

Violin Concerto by Amanda Maier as romantic genre model implementation

Yaroslava Serdiuk

(PhD in Art Studies, Senior Lecturer at the Piano Department / Kharkiv State Academy of Culture, Ukraine)

ABSTRACT. The article is devoted to the consideration of the compositional and stylistic features of Violin Concerto by Amanda Maier-Röntgen, a little-known female composer, a Swedish violin virtuoso, the first woman who was given the title of “Musik Direktor” after graduating from the Royal Academy of Music in Stockholm. Later she also studied in Leipzig. Her works were highly esteemed by European critics and famous musicians, her contemporaries: E. Grieg, J. Brahms, C. Schumann. A. Maier had diverse communication with all of them in the field of creative work.

The genre and stylistic parameters of the Violin and Orchestra Concerto are considered, the features of the romantic genre model are revealed, which are expressed in the lyrical tone of musical speech; the active interaction of the soloist and the orchestra, sometimes in conflicting opposition of solo and orchestral parts; lack of repeated exposition (instead, the composer uses the exposition model typical for romantic concertos, in which the orchestral exposition is replaced by a short introduction, after which there is a contrast soloist's material); the intonational relationship of themes, even despite their contrast; imaginative transformation of themes in development (the theme of the second group takes on an agitated, intensely dramatic character); reduction and dynamization of the recapitulation.

Key words: female composers, works by Amanda Maier, violin, concerto, romanticism.

I. INTRODUCTION

Existing for now art science literature provides just only biographical materials and the most common characteristics of works by Amanda Maier – a little-known female composer of the Romantic era, a Swedish violin virtuoso, and the first woman who received the title of “Musik Direktor” after graduating from the Royal Academy of Music in Stockholm. She also improved her performing and composing mastership in Leipzig (in violin with Engelbert Röntgen, in composition – with Carl Reinecke), her work was praised by critics and leading European musicians: E. Grieg, J. Brahms, C. Schumann, with whom A. Maier maintained contacts in the field of creative work.

Currently there are no fundamental research that consider Amanda Maier's composer style, its evolution, periodization of her composer activity, contain analytical description of her works. The place of Amanda Maier in XIX-th century European music context is not fully defined, despite repeated references by the authors about her communication in the field of creative work with J. Brahms, K. Schumann, E. Grieg, separate scattered judgments about the Swedish national coloration in her music, about the interaction of classical and romantic features in her musical pieces.

Proposed article is partly intended to fill out this gap.

The **purpose** of the article is considering stylistic features of one of the most significant and well-known in XIX-th century and in contemporary performing practice of works by Amanda Maier – Violin and Orchestra Concerto in D-minor.

II. AMANDA MAIER'S COMPOSER STYLE AND VIOLIN CONCERTO IN D-MINOR

The composer style of A. Mayer is an embodiment of the main tendencies of the Austrian-German musical romanticism, and especially characteristic features of the Leipzig school such as the fundamental role of lyric, lyrical images vs. heroic, epic images. The expression of this contrast in the specific means of musical expression evokes associations with the style of J. Brahms.

The thematic structures of A. Maier's works are based on song-romance intonations, in which there are parallels with Schubert's or Mendelssohn's works, and gravitate towards the folkloric origins, Swedish and

Austrian-German, in which there is similarity with Schumann's and Brahms's style. K. Gagge points out to the specific Nordic local coloration of A. Maier's music [2].

The opuses of the composer are based on classical principles of forming, but influenced by new tendencies of Romantic era musical form becomes exclusively fluctuating and cohesive thanks to thematic relations through the similar motives, openness of periods and other sections of form due to the frequent use of "weak" cadences.

The harmonization of the works by A. Maier is based in a greater degree on classical functionality rather than the uncertainty, functional indeterminacy and coloration inherent in the harmony of F. Liszt, R. Wagner and their followers.

The instrument, for which most of pieces by A. Maier were composed, is the violin. It is interpreted by the composer in various types: lyrical, dramatic, virtuoso.

The Violin Concerto was composed in summer and autumn of 1875 in Landskron and performed by the author in December 1875 in Halle and in February 1876 with the Gewandhaus orchestra and K. Reinecke as a conductor.

As J. Martin indicates, "Maier's highest-profile concert in Leipzig was her 1876 performance of her Violin Concerto with the Gewandhaus orchestra, already firmly established as one of Germany's leading orchestras" [3].

L. Broad in review to currently published CD with works by Amanda Maier gives the following characteristic of this piece: "Volume 1 opens with her Violin Concerto, which in its current form is known as a single movement: whether Maier retracted the second and third movements deliberately or whether they have simply been lost is currently unknown. The work did at one point have three movements, as Maier's diary entries refer to three movements, and she clearly performed the concerto in its entirety, with reviews mentioning three movements. The technical difficulty of many of the pieces on these disks bears testament to how accomplished a player Maier must have been, as she frequently performed her own works. The Violin Concerto is no exception, offering a virtuoso showcase for the soloist. <...> Particularly in the second subject, the concerto bears the influence of both Felix Mendelssohn (whose Violin Concerto Maier regularly performed) and Beethoven (whose Violin Concerto Maier was studying while she composed her own)" [1].

Let us consider the first part of the concert in more detail.

It was written in a classical sonata form with exposition, development and recapitulation, but without the use of the repeated exposition popular in the Classicism era, when the themes were exhibited first by the orchestra, then by the soloist. Instead, the composer uses the exposition model typical for romantic concertos, in which the orchestral exposition is replaced by a short introduction, after which there is a contrast soloist's material. Thus, the first part opens with an energetic, dramatic theme, presented by the tutti of the orchestra in a dense chord texture. The cantilla lyric-dramatic theme of the soloist answers to the orchestral introduction. Thus, already in the first measures, a conflict between the objective and the subjective is laid, and a powerful dramatic impulse appears for further thematic development. At the same time, despite the figurative contrast, the theme of the prime, presented by the soloist, is intonationally related to the theme of the orchestral introduction, since both use a sharp dotted rhythm.

The structure of the prime and transition parts is based on alternation of the solo and orchestral episodes. The transition is based on the material of prime and the theme of which reveals a certain similarity to a similar section in Mendelssohn's Concerto thanks to the use of similar second interval motive. Unlike some chamber works by A. Maier, where the musical form is distinguished by exceptional fluctuation and cohesiveness, the sections are separated from each other by strong cadences in the Concerto. Large-scale orchestral tutti close both the prime and the transition parts.

The second theme is presented first by the orchestra, then by the soloist. It has a lyrical, even lyrical-pastoral character and sounds in the relative major. In the part of the soloist, the theme receives a rich melodic development, being built according to the wave principle. The exposition ends with quite large-scale codetta, which is based partly on the material of the second theme and partly on the material of the orchestral introduction.

The development is based on the contrasting of the material of the orchestral introduction, the prime part and on the transformed material of the second theme group: the initial interval motive of its theme is reharmonized and turned from diatonic to chromatic, which contributes to a figurative transformation: the theme takes on an agitated, intensely dramatic character.

The development is based also on a principle of dramaturgical waves. Like in many Beethoven's works, the beginning of the recapitulation coincides with the general culmination.

The recapitulation is a bit shortened. It is also dynamized due to the adding of an intensely dramatic and laconic cadence of the soloist. A. Maier uses the most of traditional violin virtuoso elements in the latter: *bariolage*, chord and double notes technique, large melodic leaps, playing in the high positions.

The tonal logic in this part is of interest. The themes of the second group and codetta sound in the parallel major, however, in the cadence and in the coda, the main key, D-minor, returns, which leaves room for further dramatic development in subsequent parts and confirms the dramatic image of the first part.

III. CONCLUSIONS

Thus, we observe the following features of the romantic genre model in the first part of A. Maier's Violin Concerto:

- absence of the classical repeated exposition;
- conflicting opposition of orchestral and solo parts in some movements;
- intonational relationship of themes, even despite their contrast;
- reduction and dynamization of the recapitulation.
- availability of coda, which is optional for classical sonata form parts, but is pretty typical for romantic works.

REFERENCES

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