



TOCN 0013

One could hardly intuit from these fresh and flowing violin sonatas the obstacles their female composers had to face – family opposition for Mel Bonis in France and Ethel Smyth in England, institutional conservatism for Elfrida Andrée in Sweden. It has taken a century and more for that initial prejudice to fall away, and they are now beginning to attract a fair hearing for their music. What ultimately matters, of course, is not whether composers are male or female but whether they write good music, and these three sonatas – melodically expansive, rhythmically vivacious, harmonically warm – point to the musical riches that further exploration of their creators' output will uncover.

FIRST LADIES Three Romantic Violin Sonatas

ELFRIDA ANDRÉE
(1841–1929)

Violin Sonata in B flat major (1872)*

- 1 I *Allegro con spirito*
- 2 II *Andante cantabile*
- 3 III *Finale. Allegro moderato e risoluto*

MEL BONIS
(1858–1937)

Violin Sonata in F sharp minor, Op. 112 (1922)

- 4 I *Moderato*
- 5 II *Presto*
- 6 III *Lento* (Thème populaire grec recueilli par Bourgault-Ducoudray)
- 7 IV *Final. Con moto*

ETHEL SMYTH
(1858–1944)

Violin Sonata in A minor, Op. 7 (1887)

- 8 I *Allegro moderato*
- 9 II *Scherzo. Allegro grazioso*
- 10 III *Romanze. Andante grazioso*
- 11 IV *Finale. Allegro vivace*

13:56

5:24

2:15

6:17

19:56

5:34

3:13

4:58

6:11

24:40

8:25

2:48

7:42

5:45

TT 58:36

Annette-Barbara Vogel, violin
Durval Cesetti, piano

*FIRST RECORDING



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