	<i>String Quartet</i> (1958)	Novello, Chester
Price, Florence 1888-1953, America	<i>String Quartet "Negro Folksongs in Counterpoint"</i>	LUA
Ran, Shulamit 1949- , Israel	<i>String Quartet</i> (1984)	
Richter, Marga 1926- , America	<i>Landscapes of the Mind III</i> (1975) piano trio	C Fischer
	<i>Two Duets for Two Violins</i>	Prairie Dawg Press ²⁵⁶
	<i>Seacliff Variations</i> (piano quintet)	C. Fischer
	<i>String Quartet #1</i> (1950)	
	<i>String Quartet #2</i> (1958)	C. Fischer
Schumann, Clara 1819-1896, Germany	<i>Piano Trio in G Minor</i> , op. 17 (1846)	Kunzelmann
Smith, Alice Mary 1839-1884, England	<i>4 Piano Quartets, Piano Trio in G</i> (1862)	
	<i>String Quartets in A</i> (1870), <i>in B-flat</i> (1862)	Hildegard
	<i>String Quartets in D</i> (1862), <i>in G</i>	Hildegard
Smyth, Dame Ethel 1858-1944, England	<i>Piano Trio</i> (1928)	
	<i>Sonata in A Minor</i> for cello & piano, op. 5	IMSLP
	<i>Sonata in C Minor</i> for cello & piano	IMSLP
	<i>String Quartet in E Minor</i> (1914)	Universal
Stafford, Anna 1985?- , America	<i>'Wilson Said' for String Trio (rock 'n'roll)</i>	Teen Strings ²⁵⁷
Tailleferre, Germaine 1892-1983, France	<i>String Quartet</i> (1918)	Lemoine, Durand
	<i>Trio for piano, violin and cello</i> (1978)	Lemoine
Talma, Louise 1906-1996, America	<i>String Quartet</i> (1954)	Pythias
	<i>String Quartet</i> (1969)	ACA
Thomas, Augusta Read 1964- , America	<i>Sun Threads</i> for string quartet (1999-2002)	G Schirmer
	<i>Helix Spirals</i> (2015)	G Schirmer

²⁵⁵ www.meiermusic.com. Accessed 17 October 2014.

²⁵⁶ Prairie Dawg Press is Sleepy Puppy. <http://www.violinmusicbywomen.com>. Accessed 17 October 2014.

²⁵⁷ Teen Strings is a subsidiary of *Strings Magazine*. <http://www.allthingsstrings.com>. Accessed 17 October 2014.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>	
Tower, Joan 1938- , America	<i>And...They're Off</i> (1997) piano trio	AMP	
	<i>Angels</i> (String Quartet No. 4) (2008)	AMP	
	<i>Big Sky</i> (2000) piano trio	AMP	
	<i>Dumbarton Quintet</i> (2008) piano quintet	AMP	
	<i>For Daniel</i> (2004) piano trio	AMP	
	<i>Incandescent for String Quartet</i> (2003)	AMP	
	<i>In Memory for String Quartet</i> (2002)	AMP	
	<i>Night Fields</i> (1994) string quartet	AMP	
	<i>Rain Waves</i> (1997) piano trio	AMP	
	<i>Trio Cavany</i> (2007) piano trio	AMP	
	<i>White Water</i> (String Quartet No. 5) (2011)	AMP	
	Van de Vate, Nancy 1930- , America	<i>Divertimento for Harp and String Quintet</i> (1996)	VM
		<i>Piano Trio</i> (1983)	VM
<i>String Quartets 1</i> (1969) + 2 (2005)		VM	
<i>Trio for Strings</i> (1974)		Arsis	
Wallin Huff, Sarah 1980- , America		<i>Anima Mechanicae, Soul of the Machine</i> (string quartet)	Wallin Huff ²⁵⁸
	<i>Bleeding Heart</i> (string quartet)	Wallin Huff	
	<i>Counterpoint Invariable</i> (3 violins)	Wallin Huff	
	<i>Greek Dance</i> (string quartet)	Wallin Huff	
	<i>In the Forest</i> (string quartet)	Wallin Huff	
	<i>Organic Circuitry</i> (quartet: 1 acoustic violin & cello, 2 electric violins)	Wallin Huff	
	<i>Pegasus</i> (violin, classical guitar, piano)	Wallin Huff	
	<i>Sweet Camila</i> (string quartet)	Wallin Huff	
Walker, Gwyneth 1947- , America	<i>Short Set for String Quartet</i>	MMB	
Wreede, Katrina 1955?- , America	<i>Breakfast Boogie</i> (string quartet) (1999) #19198575	Vlazville ²⁵⁹	
	<i>Flute Trios</i> (flute, viola, cello)	Vlazville	
	<i>In Praise of August Sundogs</i> (4 violas) (1994) #19198728	Vlazville	
	<i>Mr. Twitty's Chair</i> (string quartet) (1989) #19198779	Vlazville	
	<i>Pegasus Quartet</i> (string quartet) (2004) #19198796	Vlazville	
	<i>The Felix Suite</i> (string qtt & percussion) (1993) #19198918	Vlazville	
	<i>The Pegasus Quartet</i> (2004) #19198796	Vlazville	
	<i>Yet Another Tango</i> (string quartet) (1998) #19199039	Vlazville	

²⁵⁸ <https://sarahwallinhuff.com>

²⁵⁹ <http://www.sheetmusicplus.com/title/breakfast-boogie-sheet-music/19198575>. Accessed 11 April 2016.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Zwilich, Ellen Taaffe 1939- , America	<i>Double Quartet (for strings) (1985)</i>	Presser
	<i>Episodes (for violin and piano)</i>	Presser
	<i>Piano Trio (1987)</i>	Presser
	<i>Quartet (for oboe and strings)</i>	Presser
	<i>Quintet (for violin, viola, cello, bass and piano)</i>	Presser
	<i>Septet (for piano trio and string quartet)</i>	Presser
	<i>String Quartet No. 2 (1974)</i>	Presser
	<i>String Trio (1982)</i>	Presser
	<i>Voyage for String Quartet</i>	Presser

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