IPRPD
International Journal of Arts, Humanities and Social Sciences
ISSN 2693-2547 (Print), 2693-2555 (Online)
Volume 07; Issue no 02: February 2026
DOI: 10.56734/ijahss.v7n2a5

READING BETWEEN THE LINES: AN INTERPRETIVE STUDY OF CLARA SCHUMANN'S *THREE ROMANCES FOR VIOLIN AND PIANO, OP. 22, ANDANTE MOLTO*

Selina Siow[1]

[1]*Professional violinist, collaborative musician, and music educator, the University of Washington*

Abstract

The purpose of this paper is to offer an interpretive study of Clara Schumann's *Three Romances for Violin and Piano, Op. 22, Andante molto*, through the lens of feminist musicology. Although the piece is widely performed, it has received little analytical attention. This study seeks to bridge this gap and to illuminate new ways to understand and interpret Clara Schumann's compositional voice. In recent years, while analytical research on Clara Schumann's works has increased, most studies have focused on her lieder and piano pieces. Among her chamber music, most studies concentrate on the *Piano Trio in G minor, Op. 17*, while the *Three Romances for Violin and Piano, Op. 22*, has received comparatively little attention. This paper aims to address this gap by offering both historical and musical analysis of the piece, thereby providing future musicians with an alternative framework for interpreting Clara Schumann's music. The exclusion of women from the Western music canon has led to a lack of studies of women's works. By situating the analytical work of this piece in the feminist musicology discipline, this paper encourages future researchers to apply a similar research method to study women's music.

Keywords

Clara Schumann, Feminist Musicology, Women Composers, Musical Canon

Introduction

Gender equality has been a prominent theme in both current scholarship and public discourse in recent years, including numerous global movements, such as the United Nations' adoption of the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) in 1979 (Mohd, 2024), and the #MeToo movement, which gained popularity on social media in 2017. It is tricky to discuss gender equality without recognizing what has been unequal in the first place. Due to historical exclusion — including legal, social, and institutional barriers — the term "equality" has been defined by men, with "rights" defined in universal terms that excluded women from the discourse.

While striving for equality, it is equally tricky if we erase gender differences from future discourse, as it will, unfortunately, once again erase women's voices from history. The two ideas seem contradictory at first: how can we, on the one hand, strive for gender equality and seek to assimilate women into the current Western music canon, and, on the other hand, focus on a marginalized historical group and establish its own category?

This is exactly why feminist musicology is essential. Establishing this discipline is not to single out women (again) from the academic sphere, but to review existing academic research from a feminist perspective. Feminist criticism enables us to challenge the current Western music canon, thereby questioning traditional aesthetic values and illuminating the social power dynamics that have shaped them. Feminist musicology enables us to rediscover the lost voices of women in history while closely examining the role of gender in musical meaning, thereby redefining the field of musicology.

This paper will analyze Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto, from the feminist musicology perspective, building on theoretical frameworks grouped under three major categories: "Gender and Sexuality in Music Language," "Semiotics of Musical Meaning, and Gendered Listening," and "Western Music Canon." By closely examining Clara Schumann's lived experience and analyzing this work, this paper aims to contribute to feminist musicology scholarship by illustrating how theoretical frameworks can be applied in practice and encouraging further research on the works of women composers.

In the following chapters, this paper will first cover the research trends in Feminist musicology since the 1990s, followed by an overview of the three major theoretical frameworks. Then, after a discussion of Clara Schumann's complex lived experience, primarily her relationships with her father and husband, the paper will turn to an analysis of her Three Romances for Violin and Piano, Op. 22, Andante, molto, within these contextual and theoretical frameworks. This paper aims to reveal new approaches to understanding and interpreting Clara Schumann's compositional voice, offering an alternative framework for exploring this work.

Feminist Musicology

Feminist Musicology Since the 1990s

Held in Seneca Falls, New York, in 1848, the first Women's Rights Convention marked the beginning of the first wave of feminism. The Declaration of Sentiments affirmed that women and men are equal and that women fought for the right to vote. Nearly a century later, following the establishment of the National Organization for Women (NOW) in 1966, the second wave of feminism gained momentum, with women fighting for equal work opportunities (Madsen, 2000). The second wave of feminism also encouraged the reevaluation of traditional gender roles in society, with key themes including reproductive rights, equal pay, and sexual liberation, in hopes of ending sex discrimination (Williams, 2023). The third wave of feminism began in the 1990s. Within the next thirty years, the movement focused on individuality and diversity, exploring new aspects of gender and identity, including the experiences of women of color, while challenging the rigid definitions of womanhood. With advances in technology and the widespread use of social media, the fourth wave of feminism emerged around 2012, focusing on combating sexual harassment and violence and leveraging social media platforms to organize and raise awareness of feminism, as seen in movements such as #MeToo (Williams, 2023).

Feminist musicology is a scholarly field "dedicated to the role of women in music" (Latham, 2011) and closely examines how gender has shaped music and its history. As the second wave of feminism focused on the "exclusion of women from the public sphere" (Madsen, 2000), feminist musicologists began to conduct extensive research by uncovering rich resources from the lost voices of women (McClary, 1991), and the discipline of feminist musicology has been gaining traction ever since.

The majority of publications before 1990 focused on dispelling the invisibility of women in music and largely contained biographical information about these women composers, thereby laying the groundwork for future research in feminist musicology (McClary, 1991). One of the notable publications is Jane Bowers and Judith Tick's Women Making Music, which includes fourteen essays written by a group of leading feminist musicologists, with the goals of "answering compensatory questions about women musicians" and "to consider the effects of women's minority status within music upon their activities and achievements" (Bowers & Tick, 1986). The work includes extensive information and impressive documentation of women's musical developments. Some scholars praise the collection of essays for examining what women need to compose and perform music and for exploring how musical society deprived women of their musical voice (Wood, 1988). It also opens the door to future research on music's public-private dichotomies and sexual aesthetics.

Up to this point, although much valuable work has been done to uncover the lost voices of women in music history, feminist musicology has faced challenges and obstacles, as it is situated within a male-dominated field. In 1989, Jane Bowers surveyed publications in leading American musicological and ethnomusicological journals over the past three and a half years (roughly 1986-1989) and "found only 17 publications that addressed women musicians, while most did not treat sex or gender as significant topics for investigation" (Bowers, 1989). According to Bowers (1989), the lack of publications about women composers and musicians might have inadvertently contributed to the myth of female insignificance in the musical field, and this calls for "an adjustment and revision of the paradigms of the field, and of the basic methods and assumptions that have prevented a satisfactory inclusion of women in the first place." She attributes the reason for this phenomenon to the "two strongest prongs" in the traditional definition of American musicology, that is, "a strong focus on gathering information and amassing facts rather than its interpretation" and "scholarly and critical inquiry directed to a generally accepted body (or canon) of musical texts, which are almost exclusively of masculine origin."

In 1991, Susan McClary, a leading American musicologist in feminist musicology, published one of the most landmark works in the field, Feminine Endings: Music, Gender, and Sexuality. The seven essays in this book explore "what a feminist criticism of music might look like" (Wood, 1991). By blending music theory with cultural criticism, McClary (1991) challenges prevailing understandings of Western music regarding gender and sexuality. She believes feminist criticism of music can help scholars understand the semiotics of desire for and in music, uncover the gender rhetoric in music theory, disclose gender conventions and codes in music narratives, and show that music is, in fact, not "objective, universal," and with "transcendental dimensions" (Wood, 1991). Her radical view contradicts that of many traditional formalist critics, such as Eduard Hanslick, who believed music should be a play of form and should not be judged by the emotion it arouses (absolute formalism) (Hanslick & Payzant, 1986), and Heinrich Schenker, who claims music transcends social contexts and should stay neutral and objective (structuralist purism) (Morgan, 2014).

The Feminine Ending has successfully opened up new avenues for the feminist approach to music by being one of the first publications to "outline a possible agenda and method for feminist criticism," encouraging the musicology field to shift from a purely technical, structural analysis of music to a more socially informed understanding of how music intersects with cultural norms and power relations (Biddlecombe, 1992).

Two years later, Marcia Citron would publish Gender and the Musical Canon, challenging the exclusivity of the traditional Western music canon. The book gained recognition in feminist musicology for its investigation of how "Western women individually and collectively intersect with caonicity from different cultural perspectives from men" (Citron, 1992). Organized under three broad categories: "creativity," "reception," and "professionalism," Citron (1992) drew on feminist theory and an interdisciplinary approach to analyze the practices, assumptions, and power structures that shape the canon. Citron's work offers insights into why female composers are often excluded from the canon and how this exclusion affects them, potentially leading to the misconception that women composers are not significant (Hisama, 1994). It refutes the myth that female composers are less capable than their male counterparts and has inspired subsequent research grounded in her theoretical framework. Her research greatly influenced music historians and theorists to consider inclusion, curriculum, and repertoire in their own work.

Other significant publications include Women and Music: A History, edited by Karin Pendle, which features chapters on specific periods or themes, each written by a different scholar. The book examines the roles, contributions, and lived experiences of women in Western music history, challenging the traditional, male-dominated narrative and spotlighting the work of female composers, performers, and educators who have been overlooked. This publication demonstrates how social and cultural constraints impacted women's opportunities in music, laying the groundwork for subsequent studies in gender and musicology (Pendle, 2001).

The field has since expanded beyond the recovery and recognition of women in music history and theoretical expansion to include international and global perspectives, such as how gender intersects with race, class, and sexuality in music (Eidsheim, 2018). The field also focuses on diverse voices, including those of women in various genres such as rock, hip-hop, and electronic music (Kearney, 2017). The field also explores issues beyond women, including masculinity, queer identity, and fluid gender expression within music (DeClue, 2017).

As evidenced by trends in feminist musicology since the 1990s, scholars in the field have worked tirelessly to lay the groundwork for rediscovering the voices of women lost to history. Other scholars have redirected their focus toward developing feminist musicological criticism theories to further contribute to the field, challenge the Western music canon, and provide an adequate explanation for why feminist musicological criticism is essential. The following sections discuss the three major theoretical frameworks developed in feminist musicology.

Three Main Theoretical Frameworks

1. Gender and Sexuality in Musical Language

Much of the ideology of feminist musicology rests on the premise that music itself conveys meaning. However, some conservative and traditional musicologists hold the opposite view that music is neutral and objective. They believe that music is universal and free of social or gendered meanings, and that musical structures, such as harmony, form, and rhythm, express only musical logic rather than gendered or cultural ideas. One of the key figures behind this idea is Eduard Hanslick, a renowned music critic from Vienna during the nineteenth century. Published in 1854 and written in German, his work On the Musically Beautiful: A Contribution towards the Revision of the Aesthetics of Music went through ten editions in Hanslick's lifetime and was translated into French, Italian, Russian, and English (Epperson, 1987). His ideas have probably influenced subsequent musicologists in their approach to music analysis. Hanslick (1986) believes that "art first of all puts something beautiful before us" and "beauty has no purpose at all." He argues that the purpose of music is to stimulate our sensations but not to arouse, express, or portray human feelings. In other words, it is the audience that is responsible for their feelings based on their own interpretation and connection to the music being presented, and the music itself remains neutral and objective.

However, his idea would later be criticized by feminist musicologists, condemning him for advancing the ideology of musical autonomy, which posits that music analysis is free of social and historical context. For instance, much of McClary's work is concerned with explaining how it is that particular musical details invoke specific images or responses, and she challenges that "the more deeply entrenched we become in strictly formal explanations, the further away we are from admitting even the possibility of other sorts of readings, gendered or otherwise" (McClary, 1991). Contrary to Hanslick's ideology, McClary argues that music is subjective since it "constitutes the ways listeners experience and define some of their own most intimate feelings."

It is important to emphasize that both parties agree that music can elicit emotional responses. Still, one sees music itself as 'beauty' and a neutral medium. It is up to the audience to interpret. In contrast, others regard music itself as a medium for the composer's expression, with meaning and intention already embedded in the music as messages before it reaches the audience, who then interpret it further. Feminist musicology is interested in both the composer's intent and the audience's understanding of the music. Feminist musicologists are interested in the

musical constructions of gender and sexuality, inspecting the musical semiotics of gender as a cultural discourse. McClary(1991) states that "music does not just passively reflect society; it also serves as a public forum within which various models of gender organization are asserted, adopted, contested, and negotiated."

McClary writes extensively on the relationship between music and sexuality. She states that "literature and visual art are always concerned with the organization of sexuality, the construction of gender, and arousal and channeling of desire," and music is perhaps even more effective in performing those functions. By establishing a connection between music, mind, and body, she argues that music is embodied, social, and gendered (McClary, 1991).

To further expand on music concerned with the channeling of desire, McClary (1991) reports that "music relies heavily upon the metaphorical simulation of sexual activity for its effects." One example is McClary's interpretation of sonata form as a masculine conquest. The first theme in sonata form establishes a tonic key and sets an "affective tone of the movement," and traditional music analysts would call this the "masculine theme." Then, through the exposition of the movement, the music would encounter the second theme, which is usually more lyrical and gentle, often referred to as the "feminine theme," and in a different key.

McClary (1991) writes that, "given that a tonal, sonata-based movement is concerned with matters of maintaining identity, both thematic and tonal, the second area poses a threat to the opening materials." This second theme will eventually need to be "absorbed back" into the tonic theme during the recapitulation. The recapitulation thus symbolizes the reassertion of masculine control, or the resolution of conflict and a return to reality, thereby returning to the tonic key. McClary (1991) describes this process as "its threat to the opening key's identity being neutralized." In other words, the process of modulation and return becomes a gendered drama of pursuit, tension, and resolution. Citron (1991) also reports that "sonata form became a metaphor for the gendered struggle."

2. Semiotics of Musical Meaning and Gendered Listening

Precisely how music conveys meaning and evokes emotion has long been a fascinating subject for philosophers, music theorists, and performers; feminist musicologists are particularly interested in the musical construction of gender and sexuality. As outlined in the previous section, one of the most important feminist musicological frameworks holds that music can convey ideas about gender and sexuality. In the following section, the semiotics of musical meaning and gendered listening will be discussed.

The masculine and feminine binaries in Western art music emerged very rapidly since the rise of seventeenth-century opera, as composers wrote music for male and female characters, and the characteristics of the feminine and masculine in music reflect social beliefs about gender differences (McClary, 1990). This is perhaps the most obvious demonstration of musical semiotics of gender as composers developed a set of conventions for constructing "masculinity" or "femininity" in music (McClary, 1991).

The musical writing of Bizet's Carmen is an excellent example of how composers use musical cues to illustrate the different characters and reinforce gender stereotypes. McClary analyses the opera extensively through the music's gender marking. The heavy use of chromaticism, frequent shifts of tonal center, and Spanish rhythms indicate an exotic, unpredictable, yet dangerous Carmen, while employing bold, march-like rhythms and fanfare to portray the confident and heroic Escamillo. According to McClary (1991), the codes that mark gender differences do not reflect the composer's individual perspective; instead, they reflect the prevailing attitudes of the time.

Striking similarities in gender markings in music seem to persist over time. Released in 1977, Star Wars is regarded as a "coming-of-age movie of Luke Skywalker," and critics quickly commented that "the female experience is omitted, marginalised or recast into traditional subservient roles" made clear by the movie soundtrack (Lerner, 2004). A soaring, lyrical melody featuring harp and high strings embodies the "feminine" qualities of grace, beauty, and emotional depth associated with Princess Leia. At the same time, Darth Vader's Imperial March is characterized by brass-heavy instrumentation and a firm, rhythmic structure, symbolizing power and heroism. These feminine-coded and masculine-coded music influences the way listeners experience and define some of their own most intimate feelings. In some ways, it also consolidates how society and the individual view themselves in relation to gender.

The semiotics of music not only exist in the music that composers compose, but also in the analysis of music. Music theorists have long employed gender metaphors in their research, and these metaphors carry implicit gender assumptions, which feminist musicologists strongly criticize. The title of her work, Feminine Ending by Susan McClary, is a prime example. A cadence where the final chord or resolution lands on a downbeat is known as a masculine cadence, and one that lands on a weak beat is referred to as a feminine cadence (Biddlecombe, 1992). This type of language could be traced back to traditional thinking, in which "masculine" is often associated with strength, assertiveness, and a clear sense of closure. At the same time, "feminine" is considered soft, passive, and delicate. In other words, masculine cadence is strong, and feminine cadence is weak. It raises the question of why the classification of cadences is not simply strong vs. weak, but rather masculine vs. feminine. McClary (1991) argues that the two cadences are "differentiated based on strengths, with the binary opposition masculineand feminine mapped onto strong and weak." She further states, "this particular definition betrays other important mappings: if the masculine version is ("must be considered") normal, then the implication is that the feminine is

abnormal." Such traditional rhetoric not only affirms gender stereotypes but also creates a conventional hierarchy in which masculinity is innately more authoritative than femininity.

While McClary's ideas and analysis have the potential to redefine many basic musical terms, some scholars would criticize her for being too aggressive and for often seizing on a single aspect of a passage to base her conclusions, which suit her personal agenda (Toom, 1991). Nonetheless, most would agree that her work is progressive, encourages scholars to adjust their thinking in future research, and has successfully sparked ongoing debates and demanded that voices who had long been neglected be heard.

Beyond using gender as a metaphor in musical language, we can also observe that genres often carry gender associations due to social norms. Symphonies, sonatas, concertos, and opera are considered 'masculine-coded' as they are large-scale, public, and serious. In contrast, songs, romances, nocturnes, and character pieces are considered 'feminine-coded' as they are smaller, private, and intimate (Pendle, 113). Citron (2000) writes, "daring to write, daring to compose: at the least a challenge facing talented women, at the most an act of rebellion." Women who were brave enough to pursue their creative endeavors were often constrained by genres and by the ideology of what was considered suitable for women to compose.

The concept of creation is usually reserved for male activity, whereas for women, procreation is the primary focus (Friedman, 1987). Composing requires logic, structure, and mastery, which are traits historically valued as masculine. Women, on the other hand, were expected to remain in the domestic sphere to preserve their femininity and maintain moral standing. (This will be further elaborated in the Western Music Canon section.) In 1644, when Barbara Strozzi dared to publish her first collection of madrigals, a series of articles published by an anonymous writer heavily criticized her, stating that her music-making meant that she was a prostitute and was the reason why she was never pregnant (Lynch, 1992). The negative connotations surrounding female musicians have been prevalent in society since the seventeenth century.

Later during the nineteenth century, for women who dared to compose, they were encouraged to write in smaller-scale works, often associated with femininity, emotion, sensitivity, and domesticity, to avoid challenging masculine authority (Pendle, 1991). It is important to emphasize that women composed in small-scale works not because they were less talented than men, but because social constraints limited their creative pursuits. However, precisely because of those constraints, it has encouraged women composers to explore new harmonic languages, textures, and expressive character that helped shape the Romantic style.

3. Western Music Canon

In simple terms, "canon" refers to a collection of works that are deemed privileged and significant, have the most contribution to the discipline, and therefore should be preserved, studied, and performed. Works that are not "up to standard" are excluded, either being omitted deliberately or ignored, and hence forgotten (Citron, 2000). The canon holds immense power. While the canon is not an official list, it sparked heated cultural debates due to its significant cultural impact.

People with different ideologies have different perspectives on what should or should not be included in the canon. In 1993, Marcia Citron published one of the most essential works on the Western musical canon, Gender and the Musical Canon. According to Citron, some conservatives see the canon as a 'replication of social relations," and it instills a sense of identity in a culture and implies ideals of unity, consensus, and order, while the liberals argue that it raises the question of whose social relations the canon replicates and whose sense of identity it represents in a culture. Citron (2000) further stated that both camps would agree that the canon reflects our past, allowing the future to build upon it.

Citron (2000) finds Jan Gorak's The Making of the Modern Canon: Genesis and Crisis of a Literary Idea particularly helpful for building her research. Gorak defines canon as "three distinct but relative activities": first of all, the canon should "supply a repertoire of usable skills, a set of minimum requirements that guarantee artistic proficiency, provide 'a set of norms and practices shared by groups of artists," and lastly, supply a standard of excellence (Gorak, 1991). Citron expanded on the idea that the Western music canon serves similar functions and that the works accepted into the canon are considered exclusive and worthy of study by future generations.

Citron (2000) believes one of the canonical issues feminist musicologists faced is that, as canonical formation mostly takes place in male-dominated ideologies, women "have exercised minimal power in the formation and semiology of the canons of Western art music." Questioning the canon challenges us to rethink fundamental assumptions, reconsider old concepts, and create space for alternative analytical models, such as feminist analysis. Analysing, or re-analysing, works through the feminist lens allows us to reclaim women's position in the music canon.

Canon formation is complex, and there is no set formula for how the Western music canon is formed. Canon formation is "not controlled by one individual or organization," and it "doesn't take place in a particular historical moment" (Citron, 2000). We can, however, deduce the general path based on historical research, which is illustrated below:

Table 1. Canon Formation

After a composer writes a piece, they must publish it to circulate among the public. A successful public debut that generates positive feedback from audiences and critics will encourage the piece to be performed regularly and eventually included in the canon. Women, however, face numerous challenges along the way, which are further elaborated below.

Institutions and Education Barrier

A composer requires a certain level of musical training to gain a deep understanding of music theory and instrumentation. Although women's access to music education was not prohibited, it was limited. During the nineteenth century, while there was an increasing amount of state-supported music schools in Europe, such as France, Germany, and the United Kingdom, many did not accept women into their composition programs until the 1870s, and it was not until then that we see women composers professionally trained from these institutions (Reich, 1991).

However, even after women were admitted to the student body, all of these schools required men and women to receive instruction in separate divisions and quarters, and it was assumed that women were studying to become performers and teachers rather than composers or conductors. Interestingly, many conservatories would not permit women instrumentalists to participate in orchestra or ensemble classes. According to Reich (1991), these institutional barriers placed on women prevented them from mastering the skills needed to compose more complex works such as symphonies and operas. Many women, such as Clara Schumann and Fanny Hensel, received private music instruction.

Reich (1991) also finds that the expansion of music conservatories had also created professional teaching opportunities for women. Still, for those who had chosen to retire from the concert stage and pivot to teaching, there were unfortunately many restrictions. For example, women professors would only be allowed to teach women students, while male professors could teach both men and women. In general, women professors did not receive the same respect, rank, and salaries as their male counterparts. Unsurprisingly, these would further discourage women from pursuing music as a profession.

Social and Cultural Restrictions

Under the patriarchy, men and women were expected to adhere to their respective gender roles. Women were subordinate to men, and they were expected to fulfill the traditional role of housewife and bear children. In her book Reclaiming a Conversation: The Ideal of the Educated Woman, Jane Martin writes that education is viewed as "preparation for carrying on societal roles" by envisioning what a "good society" looks like (Martin, 1987). She ponders that if a "good society" equates "men carrying out functions of citizenship and women those of domesticity", then we must inspect if "the education claimed for males will equip them to be good citizens" while "promote or frustrate the efforts of women to perform their own functions effectively."

After the French Revolution, there were significant changes in the European artistic scene. Music became significantly more accessible to the public, no longer limited to the aristocracy or the church (Reich, 1991). The proliferation of music schools and conservatories fostered a new professionalism in the arts, and musicians were regarded as having respectable careers. At the same time, the establishment of concert halls increased demand for public concerts, and paying audiences enabled musicians to make a living by performing and publishing music. The Industrial Revolution also gave rise to a wealthy, educated middle class, and these families began seeking cultural enrichment by attending concerts and purchasing musical instruments for home music-making (Reich, 1991).

The families soon discovered that music lessons for their daughters could be seen as an asset to climb the social ladder (Reich, 1991). The piano became the central household instrument, and girls were encouraged to take piano lessons to improve their chances of marriage. Sadly, while women were permitted to study music, they were discouraged from taking it too seriously. Any public appearances, such as performing or receiving royalties from music publishing, would reflect poorly on her family's social status. They were excluded from the public sphere (Post, 2002).

Luckily, many would still contribute to music-making despite the social restrictions imposed on them. After Fanny Mendelssohn Hensel gave birth to her only son, Sebastian Hensel, in 1830, she became increasingly involved in organizing and conducting the lively and sparkling "Sonntagmusiken", or Sunday musicales, a Mendelssohn tradition of private music making established between 1822 and 1823 (Toews, 1993). After the family moved into the estate at Leipziger Strasse 3, these entertainments and salons became the family's major

events. Fanny would program the music of the masters, especially Bach, Handel, Mozart, and Beethoven. The scale of these salon concerts was not to be mistaken as small, with 150 to 200 people attending each event. In the 1830s and 1840s, as a leading figure and host of a flourishing salon, she was frequently exposed to and connected with many of the most well-known musicians and artists in her social circle (Toews, 1993). Notable attendees included musician Franz Liszt, writer Johann Wolfgang von Goethe, King Friedrich Wilhelm IV, and others.

Ideological Barriers

Another important factor contributing to the lack of women composers is ideological barriers. While social and cultural restrictions led many female musicians to believe that their musical ability would elicit negative attitudes from society, women (Citron, 1986) unfortunately also faced ideological barriers, having internalized the belief that they could not create. Living in a patriarchal society, many women had internalized the belief that women should be modest and supportive instead of having ambition or originality. Early in the eighteenth century, influential Swiss philosopher Jean-Jacques Rousseau had expressed views that "women, in general, possess no artistic sensibility… nor genius" (Rousseau, 1986). His philosophy greatly influenced those after him, and many writers after him believed that women "did not possess the intellectual and emotional capacity to learn," and it is "dangerous for women to acquire knowledge" as it would be detrimental to women's "true calling of wife and mother" (Citron, 1986).

Such ideologies can be found in the personal writing of some of the most outstanding women musicians in history, such as Clara Schumann. In January of 1841, she wrote, "I have already made a few attempts on the Rückert poems that Robert noted down for me; however, it is not work — I have no talent whatsoever for composing" (Hohenemser, 1906).

By examining the historical, social, and cultural obstacles women faced, we can understand why they were excluded from the Western music canon. The absence of female composers was not a reflection of a lack of talent, but of the restrictive roles society assigned to them. Women were challenged at every step, and even those who were brave enough to compose and publish faced uncertain recognition, living in the shadow of men.

The Complex Life of Clara Schumann

Early Life (1819 - 1830): Relationship with Friedrich Wieck

Clara Schumann's complex and nuanced relationship with her father has long been a significant topic of discussion in the context of her musical development. Friedrich Wieck, Clara's father, was born into a family with little musical background (Reich, 2001). He had long been passionate about the art form, and at the age of thirteen, he had the opportunity to study at the Thomas-Schule in Leipzig. An illness forced him to return home after six weeks, yet the hardworking, intelligent young man remained unskilled in his musical education after completing his theological studies at the university level. He then worked as a private tutor in the home of a wealthy family and for several aristocratic families in Thuringia for another nine years.

Wieck was an observant and perceptive teacher, as he studied the latest developments in educational psychology and successfully applied them to his students. He soon established himself as a prominent piano teacher. Also an enterprising businessman, Wieck sold pianos, practice devices, and other musical instruments to encourage music learning, targeting the eager middle-class keyboard amateurs (Steegmann, 2004).

Wieck achieved his musical dream through Clara. Before Clara was born, Wieck had already determined Clara's destiny, that is, to become his "ideal virtuoso piano pupil" (Burton, 1988). He was determined to make Clara his star student, proving to the world that his pedagogy was insightful and could lead to success. At the age of five, Clara started taking piano lessons from her father, and the little girl soon became the instrument of his musical ambition (Reich, 1985). Her relationship with her father would affect her creative partnership with Robert Schumann before and during their marriage (Burton & Reich, 1984). Psychoanalyst and scholar Anna Burton also found psychoanalytic evidence that Clara functions as an extension of her father (Burton & Reich, 1984).

According to Reich (1985), Friedrich Wieck was a man with a domineering personality, and it is evident from his eight-year marriage with Marianne Tromlitz, Clara's mother, a successful singer and pianist herself, that she would "suffer his anger if she deviated from his expectations." Clara's childhood diary also reflected Wieck's dominating personality. Wieck began keeping a diary for his daughter when she started taking piano lessons with him; however, until Clara was eighteen, almost every diary entry was either written or supervised by him. The diary clearly showed Wieck's domineering character. When Wieck wrote the diary entries, he insisted on writing in the first person, impersonating Clara as the author. He would refer to himself as "Father" in those entries, as though he was trying to take over Clara's personal identity.

One crucial life event that historians often overlook is Clara's early childhood muteness and deafness. Clara did not speak a single word until the age of four, and the condition was not fully resolved until she turned eight (Steegmann, 2004). Her delayed speech could be attributed to her nursery maid, Johanna Strobel, who favored nonverbal communication and ignored spoken words. Burton (1988) reports that it is likely that Clara

developed a "language-like comprehension of musical ideas and affects." She further elaborates that Clara may have viewed music as a source of safety and a private space.

Wieck obtained full custody of Clara when she was five years old, after his divorce from the child's mother, Marianne Tromlitz (Litzmann, 1913). Wieck's goal was clear from the very beginning: he wanted to create a virtuoso. From a young age, Clara received lessons in reading, writing, French, and English from private tutors, which would prove very useful for her later when she toured Europe. He gave her rigorous, disciplined training in piano, theory, composition, and performance. According to Litzmann (1913), Wieck structured her daily schedule around practice and study, and under his strict supervision, Clara soon became a virtuoso pianist, earning her the title of child prodigy.

Soon after giving a couple of private concerts in the Gewandhaus and Dresden, Clara, at the age of eleven, began her first concert tour to Paris in 1830. For the next eight years, she continued to tour Europe extensively with her father, who served as her concert manager. She quickly rose to fame, establishing herself as a young piano virtuoso across Europe (Reich, 1985). It is essential to note that Wieck continued to play the role of a dominating father even after Clara began her career as a concert pianist, dictating every aspect of her life. The intention of his action was clear: he believed he was part of the performance and should have control over the artistic decisions made on stage during the concert. In other words, Wieck saw Clara as an "extension" of himself, and expected Clara to obey and follow his guidance; Wieck had created and possessed an ideal young musician (Burton, 1988).

Clara's relationship with her father is rather complex, which leads to deep emotional tension. We can see how their relationship has greatly affected Clara's musical development and compositional style. His training was highly systematic, strict, and psychologically intense; he firmly believed that musical greatness could be trained through obedience and discipline (Burton & Reich, 1984). In his book Piano and Song: How to Teach, How to Learn, and How to Form a Judgment of Musical Performances (1875), Wieck wrote that musicians should "play good music in a musical and rational manner", and "against any showy and unsuitable display… You have only to play musically and beautifully, and to deport yourselves with modesty and propriety." His training was characterized by rigorous, practical, and technically controlled instruction, and Clara's musical career would demonstrate to the world the superiority of his pedagogical approach.

Clara's playing was noted for its purity of tone and technical balance (Steegman, 2004). Wieck's piano pedagogy prioritized intellectual control over emotion, permitting emotional expression only when grounded in deep musical understanding, rather than in sentimentality or the display of techniques (Wieck, 1875). Wieck believed that Clara's accomplishment was due to his superior teaching system (Reich, 1985). As a result, Clara's aesthetic training emphasized control and discipline, as music was expected to be played with feeling, purity, and simplicity.

Interestingly, Wieck never showed concern about Clara's gender, and Reich and Burton (1984) speculated that he might even think that daughters would be "easier to manage than sons." In a society where pursuing a career as a concert pianist was largely frowned upon, Wieck refused to conform to social expectations for women. He was determined to give Clara all the skills a musician needed and never felt that his daughter's femininity was a drawback (Reich, 1986). In fact, he did not encourage Clara to spend time on "feminine arts," and "all of his pupils were advised against sewing, knitting, and crocheting" because it was not his program (Reich, 1986). His progressive method must have affected Clara's view of womanhood, as she had learned from an early age that she did not need to adhere to feminine arts to survive in a patriarchal society. Perhaps that is how she found the courage to sue her father when he opposed her marriage to Robert Schumann, a move that clearly defied social expectations.

Marriage to Robert Schumann (1840 to 1856)

Robert Schumann was also a student of Friedrich Wieck. With a nine-year age gap, the two young musicians would play music together and exchange letters about their personal thoughts, creating the word "Raro" to refer to their relationship —a condensation of the last two letters of Clara's name and the first two letters of his own (Burton, 1988). The two quickly fell in love, and the courtship properly began towards the end of 1835. Despite Clara's father's disapproval, the couple got married on September 12, 1840, one day before Clara's twenty-first birthday.

The courtship was marked by challenges, as Wieck strongly disapproved of the marriage. Seeing Clara as an extension of himself, he believed that Clara owed all her success to him (Nichols, 1992). He did not want Clara to end up like the other female concert pianists of the time, such as Anna Caroline de Belleville and Marie Pleyel, who gave up their careers soon after they were married. After refusing Robert's marriage proposal, Wieck sent Clara to Paris alone for a concert tour without him as punishment, while hoping for her failure (Reich, 1985). To his dismay, Clara gained independence and success, prompting him to threaten her furiously, saying he would keep all her earnings and file a lawsuit against the couple.

After winning the legal battle with Wieck, the couple finally wed one day before Clara's twenty-first birthday on September 12, 1840. On the first day of their marriage, Clara and Robert Schumann kept a joint diary. Robert Schumann wrote the first entry, stating that the diary would be about their "domestic and married life," and would include criticism of their "artistic efforts" and performances (Schumann & Pidcock, 1934). Peter Ostwald, a

professor of psychiatry and the author of the biography of Robert Schumann, translated the joint diary into English (Nauhaus, 1993).

The couple would alternate writing this diary weekly, and would be "handed over every Sunday morning, if possible at breakfast time" (Schumann, 1934). The joint diary was necessary evidence, as it provided insight into the personal relationship the two shared and revealed Clara Schumann's inner emotions and thoughts. In nineteenth-century Germany, social expectations of a middle-class wife included managing all domestic affairs, being a good mother to her children, and supporting her husband. It is clear that Clara also felt social pressure and was concerned about her inability to fulfill her role as an exemplary wife and about bringing dishonor upon the Schumann family name. In the diary, Clara repeatedly expressed her anxieties, worrying that she was not able to "please her husband with her domestic skills and that her lack of education displeases him" (Tangorra, 2009). It appears that, although Clara seemed more independent than other women of her time, she still struggled with the social expectations placed on women. She also expressed the conflict she faced and protested when Schumann did not wish Clara to work, writing, "The idea of you having to work for money is terrible, for in doing so you can never find happiness; and yet I can see no alternative if you will not let me work too — if you bar every way by which I can earn something" (Schumann & Pidcock, 1935).

Beyond societal pressures, the joint diary indicates that Robert exerted considerable influence on Clara's musical development. The diary, which chronicles the couple's artistic reflections and ideas, reveals that Robert also exerted some control over Clara's practice and performance routines, profoundly shaping her trajectory as both a composer and a performer.

In the second week of their marriage, Clara wrote proudly, "I have a dangerous rival in the Rieffel, whose playing of his work, as I gathered from a remark of his, he prefers to mine" (Schumann & Pidcock, 1934). Clara took pride in her ability to interpret her husband's works. It is interesting to see how Robert responds the week after that, "We had an argument about your interpretation of my pieces. But, Klärchen, you are not right. The composer, and he alone, knows how his compositions should be performed. If you thought you could do it better, it would be as if a painter, for instance, imagined he could make a better tree than the Almighty" (Schumann & Pidcock, 1934). His comparison of a composer to the Almighty is striking, potentially revealing the profound significance he attributed to creation. Clara seemed to agree that she was not as talented as Robert, as she wrote in July 1842, "How I wish I could learn to say much with few words, like you, Robert! But alas, with me it is the reverse, however much I try, not indeed to equal you, for with my small talent that would be impossible, but at least to approach a little nearer to your level" (Schumann & Pidcock, 1935). The diary reveals Clara's insecurity about her composing ability.

Clara and Robert's relationship was marked by profound affection and intellectual intimacy, yet it was also exacting. While Clara cherished their shared musical studies and her deep admiration for Robert, she simultaneously grappled with the tension between her domestic responsibilities and her aspirations as a professional musician.

Clara Schumann as Concert Pianist and Composer

Clara's distinguished career as a concert pianist is especially noteworthy given the pervasive gendered limitations that circumscribed women's professional opportunities in her era. Her career as a concert pianist could be divided into three periods: as a local child prodigy and international celebrity, as a married woman and mother of seven children from 1828 to 1840 (their first child died as a young toddler), and as a widow after Robert Schumann's death from 1854 to 1891 (Reich, 1985). Her concert programming offers a revealing glimpse into her musical tastes. Seeking to establish his daughter's reputation as a concert pianist, according to Reich (1985), Wieck strategically programmed works that catered to contemporary public taste rather than to "serious" repertoire by Beethoven or Bach. Clara also appeared to understand and agree with her father's strategy. When Wieck sent Clara on a tour to Paris without him as punishment in 1839, she quickly realized that programming "serious music" would not ensure her success in the French capital, which she considered "frivolous and superficial." In a letter to Robert dated April 4, 1839, she asked him to compose a work that was brilliant yet easy to understand, even if the task was "humiliating to a genius." It is clear that, although she programmed flashy pieces to showcase her technique in her concert, she prioritized virtuosity with musical purpose (Reich, 1985).

Clara was frequently regarded as a "priestess" by Robert Schumann, Brahms, Hanslick, Liszt, and many of her contemporaries, due to her "devotion and quiet dignity" (Reich, 1985). Central to Clara Schumann's musical aesthetic was her adherence to the emerging ideal of Werktreue, which emphasized that performers should remain true to the composer's intentions, presenting the score as written rather than imposing their own interpretive choices (Pedroza, 2010). She genuinely loved and believed in her husband's music, dedicating herself to championing it throughout her career. Reich stated that one of Clara's most significant achievements was bringing Robert's music to European audiences (Reich, 1985). She performed all of Robert's piano works and premiered all of his chamber and orchestral works with a piano part. She believed it was her sacred duty to perform and promote Robert's works, and reportedly grew jealous when other pianists played them.

Recent scholarship on Clara Schumann has examined in greater depth the factors that shaped her remarkably successful career. April Prince (2017) stated that calling her the priestess was an attempt to "regulate her sexuality and femininity." She explained that historically, scholars had interpreted this label, cloaking Clara's virtuosity in socially acceptable terms, making public performance by a woman seem "safe" and respectable. The critic and aesthetician Eduard Hanslick described Clara's performance as "a perfect reproduction of each composition," and "the artistic subordination of her own personality to the intentions of the composer is, with her, a principle" (Hanslick, 1950). In other words, Clara acted as a vessel through which the composers directly communicated with the audience.

Her musical aesthetic aligned with her father's pedagogy. Wieck's teaching and training were highly methodical and disciplined, and he strongly emphasized the importance of following the composers' markings in the score with precision, particularly in dynamics, phrasing, and articulation. He discouraged musicians from indulging in excessive personal expression and believed that the performer's role is to serve music and should always remain loyal to it (Wieck, 1875).

After Robert's death, Clara devoted the remainder of her life to editing and publishing his musical works. Yet she often wrestled with whether to publish some of his compositions in the final years of his life, fearing they might reveal "signs of mental confusion" and compromise his legacy (Reich, 1985). With Brahms and other close friends, Clara would publish Collected Works of Robert Schumann, and Reich (1985) described the publication as "a heroic service and preserved Schumann's work in the best way possible at the time."

Given Clara Schumann's commitment to the Werktreue ideology, it is reasonable to speculate that she held specific expectations for how musicians should perform her works. In other words, she likely conveyed her interpretive ideas and intentions through her own compositions.

Although Clara composed throughout her life, she remained skeptical of her own works, even if Robert, the public, and reviewers took her compositions seriously (Reich, 1986). She composed primarily for special occasions and is believed to have viewed her true calling as a performer rather than a composer. It was suggested that what interested Clara the most as a composer was "the tone color, melodic complexities, the unfolding of a richness of feeling in the smallest framework" (Steegmann, 2004). While the social expectations of women in nineteenth-century Germany did not diminish her confidence as a concert pianist, they caused her discomfort as a composer (Reich, 1985). She gave up composing after 1856, possibly due to her responsibilities as a mother and touring concert pianist. Robert was also ambiguous about his support of Clara's creative work, on one hand he encouraged and praised her compositions and expressed that he would exert his influence to have her work published, on the other hand he wrote in their joint diary that "but Clara herself knows her main occupation is as a mother and I believe she is happy in the circumstances and would not want them changed."

Interpreting Three Romances for Violin and Piano, Op. 22, Andante molto

Although Clara Schumann's achievements as a composer are less widely recognized than her reputation as a performer (Reich, 1985), her artistic voice is nevertheless powerfully articulated through her compositional style. Her music is elegant yet deeply emotional, introspective. In the previous chapter, I examined how Clara Schumann's social environment encouraged her to focus on composing in small-scale forms and intimate genres (Reich, 1991), leading her to produce primarily piano works, lieder, and chamber music. Although Clara may have felt more inclined toward small-scale genres, her compositional writing is far from simple. It is deeply emotional and sensitive yet structurally controlled, which may explain why the public received her work positively, as it aligned with the gender expectations of her time.

Through a close examination of her Three Romances for Violin and Piano, Op. 22, Andante molto, this chapter investigates how the work exemplifies Clara Schumann's compositional techniques. By situating the piece within her social context and engaging with feminist musicological frameworks, it proposes an alternative interpretive approach for performers. The following sections will primarily analyze the piano's role, harmonic texture, and phrasing.

Historical Context

Clara Schumann composed the Three Romances for Violin and Piano, Op. 22, in July 1853, dedicating the work to violinist Joseph Joachim, who was twenty-two years old at the time (Steegmann, 2004). Clara had met Joseph three years earlier and described his playing as "has neither feeling nor fire" (Litzmann, 1913), but during their latest encounter, Clara was deeply impressed by him after hearing Joseph perform Beethoven's Violin Concerto and described his playing as "so inspired, so noble, so simple and yet touching the depths of the heart."

First published by Brietkopf and Härtel in 1863, this work is one of the last pieces Clara Schumann composed before her husband, Robert Schumann, died, marking the end of her creative period. Clara Schumann then focused on her performing career, touring extensively throughout Europe and promoting the works of her late husband. After its publication, Clara Schumann and Joseph Joachim would publicly perform this work throughout Germany and England (Reich, 1985).

The Piano Within the Social Context

After the French Revolution, the patronage system, which had traditionally been the primary means by which musicians and artists earned their living and found their audiences, underwent drastic changes. As a result, women gained numerous opportunities in music but also faced challenges (Reich, 2001).

Before this time, arts and music were reserved for the elite and upper classes, as they reflected aristocratic social status and ideals. After the French Revolution dismantled aristocratic privilege and weakened the traditional patronage system, the bourgeoisie, or middle class, rose to power, and musicians and artists began to turn to the public for financial support. The increase in middle-class prosperity prompted more women to take part in amateur music-making in the first half of the nineteenth century (Reich, 1991).

The bourgeois family quickly discovered that music lessons for their daughters could be an asset in their climb to social acceptance, and the primarily socially acceptable means of music-making would be through piano and voice. Although this led many women to participate in music-making, they were discouraged from taking music seriously. During this period, the piano symbolized refined emotion and domestic artistry and was often associated with women's musical expression. The piano was viewed as a domestic instrument and became a symbol of middle-class culture, femininity, and private artistic expression. Pianos can be found in middle-class homes, salons, and cultural centers, and playing the piano became part of a woman's upbringing, an art suitable for private performances rather than public performances (Reich, 1991).

Beginning in the nineteenth century, the piano was often symbolized with the domestic sphere. The piano's ability to provide accompaniment and harmony for other instruments can be linked to the social value placed on women, who were expected to play a subordinate role to men. Although there is no single correct way to compose the stringed-instrument and piano parts in these compositions, how composers choose to compose often reflects the prevailing attitudes of their time, as they participate in social formation (McClary, 1991). In other words, analyzing music effectively reflects the society in which the composers participated.

This can be observed in the piano writing in character pieces for stringed instruments and piano. The piano part often leans more towards accompaniment, with occasional conversation with the main voice.

Clara and the Piano

Clara might have a deeper (perhaps more profound than most) connection to the piano than her male counterparts. We can trace the connection between her and the musical language back to her childhood, when Clara's diary, which her father started and kept when she was seven, revealed that she was unable to speak until she was four. The condition did not fully resolve until she turned eight, but Clara had always been surrounded by piano-playing, singing, and the language of music, and she had no trouble adopting these sounds rather than words (Steegmann, 2004).

Before she could communicate through words, she had no difficulty composing short tunes and pieces at the piano by ear, which shows her familiarity with music as a natural means of expression and communication (Reich, 1986). Her innate connection with the piano remained throughout her life. Clara and Robert's joint marriage diary, which they began on the first day of their marriage, revealed that music remained their truest form of communication.

If words serve as the medium of verbal language, then for Clara, the piano may be understood as the medium of musical expression. The instrument was likely more than a vehicle for conveying emotion; it was her means of communicating with the world. It is plausible that Clara projects her identity through the piano, which may help explain why her piano writing differs from that of her male contemporaries.

Piano Writing by Male Counterparts

Before turning to Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto, it is useful to first consider some other Romances written by her male counterparts. The three Romances chosen below were composed by her husband, Robert Schumann; her friend and touring partner, Joseph Joachim; and Edward Elgar.

It is worth noting that all the works discussed were written in the second half of the nineteenth century and composed by white European men. Robert Schumann, who had a close personal relationship with Clara; Joseph Joachim, with whom she shared a long-standing professional partnership; and Edward Elgar, who, although he never met Clara, was deeply influenced by her late husband's music and would have absorbed similar aesthetic values. Other popular Romance pieces, such as (but not limited to) Beethoven's Romance in G Major, Op. 40, No. 1 and Romance in F Major, Op. 50, No. 2, Saint-Saëns's Violin Romance, Op. 48, Bruch's Violin Romance, Op. 42, and Dvorák's Violin Romance Op. 11 are not included in this analysis as those works were not composed specifically for a solo instrument and piano. They were initially written for a solo instrument and a small orchestra, which would defeat the purpose of this project. The piano parts were a reduction of the orchestral part, which was published later.

Robert Schumann: Drei Romanzen, Op. 94

Robert Schumann originally composed this work for oboe and piano and presented it to Clara Schumann as a Christmas gift (Daverio, 1997). Robert Schumann composed this work three years before Clara Schumann's Three Romances for Violin and Piano, Op. 22. In the first Romance, starting with the piano playing an A Minor broken chord and ending on a D Minor second inversion block chord on the first beat of the second measure, the melody is immediately introduced by the oboe and carried throughout the rest of this ten-measure introduction section. While the oboe plays the beautiful melody, the piano plays block chords, providing harmonic support underneath the main melody. (See Figure 1.) The piano mainly provides harmonic support through this first Romance, with occasional call-and-response dialogues with the oboe.

The second Romance employs a similar compositional technique: the oboe initiates the piece with a beautiful melody, and the piano plays broken chords beneath to support the flowing, singing-like melody. The remainder of the Romance follows a similar structure, with the piano primarily providing harmonic support for the oboe melody. (See Figure 2.) Again, the piano writing primarily supports the oboe voice.

Contrary to the first and second Romance, the piano plays a more significant role in the third Romance, where both voices play the melody in unison with an octave apart, with the piano concluding the first two phrases with arpeggiated chords. The oboe continues to play the melody, with the piano providing harmonic support, occasionally responding to the melody and creating brief conversations between the voices. (See Figure 3.) There are some duet moments in the middle section as well.

Given that Robert Schumann presented this piece to Clara as a Christmas gift, it is plausible that he had her in mind during its composition. Because the piano was traditionally associated with femininity and the domestic sphere (Davies & Stefaniak, 2024), he may have reflected his view of his relationship with Clara through his piano writing. In the first two movements, the piano's role as primarily providing harmonic support for the melody may parallel Clara's provision of both financial and emotional support throughout Robert's life. In the third movement, the frequent unison between the main melody and the piano can be interpreted as a gesture of affection toward Clara, reflecting their bond as husband and wife and expressing a longing for unity and togetherness.

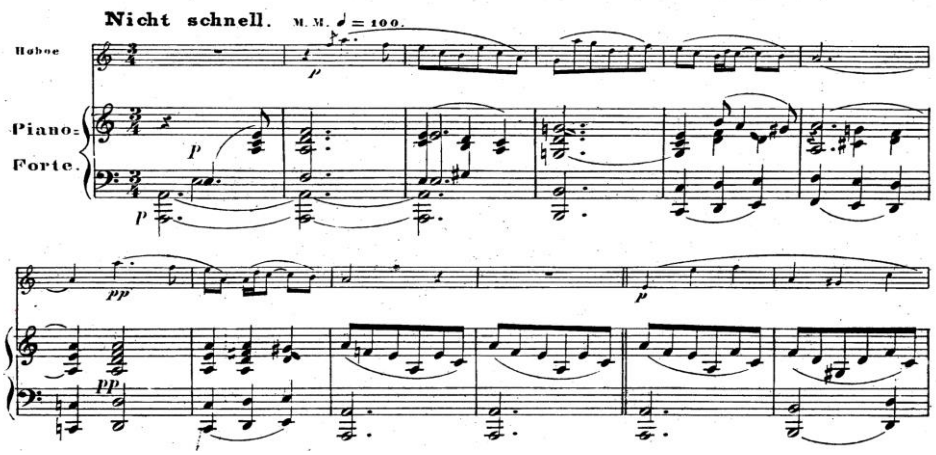

Figure 1. Beginning of Robert Schumann's Three Romances for Oboe and Piano, Op. 44, No. 1

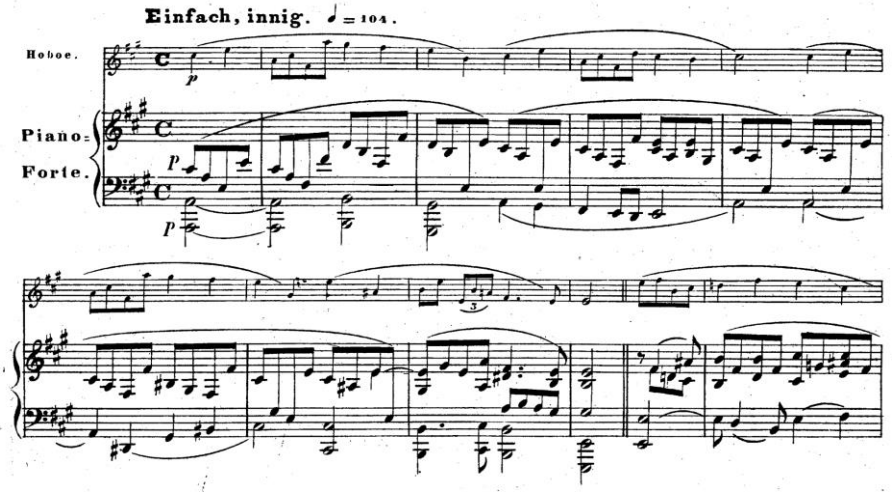

Figure 2. Beginning of Robert Schumann's Three Romances for Oboe and Piano, Op. 44, No. 2

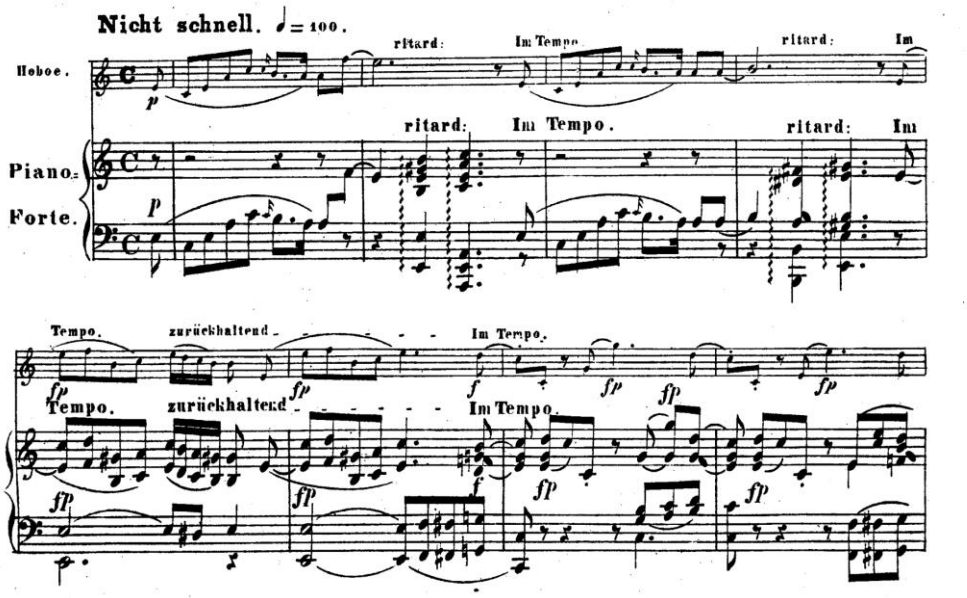

Figure 3. Beginning of Robert Schumann's Three Romances for Oboe and Piano, Op. 44, No. 3

Joseph Joachim: Romance, Op. 2, No. 1

Two years after Clara Schumann dedicated her Three Romances for Violin and Piano, Op. 22 (Steegmann, 2004), to violin virtuoso Joseph Joachim, Joachim composed his own Romance, Op. 2, No. 1. Unlike Robert Schumann, Joachim used a different approach in writing the piano part. Instead of starting the piece with clear harmonic support from the piano, Joachim first introduced the counter-melody with the piano for two measures, before the violin joined with the main melody in the third measure. (See Figure 4.) While the piano plays a much more active role than that of Robert Schumann's Romance, the piano is responsible for the counter-melody and not the main melody, providing support and embellishment for the main melody.

In a later section, Joachim marked agitato e expressivo for the violin melody, and agitato for the piano, where the piano turned to arpeggiated chords to support the violin that continues the melodic line. (See Figure 5.) Again, the spotlight falls on the violin, as its voice is the only one instructed to play expressively, aligning with the social context in which the piano is perceived as a subordinate and domestic instrument.

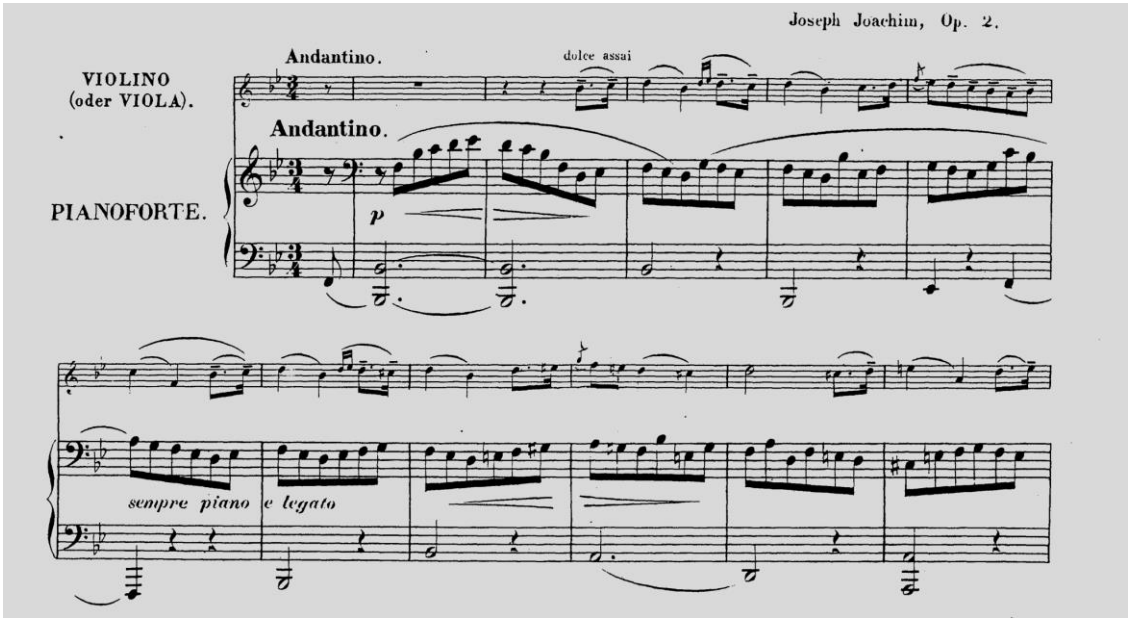

Figure 4: Beginning passage of Joseph Joachim's Romance, Op. 2, No. 1

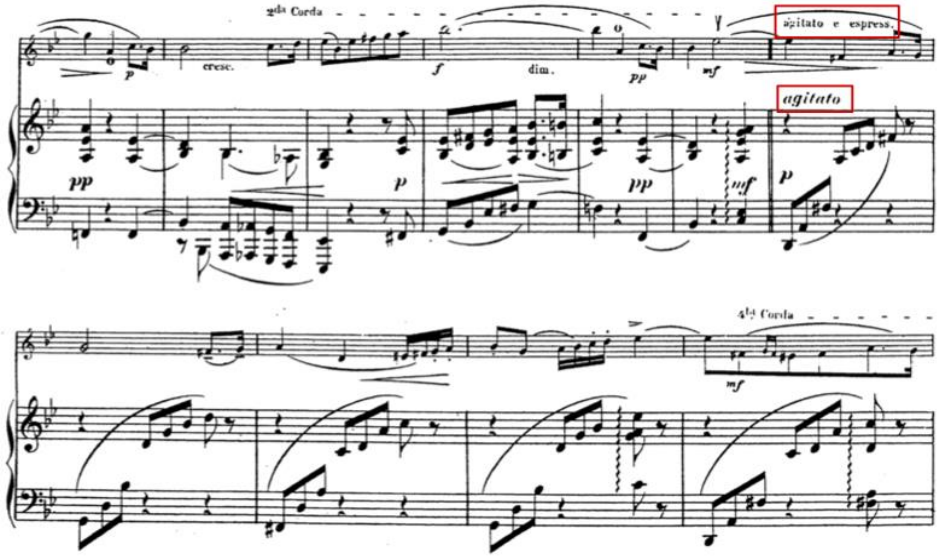

Figure 5. Middle section of Joseph Joachim's Romance, Op. 2, No. 1

Edward Elgar: Romance in E Minor for Violin and Piano, Op. 1

The short piece opens with a four-measure piano introduction, setting the harmonic atmosphere for the violin to introduce the restless main theme. The piano primarily provides harmonic support with broken chords and block chords, while the violin carries the main melody. (See Figure 5.) Notably, the violin part is highly virtuosic, featuring rapid chromatic passages, double stops, and octaves. (See Figures 7 and 8.) The piano, on the other hand, is simpler than the violin, and again functions mainly for harmonic support and to create a moody atmosphere.

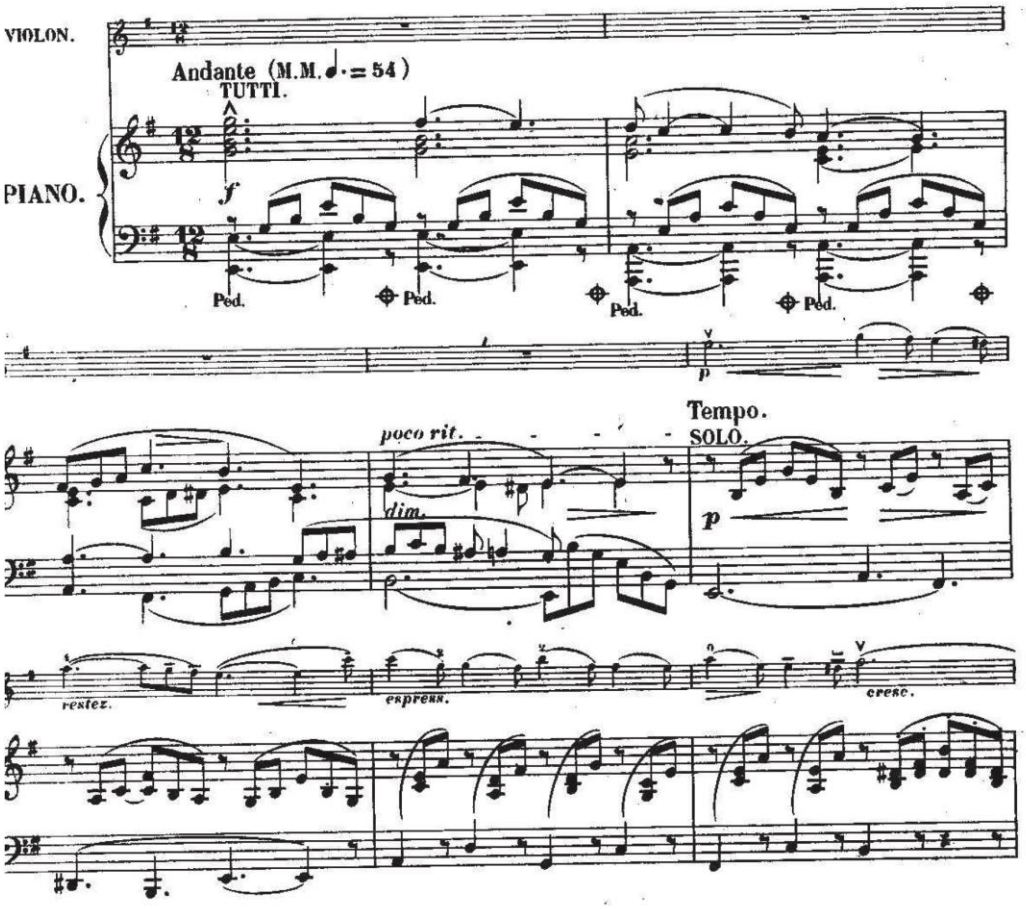

Figure 5: Opening of Edward Elgar's Romance for Violin and Piano, Op. 1

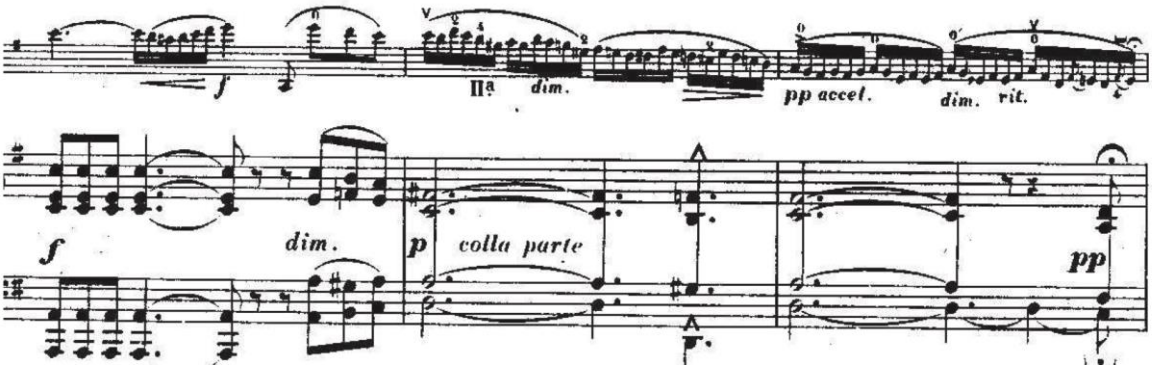

Figure 6: Virtuosic chromatic passage in the violin (Elgar's Romance for Violin and Piano, Op. 1)

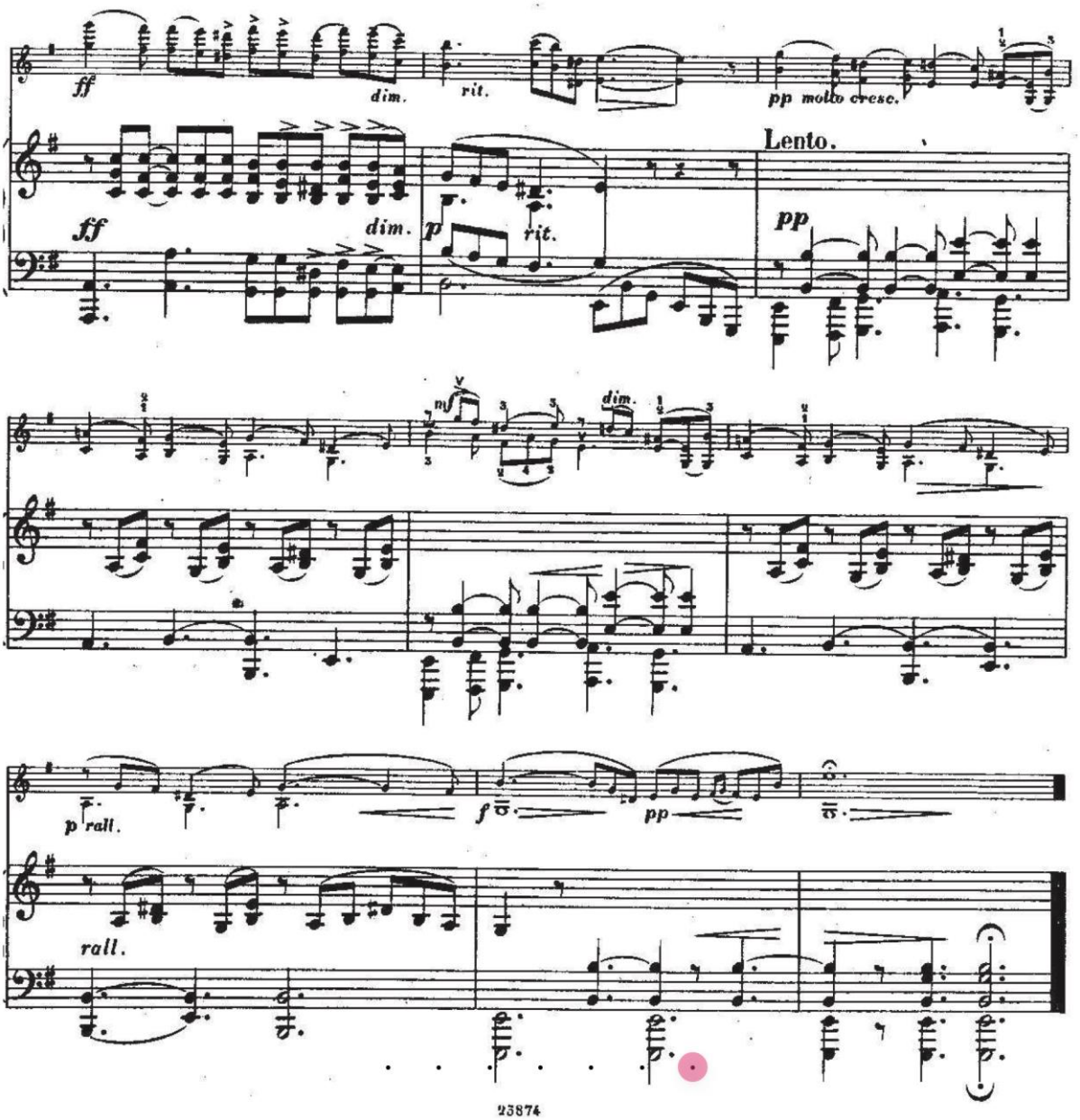

Figure 7: Virtuosic violin writing (Closing of Elgar's Romance for Violin and Piano, Op. 1)

After analyzing the piano writing for these three pieces written in the late nineteenth century, it can be concluded that the primary roles of the piano in character pieces during this period are to provide:

1) Harmonic foundation: a chordal and tonal background that gives the main voice context
2) Rhythmic support: a steady pulse and metric clarity
3) Textural framing to help establish the harmonic atmosphere

4) Motivic echo, such as counter-melody, and
5) Sustain pedal, which allows harmonies to blend to create warmth and continuity beneath the main melody

Three Romances for Violin and Piano, Op. 22, Andante molto

1. A Section: Opening to Measure 23

In Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto, the piano's role extends beyond those roles mentioned earlier. In the following section, I demonstrate how the piano functions as an active agent of artistic expression, extending beyond its roles in providing harmonic richness and establishing tonal atmosphere. This analysis highlights Clara Schumann's skillful writing, reflecting her profound understanding of harmony and phrasing. Additionally, I offer an interpretive perspective based on this analysis, providing a fresh framework for understanding and performing this work.

Clara Schumann's compositional style in the first Romance is the most interesting to analyze. In the first Romance, the piano begins with a D♭Major chord and quickly establishes the tonal atmosphere of the piece, then immediately introduces the beautiful melody (A♭- B♭- C - D♭- D - E♭- F), a simple A Major scale with a chromatic twist in the middle, which also serves as the main theme of this movement, embedded in the rich harmony. The violin then responds with a chromatic, fragmented melody, highlighting the Minor 6th interval at the end of the phrase (A♭- A - B♭- C♭- B♭- G♭). This call-and-response structure is repeated from measure 5 onward, with the piano initiating the melody again and prompting the violin to respond. (See Figure 8.)

This is quite an interesting and unusual opening, with the piano playing a prominent role in the main melody. The piano assumes control of the main melody, and while the violin follows and responds, the piano sustains the underlying melody before reclaiming it again in measure 5. The opening allows the piano to leave a strong impression on the audience, drawing their ears to the embedded melody. The piano functions not merely as a harmonic accompaniment to the solo instrument but asserts itself as an individual voice.

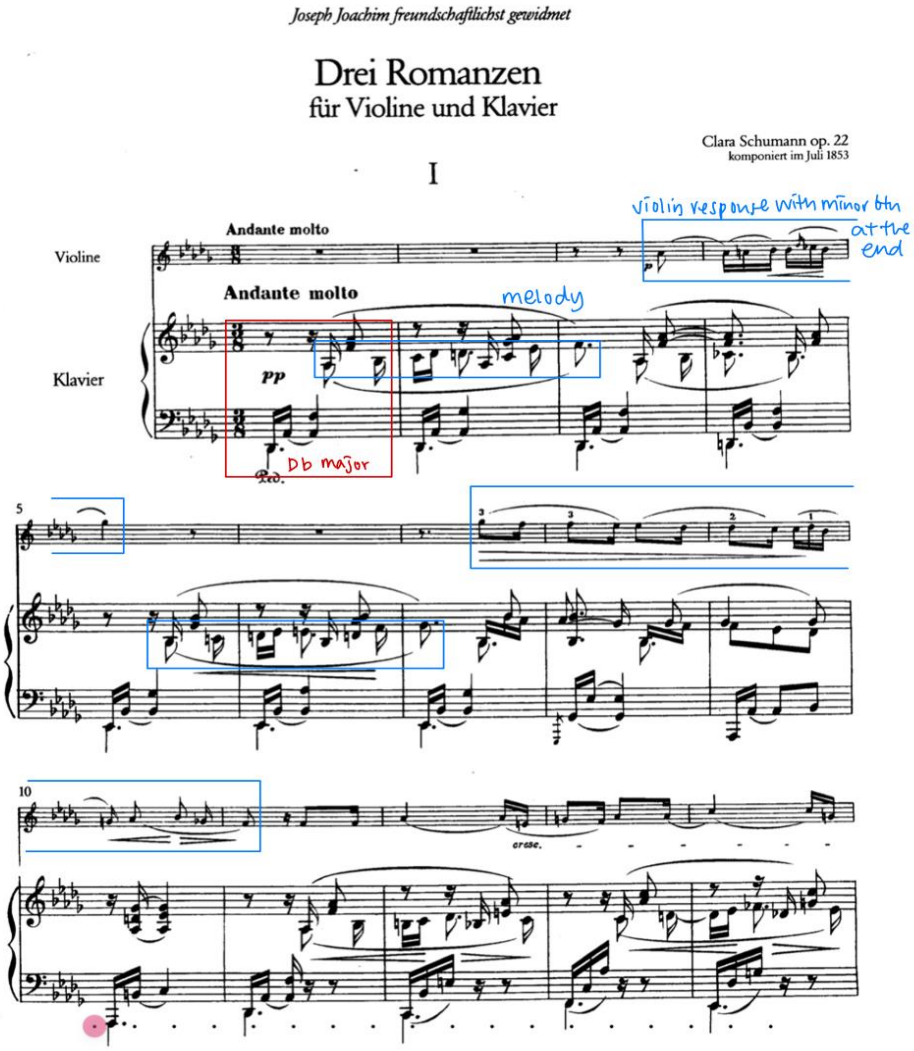

Figure 8: Opening of Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

This is not simply a straightforward call-and-response, a compositional technique frequently employed in chamber music. Firstly, while it is not uncommon for composers to use call-and-response between voices in their work, it is unusual for the two voices to engage in direct dialogue from the opening. Secondly, not only does the piano urge the violin to respond from the outset, but it also does not imitate the violin's line. In Robert Schumann's first Romance, Op. 94, the first call-and-response structure begins in measure 11; however, in measure, the piano responds with the same melodic material that was already introduced by the violin in the opening. (See Figure 9.)

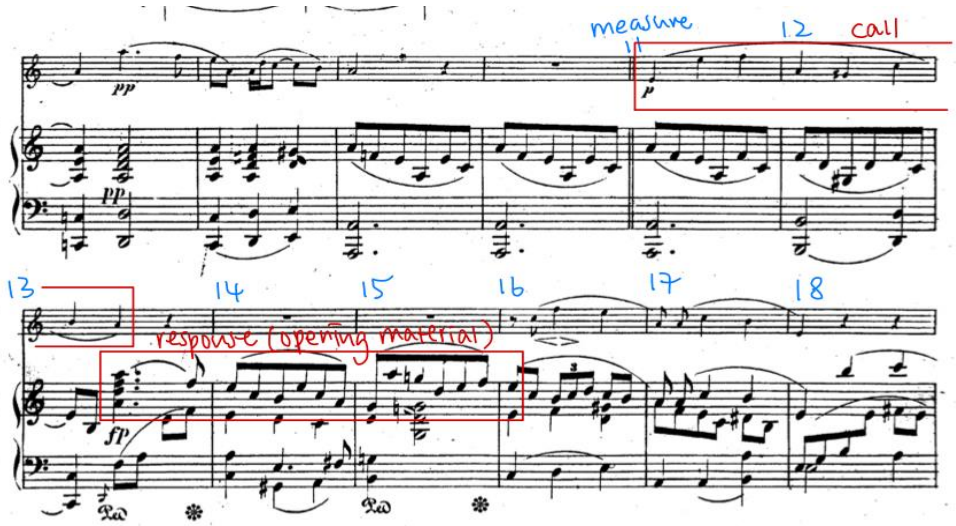

Figure 9: Robert Schumann's Romance, Op. 94 (measures 11 to 18)

Hence, the piano reintroduces the melody played earlier by the violin. Yet the piano in the opening of Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto is used as its own individual voice, and the two voices are of equal importance, engaging in conversational exchange.

It was common for concert pianists to perform their own compositions, and Clara Schumann was no exception (Reich, 1991). It is plausible that she projected her identity through her piano writing, regarding the instrument as an extension of herself. The more active piano passages can be interpreted as a means of asserting her individual voice. By contrast, the piano writing of her male contemporaries was often more subordinate, reflecting the assumption that the piano's role was merely to support the melody, an assumption that parallels the societal expectation that women remain in the domestic sphere, providing support to their families.

The harmonic writing in this passage further enriches the interplay between the two voices, demonstrating Clara's careful and deliberate compositional design. In measure 4, the upper line on the piano line would urge the ears to listen for a G♭for a satisfying resolve, yet, instead of satisfying the audience's ears, Clara purposefully wrote an eighth note rest on the upper voice of the piano and let the violin play the G♭, which is also a Minor 6th from the previous note. Interestingly, if we listen to the violin line by itself, it ends on a painful minor 6th. Still, when we listen to both voices together, the G♭ offers an oddly satisfying resolution. (See Figure 10.)

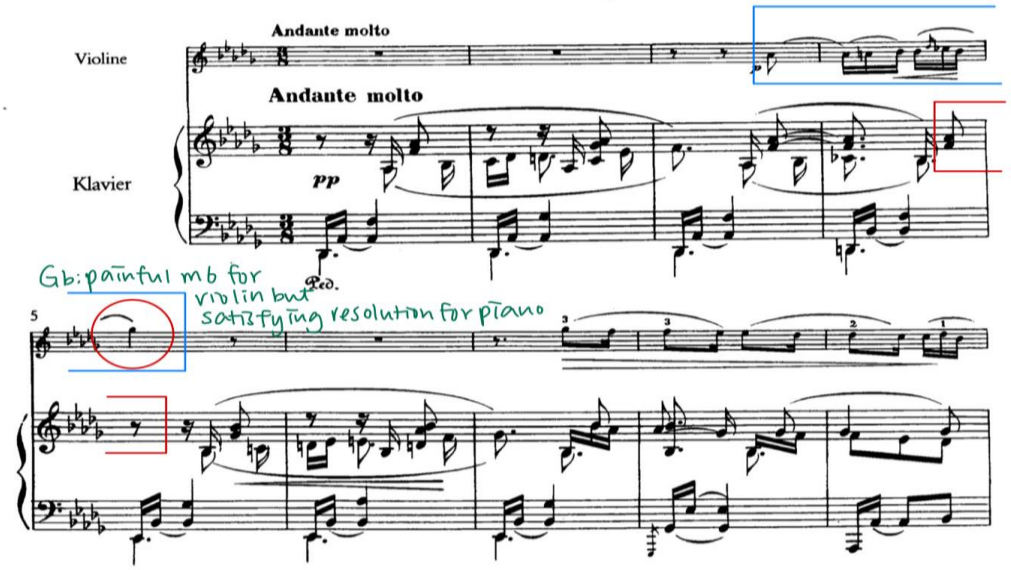

Figure 10: Opening of Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

This reflects Clara's profound understanding of music theory and harmony, which is unsurprising given that her father had incorporated formal lessons in harmony, counterpoint, and composition into her musical education from the age of ten (Reich, 1985). The G♭here functions both as a satisfying resolution and as an agent of pain, which can be interpreted as reflecting Clara's lifelong struggle with her personal and artistic identity: the tension between societal expectations for women to remain in the domestic sphere and her achievement of a successful career as a concert pianist in a male-dominated field.

In addition to the piano role and harmonic writing, the phrasing is well thought out. The first call-and-response between the two voices forms a standard four-bar phrase, whereas the second call-and-response is deliberately extended to a six-bar phrase. The violin's response is strategically stretched, creating tension that finally resolves when the piano provides the satisfying perfect cadence (A♭dominant 7th to D♭Major). (See Figure 11.) Clara's use of non-symmetrical phrasing effectively heightens the piece's emotional expression, imitating a speech-like lyricism and blurring formal boundaries. Here she subtly reshapes the Classical balance with Romantic sensitivity, signaling her development as a composer as she explores a style that extends beyond her father's Classical discipline.

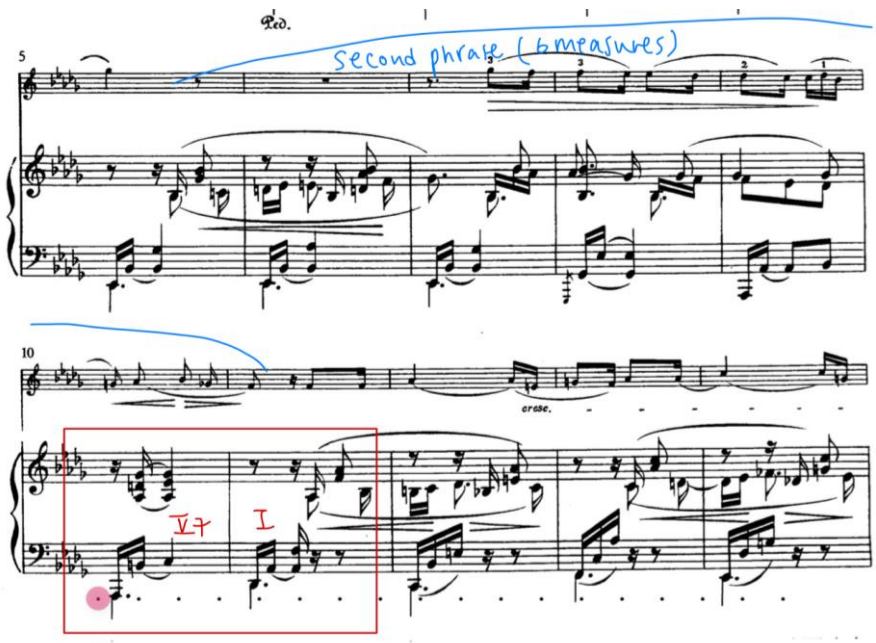

Figure 11: Phrasing structure of the beginning of Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

The piano then continues to play an essential role in this Romance. In measure 11, the violin introduces a longing, seemingly never-ending melody (from measures 11 to 23), while the piano maintains the chromatic melody we heard previously underneath. Both of the voices are equally important and vivid, with the violin playing sequenced phrases and the piano continuing to develop the main theme's idea (inner voice: A♭- B♭- B - C - D♭- E), while simultaneously providing harmonic support. (See Figure 12.)

For the violin's seemingly never-ending melody, it was built on a chord progression shown, which was clearly heard from the melody itself:

F Minor → A♭Major → E♭Major 7th → A♭Major (See Figure 12.)

The cadence of the two phrases of the violin both end on A♭Major, and in other words, the violin does not progress harmonically for eight to nine measures (measures 11 to 19). The violin searches for harmonic direction, lingering in the A♭Major tonal atmosphere. The piano, on the other hand, shows a clear chord progression in the bass line from measures 11 to 14 (D♭ Major, C7, F Minor, E♭Major, A♭Major), whereas from measures 15 to 19 the bass line remains on A♭. The piano writing here effectively creates a lingering A♭Major tonal atmosphere for five measures, thereby supporting the violin's voice. (See Figure 12.) This section will be concluded in measure 23, where the music arrives at an ambiguous C Minor. I interpret this harmonic writing as reflecting Clara's internal struggle as a woman: the violin part embodies her ambition to succeed as a concert pianist, while the piano part symbolizes the tension of conforming to the social expectations imposed on women in the nineteenth century.

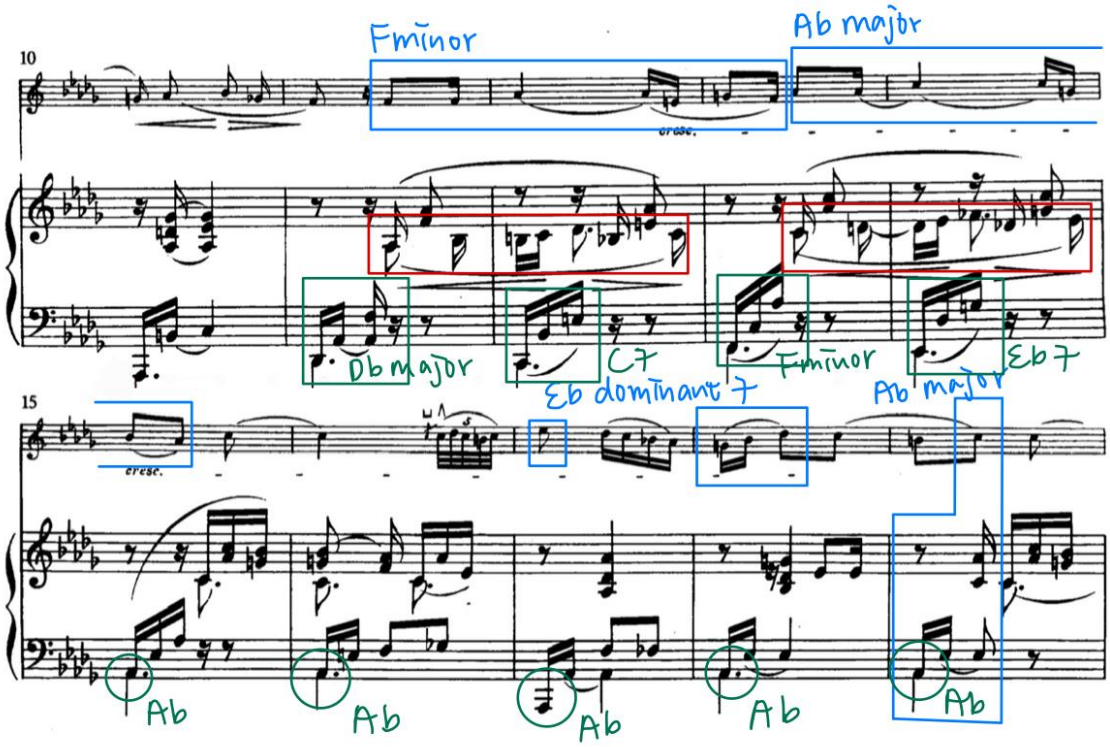

Figure 12: Measures 10 to 19 from Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

2. B Section: Measure 24 to 49

Measure 24 marks the beginning of the B section. The violin begins by playing a beautiful falling melody, starting from measures 24 to 28, with the first phrase beginning on E♭ and the second phrase beginning on A♭. The piano, on the other hand, provides harmonic support in the opposite direction, with inversions of chords moving to a higher register. The two voices moving in different directions effectively build the tension. The violin then hands the melody to the piano from 28 to 31, where the piano plays the falling melody, with the first phrase starting on E♭ and the second on G, while the left hand continues to reach up. The violin plays the tension-filled double stops on top. The tension continues to build and is resolved when the audience hears the B♭Minor chord in measure 32. (See Figure 13.) Clara also wrote a B♭ appogiatura on the piano's bass line, so the release is also even more satisfying.

After this brief release, tension builds immediately. Clara wrote animato on both voices, and the music approaches the piece's climax before returning to the opening material. From measures 32 to 37, the B♭Minor tonality lingers for four measures (with some very subtle harmony change in between), and the B♭Minor chord could be heard on the downbeats of every measure on the left hand of the piano, and we can feel the movement of the violin voice being grounded by the piano. The two voices agree on measures 36 to 37, where a perfect cadence (C dominant 7th → F Major) brings a temporary release, and the piano plays the opening melody in F Major, evoking a sense of reminiscence. (See Figure 14.)

Clara's writing in this section is highly effective, strategically building tension through careful manipulation of harmony and texture. Each element appears meticulously planned, demonstrating her sophisticated understanding of musical structure and her ability to convey emotional nuance. The result is a passage that is both intellectually coherent and expressively compelling, showcasing her skill as a composer who balances technical mastery with artistic sensitivity.

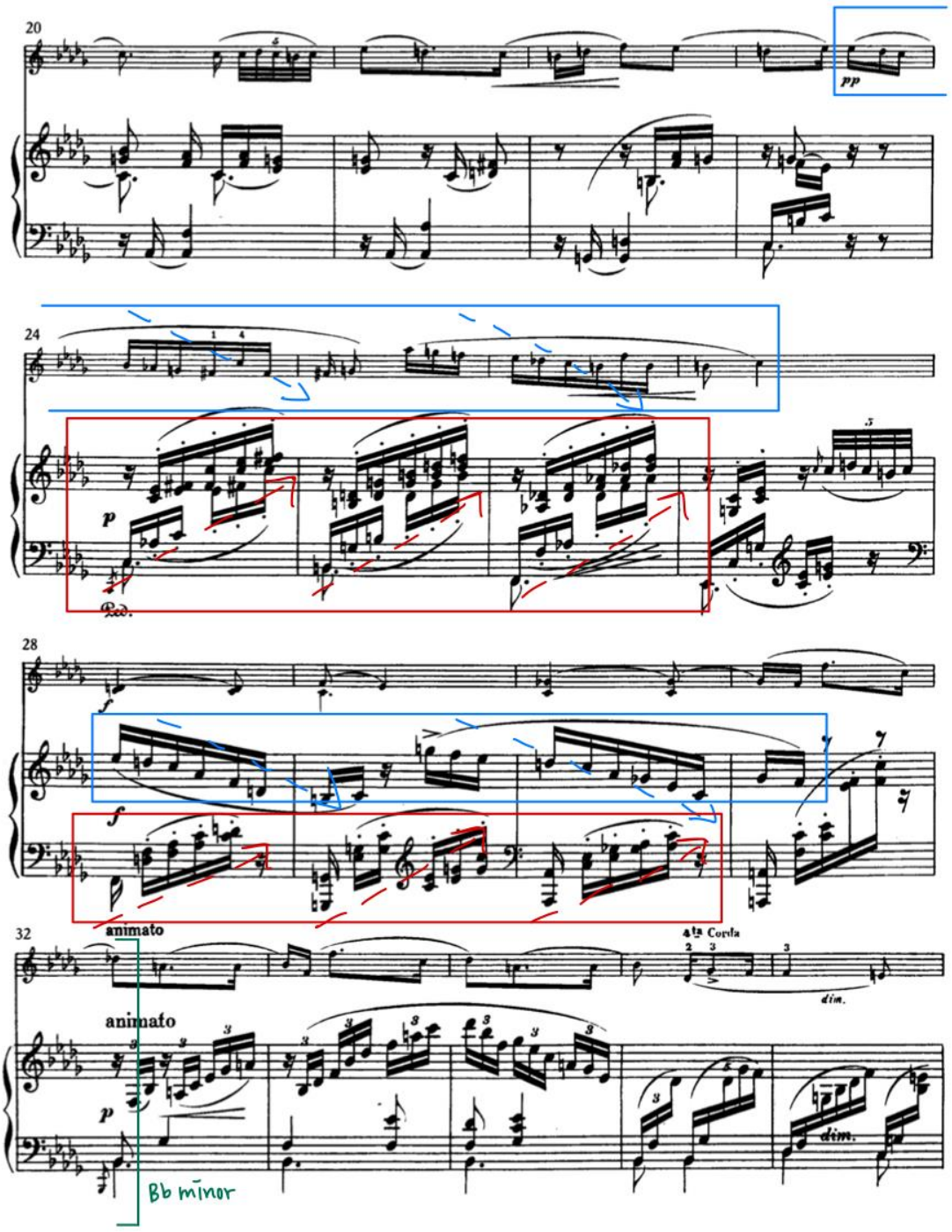

Figure 13: Measures 20 to 36 from Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante Molto

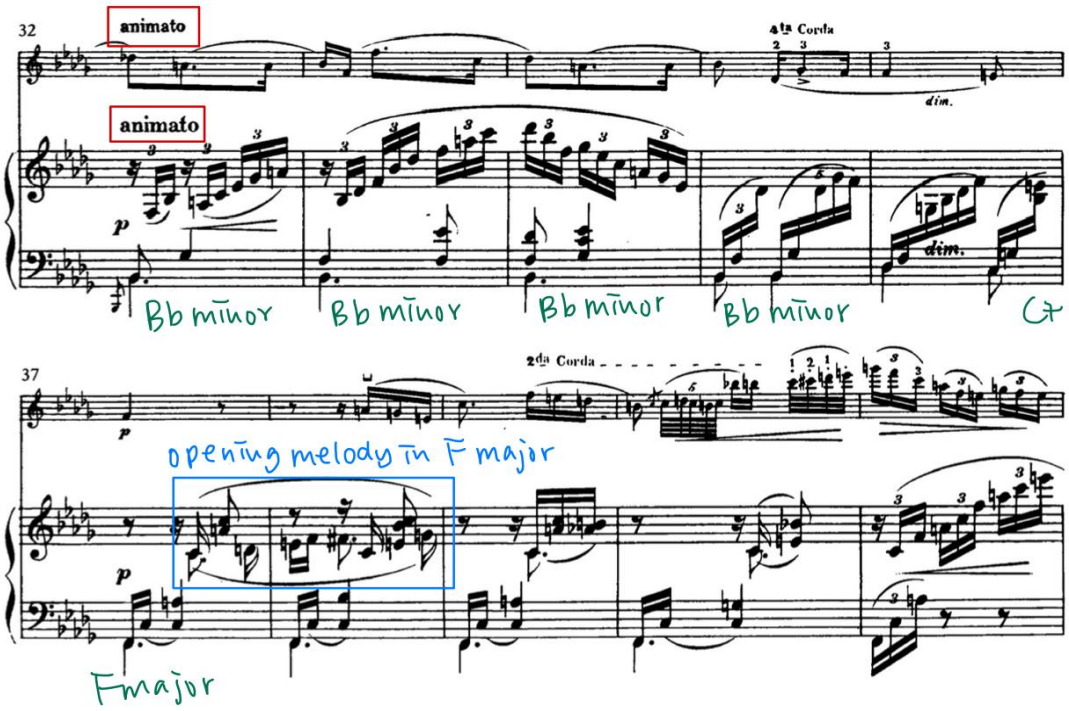

Figure 14: Measures 32 to 41 from Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

The piano's reminiscent melody gives the false impression that we are returning to the opening material, but this time the melody (C - D - E - F - F♯) is in F Major, not D Major. The audience will soon realize the orderly chaos is far from over, as the violin then soars virtuosically to the highest register we hear from the entire Romance, and, through a series of subtle and chromatic harmonic progressions, the music finally settles down to an introspective atmosphere where the piano plays the same opening material. This also concludes the B section of this movement.

3. A' Section (return): Measures 49 to 65

The return of the A section begins with the piano reintroducing the opening theme in its home key (D♭Major), while the violin plays a beautiful counter-melody above. The first eight measures provide a sense of return, as both the melody and the harmony progression restate the opening material. Then comes one of the most unexpected moments in this entire Romance.

In measure 57, the audience is expecting to hear a D♭Major; instead, they hear the surprise F Major chord with first inversion, with the A in a lower register, while the violin suspends the C from the previous measure with no satisfying resolution. This creates a sense of loneliness, does not fully resolve the prior tension, and the wide register produces an empty feeling. (See Figure 15.)

Clara wrote the Three Romances of Violin and Piano, Op. 22, during her last creative period, and she completely stopped composing after her husband, Robert Schumann, died. His mental health during this period of time "deteriorated rapidly" (Reich, 1985), and he would pass away three years after this work. As Clara navigated the demands of her career alongside the responsibilities of a growing family, the unresolved violin line and the unexpected F major chord can be heard as a musical expression of loneliness, reflecting a sense of feeling unsupported in her relationship with Robert.

The music then goes through a series of harmonic progressions, and finally, with a perfect cadence, arrives once again at the tonic chord, D♭Major in measure 65, which also concludes the return of the A section.

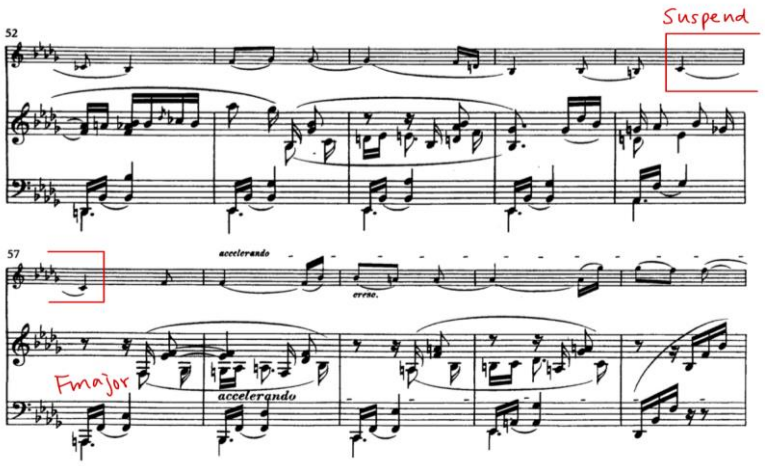

Figure 15: Measures 52 to 61 from Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

4. Coda: Measures 54 to the end

The coda lasts eight measures, and Clara features a subtle, touching musical reference to her husband, Robert Schumann. Here, Clara weaves in the melody of Robert's First Violin Sonata, Op. 105 (See Figure 16) into the violin line (See Figure 17).

Although this work is dedicated to her close friend Joseph Joachim, it is striking that Clara chooses to reference her husband's work within this Romance. Notably, she places this reference at the very end, in the coda, a harmonically safe and introspective section, highlighting the subtlety of her gesture. This decision further reveals Clara's deep affection for her husband, intertwining personal sentiment with her compositional craft.

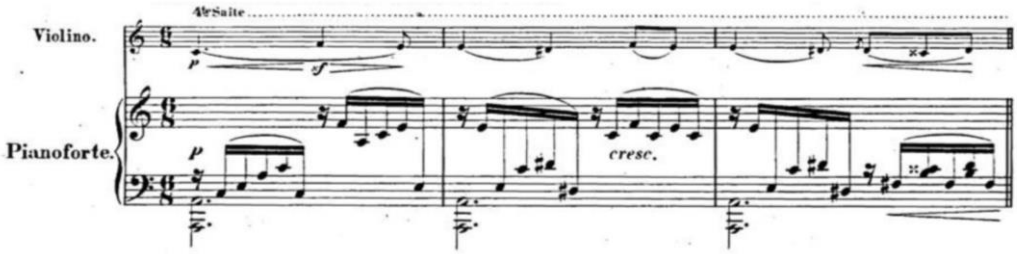

Figure 16: The opening of Robert Schumann's First Violin Sonata, Op. 105

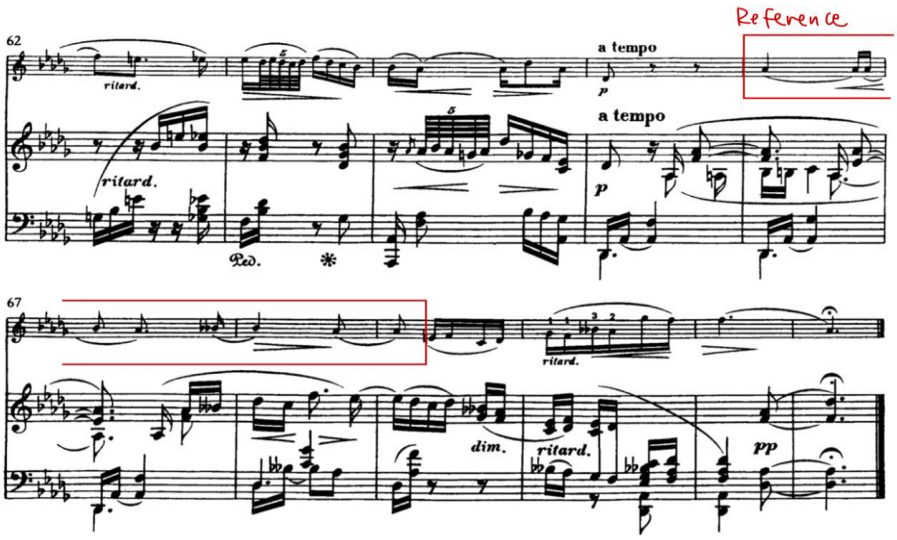

Figure 17: Measure 62 to the end from Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto

Clara Schumann's Compositional Style

Clara Schumann's music is romantic, elegant, and introspective. Under her father's guidance, she developed a profound understanding of music theory, harmony, and counterpoint, as evidenced by her compositional style.

She used the piano to write rich harmonies that heighten expressivity and convey deep emotions, often employing chromatic inflections, suspensions, and unexpected modulations. Yet, as shown in the analysis in the previous section, the piano is never in the background, providing tonal atmosphere or harmonic support. Instead, it demands to be treated as an individual voice, one that frequently interacts with the instruments through its own melodic and harmonic ideas.

The Three Romances for Violin and Piano, Op. 22, Andante moto also shows her fondness for writing in balanced, clear formal designs. Written in ternary ABA' form, the A section is 23 measures long, the B section 26 measures, the A' section 17 measures, ending with a nice eight-measure coda. The three sections are all the same length, and she meticulously built emotions and expressivity within this disciplined formal framework, unlike other composers, such as Robert Schumann, who often writes in fragmented or experimental structures to express emotional ideas.

A Section Measure 1 to 23 (23 measures)
B Section Measure 24 to 49 (~26 measures)
A' Section Measure 49 to 65 (17 measures)
Coda Measure 65 to 72 (8 measures)

A Section	Measure 1 to 23 (23 measures)
B Section	Measure 24 to 49 (~26 measures)
A' Section	Measure 49 to 65 (17 measures)
Coda	Measure 65 to 72 (8 measures)

Table 2. Ternary structure of Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto.

While this Romance is composed in a ternary structure, the sections blend in with each other as she carefully concealed those with the rich harmonies and unexpected modulations. The audience is deceived by the return of the opening material in the B section, only to realize it is not in the tonic key and that the section is not yet over. It also makes the final return of the opening materials in the A' section more satisfying, leaving the audience with a deep sense of security.

The blending of the sections creates a through-composed feeling. It is interesting that feminist musicologist Susan McClary, almost 150 years later, would reinterpret the traditional sonata form (long regarded as a neutral structure) as deeply gendered and reflecting the cultural narratives of masculinity and femininity in Western music. Although the ternary form differs from sonata form, I think we could still apply the core idea of McClary's theory here, that the B section material could be interpreted as being unstable and in conflict, while the A' section material could be heard as a return to the tonic key, thus resolving the conflict. According to McClary, the traditional sonata form could be interpreted as a metaphorical conquest, symbolizing the masculine's domination of the feminine. I interpret Clara's decision to blur the boundaries between sections as a deliberate strategy to avoid conflict, creating a seamless musical narrative that emphasizes continuity and cohesion. By softening the transitions, she fosters a sense of unity and emotional fluidity, allowing the music to unfold naturally while maintaining expressive tension without abrupt interruptions. This approach reflects her sophisticated compositional technique and sensitivity to the listener's experience, as well as her ability to convey nuanced emotional states through structural choices.

Her melody writing is lyrical and unfolds naturally. The violin voice is expressive but often built on harmonic chords rather than being flashy and virtuosic on top of that support. In this Romance, both voices exhibit lyrical, expressive phrasing. For the violin voice, all the improvised-like melodies were written with clear rhythmic instructions, leaving the performers little room for flexibility or to showcase their personal interpretations.

Given the piano's unusually active and independent role in this Romance, it is plausible that Clara regarded the instrument as an extension of her own identity, both as a performer and as a woman negotiating the constraints of nineteenth-century society. The piano writing frequently steps beyond its conventional supporting function, asserting a distinct musical voice that parallels Clara's efforts to articulate her individuality within a male-dominated musical world.

For this reason, performers are encouraged to approach the piano part with heightened attentiveness, recognizing it not merely as accompaniment but as an expressive agent central to the work's emotional and structural design. Interpreting the passages discussed in this study with greater nuance and with an awareness of the

social and personal contexts that shaped Clara's compositional choices can open new interpretive possibilities. Such an approach not only deepens one's understanding of the Romance but also honors Clara Schumann's artistic voice with the thoughtfulness and insight it deserves.

Conclusion

Feminist musicology, a discipline committed to challenging traditional, male-dominated approaches to music and analysis, has gained significant traction since the 1990s. It examines how gender, identity, and power shape the creation, performance, and reception of music. This field is crucial because it prompts musicians and scholars to recover and re-evaluate the work of women composers, critique the Western musical canon, and question how meaning is constructed in music. It also encourages institutions to reassess their curricula for inclusivity and to rebalance historical narratives, while motivating performers to program more diverse and representative repertoires. Ultimately, feminist musicology shifts attention from the composers as solitary "geniuses" to music as a social practice, urging us to listen differently and to interrogate the gendered ideologies embedded within musical works.

This paper has examined Clara Schumann's Three Romances for Violin and Piano, Op. 22, Andante molto, through the lens of feminist musicology as it has developed over recent decades. By situating the work within Clara Schumann's social and personal circumstances, we gain a fuller understanding of her artistic choices as a nineteenth-century woman navigating a male-dominated musical sphere. Her complex lived experiences profoundly shaped her compositional voice, and the piano writing in this Romance, in particular, can be understood as a projection of her identity within the constraints and expectations of her time.

Her use of asymmetrical phrasing, harmonic subtlety, and richly expressive textures reveals a sophisticated musical intellect and an introspective artistic sensibility. These qualities illustrate not only her mastery as a composer but also the depth and nuance she brought to a genre often underestimated in discussions of nineteenth-century music.

Musicians are encouraged to engage more deeply with the historical and social contexts surrounding this work and to develop their own informed interpretations. This study demonstrates one possible reading of this Romance by considering the intersections between Clara Schumann's lived experiences and the musical decisions embedded in the score. By illuminating how certain musical gestures, such as harmonic colour and phrasing, may resonate with aspects of Clara's personal and social reality, this analysis aims to model an approach that integrates historical awareness with musical insight. Such a perspective not only enriches our understanding of this particular work but also invites performers and scholars alike to reconsider the expressive potential of Clara Schumann's broader oeuvre.

Continued research on Clara Schumann's music and on the works of other women composers remains essential. Despite important advances in feminist musicology, significant gaps persist in the scholarly record, and much work remains to recover the lost, marginalized, and overlooked voices of women throughout music history. Expanding this body of research not only enriches our understanding of the nineteenth-century musical landscape but also challenges long-standing narratives that have privileged certain composers and repertoires at the expense of others.

Future scholarship has the potential to illuminate the creative contributions of women whose works have been overshadowed and dismissed, thereby restoring them to the cultural and historical conversations from which they were excluded. By continuing to study their music with the same rigor traditionally afforded to their male counterparts, we can develop a more inclusive and accurate understanding of the Western music canon. It is my hope that ongoing research will deepen our appreciation of these remarkable musicians, whose resilience, creativity, and artistic insight continue to inspire scholars, performers, and audiences today.

Reference

Artesani, L. (2012). Beyond Clara Schumann: Integrating women composers and performers into general music classes. General Music Today, 25(3), 23–30. https://doi.org/10.1177/1048371311426900

Biddlecombe, G. (1992). Review of Feminine endings: Music, gender, and sexuality, by S. McClary. Popular Music, 11(3), 373–376. https://www.jstor.org/stable/931318

Bowers, J. M. (1989). Feminist scholarship and the field of musicology: I. College Music Symposium, 29, 81–92. http://www.jstor.org/stable/40373950

Bowers, J. M., & Tick, J. (Eds.). (1986). Women making music: The Western art tradition, 1150–1950. University of Illinois Press.

Bridenthal, R., & Koonz, C. (Eds.). (1977). Becoming visible: Women in European history. Houghton Mifflin.

Burton, A. (1988). Robert Schumann and Clara Wieck: A creative partnership. Music & Letters, 69(2), 211–228. https://www.jstor.org/stable/855217

Burton, A., & Reich, N. B. (1984). Clara Schumann: Old sources, new readings. The Musical Quarterly, 70(3), 332–354. https://www.jstor.org/stable/742042

Citron, M. J. (1986). Women and the Lied, 1775–1850. In J. M. Bowers & J. Tick (Eds.), Women making music: The Western art tradition, 1150–1950 (pp. 212–235). University of Illinois Press.

Citron, M. J. (2000). Gender and the musical canon. University of Illinois Press.

Cook, S. C., & Tsou, J. S. (Eds.). (1994). Cecilia reclaimed: Feminist perspectives on gender and music. University of Illinois Press.

Daverio, J. (1997). Robert Schumann: Herald of a "new poetic age". Oxford University Press.

Davies, J., & Stefaniak, A. (2024). Women, pianos, and virtuosity in the nineteenth century. In M. Head & S. Wollenberg (Eds.), The Cambridge companion to women composers (pp. 205–226). Cambridge University Press.

DeClue, J. (2017). To visualize the queen diva: Toward Black feminist trans inclusivity in Beyoncé's "Formation." TSQ: Transgender Studies Quarterly, 4(2), 219–225.

Eidsheim, N. S. (2018). The race of sound: Listening, timbre, and vocality in African American music. University of California Press.

Epperson, G. (1987). Review of On the musically beautiful, by E. Hanslick (G. Payzant, Trans.). Journal of Aesthetics and Art Criticism, 46(1), 85–86. https://doi.org/10.2307/431312

Ferris, D. (2003). Public performance and private understanding: Clara Wieck's concerts in Berlin. Journal of the American Musicological Society, 56(2), 351–408. https://doi.org/10.1525/jams.2003.56.2.351

Fout, J. C. (Ed.). (1984). German women in the nineteenth century: A social history. Holmes & Meier.

Frevert, U., Bond, T., & Norden, B. (1989). Women in German history: From bourgeois emancipation to sexual liberation(S. McKinnon-Evans, Trans.). Berg.

Friedan, B. (1997). The feminine mystique. W. W. Norton.

Friedman, S. S. (1987). Creativity and the childbirth metaphor: Gender difference in literary discourse. Feminist Studies, 13(1), 49–82. https://doi.org/10.2307/3177835

Gorak, J. (1991). The making of the modern canon: Genesis and crisis of a literary idea. Athlone Press.

Hanslick, E. (1950). Music criticisms 1846–99 (H. Pleasants, Trans. & Ed.). Penguin Books.

Hanslick, E. (1986). On the musically beautiful (G. Payzant, Trans.). Hackett.

Hisama, E. M. (1994). Review of Musicology and difference & Gender and the musical canon. The Journal of Musicology, 12(4), 219–232.

Hohenemser, R. (1906). Clara Wieck-Schumann als Komponistin. Die Musik, 5, 124.

Kearney, M. C. (2017). Gender and rock. Oxford University Press.

Kielian-Gilbert, M. (2000). The women in the music (on feminism as theory and practice). College Music Symposium, 40, 62–78.

Kopiez, R., Lehmann, A. C., & Klassen, J. (2009). Clara Schumann's collection of playbills. Poetics, 37(1), 50–73.

Latham, A. (Ed.). (2011). The Oxford companion to music (2nd ed.). Oxford University Press.

Leven, L. W. (1956). Clara Schumann's first visit to England. The Musical Times, 97(1358), 190–191. https://doi.org/10.2307/938325

Litzmann, B. (1913). Clara Schumann: An artist's life (Vol. 1; G. E. Hadow, Trans.). Macmillan.

Madsen, D. L. (2000). Feminist theory and literary practice. Pluto Press.

Martin, J. R. (1985). Reclaiming a conversation: The ideal of the educated woman. Yale University Press.

McClary, S. (1991). Feminine endings: Music, gender, and sexuality. University of Minnesota Press.

McClary, S. (1990). Towards a feminist criticism of music. Intersections, 10(2), 9–25.

Mohd, N. (2024). United Nations and women's rights: A historical analysis of CEDAW. Sprin Journal of Arts, Humanities and Social Sciences, 3(1), 40–47. https://doi.org/10.55559/sjahss.v3i1.224

Morgan, R. P. (2014). Becoming Heinrich Schenker: Music theory and ideology. Cambridge University Press.

Nauhaus, G. (Ed.). (1993). The marriage diaries of Robert & Clara Schumann. Northeastern University Press.

Nichols, J. (1992). Women music makers. Walker and Company.
Ostwald, P. F. (1985). Schumann: The inner voices of a musical genius. Northeastern University Press.
Pedroza, L. R. (2010). Music as communitas. Journal of Musicological Research, 29(4), 295–351.
Pendle, K. (Ed.). (1991). Women & music: A history. Indiana University Press.
Post, J. C. (2002). Erasing the boundaries between public and private. In S. C. Cook & J. S. Tsou (Eds.), Musicology and gender (pp. 45–68). Routledge.
Prince, A. L. (2017). (Re)considering the priestess. Women & Music, 21(1), 107–140. https://doi.org/10.1353/wam.2017.0007
Reich, N. B. (1985). Clara Schumann: The artist and the woman. Cornell University Press.
Reich, N. B. (1986). Clara Schumann. In J. M. Bowers & J. Tick (Eds.), Women making music (pp. 249–281). University of Illinois Press.
Reich, N. B. (1991). European composers and musicians, ca. 1800–1890. In K. Pendle (Ed.), Women & music (pp. 97–133). Indiana University Press.
Schumann, C., & Schumann, R. (1994). The complete correspondence of Clara and Robert Schumann (E. Weissweiler, Ed.). Peter Lang.
Steegmann, M. (2004). Clara Schumann. Haus Publishing.
Toews, J. E. (1993). Memory and gender in the remaking of Fanny Mendelssohn's musical identity. The Musical Quarterly, 77(4), 727–748. https://doi.org/10.1093/mq/77.4.727
Van den Toorn, P. C. (1991). Politics, feminism, and contemporary music theory. The Journal of Musicology, 9(3), 275–299. https://doi.org/10.2307/763704
Wieck, F. (1875). Piano and song (E. Fay, Trans.). Ditson.
Williams, K. S. (2023). Four waves of feminism. In J. H. Mills et al. (Eds.), Elgar encyclopedia on gender in management (pp. 172–174). Edward Elgar.
Wood, E. (1991). Review of Settling old scores. Women's Review of Books, 8(12), 11–12. https://doi.org/10.2307/4020994
Wood, E. (1988). Review of Women Making Music. Signs, 13(2), 354–357