

THE SOUND OF A ROSE

M. T. Von Paradis, M. Bonis, R. Clarke, C. Schumann, A. Maier, E. Andrée

Maria Concetta Annese, *violin* • Yi-Ling Wu, *piano*

01. Mel Bonis - Sonata for violin and piano Op. 64, No. 2: Allegretto non troppo	03:08
02. Elfrida Andrée - 2 Romances for violin and piano, No. 1: Larghetto	04:04
03. Maria Theresia Paradis - Sicilienne for violin and piano: Andantino	03:11
04. Mel Bonis - 3 Pieces for violin and piano, No. 1: Andante religioso	02:37
05. Amanda Maier - 6 Pieces for violin and piano, No. 1: Allegro vivace	04:21
06. Clara Schumann - 3 Romances Op. 22, No 1: Andante molto	03:36
07. Elfrida Andrée - 2 Romances for violin and piano, No. 2: Allegro	04:38
08. Mel Bonis - 3 Pieces for violin and piano, No. 3: Largo	03:00
09. Amanda Maier - 6 Pieces for violin and piano, No. 2: Allegretto con moto	02:04
10. Amanda Maier - 6 Pieces for violin and piano, No. 3: Lento	02:47
11. Rebecca Clarke - Chinese Puzzle for violin and piano: Moderato	01:15

Total Time: 34:46



Recorded in October 2024 in "Bazzini Hall", Conservatory of Brescia, Italy by Vasco Fondra
Edited and mixed by **Alessandro Grasso** | Photographer **Matteo Marioli**
Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**
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Il suono di una Rosa - "The Sound of a Rose" is an all-female project by the duo Maria Concetta Annese (violin) and Yi Ling Wu (piano), featuring six composers: Rebecca Clarke, Elfrida Andrée, Amanda Maier, Clara Schumann, Mel Bonis, and Maria Theresia Von Paradis. Despite their talent, these women faced immense challenges due to their gender and remain undervalued in music history. The album opens with "Chinese Puzzle" by Rebecca Clarke (1886–1979), one of the first female orchestral musicians. Her music blends Impressionist elements (Debussy, Franck) with Neoclassicism (Stravinsky) and folk influences akin to Bartók. *Chinese Puzzle* (1921) is built on pentatonic scales, with the violin played entirely pizzicato, except for the final arpeggio, which follows a glissando on the piano. Clarke was inspired by a Chinese folk tune sung by a schoolmate of her brother. Next are the Two Romances by Elfrida Andrée (1841–1929), Sweden's first female organist and symphony conductor. Her compositions include symphonies, choral works, and chamber music. These romances reflect a refined lyrical style: the first (Larghetto) is serene and flowing, while the second (Allegro giocoso) is lively, with a playful violin-piano dialogue. Amanda Röntgen-Maier (1853–1894), the first woman to graduate in conducting from Stockholm's Royal College of Music, was admired by Brahms, Clara Schumann, and Grieg. Her *Six Pieces for Violin and Piano* (1879) were arranged to sound like a suite, though





each stands independently— ranging from virtuosic and folk-inspired to lyrical and dreamlike, reflecting the late-Romantic violin tradition of Joachim. The most famous composer in this collection, Clara Schumann (1819–1896), is best known for being Robert Schumann’s wife and Brahms’ confidante, overshadowing her own artistry. Included here is the First Romance from Op. 22 (1853), dedicated to Joseph Joachim. A heartfelt *Andante molto*, it begins as a violin-piano exchange before unfolding into a deeply expressive Romantic melody, subtly referencing Robert Schumann’s Violin Sonata Op. 105. Mélanie Hélène Bonis (1858–1937), a pupil of César Franck, adopted the gender-neutral pseudonym Mel to gain recognition. Her music blends Romanticism with Impressionism, showcasing intricate timbre and harmonic textures. Her three rediscovered violin and piano pieces, released in the late 20th century, were originally separate manuscripts, revealing annotations likely from early performers. The *Andante religioso* is dedicated to Sophie Baudot, the *Allegretto* to Raffaello Kellert, and the *Largo* to Paulin Gaillard. The album closes with *Sicilienne*, attributed to Maria Theresia Von Paradis (1759–1824), a composer, pianist, and singer known as the “Blind Enchantress”. A friend of Mozart and Salieri, she possibly inspired Mozart’s Piano Concerto No. 18. However, the *Sicilienne* is now believed to have been composed by Samuel Dushkin, based on a Weber violin sonata. The piece follows the *Siciliana* form, with a flowing dance rhythm in the piano supporting the violin’s elegant, melancholic melody.

Michela Marchiana, musicologist

Maria Concetta Annese born in Bari in 1995. She is a versatile musician who studied violin, piano, and opera singing. In 2016, she graduated with top honors in violin from the *N. Piccinni Conservatory* in Bari, earning additional diplomas in piano and singing. She refined her skills with renowned maestros such as Sonig Tchakerian, Felix Ayo, and Massimo Quarta, collaborating with prestigious orchestras including the *Orchestra del Teatro Petruzzelli di Bari*, the *Orchestra Nazionale dei Conservatori*, *Orchestra da camera di Brescia*, *Orchestra del Teatro Olimpico*, *Orchestra Filarmonica di Benevento*, *Orchestra Roma Tre*. Passionate about both performance and education, she has taught violin in MIUR-recognized institutions and private schools, nurturing young musicians. Her recording career includes albums like *The Korean and The Chinese Four Seasons* (2014), *Gipsy Caravan* (2022), and *Tippi Trilla* (2023). She also contributed to *Giaime Pintor*, a *Rai Radiouno* radio drama nominated for the *Prix Italia 2019*. In 2023, She completed her second-level academic diploma in violin at the *L. Marenzio Conservatory of Brescia* with top honors under the guidance of Maestro Filippo Lama. Recently, she obtained official teaching qualifications for violin and special education, reinforcing her commitment to music education while continuing her career as a performer and educator.

Yi-Ling Wu, a Taiwanese pianist, began studying the piano at the age of three. She has participated in masterclasses with internationally renowned pianists such as Murray Perahia, Emanuel Ax, Michel Béroff, Fernando Puchol, Natalia Trull, and Nelson Delle-Vigne. She has been invited to perform at numerous festivals, including *The Paris Summer Sessions* and the *IV Cours International de Piano de Valldemossa "Càtedra Chopin"* in 2014, the *International Piano Festival NTUE* in Taipei in 2017, and *Piano City Milano* in 2023. She has given recitals in various Italian cities and performed at the *Brescia and Bergamo International Piano Festival* from 2018 to 2023. Yi-Ling Wu has received several awards in various competitions. In 2023, she performed as a soloist with the *STU,D,I,O Orchestra* in Brescia. The following year, she earned her master's degree in piano at the *Conservatorio "Luca Marenzio"* in Brescia, graduating with the highest honors (110/110 cum laude and special mention) under the guidance of Maestro Giampaolo Stuani. During 2024, she worked as an accompanist pianist for vocal and saxophone classes at the *Conservatorio "Luca Marenzio"* in Brescia. That same year, she began collaborating with the *Teatro Grande di Brescia* and the *Orchestra "I Virtuosi Italiani"* for various productions. Additionally, she has worked with composer Paolo Ugoletti on the publication of three albums: *Dieci pezzi d'Estate*, *Sacred Pieces*, and *Dirty Heroes*.