Amanda Maier: Her Life and Career as a Nineteenth-Century Woman Violinist

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Abstract

Swedish-born Amanda Maier (1853 – 1894) had an impressive career as a violin soloist and composer in an era when these fields were dominated by men. Between her graduation from Stockholm’s Royal Academy of Music in 1873 and her marriage to the Dutch pianist and composer Julius Röntgen in 1880, Maier appeared as a soloist in over 100 public concerts, among them a performance of her own violin concerto with the Leipzig Gewandhaus orchestra and four recital tours throughout Scandinavia. Several of her compositions were published—a rare achievement for a woman composer of the day. Her talents as both composer and performer attracted the attention of many great musicians of her time, among them Edvard Grieg, Johannes Brahms, and Carl Reinecke. Notwithstanding her formidable achievements, Maier was virtually forgotten for a century following her death, and is largely unknown to today’s performers and researchers.

This dissertation is a study of Maier’s life and career as a violinist. The introductory chapter includes a review of published research pertaining to Maier and a description of primary source documents used in my research. This is followed by a biography. In the third chapter I focus on Maier as a violinist and document her public and private performances, social music-making,
and reviews in the press. I examine her repertoire in lessons, performances, and social settings in the context of the canon of violin repertoire and the programming of other violinists of the time. The fourth chapter provides an overview of women’s roles in music in the nineteenth century with an emphasis on composers and violinists. I then discuss the role Maier’s gender had on the trajectory of her career. Although this study does not include analyses of Maier’s compositions, an appendix gives information, including dates of composition and performance and publishing details, about Maier’s known works. This dissertation offers a resource for those seeking information about Maier and her work, and it adds to our knowledge and understanding of the careers of nineteenth-century women musicians, and violinists in particular, a subject that is under-represented in scholarly literature.
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Chapter 1
Introduction

1 Overview

Amanda Maier (1853 – 1894) was a violin soloist and composer in an era when these fields were dominated by men. After graduating from Stockholm’s Royal Academy of Music in 1873, she moved to Leipzig to study the violin with Engelbert Röntgen and composition with Carl Reinecke. Maier maintained an active performance schedule throughout the 1870s, including an appearance as soloist with the Leipzig Gewandhaus orchestra, a performance in a concert for King Oscar II of Sweden, and several major recital tours throughout Scandinavia. She composed works for violin, voice, and chamber ensembles, several of which were published—a rare achievement for a woman composer of the day. Her talents as both composer and performer attracted the attention of many prominent musicians of her time, among them Edvard Grieg and Johannes Brahms. In 1880, Maier married her violin professor’s son, pianist and composer Julius Röntgen, and virtually gave up her performing career. She continued to compose intermittently including some joint compositions with her husband, until her untimely death at the age of 41 in 1894. In spite of her achievements, she was virtually forgotten for a century following her death.

There has been a renewal of interest in Maier’s life and work since the 1990s, particularly after 2010. In the last twenty-five years there have been several recordings (Musica Sveciae 1994; GALL 2008; Urlicht 2013; dB Productions 2016, 2017, and 2018) and increasingly frequent performances of her music including, in 2014, the first performance of her violin concerto since her death.¹ Her piano quartet was published for the first time in 2010, and her piano trio—rediscovered in 2016—will be published in 2018.

Regardless of this renewed interest, Maier remains largely unknown to performers and researchers outside of her native Sweden and The Netherlands, where she spent the latter years of her life. The few scholarly publications to date about Maier provide valuable

¹ This performance of Maier’s concerto (with piano reduction) took place in February 2014 as part of the “Incredibly Unheard” series at the Royal Swedish Opera in Stockholm.
biographical information but little contextual and analytical perspective. Although there has been some focus on a few of her compositions, there has been no in-depth evaluation of her career as a violinist. It is this latter dimension that I explore in this dissertation.

2 Previous Research

The first extensive research about Maier was done by Lennart Lundholm, a Swedish music teacher, in the early 1990s. In his thirty-four-page handwritten profile of Maier, he drew exclusively on original sources including Maier’s diaries and letters, and articles from the Swedish press. His work includes a biography, dates and locations of performances for three of her concert tours, photocopies of a few concert programs, and a list of her compositions. Lundholm’s work was, in effect, a catalyst for all subsequent research about Maier.

Also in the 1990s, Tomas Löndahl, formerly a producer for Swedish radio and currently Permanent Secretary of the Royal Academy of Music in Stockholm, prepared a text to accompany a recording of Maier’s violin sonata that was included in an anthology of Swedish music. Löndahl appears to have drawn on original sources in his text, which is primarily biographical, with some description of the violin sonata.

In 2007, Jurjen Vis wrote an extensive biography of Maier’s husband, Julius Röntgen. The work was his doctoral thesis and was then published as a book. Vis’s chapter about the women in Röntgen’s life dedicates a substantial portion to Maier. In addition to using the sources already used by Lundholm and Löndahl, Vis was the first to consult the diaries of Julius Röntgen, which add a great deal of information.

Christian Lambour and Eva Öhrström, in 2010 and 2013 respectively, wrote profiles of Maier for online lexicons: Lambour for the lexicon of eighteenth- and nineteenth-century women instrumentalists compiled by the Sophie Drinker Institute, and Öhrström for the Swedish Levande Musikarv (Swedish Musical Heritage), a project dedicated to Sweden’s diverse musical heritage, whose website includes a lexicon of Swedish composers. Each author cited a limited number of original sources. Given the nature and brevity of these profiles, they are both good resources for basic, well-cited information about Maier and her compositions, but neither contains information that was not previously provided by earlier researchers.
More recently, the Swedish cellist Klas Gagge has conducted thorough research into the work of Maier, with a particular emphasis on locating and preparing editions of lost compositions. So far he has prepared editions of Maier’s violin concerto (Swedish Musical Heritage 2016) and her piano trio (to be published in 2018), each including critical commentary. Gagge consulted extensive original sources. His commentary, published in both Swedish and English, includes biographical information as well as a detailed description of his process in preparing the editions of Maier’s compositions.

3 Scope of Research

This dissertation is a study of Maier’s life and career as a violinist. Chapter 2 is a biography of Maier. In Chapter 3 I focus on Maier as a violinist and document her public and private performances, social music-making, and reviews in the press. I examine her repertoire in lessons, performances, and social settings in the context of the canon of violin repertoire and the programming of other violinists of the time. Chapter 4 provides an overview of women’s roles in music in the nineteenth century with an emphasis on composers and violinists. I then discuss the role Maier’s gender had on the trajectory of her career. A summary chapter includes ideas for future research. Although this study does not include analyses of Maier’s compositions, an appendix gives information, including dates of composition and publishing details, about Maier’s known works. Further appendices include lists of Maier’s performances and repertoire and an excerpt from her diary.

My research is based to the extent possible on primary sources, which include Maier’s diaries, letters, newspapers, school records, and other documents. Maier’s surviving diaries (1865, 1875 – 1880), several of her manuscripts, and a few of her letters are housed at Stockholm’s Musik- och teaterbiblioteket. I viewed the originals there and photographed them for further reference. Additional manuscripts and letters of Maier’s, as well as Julius Röntgen’s correspondence, were assessed for relevance and photographed at the Nederlands Muziek Instituut in The Hague. Images of newspaper accounts of Maier’s career and performances from Sweden, Finland, Norway, and The Netherlands were viewed online.
Unfortunately it was not possible to compile accounts from all local papers that have not yet been digitized.  

Significant secondary sources include transcriptions of Julius Röntgen’s diaries for the relevant years (1873 – 1896) by his biographer Jurjen Vis, genealogical summaries provided by Maier’s descendants, and published correspondence, such as that of Julius Röntgen and Edvard Grieg and of Johannes Brahms and the Herzogenbergs. Published and unpublished memoirs include those of Julius Röntgen Jr. and Ethel Smyth. Throughout the dissertation, unless otherwise noted, all translations are my own.  

Although Maier used the name Amanda Röntgen (both personally and professionally) after she married in 1880, I have throughout this dissertation used her maiden name, both for consistency and to avoid confusion with her husband and other members of his family.

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2 I was, however, able to order copies of newspapers from certain dates, for example dates of Maier’s known performances.
Chapter 2
Biography

1 Introduction

Amanda Maier led a fascinating life. She had a multifaceted education and career in music, lived and worked in three countries, and collaborated with many renowned musicians. Because her professional and personal lives were inextricably linked, her biography provides indispensable context for a larger study of her work.

I have organized this biography roughly chronologically according to distinct periods of Maier’s life, preceded by a brief family history. While I have included some information about Maier’s performances, repertoire, and compositions in this chapter, these are described in greater detail in subsequent chapters and appendices.

2 Parents and Lineage

Maier’s mother, Elisabeth Sjöbeck (1818 – 1896), came from Tirup, a small village in southwestern Sweden. Elisabeth was the youngest of six children of master blacksmith Anders Nielssen Sjöbäck (1772 – 1844). The Sjöbeck family can be traced back to Elisabeth’s great-great-grandfather, Hans Sjöbäck, in the seventeenth century. His descendants worked primarily as blacksmiths and in the military in the Skåne region of Sweden.

Maier’s father, Carl Eduard (1820 – 1877), was a confectioner and a musician. He was born in Riedlingen in what is now the state of Baden-Württemberg in southwestern Germany. His father was August Mayer (1785 – 1865), who had moved to Riedlingen from Weier with his parents Carl Ambrosius (a military teacher) and Anna Maria Klein, in about 1794. August married Christina Sindelin (1786 – 1859) in 1810 and the couple had eleven children, of
whom Carl Eduard was the seventh. August was a teacher¹ and military musician,² and likely Carl Eduard’s first music teacher.

Carl Eduard and Elisabeth married in Helsingborg, Sweden on October 24, 1847,³ but how exactly Carl Eduard ended up in Scandinavia is not known. In the summary of his research into Sjöbeck genealogy, Maier’s great-grandson Fridtjof Thiadens speculates Carl Eduard was working as a travelling musician in that region when he got stranded there (no reason is suggested).⁴ Carl Eduard’s obituary, printed in several Swedish newspapers, states that he was in Helsingør, Denmark and working as a confectioner’s apprentice in the early 1840s, and after spending some time in Helsingborg (where he arrived after crossing the frozen Øresund on foot), established himself as a confectioner and baker in Landskrona (about 25 kilometers south of Helsingborg) by 1846.⁵

Following their marriage, Carl Eduard and Elisabeth continued to operate the confectionary shop from their home at no. 20 Gamla Kyrkogatan in Landskrona. An advertisement placed by Elisabeth in the local paper Landkrona Tidning from December 1862 describes a variety of candies and pastries for sale and also states that they had recently hired additional skilled workers in preparation for Christmas, indicating a successful, long running business.⁶ In his memoir, Maier’s son Julius recalled tasting the sweets in his grandmother’s store as a boy in the 1890s, meaning Elisabeth must have continued the business after her husband’s death and well into her seventies.⁷ According to family lore, Elisabeth’s knäck (a Swedish butterscotch made at Christmas) was particularly famous in the town.⁸

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¹ Riedlingen Parish to Thiadens Family, Riedlingen, 21 December 1964, letter in private collection. The letter describes contents of the Riedlingen Parish records pertaining to the Mayer family.
² Svenskt musikhistoriskt arkiv to Lennart Lundholm, Stockholm, 19 March 1992, copy in private collection. The letter describes C. E. Maier’s enrollment at the Kungliga Musikaliska Akademien.
³ Fridtjof Thiadens, “Het Geslacht Sjöbeck” (unpublished manuscript), private collection.
⁴ Thiadens, “Het Geslacht Sjöbeck.”
⁵ “Landskrona,” Landsorten, Göteborgs Handels- Och Sjöfartstidning, February 28, 1877, The National Library of Sweden’s online database, Svenska Dagstidningar; https://tidningar.kb.se/ Carl Eduard’s obituary also states that he was a student at the University of Tübingen. However, according to an E-mail from archivist Stefan Fink dated 12 September 2016, there is no record of Maier attending the institution.
⁷ Julius Röntgen Jr., “Erinnerungen” (unpublished manuscript, 1944), private collection.
⁸ Thiadens, “Het Geslacht Sjöbeck.”
The couple’s first child, Carl Frederik Axel Frithiof, died in 1851 at the age of two. That same year, Carl Eduard enrolled at the Kungliga Musikaliska Akademien (Royal Academy of Music) in Stockholm, where he graduated with a Music Director’s diploma in 1852. While the confectionary shop was still in operation (presumably managed primarily by Elisabeth), Carl Eduard used his musical training in many ways: Landskrona newspapers from the 1850–1860s indicate that he was teaching in both Landskrona and Malmö (both music and English), arranging concerts and dances, selling pianos and organs, and involved in the local music society.

Carl Eduard’s obituary tells of another position he held following the completion of his degree: as a musician for a theatre company. It goes on to say that he was forced to settle down after the difficult winter tours with the company began to negatively affect his health, and that he refocused his energies on the musical instruction of his talented daughter. While I have found no other evidence that Carl Eduard worked with a theatre company, there are indications that he began to slow down around 1870: his final advertisements for music and English instruction in Malmö Allehanda appeared in 1869, and his activities seem to have changed somewhat, while still including both musical and non-musical work. In 1871 he placed an ad as a confectioner that appeared in many newspapers, offering the “poor people of the forest” employment collecting morels. Musically, he prepared the German translation and/or fingering for several pedagogical music books, including Reinsdorf & Vogels Pianoskola för Sjelfstudium, Aloys Hennes Piano-Skola för hemmet, Lilla Skalaboken, and Carl Courvoisier’s Violinteknikens grunder.
By all accounts it appears that Carl Eduard and Elisabeth Maier worked hard to provide for themselves and their daughter, who as a result had the opportunity to develop her talents and pursue a higher education and career in music.

3 Childhood

Carolina Amanda Erika Maier was born in Landskrona on February 20, 1853. Little is known about her childhood. Her first music teacher was her father, who gave her lessons in piano and violin. At some point Maier also studied with organist and singer Bengt Wilhelm Hallberg, who lived and worked in Landskrona. In 1865, at age twelve, Maier spent three months, (August 27 – November 27) at the Sankt Petri Schule, a German-Danish school that opened in Copenhagen in 1575 and is still in operation. The school’s enrollment records indicate that Maier joined the second class (the second highest grade level), and the sole reason given for her departure was her return to Sweden. Maier’s only surviving childhood diary is from this period, and in it she succinctly outlines her daily routine of meals, attending classes, as well as pastimes such as sewing for her dolls. She describes outings with friends to various Copenhagen landmarks, and visits from her parents. She also references playing the piano and the violin, and every three to four days, she had lessons with a music teacher who came to her place of residence for a few hours after school. Her diary, which covers only from October 1 – November 7, gives no further insights into her brief time in Copenhagen or the reason for her departure.

4 1869 – 1873: Stockholm

In 1869, at age sixteen, Maier followed in her father’s footsteps and enrolled at the Kungliga Musikaliska Akademien in Stockholm, and in 1870 joined the direktörsklass (director’s class). This elite class, which prepared students for the Music Director’s exams, comprised less than ten percent of the student population. In 1870, for example, it included only 20 of the 242 students enrolled at the Academy. Maier was the first woman ever to earn the

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Academy’s Musikdirektör diploma and the only one to do so during her lifetime. Requirements for this diploma were demanding. When Maier sat her graduation exams in December 1872, she was tested in harmony, counterpoint, composition, instrumentation, history and aesthetics of music, and elementary singing, as well as four instruments: organ, piano, violin, and cello. She had already been tested in “Skolcantors kunskap” (“School Cantor knowledge”) in March of that year. Moreover, she received the Academy’s highest possible grade in six subjects (harmony, counterpoint, history and aesthetics, violin, organ, and piano).  

Maier had an extra examination on the organ, as she was also since 1871 enrolled in the artistklass for that instrument. This “artist class” was even more exclusive than the director’s class: incorporating all instruments, it accepted about half the number of students.

During her years at the Academy, Maier received a number of the annual scholarships and subject prizes. In her first year, 1869, Maier was awarded honorable mentions in composition and violin. In 1870 she received one of the many small scholarships awarded by the Academy, as well as prizes in six subjects. She received the Kulhauska scholarship for piano playing in 1871, and in both 1871 and 1872, she received one of the Academy’s two major scholarships, and continued to earn prizes in several subjects.

Maier’s earliest surviving composition dates from these years in Stockholm: 25 preludes for piano (1869). These short preludes (each about thirty seconds long), represent all twenty-four keys, and appear to have been an exercise at the conservatory, since some of them have comments such as “utm. bra” (very good) written on them. Her Romans for violin and

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22 Photocopy of Amanda Maier’s exam results from December 17, 1872, private collection.
29 Amanda Maier, “Preludier,” score, 1869, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
piano, now lost, also dates from this period. Contemporary newspaper articles refer to her performances of her own compositions for organ, as well as a fantasy for violin. Both the organ works and the fantasy for violin are now lost.  

During this period, Maier performed publically as both organist and violinist. In July 1872, according to the national newspaper Dagens Nyheter, she performed a number of concerts in Skåne (southern Sweden) with fellow conservatory students Nanna Jacobson (voice), and Ulrika Widebeck (piano). The article reported that many local newspapers “competed to praise the young women’s accomplishments” and that “Miss Maier was praised for her solid and artistic organ playing as well as for her beautiful violin tone.” Maier also performed as a violinist on programs later in 1872, playing her Romans as part of a November concert featuring vocalist Mathilda Eneqvist, and participating in an Academy performance of Baroque and Classical composers in December. In April 1873, Maier performed a graduation concert that received considerable attention from the press and was favorably reviewed.

Maier’s violin teacher while in Stockholm was the virtuoso performer Eduard d’Aubert, and her violin was an eighteenth century instrument by Guiseppe Carlo Fratelli Fiscer. However, the organ was clearly her primary instrument while studying at the Academy as she was in the artist’s class as an organist. In March 1873, Aftonbladet reported that Maier was deemed by the Academy to be among the three most qualified applicants for the post of organist at the Storkyrkan. Nevertheless it was for further studies in violin and composition that she left her native country later that year.

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30 See appendix 3 for a complete list of Maier’s known compositions.
32 The labels inside the instrument are “Guiseppe Carlo fratelli fiscer; fabricatori d’instrumenti in Milano vicino Alla Bulla; 17[??]” and “repareret af Instrumentmager G Enger, Sqvaldergate No 3; Kjobenhavn 1874.” The Fiscer brothers were originally from Germany but worked in Milan. The second label indicates repairs made to the instrument.
33 “Musikaliska Akademien,” Stockholm, Aftonbladet, March 26, 1873, Svenska Dagstidningar. Storkyrkan is the common name for the Church of St. Nicholas, Stockholm’s oldest church, and that most often used for coronations and other Royal events.
5  1873 – 1880: Leipzig and Sweden

In 1873, following a visit to relatives in southern Germany with her father, Maier moved to Leipzig to pursue further musical studies. While some sources, including Maier’s most substantial obituary, reported that she attended the Hochschule für Musik in Leipzig, the school’s records do not indicate that she was ever enrolled at the conservatory. Rather, she took private instruction with some of Leipzig’s most prominent teachers. She studied violin with Engelbert Röntgen, concertmaster of the Gewandhaus orchestra, and composition with Carl Reinecke (director of the Gewandhaus orchestra) and Ernst Friedrich Richter (professor of harmony and counterpoint at the conservatory and cantor of the Thomasschule). Maier spent eight months in Leipzig during each of the next three years (1873 – 1876), boarding at the home of a Mrs. Löwe, returning home to Landskrona each summer.

While Maier’s extant diaries from this period begin in 1875, other sources from the years 1873 – 1874, including Julius Röntgen’s diaries and contemporary press reports, provide enough detail to determine that Maier followed a similar routine as in later years. Her violin lessons, which began in the fall of 1873, were frequent—often twice weekly, totaling as many as fifty in one eight-month period, with periodic breaks due to illness or holidays. Her composition lessons were more sporadic: in 1875, for example, she had five with Reinecke between January and April, and in 1877 she had fifteen with Richter between June and November.

In addition to her formal lessons, Maier had a wide range of other educational opportunities. She regularly attended rehearsals of chamber music and of the Gewandhaus orchestra, as well as concerts and operas in and near Leipzig, all of which exposed her to a variety of repertoire and a myriad of world-class artists. Maier recorded the names of pieces and performers that she heard in her diary, often adding her opinions, particularly of new music.

Perhaps most significantly, Maier spent the majority of her evenings socializing at the homes of Leipzig’s musicians and music-lovers, where more often than not those present would play

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34 H. G. S., “Amanda Maier-Röntgen,” Idun 9 no. 33 (August 14, 1896), Göteborgs Universitetsbibliotek; http://hdl.handle.net/2077/49729
35 Ingrid Jach (archivist at the “Felix Mendelssohn Bartholdy Hochschule für Musik und Theater, Leipzig), E-mail to author, 20 April 2016.
music with and for each other. Many of these gatherings were held at the Röntgen home and were typically attended by members of the Röntgen family and their close friends or relatives, many of whom were gifted musicians. Engelbert’s wife Pauline (née Klengel) was a pianist, their son Julius was a composer, pianist, and violist, their daughter Carolina was a pianist and singer, and their daughter Johanna also sang. Pauline’s brother Julius Klengel was an amateur composer, and some of his children were musicians as well. The Röntgens lived at *Lehmannsgarten* – a complex of upscale apartment buildings where Pauline and Julius Klengel had grown up. Their sister Nanny Kabrun (a concert pianist up until her marriage) also lived at *Lehmannsgarten*, and the Julius Klengel family lived a short walk away, which facilitated frequent socializing. The Röntgens and Klengels were not the only musical families to reside at *Lehmannsgarten*. According to the *Leipziger Adressbuch* from 1847, *Lehmannsgarten* housed some of Leipzig’s other renowned musicians at one time or another, including violinist Ferdinand David and Maier’s composition teacher Ernst Richter.36

The English composer Ethel Smyth described the Röntgen-Klengel gatherings in her memoir *Impressions that Remained*: “. . . very often of an evening these families would combine to make music among themselves. Not only that, but on every other Sunday, members of the quartet Papa Röntgen led, the cellist of which was his nephew Julius Klengel, would come to his flat and play all afternoon. Sometimes of course they rehearsed one of their repertory numbers, but these meetings were mainly for the pleasure of making music.”37 Smyth herself often participated and over the years other participants included such well-known persons as Edvard Grieg, Heinrich and Elisabeth von Herzogenberg, Henry Schradieck, and Clara Schumann, among others. The regular collaboration with so many other musicians would undoubtedly have had a tremendous impact on Maier’s own artistry, both as a composer and a performer.

From early on in her time in Leipzig, Maier was a regular guest at the Röntgens, visiting almost daily for social or musical evenings, and her relationship with the family was the heart of her professional, social, and—eventually—her romantic life in Leipzig. Maier’s frequent

lessons with Engelbert were held in the family home, providing a natural introduction to the rest of the family. She was first introduced to Julius Röntgen on August 12, 1873 and his first reference to her in his diary was a month later, on September 11: “. . . Evening Miss Mayer [sic], violin student of Papa’s from Landskrona in Sweden and Uncle and Aunt Nanny here. Composition for violin by Miss Mayer, e minor fantasy, and sonata of mine.” This entry is very typical of Röntgen’s diaries, and describes one of the first of countless evenings that Maier spent with the Röntgens, where they played compositions they each had written. They also enjoyed non-musical activities together, including meals, games (croquet and the card game preference were favourites), walks, and skating. This frequent socializing continued in the fall, and at Christmas Maier joined the family for all of their holiday festivities including tree decorating and dinner and celebrations on both Christmas Eve and Christmas Day. It seems that by the end of 1873, Maier was already like family to the Röntgens, though it would be some time before she and her future husband would refer to each other in names less formal than “Miss Mayer” and “Mr. J. Röntgen.”

Maier did not perform publically as a soloist in Leipzig during her first year there. However, she did, among many private performances at social gatherings, perform to an audience of over two hundred people in a matinée organized by Engelbert Röntgen. Maier played Bach’s double violin concerto alongside her teacher and considered it her debut in Leipzig, despite it being open only to invited guests. She also performed in a public performance of a Passion during Holy Week, sitting beside Julius Röntgen in the viola section of the orchestra.

Maier composed several pieces during her first year in Leipzig. In early 1874, Röntgen referred to Maier’s “new piano trio” in his diary on multiple occasions, and in April, the national newspapers in Sweden reported that she had “sent home” two new compositions: a violin sonata, and a trio for two violins and piano. The violin sonata was published in 1878 after significant revisions; the manuscript for the piano trio was rediscovered in 2016 and

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38 Julius Röntgen, diary, 11 September 1873, quoted in Jurjen Vis, “Annotated transcription of the diaries of Julius Röntgen,” part 1 (unpublished manuscript, 2007), Microsoft Word File.
39 Röntgen, diary, 3 April 1874, quoted in Vis, “Annotated transcription,” part 1.
40 “Svensk tonkonstnär i utlandet,” Stockholms-Nyheter, Dagens Nyheter, April 8, 1874, Svenska Dagstidningar.
will be published in 2018. The trio for two violins and piano, which was reportedly performed at a student concert at the conservatory in Stockholm that May, is lost.\footnote{Programs for student concerts 1873 – 1941, Archive of the Kungliga Musikaliska Akademiens, Musik- och teaterbiblioteket, Stockholm, quoted in Klas Gagge, “Lost (?) Works by Amanda Maier-Röntgen as Known by August 2016” (unpublished manuscript, 2016), Microsoft Word File.}

When Maier returned to Sweden for the summer in 1874, she put on several concerts in the Skåne region with soprano Louise Pyk. Maier seems to have been a figure of interest to the Swedish press—due no doubt in part to her honoured place as their first female Musikdirectör—and news of her travels and successes both at home and abroad were regularly reported in the daily papers. In November 1874 for example, Dagens Nyheter recounted the success of her summer concerts, reported on performances in Germany, and announced Maier’s procurement of a fine instrument:

Miss Amanda Maier, who since a year ago has continued her studies in composition and violin playing in Leipzig, gave several concerts in Skåne during her sojourn in the home country last July and August, along with Miss Pyk. The young ladies reaped both praise and money for their performances, and Miss M. had the pleasure of a portion of its proceeds to procure for herself a precious Italian violin, a genuine Stradivarius. After her return to Leipzig, she played three violin solos in a concert at the opening of a new church in Saxon Switzerland, for which she received much praise.\footnote{“Svenska tonkonstnärer i utlandet,” Stockholms-Nyheter, Dagens Nyheter, November 18, 1874, Svenska Dagstidningar.}

Maier returned to Leipzig at the end of September 1874 to resume her studies. In his diary Röntgen made a note of this, and of her first visit to his family home on October 1. In late October, he noted that Maier travelled to Dresden for a performance, presumably that reported by Dagens Nyheter (Dresden is near Saxon Switzerland). Röntgen made no mention of the Stradivarius. According to her diaries, Maier played on many instruments in the following years, including some made by Stradivari and Guarneri, but there is no indication that she purchased an instrument at this point.

In the fall of 1874 Maier continued to spend a lot of time at the Röntgen home, and in December of that year, she spent a second Christmas there. On January 31, 1875, Maier performed publically as a soloist in Leipzig for the first time. She performed the Air from Bach’s third orchestral suite at the 100\textsuperscript{th} concert of the Riedel’sche Verein, held at the
However, for the rest of the winter and spring she focused on her studies rather than on performing. In fact on March 7, Maier wrote in her diary that she was urged to join an orchestra association by its conductor, but that she had refused.  

As a composer, Maier’s focus in 1874–1875 was on her violin sonata and her violin concerto. Maier composed both on paper and with her instrument, as she played through her works-in-progress in lessons and with friends and colleagues, especially Röntgen. She played her violin sonata with him many times between October 1874 and May 1875. Röntgen brought more than his pianistic skills to the process; in November 1874, he wrote in his diary: “*FM Sonate in ordnung gebracht*” (brought to order FM’s sonata). Röntgen used this phrase often in his diaries, referring not only to Maier’s compositions but also to his own, and it is open to some interpretation. In this case he may merely have been helping Maier by transcribing the score, or he may have provided more consequential compositional or technical advice.

Maier brought the beginning of her violin concerto to a composition lesson with Reinecke in early 1875. Both Maier and Röntgen mentioned the piece many times in their diaries that winter and spring. On May 9, they both wrote that Maier had completed the piece, just in time to surprise Röntgen for his birthday, which was that day. However, exactly how much she completed is still up for interpretation. Did she finish a draft of the solo violin part or of a violin and piano reduction? How many movements did she compose? In April Röntgen wrote down “*Andante from new concerto,*” which may have referred to a second movement of Maier’s work. In any event, Maier had evidently not fully completed her work on May 9. In July, she made a note in her diary: “wrote violin part to first movement complete,” and while in Landskrona for the summer, she was working on the orchestration, a fact that was reported like gossip in the Swedish newspapers: “I am in a position to mention—to ‘tell tales out of school!’ She currently occupies herself with the instrumentation of a new violin concerto, laid out in very broad and magnificent style and form. More about this, I dare not

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43 The Riedel’sche Verein was a prominent music association in Leipzig founded by Carl Riedel in 1855.
44 Amanda Maier, diary, 7 March 1875, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
45 Röntgen, diary, 1 November 1874, quoted in Vis, “Annotated transcription,” part 1. “FM” refers to “Fräulein Maier.”
46 Maier, diary, 12 January 1875.
47 Röntgen, diary, 29 April 1875, quoted in Vis, “Annotated transcription,” part 1.
48 Maier, diary, 4 July 1875.
Maier and Röntgen both wrote that she finished the orchestration of her concerto on November 2, and the premiere was held in Halle, Germany on December 10. But there is no evidence that Maier ever performed more than one movement. All sources from this time, including the programs for performances of Maier’s concerto in February and March of 1876, describe the piece as the first movement of her concerto. On later programs, including from the summer of 1876, the piece was titled “Concert Allegro” or simply “Concert” without the designation of first movement. On one program from 1879, it was titled “Concerto in one movement.” Also in 1879 she twice performed an Andante she had composed. Was this the second movement of her concerto? The answer remains a mystery.

Maier’s surprise for Röntgen’s birthday is indicative of the pair’s appreciation for each other’s music. In addition to playing through compositions together, they often sent each other their pieces when they were apart, and, like Maier’s concerto, their pieces could often be seen as gestures of love or friendship. In late 1874, for example, Röntgen dedicated his C major fantasy Neckens Polka (Phantasie über ein schwedisches Volkslied, op. 11) to Maier. Some years later, when Röntgen sent home his new piano concerto from Amsterdam, Maier delighted in practicing it for hours and then performing it for the Röntgen family and their friends.

In 1876, Maier began to perform in public with much greater frequency, and she began the year with apparent resolve: “So begins the new work year with gladness and happiness.” From January to March Maier gave performances in Glauchau, Leipzig, Annaberg, and Crimmitschau, with programs that included her own works as well as those of Bach, David, Mendelssohn, Mozart, and Röntgen.

Her performance with the Gewandhaus Orchestra on February 8, 1876 was perhaps the most famous of her career. She performed her concerto as part of the annual concert of the

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50 Maier, diary, 2 November 1875.
52 “Konsert,” Wiborgs Tidning, September 25, 1879, DIGI; “Konsert,” Åbo Posten, October 2, 1879, DIGI.
53 Röntgen, diary, 24 December 1874, quoted in Vis, Annotated transcription,” part 1.
54 Maier, diary, February 1879.
55 Maier, diary, 3 January 1876.
Reviews were favorable, and published not only in Leipzig, but in Sweden as well. Maier described the concert in her diary:

The violin was tuned and now it happened. It was so fun and I would have loved to have much more to play still. When it was over I had to curtsy and curtsy forever, I disappeared but again I had to curtsy. I met Misters Röntgen Senior and Junior and now there was a true embrace with the latter, it was the most precious moment. Flintsch, Schradieck and others congratulated me. Went home, Röntgens picked me up after I changed and now one went, overjoyed, to Lehmannsgarten. Herr Flintsch sent oysters and champagne and also Röntgen sent champagne and cake. “Cheers Amanda, hip hip hurray!” The evening was merry! Maier’s closeness with the Röntgen family, and with Julius in particular, continued to grow in 1875 – 1876. While Maier was in Sweden in the summer of 1875, the pair exchanged letters. Once she returned to Leipzig, they continued to play music together regularly, not only at the Röntgens’ but at parties and gatherings at the homes of others. They each wrote of the other’s activities in their diaries, they attended concerts together, and Röntgen often walked Maier home at the end of an evening. Röntgen accompanied Maier to the rehearsal and performance of her concerto in Halle, and expressed delight with her performance at the Gewandhaus: “Excellent, went well. Sounded good. Very happy. . . . Cheers Amanda!” In May 1876, Röntgen began to refer to Maier as “Amanda” consistently in his diaries. On the 31st of that month he wrote, “Is there any greater happiness than I enjoy?” while on the same date Maier drew a doodle that entwined her name with “Uler”—her nickname for him, used here for the first time. In June, Röntgen received her parents’ blessing to propose marriage. Just as Maier and Röntgen became a couple, however, they had to endure a lengthy separation, for Maier left Leipzig in June 1876 with no concrete plans to return.

In July and August of 1876, Maier and Pyk embarked on another concert tour, this time of ten cities and towns in Southern Sweden. Following the tour, Maier remained in Sweden, where she performed some noteworthy concerts in the fall. On October 18 she performed her concerto for King Oscar II in Malmö, and on November 18 she performed a full program at

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56 Annual concert featuring talented students.
57 Maier, diary, 8 February 1876.
58 Röntgen, diary, 8 February 1876, quoted in Vis, “Annotated transcription,” part 1.
59 Röntgen, diary, 31 May 1876, quoted in Vis, “Annotated transcription,” part 1.
60 Maier, diary, 31 May 1876.
the Kungliga Teatern (Royal Theatre) in Stockholm. While based in Sweden, Maier maintained an active social life, travelling from town to town visiting with friends and musicians, and regularly participating in social musical evenings as she did in Leipzig. On these occasions she collaborated with some of the most prominent Scandinavian musicians of the day: Niels Gade, Ludvig Norman, and Johann Svendsen, for example.

Maier remained in Sweden through the spring of 1877. Her father’s health was up and down and she desperately missed Röntgen, making January and February emotionally difficult months. On February 17, she wrote in her diary that her father’s illness had reached his brain, and he died on February 23. Maier had been close with her father and was devastated by his death. After a few weeks she returned to her regular activities, including travels within Sweden and to Copenhagen where she visited with friends and attended concerts and chamber music soirées. Overall, however, she was sad and bored with life in her hometown and on May 18 returned to Leipzig. She was reunited with Röntgen and the life she had left behind, including violin lessons with Engelbert Röntgen, composition lessons—now with Ernst Richter, and frequent musical soirées.

Throughout the summer and fall, Maier mentioned in her diaries a number of compositions that she was working on, both on her own and in her lessons with Richter. These include a canon, a theme and variations, a string quartet, and at least one song. While a partially completed draft of her string quartet survives, the other compositions are lost. In August of 1877 Maier also sent her violin sonata to Abraham Hirsch, a member of the Swedish Musikaliska Konstföreningen (Arts-Music Society), the organization that would publish the work a year later. As a performer, Maier played in public on at least four occasions in and around Leipzig that fall, both as a soloist, and as part of a string quartet.

In December, Maier returned to Landskrona, and shortly after Christmas, Julius Röntgen began a new position as a piano teacher in Amsterdam and the pair was once again to suffer a lengthy time apart. Maier spent most of January in Sweden, where she performed a concert with Augusta Kjellander before returning to Leipzig, where she resumed regular practicing and social music-making. On February 25, Maier had the opportunity to perform as both

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61 For a complete list of Maier’s known performances, see appendix 1.
62 Maier, diary, 17 February 1877.
violinist and organist in one performance when she was called upon to substitute as organist for that evening’s *Bachverein* performance when the regular organist fell ill. In her diary, Maier wrote about the excitement of playing on Bach’s organ, and that the concert went better than she could have hoped. In the following days, Maier was praised for her work and paid 100 Marks by the *Bachverein*. The event was described in the Stockholm’s Dagens Nyheter:

> From Leipzig is being written about the last *Bachverein* concert, among other things: the difficult task of the organ accompaniment in the two Bach cantatas, one of which was the big “Reformation Cantata”, was taken over by Miss Amanda Maier—without previous rehearsal. The same artist also had the goodness to—instead of the aria in “Passions Cantata”, which, like the aria in the “Reformation Cantata” had to be omitted due of illness—include a violin solo: the Air from Bach’s D major suite. Miss Maier’s performance of both organ and violin parts was excellent.  

It is clear from this episode that while Maier’s focus had shifted years earlier to the violin and composition, she was still in shape as an organist. Even if she did not have frequent opportunities to play the organ, she kept up her keyboard technique at the piano, often playing technically demanding repertoire for the instrument at social gatherings.

In the spring and summer of 1878, Maier undertook her most ambitious concert tour to date. She performed twenty-eight recitals and travelled a greater distance in Sweden and also Norway, going as far north as Östersund in Sweden and Trondheim in Norway, and to the Southern, Eastern and Western reaches of each country. She performed again with Pyk as well as their friend and colleague pianist Augusta Kiellander, and singer Wilhelm Lundvik. News of the tour was printed in both local and national papers well in advance, even as far as Helsinki, where it was rumoured a performance had been planned.

The tour lasted from May 8 until July 25. Maier wrote copiously in her diary during this tour. She remarked on her travel, the people she met, and the positive feedback of her performances, describing multiple curtain calls, dozens of bouquets of flowers, receptions in her honour, and requests for future performances. Noticeably, she wrote almost daily about Röntgen, her thoughts with him every day. The pair exchanged letters, but nothing could cure Maier’s lovesickness. At the end of June, two-thirds of her tour complete, she wrote: “Now

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we have this month past, will I be together with my beloved Julius in the next month? Alas, if it were so, I long terribly much.”

Following the tour, Maier returned home to Landskrona for just one day before travelling to Leipzig where she and Röntgen were finally reunited on August 1.

Maier and Röntgen had only two weeks together before his return to Amsterdam in mid-August, and Maier herself left for Sweden in early September. That fall she practiced and composed a fair amount, on some days playing for eight hours. Her songs on the work of Swedish poet Carl David af Wirsén were composed in quick succession and sent to Röntgen in Amsterdam with her letters. She was also working on a selection of pieces for violin and piano.

Maier performed in public only once in the fall of 1878, at a church concert in Malmö in November. In November and December, newspapers in Sweden and Finland reported that Maier had been offered a significant concert tour in America, comprising 100 concerts, four per week. More than a year earlier, in July 1877, Maier noted in her diary: “Letter from America concerning engagement,” followed three days later with “another letter from America.”

In January of 1878 she received another correspondence regarding “engagement once again to America,” and on November 20 and 21, 1878 she received a telegram and a letter from an impresario in America; Maier did not elaborate further. Röntgen also made a note in his diary, writing on November 17 that he had received a letter from Maier about an American trip. These diary entries and the 1878 newspaper articles are the only references to an American engagement. Maier, the articles reported, did not want to go and would not accept the offer.

Maier returned to Leipzig for Christmas 1878, and remained there until July 1879. While there she kept up a busy musical schedule. For example, during the week of January 5 to 12, 1879 (a fairly typical week) Maier played chamber music socially on four occasions, had three quartet rehearsals, one rehearsal with piano, attended a rehearsal and performance of

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64 Maier, diary, 30 June 1878.
66 Maier, diary, 28 July 1877 and 31 July 1877.
67 Maier, diary, 14 January 1878.
the Gewandhaus orchestra, worked on one of her compositions, and performed in a quartet concert. That winter Maier also became good friends with Edvard Grieg, the two often playing their compositions together and attending the same social functions. Maier played her pieces for violin and piano in public on January 12, and six of them were published in the spring by Breitkopf & Härtel under the name Sechs Stücke für Clavier und Violine. Late in the spring, after a long and emotionally trying search, Maier purchased a violin that she loved, and introduced it to the public in a Bachverein performance in Barneck on May 18. The violin, once thought to be a Stradivarius, was in fact made by Czech luthier Ferdinand August Homolka.

On June 25, 1879 there was a big celebration at the Röntgen home, in honour of Engelbert and Paulina Röntgen’s silver wedding anniversary. Maier had written Morgonmusik (now lost) for the occasion. Maier and Röntgen’s engagement was announced at supper, and also in the newspaper that day. The couple was euphoric and there were many congratulations and celebrations in the following days. Maier returned to Landskrona in early July, and on July 14, Röntgen arrived in Landskrona for the first time to spend a few weeks with Maier and her family.

In the fall of 1879 Maier embarked on her final concert tour, joined once again by Louise Pyk. The twenty concerts took place in the southern half of Sweden, as well as in Finland and Russia between September 15 and November 23. It was during this tour that Maier’s Nordisk Tonbilder for violin and piano was first programmed. I believe that this piece, considered lost, may in fact be selections from the same pieces that make up the Sechs Stücke published by Breitkopf & Härtel. Maier never referred to either Sechs Stücke or Nordiska Tonbilder in her diaries; rather, she referred to both compositions as “my pieces.” While Nordiska Tonbilder was performed relatively frequently, the Sechs Stücke are not found in Maier’s concert programs, despite being published. Furthermore, the program from Maier’s performance of October 23, 1879 show that the four pieces that make up Nordiska Tonbilder

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69 Between 1873 and 1879 Maier tried numerous violins and had several loaned to her by wealthy friends including paper manufacturer Heinrich Flinsch and a Dr. Fiedler. According to her diary, these instruments included violins by Stradivari, Guarnari, and Ruggieri, while other instruments were not named.
have the same titles of pieces 1, 2, 3, and 6 from *Sechs Stücke*, and the title *Nordiska Tonbilder* is only found in brackets after the title *Stycken für Clavier und Violine*.

Maier again spent Christmas and New Years in Leipzig with the Röntgens and in January 1880, Julius Röntgen returned to Amsterdam, while Maier stayed at the family home in Leipzig and followed her usual routine of practicing, playing socially, and attending concerts. She remained there until mid-March, at which point she travelled to Amsterdam to visit her fiancé, and to play alongside him in two performances. She stayed in Amsterdam for a month, and while she was there she attended many concerts and was also quickly integrated into Röntgen’s social circle, where evenings including music were as common as in Leipzig. Following her stay in Amsterdam, Maier returned to Landskrona, where she remained until her wedding that summer.

### 6 1880 – 1886: Marriage, Family, and Music

Maier and Röntgen married in Landskrona on July 28, 1880. A description of the event was printed in several Swedish newspapers:

> A wedding party of a more unusual nature was celebrated in Landskrona Church on Wednesday afternoon. It was, says the Landskrona newspaper, Professor Julius Röntgen from Amsterdam and Miss Amanda Maier, who before the altar and in an immensely numerous congregational presence tied the holy bonds of matrimony. The vicar, Military-Pastor Lundegård, officiated the ceremony. A large crowd of wedding guests was invited, not only from this city, but also from the neighbouring cities of Lund and Helsingborg, and a large number of the groom’s relatives and friends from Leipzig, Amsterdam, and Copenhagen. Miss Louise Pyk came from London expressly to attend this ceremony. In addition to the usual organ music and choral singing performed between the marriage ceremony itself and the final hymn, was a beautiful composition by Mendelssohn, arranged for wind instruments and skillfully performed by a sextet of artillery musicians. The reception, which took place in the festivitetssalen, was likewise complemented with music, and one must not forget the beautiful songs, which on this occasion were performed by an excellent student quartet from Lund.

The couple settled in Amsterdam, where Röntgen had moved two years before to accept a position as a piano teacher and where he soon took on many musical roles: director of the

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vocal society Excelsior, director of the Amsterdam division of the Maatschappij tot Bevorderingder Toonkunst (Society for the Advancement of Music) and director of the Felix Meritis concerts, piano soloist, and accompanist at musical soirées. In 1884 he co-founded the Amsterdam Conservatory with Frans Coenen, Daniël de Lange and Johannes Messchaert. Maier’s career, in contrast, slowed down significantly after she married, as her focus shifted to her family. The couple’s first son, Julius, was born on May 19, 1881, and their second, Engelbert, was born on August 12, 1886.

In his memoir, Julius Jr. shared only a few recollections of Maier and the family’s early years in Amsterdam. He reminisced about his mother’s love of birds and the canaries that they kept in their music room, along with many flutes that his grandfather had once used to teach birds to sing. He remembered the Swedish women employed by the family, one of whom he reconnected with decades later and who “still regard[ed] her years in Amsterdam as the most beautiful of her life”, a sentiment that suggests a happy and comfortable atmosphere in the Röntgen’s home. And of course, he described his mother as a gifted musician. Maier was the first music teacher of her sons, both of whom went on to become professional musicians.

Maier’s performances from 1880 onward were almost exclusively in private settings. She was a frequent participant in musical soirées, which took place in their home much as they had in Leipzig. In addition to Maier and Röntgen, the participants of these soirées were friends and colleagues, as well as musicians who were in town to perform at public performances, such as Röntgen’s Felix Meritis concerts. Over the years, guests included Johannes Brahms, Edvard Grieg, Joseph Joachim, and Anton Rubinstein, among many others. Naturally, Maier and Röntgen also played together in private, both their own works and those of others. In this way, Maier was a huge asset to her husband in his career. She regularly played through Röntgen’s compositions with him, allowing him to hear his work in its very early stages, and presumably offering feedback along the way.

Maier gave only a handful of public performances after she married. In 1882 she performed concerts with Röntgen and Louise Pyk in Landskrona and Helsingborg in Sweden. In 1883, accompanied on the piano by her husband, she performed her Nordiska Tonbilder at a benefit

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72 Röntgen Jr., “Erinnerungen.”
concert for the Willem Barents Association at the Felix Meritis hall. In 1885, she performed Bach’s double violin concerto with Josef Cramer at a concert of the Excelsior society. In 1892 Maier and Röntgen performed the latter’s Aus Jutonheim for violin and piano in a benefit concert at the Concertgebouw.

As a composer, Maier had two works published in the 1880s, both composed in partnership with her husband. Schwedische Weisen und Tänze is a set of six arrangements of Swedish songs and dances, composed in 1882 and published by Breitkopf & Härtel. The second work, Zwiegespräche (“Dialogues”) is a collection of ten short piano pieces. The couple each contributed pieces to the work, and when the couple sent the pieces to Röntgen’s family in Leipzig, they reportedly could not tell which composer had written each piece. The pieces were completed in the fall of 1883 and published by Breitkopf & Härtel. The couple also collaborated in 1880, putting together an assortment of pieces for a party at Christmastime, and calling it St. Nicolas-Schwank (a farce or merry tale). Some of the pieces in the collection are previous compositions while others were published later in different arrangements, and none are listed as being composed by Röntgen or Maier, with the majority by “St. Nicolas.”

An Intermezzo for piano by Maier was programmed in concerts in 1887 and 1888; this work is now lost.

During this period Maier also wrote two articles for the Svensk Musiktidning (Swedish Music News), that give insight into her personality as well as the musical culture in Amsterdam at the time. In January 1881 she wrote about Brahms’ recent visit to Amsterdam, performances of his new works, and her opportunities to socialize and play music together with him. Of his Tragic and Academic Festival overtures she wrote: “The new overtures are remarkable, in spite of snobby, boring, and dare I say stupid reviews in some equally snobby cities in Germany. The Tragic Overture is magnificent, clear, and worthy of Brahms. The happy overture is built upon student songs, a masterpiece and in the highest sense one of a kind. I almost prefer it, so fresh, so beautiful, it pulls each and everyone with it.” In 1883 she wrote about the variety of music being offered in Amsterdam, including the Felix Meritis concerts.

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74 For more details, see appendix 3.
oratorio performances, and performances of Wagner: “Right now Amsterdam thinks, speaks, and hears nothing but Wagner.”

7 1886 – 1894: Illness and Death

In the fall of 1886, shortly after the birth of her second child, Maier fell ill with the first symptoms of the chronic lung disease that would trouble her for the rest of her life. However, health concerns were not entirely new to Maier. For much, if not all of her adult life, Maier had recurring difficulty with her eyes. She referenced this ailment throughout her surviving diaries, though her symptoms likely began earlier. On January 2, 1875 Maier wrote: “my eye is starting to get bad.” The following day it worsened, and on the fourth, she stayed home and remained in bed for five days. She had more trouble with her eye in March of that year, and again in July when she wore a patch for a day to help with her discomfort. In Röntgen’s diary, starting in 1874, he refers to writing out Maier’s scores. Röntgen’s biographer, Jurjen Vis, speculates that this help was offered in response to the strain that copying scores put on Maier’s eyes. Eye trouble continued until the end of Maier’s life; in his memoir, Maier’s son Julius recalled that for the last year of her life, Maier wore dark glasses and kept the curtains drawn on account of the pain in her eyes.

Maier also suffered multiple miscarriages that left her in bed for weeks at a time. The first was in 1882. On June 12, Röntgen wrote in his diary that his wife was ill. The following day, a doctor confirmed that she had suffered a miscarriage. She remained in bed for twelve days. On September 25 of the same year, Röntgen wrote “violent attack as in June,” and noted gradual improvement over the following week, indicating a second miscarriage. On Christmas Eve 1884, two years later, Röntgen wrote: “Amanda uncomfortable. Afternoon worse. Gynecologist there. In the house meanwhile everything goes on. Evil surprise. No Christmas. . . . All gifts left unopened.” While he did not state the fact directly, the presence of the gynecologist and the disappointment and sadness suggest that Maier likely suffered a third miscarriage.

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77 Vis, Gaudeamus, 191.
78 Röntgen Jr., “Erinnerungen.”
The pleurisy that Maier suffered beginning in September 1886 dramatically changed the course of her life; while she appeared to get better many times, in truth she never did fully recover. In May 1887, Röntgen wrote to Grieg that his wife’s ailment had kept her home for months over the winter, but that her condition had significantly improved: “Now she is doing well again and we want to thoroughly drive out the last remainder [of illness] through good air and mountain climbing.”80 That summer Maier returned to her social activities, including music-making. In August, she travelled to Landskrona with her older son to spend time with family. In an October letter, Röntgen wrote to Grieg: “We have had a wonderful summer, my wife has recovered completely and has bravely climbed mountains. Last winter she could not walk a staircase!”81

This joy did not last long. By Christmas, Maier had taken ill again. In February of 1888, Röntgen wrote his last diary entry of the year: “Amanda deteriorated.”82 A letter to Grieg in July of that year reveals more: “We have unfortunately had to arrange our summer trip according to the doctor, and my wife has to use a thorough cure here to get rid of her catarrh. She has had to stay in the room all winter, and she has lost all music outside the house.”83 Maier’s first outing in months was to the opening concert of the new Concertgebouw at which Röntgen conducted Beethoven’s Missa Solemnis, on April 21.

In the fall of 1888 Maier did indeed travel with her children to Davos, Switzerland for a rest cure, and from there on to Nice, France, to continue her rest and to take in the healthy air. While there, she stayed in the upper rooms of the house occupied by Heinrich and Elisabeth von Herzogenberg, musicians and friends that the Röntgens knew from Leipzig. In a letter to Johannes Brahms on October 13, Elisabeth von Herzogenberg wrote about Maier:

The poor woman is hoping to cure her affected lung here, and later at Ospedaletti. Our dear Dr. Schmid, who attended us at Munich, is here just now, and has examined her. Unfortunately, he was only able to confirm the unfavourable report of her other doctors. Poor things! It is terribly sad to see this cloud on their young happiness. She is

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80 Julius Röntgen to Edvard Grieg, Amsterdam, 19 May 1887, in Edvard Grieg und Julius Röntgen Briefwechsel 1883 – 1907, ed. Finn Benestad and Hanna de Vries Stavland (Amsterdam: Koninklijke Vereniging voor Nederlandsche Muziekgeschiedenis, 1997), 76 – 78.
81 Röntgen to Grieg, Amsterdam, 7 October 1887, in Edvard Grieg und Julius Röntgen Briefwechsel, 79 – 80.
82 Röntgen, diary, 8 February 1888, in Vis, “Annotated transcription,” part 2.
83 Röntgen to Grieg, Badenweiler im Schwarzwald, 16 July 1888, in Edvard Grieg und Julius Röntgen Briefwechsel, 84 – 85.
so forlorn with it all, so helplessly ignorant of all the practical side of life, a lily of the field, set all at once to sow and reap. I am glad I was permitted to take her under my wing here; it made the beginning less hard for her.  

Brahms, in response, suggested that it might be useless to send a violin part for Maier, but a few weeks later he did send the manuscript of his D minor violin sonata, which Maier and Elisabeth read through, as described by Elisabeth: “with tumult and delight . . . restraining ourselves with an effort from beginning all over again. We could not have done it on Amanda’s account; that is reserved for this evening, and we are rejoicing in the prospect meanwhile.”

By this account, Maier had to be careful not to overexert herself, but she was certainly well enough to do some playing while in Nice. Maier’s son, Julius, remembered his mother as being fully recovered at this time and hearing her and Elisabeth playing music every day. When Clara Schumann visited the Herzogenbergs in the spring of 1889, Maier had the opportunity to play Brahms’ D minor sonata with the celebrated pianist. Maier’s health had improved somewhat during her stay in Nice, but in the fall of 1889, she required another rest cure, and to that end returned to Davos with her family. Once again her children remained with her, while Röntgen returned to Amsterdam. It pained Röntgen to be apart from his wife. Shortly after returning to Amsterdam, he wrote to Grieg: “How well do you have it that you can always travel with your wife.”

According to Loman, by the fall of 1890, Maier could no longer resist the lure of friends and music in Amsterdam and returned home for the winter.

Between 1891 and 1894, there was some respite in Maier’s chronic suffering. 1891 was a particularly good year. Maier composed her piano quartet during this year. She was also well enough to travel. The Röntgen family went to Norway in the summer, where they visited with the Griegs, and to Leipzig for Christmas. While in Norway, the Röntgens became

84 Elisabeth Herzogenberg to Johannes Brahms, Nice, 13 October 1888, in Johannes Brahms the Herzogenberg Correspondence, ed. Max Kalbeck, trans. Hannah Bryant (New York: Da Capo Press, 1987), 348 – 351. Elisabeth is referring to the beginning of Maier’s rest visit in Nice.
85 Brahms to E. Herzogenberg, Vienna, 21 October 1888, in Johannes Brahms the Herzogenberg Correspondence, 351.
86 E. Herzogenberg to Brahms, Nice, 30 October 1888, in Johannes Brahms the Herzogenberg Correspondence, 360 – 363.
87 Röntgen to Grieg, Amsterdam, 11 November 1889, in Edvard Grieg und Julius Röntgen Briefwechsel, 90.
88 Loman, “Ter Nagedachtenis.”
acquainted with the Neergaard family.\footnote{Bodil de Neergaard’s father was Emil Hartmann, a composer in Copenhagen that the Röntgens knew from Leipzig.} The families became close friends and met for a month every summer at Fuglsang in Denmark, even after Maier’s death (with the exception of 1894), until the onset of the First World War. The Röntgens often put on private concerts at the manor house during their stays, and Maier and even young Julius and Engelbert participated in those performances. Maier was also able to visit her family in Sweden in the summers of 1892 and 1893, and the Röntgens visited the Griegs in Trolldaug in 1893.

Maier’s surviving letters to Bodil de Neergaard, written in 1892 and 1893, provide a bittersweet glimpse into this time in Maier’s life. The letters contain details about her health, and indicate that she was optimistic about her future. In October 1892, she wrote: “my doctor examined me yesterday and was very pleased, said it was very remarkable as it is getting better and better, but asking me to always be as careful.”\footnote{Maier to Bodil de Neergaard, Amsterdam, 10 October 1892. Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.} In this letter she also wrote with nervous anticipation about her upcoming performance with Röntgen (her last public performance). In May 1893, she wrote about unexpectedly coughing up blood, but that there was “no more what the doctor feared.”\footnote{Maier to Bodil de Neergaard, Amsterdam, 22 May 1893. Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.} In September of 1893, less than a year before her death, Maier wrote about a migraine that left her unable to attend a family event in Leipzig, and asked for Mr. Neergaard’s advice about mixing pills for headaches. In contrast, she also wrote about her younger son’s first day of school and how nervous he was, adding: “I myself was not better at all but dared not show it.”\footnote{Maier to Bodil de Neergaard, Amsterdam, 5 September 1893. Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.} This remark provides a rare glimpse of Maier’s day-to-day life as a mother and someone experiencing all of life’s ordinary emotions as separate from her chronic ill health.

Unfortunately, Maier’s illness was never long held at bay. Julius Jr. recalled that his mother was in bed for much of her final years, suffering from kidney trouble and edema, and in a January 1894 letter to Nina Grieg, Maier wrote that her eyes were troubling her enough that
she could barely read and write, and that her husband was taking care of most of their correspondence.  

In February 1894, Maier was well enough to attend the premiere of a number of Röntgen’s compositions, but this was one of her final outings. In April, Röntgen wrote to Grieg: “We cannot, of course, make any plans yet, and we have to wait and see what the doctor orders for Amanda. . . . Strangely enough, Amanda does not feel sick, she has not the slightest feeling of suffering, and looks very well. No one would tell her that she was sick! The doctor was drawn by some swollen feet, and the examination then showed that there is a renal inflammation, which is revealed by albumin secretion.”

On June 15, after giving her children their music lessons, Maier felt dizzy and retired to bed, where she died in her sleep. She was forty-one years old. Maier was buried three days later at Zorgvlied cemetery in Amsterdam.

Maier and Röntgen’s love for each other never dwindled in their years of marriage, and Röntgen was devastated by his wife’s death. The day after she died, he wrote to Grieg: “Yes, dear friends, now the long-feared blow hit me . . . and now everything is empty and desolate around me. I cannot write more, but wanted to add a word in my great pain.” Grieg, in his response, provided this touching epitaph: “Sie gehörte zu meinen Lieblingen!” (“She was one of my favourites!”)

Indeed Maier was remembered by her friends and family for her cheerful, unassuming, and humble demeanor, as well as her artistic talent:

The quiet simplicity of her essence, the humility of her manner may well have caused the superficial observer to believe that he did not perceive anything extraordinary here. But whoever looked deeper, who could distinguish true art from false appearance, it became clearer and clearer to him that a very eminent artistic personality was revealed

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93 Maier to Nina Grieg, Amsterdam, 16 January 1894, Grieg Collection, Offentlige Bibliotek, Bergen; http://www.bergen.folkebibl.no/cgi-bin/websok-grieg?tnr=244427&kolorner=brev
94 Röntgen to Grieg, Amsterdam, 26 April 1894, in Edvard Grieg und Julius Röntgen Briefwechsel, 128 – 130.
95 Jurjen Vis suggests, with the consultation of a medical professional, that Maier likely suffered a stroke that was possibly caused by acute meningitis. (Vis, Gaudeamus, 195)
96 Röntgen to Grieg, Amsterdam, 16 June 1894, in Edvard Grieg und Julius Röntgen Briefwechsel, 131.
and opened up to all those who understood and heard it, and who possessed an unspoiled sense of beauty, truth, and good.\textsuperscript{98}

8 Epilogue

8.1 The Röntgen Family

In 1897 Julius Röntgen married Abrahamine des Amorie der Hoeven, a former piano student in Amsterdam who had become a friend of the family. Röntgen had five more children with der Hoeven: Johannes (1898 – 1964), Amanda (1899 – 1904), Edvard (1902 – 1969), Frantz (1904 – 1980), and Joachim (1906 – 1989). The couple was very involved in Amsterdam’s music scene, and Röntgen continued to teach and perform regularly. He was also managing director of the conservatory from 1913 – 1924, and received an honorary doctorate from the University of Edinburgh in 1930. Despite his busy career as a performer and teacher, Röntgen composed over 600 works, 200 of which he wrote between 1925 and his death in 1932.

Maier’s sons went on to become professional musicians themselves. Julius, a violinist, studied with Josef Cramer in Amsterdam, Hans Sitt in Leipzig, and Joseph Joachim in Berlin. In his career he led orchestras in Germany, was second violinist of the Kneisel Quartet in the United States, and taught at the music school in Rotterdam before taking the position of head violin teacher at the Amsterdam Conservatory in 1918, a post which he held until he retired in 1945. Julius died in 1951. Engelbert was a cellist who studied with his father’s cousin Julius Klengel and later with Pablo Casals. He was principal cellist of several orchestras: the Tonhalleorchester in Zurich, the Court Opera in Vienna, the New York Symphony, the Minneapolis Symphony Orchestra, and finally the Metropolitan Opera Orchestra in New York. He was also a member of both the Woodstock String Quartet in New York and the Röntgen Trio (with his brother and father) in Amsterdam. Engelbert died in 1958.

\textsuperscript{98} Loman, “Ter Nagedachtenis.”
8.2 Amanda Maier’s Legacy

During her lifetime, Maier and to a lesser extent her husband were the most frequent performers of her music, though there is evidence of her compositions being programmed by others. In the years following her death, Maier’s compositions were featured on memorial concerts in both Stockholm and Amsterdam. Furthermore, concert announcements and reviews indicate that her works were presented in Sweden, Finland, Denmark, Germany, and The Netherlands for a few years afterward. Eventually, however, Maier and her music both faded from public memory, not to be rediscovered until the late twentieth century.

In recent years, many musicians, especially in Sweden and The Netherlands, have taken an interest in and performed Maier’s works and two of her previously-unpublished manuscripts have been published: her piano quartet and her violin concerto. Her piano trio is scheduled to be published in 2018. The Swedish record label dB Productions is in the process of recording all of Maier’s extant compositions, and researchers in Sweden are actively searching for her lost works.
Chapter 3
Maier the Violinist

1 Introduction

In this chapter I explore Maier’s education and career as a violinist, with two goals. First, to assess Maier’s abilities as a player and her level of professional success, and second, to provide an example of a woman violinist’s career and experiences, a subject that is greatly underrepresented in scholarly literature. Drawing from Maier and Röntgen’s diaries and contemporary press reports, I look at her public performances, her informal social music-making, her repertoire, and her image in the press.

Maier’s experience as a violinist was also shaped by her broader musical life as an accomplished composer, pianist, organist, and graduate of the Director of Music program at the Stockholm Conservatory. As such, her activities in these areas are inseparable from her life as a violinist and will be included where appropriate.

2 Formal Performances

Over the course of her short career, Maier gave more than 100 public performances as well as several additional performances that were not open to the public, but still formal in nature and/or before a large audience. The list in table 1 was compiled from her diaries (1875 – 1880) and those of Röntgen (1873 – 1894), as well as from press reports. Because not all relevant newspapers were accessible during my research, it is probable that Maier performed concerts over and above those recorded below, particularly from the years before 1875 and after 1880.

About two-thirds of Maier’s formal performances were presented during her five concert tours (see section 2.2). The remainder comprised a diverse range of individual concerts and recitals that were presented in concert halls, theatres, and churches, either as stand-alone events or as part of a series. As a violinist, Maier performed as recitalist, soloist with
orchestra, and chamber musician. She also occasionally performed on the organ, the instrument in which she had specialized at the Academy in Stockholm.

Maier’s repertoire, not addressed in this section, is discussed in-depth in section 4. Additionally, full documentation of Maier’s concert programs and general repertoire (in all venues and for all instrumentations) can be found in appendices 1 and 2, respectively.

Table 1: Maier’s Public and Formal Private Performances

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
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<tbody>
<tr>
<td>1870</td>
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<tr>
<td>March 15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien</td>
<td>Performance to accompany a lecture about Joseph Haydn. Also performing: Ms. Agrell*, Ms. Wilskman*, Ellen Bergman*</td>
</tr>
<tr>
<td>May 15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademiens stora sal</td>
<td>Matinée Concert Also performing: Ms. Agrell*, Ms. Wilskman*, Ellen Bergman*</td>
</tr>
<tr>
<td>December 14/15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien</td>
<td>Student exams, performed for large audiences</td>
</tr>
<tr>
<td>1871</td>
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</tr>
<tr>
<td>October 22</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien sal</td>
<td>Solo organ performance on program featuring Professor Vimercati (mandolin).</td>
</tr>
<tr>
<td>November</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien</td>
<td>Solo performance at the conservatory</td>
</tr>
<tr>
<td>1872</td>
<td></td>
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</tr>
<tr>
<td>May 31</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien</td>
<td>Solo performances by students at the conservatory</td>
</tr>
<tr>
<td>July</td>
<td>Concert tour: Southern Sweden (at least four performances)</td>
<td></td>
</tr>
<tr>
<td>November 2</td>
<td>Stockholm, Sweden: Adolf Fredriks Kyrka</td>
<td>“Andlig konsert” (“Spiritual Concert”) featuring Mathilda Enequist (voice) and L. Lagergren* (organ)</td>
</tr>
</tbody>
</table>

2 “Musikalisk Matinée,” Aftonbladet, May 13, 1870, Svenska Dagstidningar.
7 “Andlig konsert,” Stockholm, Aftonbladet, November 1, 1872, Svenska Dagstidningar.
<table>
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<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
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<tbody>
<tr>
<td>December</td>
<td>Stockholm, Sweden: <em>Kungliga Musikaliska Akademien</em>&lt;sup&gt;8&lt;/sup&gt;</td>
<td>End-of-term performances by professors and students of the Academy's music history class. Also performing: Mr. Eckhell*, Mr. Kuhlau*, Mr. Rendahl*</td>
</tr>
<tr>
<td>December 18 or 19</td>
<td>Stockholm, Sweden: <em>Kungliga Musikaliska Akademien</em>&lt;sup&gt;9&lt;/sup&gt;</td>
<td>Performance for final exams</td>
</tr>
<tr>
<td>April 8</td>
<td>Stockholm, Sweden: <em>Adolf Fredriks Kyrka</em>&lt;sup&gt;10&lt;/sup&gt;</td>
<td>Concert marking Maier's graduation from the <em>Kungliga Musikaliska Akademien</em> Maier performed mostly on the organ, as well as one piece on the violin Also performing: Signe Hebbe* (soprano) and the Academy's choir*</td>
</tr>
<tr>
<td>May 14</td>
<td>Leipzig, Germany: <em>Blüthnersaal</em>&lt;sup&gt;11&lt;/sup&gt;</td>
<td>A private matinée organized by Engelbert Röntgen with an audience of over two hundred people Also performing: Engelbert Röntgen* (violin)</td>
</tr>
<tr>
<td>August and September</td>
<td></td>
<td>Concert tour: Southern Sweden (at least five performances)</td>
</tr>
<tr>
<td>Late October</td>
<td>Saxon Switzerland, Germany&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Concert for the opening of a church</td>
</tr>
<tr>
<td>January 31</td>
<td>Leipzig, Germany: <em>Nicholaikirche</em>&lt;sup&gt;13&lt;/sup&gt;</td>
<td><em>Riedel'sche verein</em> 100th concert Also performing: Herr Groth (organ), Fides Keller (contralto), among others.</td>
</tr>
<tr>
<td>February 10</td>
<td>Leipzig, Germany&lt;sup&gt;14&lt;/sup&gt;</td>
<td>Performance for the <em>Allgemeiner Deutscher Frauenverein</em> (German Association of Female Citizens) Also performing: Alma Müller* (piano)</td>
</tr>
<tr>
<td>February 27</td>
<td>Leipzig, Germany&lt;sup&gt;15&lt;/sup&gt;</td>
<td>Performance for the <em>Skandinaviska Sällskapet</em> (Scandinavian Society)</td>
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<tr>
<td>September 16</td>
<td>Landskrona, Sweden: <em>Festivitets salon, Hotell Oresund</em>&lt;sup&gt;16&lt;/sup&gt;</td>
<td>Performance by a Herr. Albert, at which Maier accompanied, probably on the piano</td>
</tr>
<tr>
<td>September 23</td>
<td>Landskrona, Sweden: a church&lt;sup&gt;17&lt;/sup&gt;</td>
<td>Performance with Signe Hebbe and Anna Westman</td>
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<sup>10</sup> “Konsert,” *Dagens Nyheter*, April 7, 1873, Svenska Dagstidningar.
<sup>12</sup> “Svenska tonkonstnärer i utlandet,” Stockholms-Nyheter, *Dagens Nyheter*, November 18, 1874, Svenska Dagstidningar.
<sup>14</sup> Amanda Maier, diary, 10 February 1875. Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
<sup>15</sup> Maier, diary, 27 February 1875.
<sup>16</sup> Maier, diary, 16 September 1875 and Lennart Lundholm, *Amanda Maier-Röntgen: 20/3 1853 i Landskrona – 15/6 1894 i Amsterdam: en bortglömd svensk musikprofil*, (Landskrona: Förf, 1995), 9.
<sup>17</sup> Maier, diary, 23 September 1875 and Lundholm, 9.
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<th>Venue</th>
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<td>Leipzig, Germany</td>
<td>Performance for the <em>Allgemeiner Deutscher Frauenverein</em> (German Association of Female Citizens)</td>
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<tr>
<td>December 10</td>
<td>Halle, Germany</td>
<td>Premiere of Maier violin concerto with orchestra, Maier as soloist</td>
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<td>January 12</td>
<td>Glauchau, Germany</td>
<td>Orchestral concert in a theatre, Maier as soloist</td>
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<td>Also performing: Herr Witt (voice)</td>
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<td>January 25</td>
<td>Lentsch, Germany</td>
<td>Concert in a country house</td>
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<td>February 8</td>
<td>Leipzig, Germany:</td>
<td>Annual <em>Pauliner Association</em> concert, Maier as soloist with the <em>Gewandhausorchester</em></td>
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<td>Gewandhaus</td>
<td>Also performing: F. Mahlknecht (voice), men's choirs, V. E. Nessler</td>
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<tr>
<td>March 9</td>
<td>Annaberg, Germany</td>
<td>Orchestral concert, Maier as soloist</td>
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<td>March 23</td>
<td>Crimitschau, Germany</td>
<td>Schützenhaus</td>
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<td></td>
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<td>Also performing: Fraulein Modolfo (voice), and a pianist</td>
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<tr>
<td>April 9</td>
<td>Leipzig, Germany:</td>
<td><em>Riedel'sche Verein</em> concert</td>
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<tr>
<td></td>
<td>Nicolaikirche</td>
<td>Also performing: Wilhelm Louis Papier* (organ)</td>
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<tr>
<td>July 7 –</td>
<td>Malmö, Sweden</td>
<td>Concert tour: Southern Sweden (twelve performances)</td>
</tr>
<tr>
<td>August 10</td>
<td></td>
<td>Concert presented for King Oscar II in a theatre, Maier a featured soloist</td>
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<tr>
<td>October 18</td>
<td>Stockholm, Sweden</td>
<td>Concert featuring Maier</td>
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<tr>
<td></td>
<td>Kongl. Stora Theater</td>
<td>Also performing: Ludwig Norman* (piano), Louise Pyk* (voice) and the <em>Kungliga Hofkapellet</em> (Royal Orchestra)</td>
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<td>November 28</td>
<td>Stockholm, Sweden</td>
<td>Concert marking the end of fall term at the Academy</td>
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<tr>
<td></td>
<td>Kungliga Musikaliska Akademien</td>
<td>Maier one of several featured soloists</td>
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<td></td>
<td></td>
<td>Also performing: Oscar Byström* (piano)</td>
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<tr>
<td>December 3</td>
<td>Stockholm, Sweden</td>
<td>Matinée concert featuring Ida Basilier (voice)</td>
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<tr>
<td></td>
<td>Berns Salong</td>
<td>Also performing: Oscar Byström* (piano)</td>
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<tr>
<td>1877</td>
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<tr>
<td>October 21</td>
<td>Bernburg, Germany</td>
<td>String quartet concert</td>
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</table>

18 Maier, diary, 24 November 1875.
20 Maier, diary, 12 January 1876.
21 Maier, diary, 25 January 1876.
22 *Gewandhaus* concert program, February 8, 1876, private collection.
23 Maier, diary, 9 March 1876.
24 Maier, diary, 23 March 1876.
25 B. V. “Leipzig,” *Correspondenzen, Neue Zeitschrift für Musik*, May 12, 1876, The Austrian National Library’s virtual newspaper reading room, ANNO; anno.onb.ac.at/
26 Maier, diary, 18 October 1876.
27 “Konsert,” *Dagens Nyheter*, November 18, 1876, Svenska Dagstidningar.
28 Maier, diary, 28 November 1876, and “Teater och musik,” *Dagens Nyheter*, December 16, 1876, Svenska Dagstidningar.
29 “Konsert-Matinée i Berns Salong,” *Dagens Nyheter*, December 2, 1876, Svenska Dagstidningar.
30 Maier, diary, 21 October 1877.
<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 5</td>
<td>Leipzig, Germany: Thomaskirche³¹</td>
<td>Inauguration of the new Thomasschule</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Engelbert Röntgen*, Wilhelm Louis Papier,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Franz Preitz, and Ernst Friedrich Richter, among others</td>
</tr>
<tr>
<td>December 2</td>
<td>Leipzig, Germany:</td>
<td><em>Riedel’sche Verein</em> chamber music concert.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Engelbert Röntgen* (violin), Julius Röntgen* (viola),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Julius Klengel* (cello)</td>
</tr>
<tr>
<td>December 16</td>
<td>Leipzig, Germany</td>
<td><em>Bach-Verein</em> concert, Maier one of the featured performers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Franz Preitz</td>
</tr>
</tbody>
</table>

### 1878

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
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<tbody>
<tr>
<td>January 25</td>
<td>Landskrona, Sweden³⁴</td>
<td>Concert in a theatre</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Augusta Kjellander* (piano)</td>
</tr>
<tr>
<td>February 18</td>
<td>Leipzig, Germany³⁵</td>
<td>Concert arranged by Herr Fiedler</td>
</tr>
<tr>
<td>February 25</td>
<td>Leipzig, Germany: Thomaskirche³⁶</td>
<td><em>Bach-Verein</em> concert</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maier substituted as organ and also performed a violin solo</td>
</tr>
<tr>
<td>May 8 – July 25</td>
<td></td>
<td>Concert tour: Sweden and Norway (thirty-one performances)</td>
</tr>
<tr>
<td>August 4</td>
<td>Bad Steben, Germany³⁷</td>
<td><em>Wohltätigkeitsconcert der Baderverwaltung</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Engelbert Röntgen (violin), Pauline Röntgen* (piano),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Julius Röntgen* (viola and piano), Carolina Röntgen (piano), Jul. Flinsch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(voice), Selinde Flinsch (voice), Rob. Wiedermann (voice), Herr Flinsch</td>
</tr>
<tr>
<td>November 17</td>
<td>Malmö, Sweden: Sankt Petri Kyrka³⁸</td>
<td>Concert also featuring Nanna Smedberg née Jacobsson (voice)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Augusta Kjellander* (piano)</td>
</tr>
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</table>

### 1879

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>January 12</td>
<td>Bernburg, Germany³⁹</td>
<td>String quartet concert</td>
</tr>
<tr>
<td>January 31</td>
<td>Leipzig, Germany³⁰</td>
<td>Performance for the Skandinaviska Sällskapet (Scandinavian Society)</td>
</tr>
<tr>
<td>March 30</td>
<td>Leipzig, Germany³¹</td>
<td><em>Bach-Verein</em> concert</td>
</tr>
<tr>
<td>May 18</td>
<td>Leipzig, Germany: church in Hänichen district⁴²</td>
<td><em>Bach-Verein</em> concert at which Maier inaugurated her newly-purchased violin</td>
</tr>
<tr>
<td>June 3</td>
<td>Merseburg, Germany Dom (Merseburg Cathedral)⁴³</td>
<td>Pentacost concert</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maier a featured soloist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Herr C. Schumann* (organ) and others*</td>
</tr>
</tbody>
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³¹ “Leipzig,” Concertumschau, Musikalisches Wochenblatt, November 16, 1877, ANNO.
³² “Leipzig,” Concertumschau, Musikalisches Wochenblatt, December 14, 1877, ANNO.
³³ “-w., “Leipzig,” Berichte, Musikalisches Wochenblatt, December 28, 1877, ANNO.
³⁴ Maier, diary, 25 January 1878.
³⁵ Maier, diary, 18 February 1878.
³⁶ “Teater och music,” Dagens Nyheter, March 8, 1878, Svenska Dagstidningar.
³⁷ “Bad Steben,” Concertumschau, Musikalisches Wochenblatt, August 23, 1878, ANNO.
³⁸ “Den koncert,” Malmö, Malmö Allehanda, November 20, 1878, Svenska Dagstidningar.
³⁹ Maier, diary, 12 January 1879.
⁴⁰ Maier, diary, 31 January 1879.
⁴¹ Maier, diary, 29 March 1879 and 30 March 1879.
⁴² Maier, diary, 18 May 1879, and “Teater och Musik,” Dagens Nyheter, June 12, 1879, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 4</td>
<td>Landeskrona, Sweden [44]</td>
<td>Concert also featuring Louise Pyk (soprano) and Julius Röntgen* (piano)</td>
</tr>
<tr>
<td>September 1 – November 23</td>
<td></td>
<td>Concert tour: Sweden, Finland, Russia (twenty performances)</td>
</tr>
</tbody>
</table>

1880

| March 14     | Leipzig, Germany [45]          | Matinée concert arranged by Herr Limburger                                                           |
| March 19     | Amsterdam, The Netherlands:    | *Felix Meritis* concert featuring Maier, Louise Pyk (soprano) and Julius Röntgen* (piano)          |
|              | *Felix Meritis, Concertzaal*   |                                                                                                       |
| March 31     | Amsterdam, The Netherlands:    | Soirée performance for *Felix Meritis* members, featuring Maier, Louise Pyk (soprano), and Julius Röntgen (piano)* |
|              | *Felix Meritis, Concertzaal*   |                                                                                                       |
| April 25     | Trollenäs, Sweden [48]         | Concert featuring students from Lund in which Maier and Augusta Kjellander* (piano) also performed  |

1882

| July 28      | Helsingborg, Sweden: *Helsingborgs teatern* [49] | Concert featuring Maier, Louise Pyk (soprano), and Julius Röntgen (piano)                           |
| July 31      | Landeskrona, Sweden [50]           | Performance by Julius Röntgen (piano), most likely also featuring Maier and Louise Pyk (soprano)  |

1883

| January or February | Amsterdam, The Netherlands: *Felix Meritis, Concertzaal* [51] | Benefit concert for William Carents Association, Maier one of many featured performers, including Anna Kluit (piano), Anna Witsen (soprano), Joseph Hollmann (cello), Eduard Dunkler (piano), and Julius Röntgen* (piano) |
| November 25       | Amsterdam, The Netherlands: *Vereinslocale “Concordia”* [52] | Concert for the *Deutscher Verein zu Amsterdam*, featuring Maier, C. Esser (voice), Julius Röntgen* (piano), J. J. Rogmans (voice), C. Scheffer (cello), and W. Widersum (violin) |

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[45] Maier, diary, 14 March 1880.
[50] Röntgen, diary, 31 July 1882, quoted in Vis, “Annotated Transcription,” part 2. Röntgen mentions a concert, but does not include any further details.
Maier’s earliest known public performances took place while she was enrolled at the Kungliga Musikaliska Akademien and presumably represent what was routinely expected of its students. However, the fact that she embarked on her first concert tour in 1872, while still a student, may well reflect her high level of achievement at the Academy. Moreover, by graduating as the school’s first woman Musikdirektör and then continuing her studies in Leipzig, an internationally recognized music centre, Maier rose to fame in Sweden, which led to many opportunities for performances there. We also know from contemporary media that expectations for her career were quite high. (Maier’s image in the press will be discussed in section 5.)

### 2.1 Individual Performances

In Sweden, all of Maier’s known individual concerts took place in either Stockholm or her native province of Skåne in the southwest of the country. Notably, Maier often performed in

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54 “Stadnieuws,” *Het nieuws van den dag: kleine courant*, October 24, 1892, Delpher.
55 Handwritten programs from the music evenings at Fuglsang in Lolland, 1893 – 1978, Royal Library of Denmark, Copenhagen. Engelbert and Lulla Röntgen are Maier and Röntgen’s children.
either her own hometown (Landskrona), or those of her colleagues soprano Louise Pyk (Helsingborg) and pianist Augusta Kjellander (Trollenäs), and it follows naturally that she continued to return to perform in this region after she moved to Leipzig, and later to Amsterdam.

The most prestigious and highly publicized of Maier’s performances in Sweden occurred in the fall of 1876, when she remained in the country following her summer tour there. On October 18 she performed in Malmö for King Oscar II. Maier did not have much advance warning about her performance, first hearing about it on October 4. Nevertheless this would have been a great honour, and Maier wrote in her diary that she had been told that the king had looked forward to her performance above all else on the program. Furthermore, the king requested to meet her after the concert and was very complimentary about her playing. The November concert at Stockholm’s Kungliga Stora Teatern in particular was highly anticipated, with at least fifteen items (programs, announcements, and articles) in the Stockholm papers leading up to her performance. Her appearance as soloist with the Royal orchestra in the city’s finest concert hall was billed as Maier’s grand return to the capital after her years of study abroad, and an opportunity to prove herself. The Berns Salong, where Maier appeared a few weeks later, was also a prestigious venue. Relatively new (built in 1863) and located in central Stockholm, it was designed to appeal to the upscale cosmopolitan population. It housed a café and a concert hall with a resident orchestra and frequent concerts.

Maier’s performances in Germany took place either in Leipzig or in the surrounding region of Saxony. Her first known performances in the country were in 1874. Before returning to Sweden in the summer, Engelbert Röntgen organized a matinée at which he and Maier performed together. Maier described the performance as her Leipzig debut, but her account also illuminates an important distinction between public and private appearances that existed at the time: “I have not performed yet publicly and, of course, Röntgen has not yet desired it, but . . . I had the honor of getting to play with my teacher the concerto of Bach for two violins with string orchestra accompaniment at a matinée that was due to a major work composed by Mr. Röntgen’s son, which was to be performed. It was certainly not public but

56 Maier, diary, 18 October 1876.
still for an audience of more than two hundred people and the best that Leipzig has. . . . I made my debut in Leipzig quite well.”

Later that year, the Swedish press reported that she performed three solos at a concert for the opening of a church in Saxon Switzerland. On October 23, Julius Röntgen wrote in his diary that Maier “rehearsed for Dresden” and two days later that she travelled to the city. As Saxon Switzerland is just southeast of Dresden, it is likely a reference to the same performance. According to a review in Sweden’s Dagens Nyheter, Maier’s first public appearance in Leipzig proper took place in January 1875 when she performed as part of the Riedel’sche Verein 100th concert, most likely on the recommendation of her teacher, Engelbert Röntgen. Founded in 1855 by Carl Riedel, the Riedel’sche Verein was a prominent choir in Leipzig known for its performances of both church music of the sixteenth to eighteenth centuries and more modern works, including those of Beethoven and Brahms. The Bach-Verein, with which Maier performed on at least four occasions, was another well-known association in Leipzig that had been co-founded in 1874 by composers Heinrich von Herzogenberg and Franz von Holstein, Bach scholar Philipp Spitta, and conductor Alfred Volkland. In Leipzig, Maier also performed for the Allgemeine Deutscher Frauenverein (German Association of Female Citizens), the women’s association founded in 1865 and still in operation today, and on at least three occasions for the Skandinaviska Sällskapet (Scandinavian Society), where Maier first met Edvard Grieg after her performance in February 1875. 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. Maier’s performance with the ensemble further increased her celebrity both in Leipzig and in her home country. Her performance in March 1880, likely her final public appearance in the city, was arranged by Consul Paul Bernhard Limburger, a wealthy and influential citizen of Leipzig, who, among many roles in the life of the city, was president of the Gewandhaus Concert Committee and hosted many performances by artists such as Brahms, Rubinstein, and Sarasate.

57 Amanda Maier to J. P. Cronhamn, July 1874, Daniel Fryklund collection, Musik- och teaterbiblioteket, Gäddviken.
58 “Svenska tonkonstnärer i utlandet.” Stockholms-Nyheter, Dagens Nyheter, November 18, 1874, Svenska Dagstidningar.
Maier performed publicly only a few times in The Netherlands, and on almost every occasion in collaboration with her husband, Julius Röntgen. In most cases, in fact, her performances were arranged by Röntgen in his role as director of the Felix Meritis concert series, or as the featured performer in a benefit concert (as in 1892). The possible exception is the benefit concert held in 1883, though it is unknown exactly how Maier was engaged for her performance. Regardless, Maier’s Amsterdam appearances were held in the city’s most esteemed venues. Felix Meritis hall was Amsterdam’s premier concert venue until the Concertgebouw was opened in 1888. Maier performed in the small hall of the Concertgebouw in 1892.

Maier collaborated with many musicians in her performances over the course of her career. Pianists included the eminent Swedish musicians Oscar Byström and Ludvig Norman, both of whom Maier would have worked with at the Academy in Stockholm, and of course Julius Röntgen. Maier performed frequently with Swedish organist and pianist Augusta Kjellander, about whom little is known, although press reports during her 1878 tour with Maier indicate that she was not a musician by profession. Maier often shared her programs with singers, mostly performing separately but also collaborating on one or two pieces. In this regard her relationship with Louise Pyk stands out for its longevity. Both women were raised in southern Sweden and went on to study in Stockholm. Pyk pursued further opera studies in Paris and Milan and enjoyed an international reputation. Ida Basilier, with whom Maier shared a concert in 1876, was also a celebrated singer, and had many opera roles in Finland, Sweden, and Norway. Apart from a few quartet concerts and some performances of Bach’s double violin concerto (with Engelbert Röntgen in the 1870s and with Josef Cramer in 1885), Maier rarely collaborated with other string players in public performance. In private settings, on the other hand, Maier collaborated with dozens of other musicians, as discussed in section 3.

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60 The Felix Meritis (Happiness through Merit) society was founded in 1777 by wealthy citizens of Amsterdam. The society had its own building of the same name and worked for the promotion of the arts and sciences.
61 The Excelsior society was a choir founded in 1867 by composer and conductor Gustav Heinze.
62 While construction was completed in 1886, the first concert was not held until 1888.
63 “Från Kalmar,” Wexjö, Nya Wexjöbladet, June 1, 1878, Svenska Dagstidningar.
2.2 Concert Tours

In the 1870s, Maier undertook five tours. The first three were restricted to southern Sweden, the fourth included Sweden and Norway, and the fifth included cities in Sweden, Finland and Russia.\(^{64}\) The concerts that were part of these tours are listed below.

The dates and locations of Maier’s concerts during her tours in 1872 and 1874 have been compiled from concert announcements, reviews, and articles in local and national newspapers (cited below). As mentioned above, because not all local newspapers were accessible, it is likely that some performances from the earlier tours were missed. In 1872, for example, all of the known concerts took place in Blekinge province, but it is almost certain that Maier and her colleagues also performed in Landskrona and other towns in Skåne province, since Dagens Nyheter reported that the three women “gave concerts over the summer months in many Skåne and Blekinge cities. Blekingsposten, Karlskrona Veckoblad, and Landskrona Tidning, among others, competed to praise the young women’s accomplishments.”\(^{65}\) During her later tours (1876, 1878, and 1879) Maier wrote daily in her diaries, including logistical details about each of her concerts: dates and locations for these later tours are therefore complete.\(^{66}\) The maps in figures 1 – 3 show where Maier and her colleagues performed on these later tours and illustrate the distance they travelled.

1872: Southern Sweden with C. H. Widebeck (piano) and Nanna Jacobsson (voice)

- July 8: Karlskrona, Hels Trefaldighetskyrkan\(^{67}\)
- July 11: Ronneby, Ronneby Kyrka\(^{68}\)
- July 13: Karlshamn, Kyrka\(^{69}\)
- July 21: Sölvesborg\(^{70}\)

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\(^{64}\) At that time, Norway and Finland were not independent countries: rather, they were ruled by Sweden and Russia, respectively.

\(^{65}\) “Musiknyheter från landsorten,” Stockholms-Nyheter, Dagens Nyheter, August 17, 1872, Svenska Dagstidningar.

\(^{66}\) Many of these concerts are also referenced in local and national newspapers. These are cited in appendix 1.

\(^{67}\) “Kyrko-Konsert,” Blekingsposten, July 5, 1872, Svenska Dagstidningar.

\(^{68}\) “Konsert,” Karlskrona, Blekingsposten, July 16, 1872, Svenska Dagstidningar.

\(^{69}\) “Concert,” Carlshamns Allehanda, July 13, 1872, Svenska Dagstidningar.

1874: Skåne, Sweden with Louise Pyk (soprano)

- August 22: Eslöv
- August 29: Landskrona
- September 16: Malmö, Teatern
- September 17: Lund, Akademiska Föreningens Stora Festsal
- September 22: Kristianstad, Stadshussalongen

1876: Skåne, Sweden with Louise Pyk (soprano)

- July 7: Landskrona
- July 8: Helsingborg
- July 11: Kristianstad, Stadhusets Festsal, with Bernhardina Hoff
- July 14: Ystad
- July 16: Karlshamn, Stadshussalongen, with Bernhardina Hoff
- July 18: Karlskrona, Hels Trefaldighetskyrkan with Bernhardina Hoff
- July 20: Ronneby
- July 23: [unknown], “Private Concert” at the Societetsbal
- July 25: Sölvesborg
- August 7: Malmö, Teatern, with Augusta Kjellander
- August 8: Lund, Akademiska Föreningens Festsal, with Augusta Kjellander
- August 10: Helsingborg, with Augusta Kjellander

Figure 1: Map of 1876 Concert Tour

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71 “Concert,” Lunds Weckoblad, August 20, 1874, Svenska Dagstidningar.
73 “Konsert,” Malmö Allehanda, September 12, 1874, Svenska Dagstidningar.
74 “Concert,” Lunds Weckoblad, September 17, 1874, Svenska Dagstidningar.
75 “Bref till kusin Rosa,” Kristianstadsbladet, September 26, 1874, Svenska Dagstidningar.
1878: Sweden and Norway with Louise Pyk (soprano), Augusta Kjellander (piano), and Wilhelm Lundvik (voice)

- May 8: Landskrona
- May 9: Helsingborg, Teatern
- May 13: Malmö, Teatern
- May 15: Ystad, Teatern
- May 16: Lund, Akademiska Föreningens Festsal
- May 18: Kristianstad, Stadhusets Festsal
- May 20: Karlskrona, Stadshusets Stora Salong
- May 22: Karlskrona, Stora Frimrareasalen
- May 24: Växjö, Teatern
- May 25: Kalmar, Elementarläroverkets gymnastiksal
- May 27: Karlskrona, Trefaldighetskyrkan
- May 29: Oskarshamn
- June 6: Stockholm, Kungliga Musikaliska Akademiens Stora Sal
- June 12: Gävle, Solemnitetssal
- June 14: Söderhamn, Rådhuset
- June 16: Hudiksvall, Gymnastiksalen
- June 18: Sundsvall, Stadshusets stora sal
- June 20: Härnösand, Elementarläroverkets Musiksal
- June 21: Sundsvall, Sundsvall Kyrka
- June 25: Östersund, Elementarläroverks stora sal
- July 3 and 5: Trondheim, Arbeiderforenings sal [July 3]
- July 9, 11, and 12: Bergen, Arbeiderforenings sal
- July 13: Stavanger, Sparebankens Festivitetslokale
- July 16: Sandefjord
- July 16: Larvik, Teatern or Festivitetslokalen
- July 18: Strömstad
- July 21: Marstrand, Badsocietetens salong
- July 25: Varberg, a church
1879: Sweden, Finland, and Russia with Louise Pyk (soprano)

- September 1: Helsingborg, with Augusta Kjellander
- September 20: Helsinki, Universitetets Solemnitetssal, accompanied by Richard Faltin
- September 23: Vyborg, Rådhusetssalen, accompanied by “Netta”
- September 25: St. Petersburg, Petri-Paulen Kyrken
- September 27: Helsinki, Universitetets Solemnitetssal, accompanied by Richard Faltin
- September 29: Åbo, Härvarande Solemnitetssal, accompanied by Kapellmäster Fichtelberger
- October 2: Åbo, Domkyrken, accompanied by Kapellmäster Fichtelberger
• October 4: Mariehamn. (Last-minute concert with proceeds to the poor of Mariehamn)
• October 16: Uppsala, Gillesalen
• October 20: Norrköping, Arbetareföriningens Salong
• October 21: Linköping
• October 23: Stockholm, Musikaliska Akademiens Stora Sal, with Therese Saxenberg (voice), Ludvig Norman (piano), and Herr Lindholm (piano)
• November 2: Stockholm, Ladugårdslands Kyrka, with Therese Saxenberg and Bertha Lewin
• November 5: Västerås, Elementarlärovekets
• November 6: Örebro, Stora Hotell Salong
• November 9: Kristianstad, Stadshusets festsal
• November 17: Trelleborg
• November 18: Ystad
• November 21: Lund: Akademiska Föreningens Teater
• November 23: Malmö

Figure 3: Map of 1879 Concert Tour

While there are few details available about how Maier’s tours were arranged, it is reasonable to assume that a large portion was done by post or by telegram between Maier and the host venue. Maier, who generally kept a record of her correspondence in her diaries, frequently noted letters and telegrams to and from people in the cities where she performed, or the city itself (‘‘Wrote to Karlskrona, Carlshamn and Ronneby,’’ for example). Sometimes she simply noted that she had written many ‘‘concert letters.’’ In some cases, concerts that took

76 Maier, diary, 12 July 1876.
place later in a tour were arranged after the tour was already in progress. This was especially true throughout the 1878 tour. The Malmö concert of May 13 was not confirmed until May 10: “Telegramming back and forth with Malmö, a concert was decided for Monday.”

A week later, after a concert in Karlskrona on May 22, another concert in the same city was arranged for May 27, which they performed after travelling for performances in two other cities in between. During the same tour, according to a press report printed on May 18, Maier and her colleagues had been invited to perform in Denmark in June (they never did) and in July they were persuaded by Edvard Grieg to add a third concert during their stay in Bergen.

Maier toured with colleagues and shared the program equally with them, and while her general programming strategy remained the same throughout all her tours, there was some variation in the performers with whom she collaborated. In 1872, Maier travelled with pianist C. H. Widebeck and singer Nanna Jacobsson. Maier performed on both violin and organ in these concerts, and as one piece on the program was written for voice, piano, and cello, it is possible that she also played the cello during this tour. For the remainder of her tours, Maier played only the violin and travelled with soprano Louise Pyk. In 1878 they were joined for a number of concerts by a second singer, Wilhelm Lundvik, who had like Pyk been studying in Milan over the winter. Piano accompanists, however, changed from year to year, and indeed from concert to concert. There is no indication in concert announcements or reviews of who accompanied Maier and Pyk in their concerts in 1874. In 1876 the women collaborated with at least two pianists: Bernhardina Hoff in the early part of the tour, and Augusta Kjellander in the August concerts. In 1878 they travelled and collaborated exclusively with Kjellander. It appears that in 1879 Maier and Pyk arranged for accompaniment as they travelled, meeting and rehearsing with a new pianist in each location, most often a music director from the city in which they were performing. In Helsinki, for example, the women worked with Richard Faltin (1835 – 1918), the German-born organist and conductor who held many important musical posts in Finland at the time. In Stockholm

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77 Maier, diary, 10 May 1878.
78 “De svenska konstnärinnorna,” Kalmar, Barometern, May 18, 1878, Svenska Dagstidningar.
79 Maier, diary, 12 July 1878.
80 “Musik,” Från Konstverlden, Göteborgsposten, May 28, 1878, Svenska Dagstidningar.
they collaborated with Ludvig Norman (1831 – 1885), the influential Swedish composer, conductor, and professor, whom Maier would have known from her studies at the conservatory in that city.

Maier and her colleagues travelled by steamboat, train, and horse and carriage, and plans were sometimes abruptly changed because of transportation delays. They stayed in hotels, guesthouses, and private homes, and sometimes travelled through the night. They maintained an active social life on tour, and almost every stop included sightseeing and socializing in the form of meals, balls, or parties in their honour. Performances were held in churches, schools, and town halls with varied conditions. While Maier praised glorious acoustics in some venues, in others she described poor acoustics, temperatures cold enough to limit finger movement, pianos tuned a half tone too high, or performing beside assorted gymnastics apparatus.

The size of the audience also fluctuated from venue to venue, a point noted both in Maier’s diaries and in the press. In 1872, for example, press reports indicate that the concert in Karlskrona was attended by over 200 people, an unusually high number for the location and season, and that a few weeks later the Solvesborg concert was “attended by as many audience members as the hall could accommodate.” The concert in Ronneby, however, was only attended by sixty to seventy people. This was reported as a small crowd, and the reasons suggested were that the performers were not yet well known, and that the spa season had just begun.

When a concert was poorly attended, Maier often noted that the audience’s enthusiasm matched that of a much larger crowd, but smaller audiences, however enthusiastic, would have also meant less revenue. In her diaries, Maier mentioned the financial aspects of touring on only a few occasions, each in 1878. First, after a concert in Kalmar on May 25: “A splendid music room, not many people, great expense but lots of enthusiasm.” In Hudiksvall a few weeks later she wrote: “as long as we break even, one has to hope for better times,” and finally, in Trondheim on July 3: “It’s necessary that it goes well, because

84 Maier, diary, 25 May 1878.
85 Maier, diary, 16 June 1878.
everything is terribly expensive here.” These quotes indicate that Maier’s income during her tour was dependent at least in these cases on the revenue from ticket sales, rather than a flat fee from a patron or society organizing a concert. Tickets were generally available at the door and in advance from a particular bookstore or music seller, and they ranged in price from one to two Swedish Kronor, often with lower prices for children and different prices dependent on seating area.

3 Social Music-Making

Maier’s and Röntgen’s diaries show that in addition to her public performances, she frequently performed at social gatherings in Leipzig and Amsterdam, as well as in many cities she visited, usually in private homes. Even though these were not public performances, they would have played a significant role in how Maier established herself in the musical communities of those cities, giving her exposure as both performer and composer, and making her known to the people who could create opportunities for public performances. Moreover, they provided valuable learning experience. Maier received feedback about her work and had the chance to both hear and collaborate with many great performers. She played a rich variety of repertoire, including numerous new compositions (see appendix 2). Like Maier, many of the musicians present were also composers, and this opportunity to try out and hear new works would have been tremendously advantageous and inspiring.

These gatherings ranged from intimate family get-togethers to large parties. It was not uncommon that everyone present participated in the music-making at some point. Ensemble music featured heavily, and some of the smaller gatherings might be better described as chamber music reading sessions. I also include in this category even the smallest and most informal sessions—those involving Maier and just one other person. While Maier primarily played the violin, she also played the piano, often in four-hand arrangements, and sang, particularly in vocal quartets (in which she usually took the tenor part).

Maier’s opportunities for informal music-making were abundant, and she often participated several times a week, and sometimes twice in one day. This led to collaborations with dozens of musicians. Given the private nature of these gatherings, diary entries and other personal
accounts (e.g. letters or autobiographies of those present) are the only sources of information about the get-togethers and their participants. Neither Maier nor Röntgen were consistent in naming those with whom they played at private functions, but there is nonetheless a substantial list of those that they did include, the most noteworthy of whom are outlined below.

3.1 Leipzig

Maier’s integration into Leipzig’s vibrant social music scene began as soon as she arrived in the city. The Röntgen family was the heart of Maier’s social and musical life in Leipzig, and through it she quickly became acquainted with the city’s most influential citizens, as well as visiting performers and composers.

Engelbert Röntgen, the patriarch of the family, was concertmaster of the Gewandhaus orchestra and Maier’s violin teacher. Maier’s connection with Engelbert would have facilitated many of her performance opportunities in Germany, not least her appearance with the Gewandhaus orchestra itself. When at the Röntgen home, Maier also collaborated with Engelbert’s wife Pauline (a pianist), his daughter Caroline (pianist and singer), and of course his prodigious son Julius (pianist, violist, and composer). Although Röntgen’s other daughter, Johanna, did not play an instrument, she sang in a choir and apparently had a brilliant musical ear.

The Klengel family was part of the Röntgen’s extended family through Pauline (née Klengel), and the Röntgens and Klengels socialized frequently, creating a larger ensemble and allowing for an expanded repertoire. The musical members of the Klengel family were Pauline’s brother Julius (an amateur composer), his sons Julius (cellist and composer), Georg (violinist), and Paul (violinist, pianist, conductor, and composer), and his daughter Susanne (pianist). It is probable that the other Klengel children, Friedrich and Jenny, were also musical. Pauline’s sister Nanny Kabrun-Klengel was a talented pianist in her youth, but stopped playing after her marriage.

Maier’s social circle rapidly expanded beyond the Röntgens and Klengels to include other Leipzig musicians and music-lovers. Heinrich and Elisabeth von Herzogenberg, for example,
were frequent participants at musical gatherings. Heinrich was an Austrian composer and conductor, and Elisabeth (née Stockhausen) was a composer, singer, and pianist who studied with Johannes Brahms in Vienna. The pair moved to Leipzig in early 1872, and in 1874 Heinrich co-founded the Leipzig Bach-Verein. He was its artistic director for ten years, and conducted its choir beginning in 1876. The Herzogenbergs first make an appearance in Maier’s and Röntgen’s diaries in January of that year, when all four played at the same social gathering. By the fall of 1877, they were socializing and playing together frequently, often at the Herzogenbergs’ home. Heinrich’s position as director of the Bach-Verein would certainly have played a role in Maier’s participation in the association’s concerts in 1878 and 1879.

Other influential Leipzig musicians with whom Maier socialized and made music regularly included violinist Henry Schradieck, professor at the conservatory and second concertmaster of the Gewandhaus orchestra, Johann Andreas Graban, cellist in the Gewandhaus and Euterpe orchestras, Ernst Richter, professor at the conservatory and cantor at the Thomasschule, and Carl Reinecke, who was at that time the conductor of the Gewandhaus orchestra and a professor at the conservatory.

Maier also collaborated with students at the conservatory, including Swedish pianist Robertine Bersén and Norwegian pianist Johanna Rytterager. The English composer Ethel Smyth arrived in Leipzig in the summer of 1877 to study composition at the conservatory before deciding to pursue private lessons instead with Heinrich von Herzogenberg beginning in 1878. Maier met Smyth at the Röntgens’ on November 21, 1877, where one of Smyth’s compositions was played, and Maier was complimentary of Smyth’s talent in her diary. Maier and Smyth socialized often and were frequently at gatherings together at the Röntgens’, the Herzogenbergs’, and each other’s homes between 1877 and 1880, when Maier last stayed in Leipzig before her marriage.

Music-making was a common form of entertainment at all social gatherings, including those hosted by Leipzig’s wealthy citizens who were not professional musicians but were very fond of music and enjoyed it recreationally. Those most frequently mentioned by Maier in her diaries are Herr Flinsch and Dr. Fiedler. Herr Flinsch was a family friend of the Röntgens. Wholesale stationer by trade, he was also treasurer of the Bach-Verein and a member of the choir’s bass section. Dr. Fiedler was another very wealthy family friend of the Röntgens who
also played the piano and composed. Both men befriended Maier and were involved in helping in the long process of finding her a suitable instrument.

Maier’s association with the Röntgens not only allowed her to socialize and make music with members of the local music community but also with prominent musicians who visited Leipzig. Clara Schumann joined a regular musical gathering at the Röntgen’s home in October 1875. In 1876, Norwegian violinist and composer Johann Svendsen spent some time in the city. Maier and Svendsen met in early March and played for each other several times. In April they played quartets together with two of the Klengels. In November 1877 Maier heard the Viennese violinist Bertha Haft, and soon the two met and played together socially. In 1880 she met and played with pianist and composer Agnes Zimmermann at the Herzogenbergs’. Maier first met Edvard Grieg in Leipzig when he was visiting the city in February 1875, and again in December 1876. They formed a friendship and spent much time together when Grieg came for a longer stay in the city in 1879, sharing their new compositions with each other and playing a variety of four-hand piano music.

3.2 Sweden and Travels

When Maier was in Sweden and neighbouring Denmark, she had frequent opportunities to play music with others. When staying with friends such as the Pyks and Kjellanders, evenings were often spent playing music. When visiting larger cities, Maier socialized with music directors, conductors, and composers. During the fall of 1876, she met and played with composer Niels Gade and cellist and composer Franz Neruda in Copenhagen, and Ludwig Norman and Carl Johann Lindberg (concertmaster of the Royal Court orchestra) in Stockholm. She played her own compositions for Gade and chamber music of her own and of Neruda’s with Neruda. Both men, who were very influential musicians in Copenhagen, were kind and helpful to Maier. In December, Maier and Norman played chamber music together at a party. In early 1877, Maier met Svendsen again at a party, this time in Copenhagen, where Maier played some of her compositions, and they may have played chamber music together. In her diary Maier implies that Danish composer Emil Hartmann was also present that evening: one of his compositions was played, and she was invited to visit the Hartmanns’ home.
3.3 The Netherlands

Maier was introduced to Julius Röntgen’s social circle in Amsterdam when she visited him there in the spring of 1880. Once married, it appears from Röntgen’s diaries that the couple participated in informal music-making as often as they had in Leipzig. Moreover, since they now lived together, they had each other with whom to play their new compositions as often as they liked, and they also began to compose pieces together.

The Röntgens’ social circle in Amsterdam included professional and amateur musicians, and many influential members of society who were involved with the advancement of the city’s music culture, most importantly the establishment of the Concertgebouw. The Dutch theologian Abraham Dirk Loman was Röntgen’s first connection in Amsterdam. Loman had been friends with Engelbert Röntgen since the 1850s and had met Julius and witnessed his talents. He was on the board of the Maatschappij tot bevordering der Toonkunst (Society for the Promotion of Music) and suggested Röntgen for his first job in Amsterdam as a piano teacher. Loman lived across the street from the Röntgens in Amsterdam and frequently hosted social gatherings. Other hosts included the lawyer and music lover Jérôme Alexander Sillem who held, among other artistic positions, a place on the committee for establishing the Concertgebouw. From the same committee, Wilhelm Cnoop Koopmans also hosted gatherings. Other participants included Johannes Verhulst, a composer and conductor of several choirs in Amsterdam, and Josef Cramer, a prominent violinist in the city. Röntgen’s closest friends in Amsterdam were Willem Kes, a violinist and the first conductor of the Concertgebouw, and Kees Scheffer, an amateur cellist. Johanna Scheffer, Kees’ sister, was a good amateur pianist who also played at social gatherings. Röntgen’s circle also extended to Utrecht, where two of his earliest Dutch acquaintances lived: Johann Rjemsdijks, a lawyer, composer, and accomplished musician who was on the board of many music organizations, and Theodore Engelmann, a scientist, professor, and cellist who hosted Brahms on multiple occasions.

With Röntgen directing the Felix Meritis concerts, he and Maier also hosted and socialized with many guests in Amsterdam, including Johannes Brahms in 1881, 1882, and 1885, and Clara Schumann in 1883. By now a close friend of the family, Edvard Grieg stayed with the
Röntgens for several weeks in their Amsterdam home in the winter of 1883 – 1884. Maier played chamber music for or with each of these guests, including all of Brahms’ piano quartets with the composer.

3.4 Denmark

In 1892 and 1893, Maier, her husband, and their two sons vacationed at the Fuglsang Manor House on the island of Lolland, Denmark for one month each summer. At the time, Fuglsang was owned by Viggo de Neergaard, whose wife Bodil was the daughter of Danish composer Emil Hartmann. Together Viggo and Bodil turned the estate into a vacation home and retreat for artists and musicians. While staying there, the Röntgen family, along with Bodil de Neergaard (a singer) and others staying at the manor would put on nightly informal concerts for the other guests after dinner, a tradition that continued long after Maier’s death and well into the twentieth century. While no details about concerts in 1892 survive, programs from concerts in August 1893 are extant and show that in addition to Bodil Neergaard and Julius Röntgen, Maier collaborated with her two young sons Julius (“Lulla”) and Engelbert, Emil Hartmann, and members of the Hammerich family, who were cousins of the Hartmanns: Angul Hammerich (music historian and cellist), his wife Golla (pianist), and his brother Asger (composer and pianist).

4 Repertoire

An examination of Maier’s repertoire allows a greater understanding of many aspects of her playing and career. How fast did she learn music, and at what level of difficulty? What were her priorities in programming concerts? What composers and pieces were popular at the time? I will endeavor to answer these questions by looking at Maier’s repertoire, the relationship between her lessons, public performances, and social playing, and her concert programming, within the context of mid-late nineteenth-century trends.

The majority of Maier’s public performance repertoire from throughout her career is available in published programs. Maier’s diaries (1875 – 1880) provide dates and repertoire for her lessons with Engelbert Röntgen. Much of the repertoire that she played in social settings can be found in her diaries and Julius Röntgen’s diaries (1873 – 1887), as well as in
accounts from others present. These sources provide an unusual opportunity for insights into the development of an up-and-coming performer-composer.

4.1 Violin Repertoire in Lessons, Social Settings, and Public Performances 1875 – 1880

Table 2 sets out the violin repertoire Maier played in lessons, social settings, and formal performances between 1875 and 1880, the period for which relatively complete information is available. Dates and repertoire that Maier practiced on her own are not included because she rarely noted these in her diaries (fewer than forty references over five years).\(^86\)

Neither Maier nor Röntgen consistently recorded in their diaries every detail about the pieces played; diary entries are sometimes ambiguous in respect to the composer’s name, the specific piece, the key, number, or opus number of a piece. Where possible, I have inferred the missing information from the context and indicated as much in the table, taking spellings of names and works from *Oxford Music Online* or *Die Musik in Geschichte und Gegenwart*. A * indicates that Maier may not have played a particular piece as other violinists were present when it was played.

Table 2: Repertoire for Solo Violin, Violin and Piano/Orchestra, and Violin or Violin/Viola Duet

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece(^87)</th>
<th>Date(^88)</th>
<th>Lesson</th>
<th>Social</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alard, Delphin (1815 – 1888)</td>
<td>Études [Alard composed multiple collections of études]</td>
<td>20 Jun 1877</td>
<td>26 Jun 1877</td>
<td>6 Jul 1877</td>
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<tr>
<td>Bach, Johann Sebastian (1685 – 1750)</td>
<td>Chaconne [from Partita for Solo Violin No. 2 in D minor for solo violin, BWV 1004]</td>
<td>28 Apr 1876</td>
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<td>4 May 1876</td>
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<td></td>
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<td>12 May 1876</td>
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<td></td>
<td></td>
<td></td>
<td>10 Jan 1878</td>
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<tr>
<td></td>
<td>A minor fugue [from Sonata for Solo Violin No. 2 in A minor, BWV 1003]</td>
<td>5 Jun 1877</td>
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</tr>
</tbody>
</table>

\(^{86}\)A complete list of Maier’s repertoire, including works she practiced, is found in appendix 2.

\(^{87}\)Works are generally included as Maier or Röntgen recorded them. In cases where they wrote them multiple ways, I have taken the most complete.

\(^{88}\)Dates in italics indicate a possibility that Maier or Röntgen was referring to a different piece on that date, usually one by the same composer in the same genre.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major fugue [from Sonata for Solo Violin No. 3 in C major, BWV 1005]</td>
<td>14 Aug 1877</td>
<td></td>
</tr>
<tr>
<td>Adagio in C minor [possibly from one of Bach’s sonatas for violin and keyboard BWV 1014 – 1019]</td>
<td>16 May 1876</td>
<td></td>
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<tr>
<td>Sonata(s) [may refer to sonatas for violin and keyboard BWV 1014 – 1019, violin solo BWV 1001 – 1006, or violin, keyboard, and continuo BWV 1020 – 1024]</td>
<td>3 May 1876</td>
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<td></td>
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<td>4 May 1876</td>
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<td></td>
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<td>6 May 1876</td>
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<td></td>
<td></td>
<td>9 May 1876</td>
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<td></td>
<td></td>
<td>28 Feb 1879</td>
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<tr>
<td>Air [from third orchestral suite in D major, BWV 1068]</td>
<td>23 Jan 1875</td>
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<td>31 Oct 1877*</td>
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<td></td>
<td></td>
<td>26 Apr 1879</td>
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<tr>
<td>Concerto for two violas in Bb major [Brandenburg concerto No. 6, BWV 1051]</td>
<td>7 Nov 1875</td>
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<tr>
<td></td>
<td></td>
<td>14 Nov 1875</td>
</tr>
<tr>
<td>Concerto for two violins [in D minor, BWV 1043]</td>
<td>13 Apr 1876</td>
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<td>9 Nov 1876</td>
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<td></td>
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<td>31 Oct 1877*</td>
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<td></td>
<td></td>
<td>3 Nov 1877</td>
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<td></td>
<td></td>
<td>4 Nov 1877</td>
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<td></td>
<td></td>
<td>4 Mar 1878 (“Adagio”)</td>
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<tr>
<td></td>
<td></td>
<td>22 Mar 1878 (“Andante”)</td>
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<tr>
<td></td>
<td></td>
<td>20 Jan 1879</td>
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<tr>
<td></td>
<td></td>
<td>24 Mar 1880</td>
</tr>
<tr>
<td>Concerto [likely refers to concerto for two violins, BWV 1043, but could also refer to other of Bach’s concertos]</td>
<td>7 Nov 1876</td>
<td></td>
</tr>
<tr>
<td>Sonata for two violins [may refer to trio sonatas in D minor, BWV 1036, now attributed to C. P. E. Bach or in C major, BWV 1037, now attributed to Johann Gottlieb Goldberg]</td>
<td>2 Apr 1878</td>
<td></td>
</tr>
</tbody>
</table>
| Adagio for two violins  
[may possibly refer to either of the trio sonatas BWV 1036 or 1037 or the Largo from the concerto for two violins BWV 1043] | 26 Nov 1877  
21 Aug 1878  
(“completely unfamiliar”) |  |
| Sonata in E major for violin and piano  
[sonata for violin and keyboard, BWV 1016] | 18 May 1879 |  |
| “Piece(s)” | 13 Jan 1875  
4 Jun 1875  
19 Oct 1875  
7 Nov 1875  
29 Dec 1875  
6 Jan 1876  
(“E and G”)  
26 Mar 1876  
21 Apr 1876  
23 Apr 1876  
19 May 1876  
13 Jun 1876  
18 Mar 1878  
(“E minor”) | 24 Nov 1875  
16 Dec 1877  
(“E minor”) |  |
| Unnamed work  
[In most cases likely one of the works already listed above] | 18 Jan 1875  
22 Jan 1875  
24 Jan 1875  
11 Feb 1875  
2 Jan 1876  
26 Aug 1876  
9 Nov 1876  
9 Dec 1876 | 10 Feb 1875 |  |
| Bazzini, Antonio  
(1818 – 1897) | Violin Concerto  
[Bazzini composed five violin concertos] | 6 Apr 1875  
12 Apr 1875  
29 Apr 1875 |  |
| | “Hexdans”  
[may refer to La ronde des lutins, Scherzo Fantastique, op. 25, which Maier was practicing in Nov 1877] | 31 Oct 1877* |  |
| Becker, Jean  
(1833 – 1884) | Romanze  
[First of the six pieces in Kleine melodiöse Concert-Vorträge, op. 3] | 15 Jan 1876 |  |
| Beethoven, Ludwig van  
(1770 – 1827) | Violin Concerto  
[in D major, op. 61] | 19 Jan 1875  
22 Jan 1875  
5 Apr 1878  
12 Apr 1878 |  |
| | 24 Jan 1875  
22 Mar 1875  
8 Nov 1876  
4 Apr 1878  
8 Apr 1878  
15 Mar 1879  
16 Mar 1879  
13 Apr 1879 |  |
| Sonata in G minor [Cello sonata op. 5 no. 2 Maier may have played the cello or a violin arrangement\(^{89}\)] | 4 Feb 1875 18 Feb 1875 |
| Sonata in G major [op. 30 no. 3 or op. 96] | 7 Feb 1875 6 Nov 1875 11 May 1876 12 Jan 1879 |
| Sonata in D major [for violin and piano, op. 12 no. 1] | 6 Nov 1875 15 Jan 1876 11 May 1876 7 Dec 1876 21 Mar 1878 |
| Sonata in A major [for violin and piano, op. 12 no. 2, dedicated to Salieri, or op. 30 no. 1] | 1 Apr 1876 14 April 1876 ["smaller"] 14 May 1876 19 Jun 1877 24 Nov 1877 30 Nov 1877 ["Salieri"] 25 Feb 1880 |
| Sonata in A minor [for violin and piano, op. 23] | 1 Apr 1876 |
| Sonata in F major [for violin and piano "Spring," op. 24] | 17 Apr 1876 30 Nov 1876 4 Oct 1877 24 Nov 1877 1 Feb 1880 |
| Sonata in C minor [for violin and piano, op. 30 no. 2] | 14 May 1876 10 Jun 1876 25 Feb 1880 |
| Sonata in E-flat major [for piano and violin op. 12 no. 3] | 25 Apr 1880 |
| "Sonata" | 15 April 1875 |
| Romance in F [op. 50] | 13 Feb 1878 28 Nov 1876 Tour 1878 Tour 1879 |
| Brahms, Johannes (1833 – 1897) Sonata in G major [for violin and piano, op. 78] | 25 Dec 1879 10 Jan 1880 |

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\(^{89}\) Maier was an accomplished cellist but also indicated on other occasions that she played violin arrangements of cello sonatas. On February 4, Maier notated the opening melody of the sonata in her diary.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Composer</th>
<th>Work</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>Bruch, Max (1838 – 1920)</td>
<td>Violin Concerto [op. 77]</td>
<td>11 Feb 1880 11 Mar 1880 25 Mar 1880</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Violin Concerto [Probably no. 1, op. 26]</td>
<td>30 Nov 1877 8 Dec 1877</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Romance [in A minor, op. 42]</td>
<td>5 Nov 1875*</td>
</tr>
<tr>
<td>Violin</td>
<td>Bürgel, Constantin (1837 – 1909)</td>
<td>Sonata [violin sonata, op. 14]</td>
<td>10 Apr 1876</td>
</tr>
<tr>
<td>Violin</td>
<td>David, Ferdinand (1810 – 1873)</td>
<td>Scherzo [probably from Andante and Scherzo capriccioso, op. 16]</td>
<td>25 Feb 1876 29 Feb 1876 25 Feb 1876</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russian Variations [Introductions and Variations on 'Der rote Sarafan', op. 6]</td>
<td>21 Apr 1876 25 Apr 1876</td>
</tr>
<tr>
<td>Violin</td>
<td>Ernst, Heinrich Wilhelm (1814 – 1865)</td>
<td>Violin concerto in D minor [No. 5 op. 35]</td>
<td>26 Nov 1875 30 Nov 1875 17 Dec 1875</td>
</tr>
<tr>
<td>Violin</td>
<td>Gade, Niels (1817 – 1890)</td>
<td>Violin sonata in A major [op.6]</td>
<td>21 Mar 1879</td>
</tr>
<tr>
<td>Violin</td>
<td>Gade, Niels (1817 – 1890)</td>
<td>Violin Sonata in D minor [op.21A]</td>
<td>20 Jan 1877*</td>
</tr>
<tr>
<td>Violin</td>
<td>Geminiani, Francesco (1687 – 1762)</td>
<td>Sonata for violin [Geminiani composed many violin sonatas]</td>
<td>13 Oct 1875 5 Nov 1875</td>
</tr>
<tr>
<td>Violin</td>
<td>Grieg, Edvard (1843 – 1907)</td>
<td>Sonata in F major [for violin and piano, op. 8]</td>
<td>26 Aug 1876 3 Nov 1876 20 Jan 1879 [on two pianos] 25 Feb 1880 26 Feb 1880</td>
</tr>
<tr>
<td>Composer</td>
<td>Piece Description</td>
<td>Date</td>
<td>Remarks</td>
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<tr>
<td>Handel, George Frideric (1685 – 1759)</td>
<td>Violin Sonata in A major [HWV 361]</td>
<td>23 Nov 1875</td>
<td>26 Nov 1875, 30 Nov 1875, 30 Dec 1875, 16 Jan 1876, 6 Feb 1876, 27 Mar 1876, 3 Nov 1876, 5 Nov 1876, 11 Nov 1876, 30 Nov 1876, 18 Mar 1876, 26 Feb 1879, Apr 20 1879, 25 Jan 1876, Tour 1876, 3 Dec 1876, 16 Dec 1876, Tour 1878, Tour 1879</td>
</tr>
<tr>
<td>Hartmann, Emil (1836 – 1898)</td>
<td>Violin Concerto [op. 19; This piece was not published until 1877, but Hartmann was present at the gathering.]*</td>
<td>7 Mar 1876*</td>
<td></td>
</tr>
<tr>
<td>Joachim, Joseph (1831 – 1907)</td>
<td>Concerto [Joachim composed three violin concertos]</td>
<td>8 Dec 1877</td>
<td>11 Mar 1878, 26 Mar 1878</td>
</tr>
<tr>
<td>Kreutzer, Rodolphe (1766 – 1831)</td>
<td>Étude [Kreutzer composed many études]</td>
<td>25 May 1877</td>
<td></td>
</tr>
<tr>
<td>Küffner, Joseph (1776 – 1856)</td>
<td>Duets [from 3 Duos for 2 violins, op. 143]</td>
<td>31 Oct 1878</td>
<td></td>
</tr>
<tr>
<td>Laub, Ferdinand (1832 – 1875)</td>
<td><em>Polonaise de Concert [op. 8]</em></td>
<td></td>
<td>Tour 1878</td>
</tr>
<tr>
<td>LeClair, Jean-Marie (1697 – 1764)</td>
<td><em>Sarabande et Tambourin</em></td>
<td>1 Mar 1878</td>
<td>4 Mar 1878, Tour 1878, Tour 1879</td>
</tr>
<tr>
<td>Lipiński, Karol Józef (1790 – 1861)</td>
<td><em>Concerto militaire [op. 21]</em></td>
<td>8 Oct 1877</td>
<td>Tour 1878</td>
</tr>
<tr>
<td>Locatelli, Pietro Antonio (1695 – 1764)</td>
<td>Sonata [Locatelli composed many sonatas for violin]</td>
<td>12 Apr 1876</td>
<td></td>
</tr>
</tbody>
</table>
| Maier, Amanda (1853 – 1894) | Sonata [for violin and piano in B minor] | 5 Oct 1875 | 25 Feb 1875  
9 Apr 1875  
4 Jun 1875  
26 Oct 1875  
30 Oct 1875  
5 Dec 1875  
7 Mar 1876  
26 Mar 1876  
13 Apr 1876  
21 Apr 1876  
8 May 1876  
12 May 1876  
19 May 1876  
26 Aug 1876  
21 Oct 1876  
9 Nov 1876  
20 Jan 1877  
25 May 1877  
27 May 1877  
13 Jun 1877  
2 Jul 1877  
1 Nov 1877  
21 Nov 1877  
23 Nov 1877  
10 Jan 1878  
18 Apr 1878  
16 May 1878  
20 Jul 1878  
12 Oct 1878  
22 Jan 1879  
13 Apr 1879  
20 Apr 1879  
12 May 1879  
4 Aug 1879  
26 Feb 1880 | Tour 1878  
27 Feb 1875  
29 Mar 1875 |
| Violin Concerto | 7 Feb 1875  
|                | 11 Apr 1875  
|                | 2 May 1875  
|                | 27 May 1875  
|                | 1 Jun 1875  
|                | 2 Jun 1875  
|                | 4 Jun 1875  
|                | 1 Oct 1875  
|                | 30 Oct 1875  
|                | 5 Nov 1875  
|                | 7 Nov 1875  
|                | 17 Nov 1875  
|                | 20 Nov 1875  
|                | 30 Nov 1875  
|                | 5 Dec 1875  
|                | 17 Dec 1875  
|                | 24 Dec 1875  
|                | 29 Dec 1875  
|                | 15 Jan 1876  
|                | 16 Jan 1876  
|                | 2 Feb 1876  
|                | 9 Feb 1876  
|                | 11 Feb 1876  
|                | 13 Feb 1876  
|                | 5 Mar 1876  
|                | 7 Mar 1876  
|                | 27 Mar 1876  
|                | 26 Apr 1876  
|                | 8 May 1876  
|                | 12 May 1876  
|                | 13 Jun 1876  
|                | 21 Oct 1876  
|                | 20 Jan 1877  
|                | 25 May 1877  
|                | 5 Aug 1877  
|                | 25 Mar 1878  
| 25 May 1875    |              
| 26 May 1875    |              
| 27 May 1875    |              
| 29 May 1875    |              
| 31 May 1875    |              
| 26 Oct 1875    |              
| 29 Oct 1875    |              
| 5 Nov 1875     |              
| 3 Dec 1875     |              
| 28 Jan 1876    |              
| 1 Feb 1876     |              
| 4 Feb 1876     |              
| 10 Dec 1875    |              
| 8 Feb 1876     |              
| 9 Mar 1876     |              
| 23 Mar 1876    |              
| Tour 1876      |              
| 18 Oct 1876    |              
| 18 Nov 1876    |              
| Tour 1878      |              
| Tour 1879      |              |

"My pieces"
[Selections from *Sechs Stücke für Clavier und Violine*, her three additional pieces, and/or *Nordiska Tonbilder*. Maier was working to these sets of pieces at roughly the same time and referred to both sets as her pieces. It is possible that they were actually the same set of pieces.]

<table>
<thead>
<tr>
<th>Date</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Jan 1879</td>
<td>31 Jan 1879 Tour 1879 [Nordiska Tonbilder]</td>
</tr>
<tr>
<td>Romans</td>
<td>22 Jan 1875 11 Feb 1875 7 Nov 1875 17 Nov 1875 26 Nov 1875 8 Nov 1876 30 Nov 1876</td>
</tr>
<tr>
<td>Mayseder, Joseph (1789 – 1863)</td>
<td>“Duets” [3 duos for two violins]</td>
</tr>
<tr>
<td>31 Oct 1878</td>
<td>24 Nov 1875 12 Jan 1876 25 Jan 1876 3 Dec 1876 Tour 1878 10 Feb 1875</td>
</tr>
<tr>
<td>Mendelssohn, Felix (1809 – 1847)</td>
<td>Violin Concerto [op. 64]</td>
</tr>
<tr>
<td>4 Jan 1876 7 Jan 1876</td>
<td>15 Oct 1875 2 Jan 1876 5 Jan 1876 7 Jan 1876 9 Jan 1876 12 Jan 1876 28 Jan 1876 22 Mar 1876 9 Jul 1877 13 Aug 1877 25 Mar 1878</td>
</tr>
<tr>
<td>12 Jan 1876</td>
<td>Tour 1876 18 Nov 1876 Tour 1878 Tour 1879 [Andante]</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11 Feb 1875</td>
<td>D major sonata [Mendelssohn did not publish a D major violin sonata, but did publish two in D minor, as well as an organ sonata in D major]</td>
</tr>
<tr>
<td>4 May 1875</td>
<td>Violin Concerto [Molique composed six violin concertos]</td>
</tr>
<tr>
<td>11 May 1875</td>
<td></td>
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<tr>
<td>14 May 1875</td>
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<tr>
<td>20 Jun 1877</td>
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<td>26 Jun 1877</td>
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<tr>
<td>7 Nov 1875</td>
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<tr>
<td>26 Jan 1876</td>
<td></td>
</tr>
<tr>
<td>8 Jul 1877</td>
<td>“Concertante” [either the Sinfonia concertante, above, or the Concertone in C for two violins, K190]</td>
</tr>
<tr>
<td>12 Oct 1875</td>
<td>Concerto in D major [probably violin concerto K.218]</td>
</tr>
<tr>
<td>12 Jan 1876</td>
<td></td>
</tr>
<tr>
<td>27 Oct 1875</td>
<td>Sonata in A major [Mozart composed multiple sonatas for violin and piano in A major]</td>
</tr>
<tr>
<td>31 May 1877</td>
<td></td>
</tr>
<tr>
<td>14 May 1876</td>
<td>“D major” [Included in a list of sonatas; Mozart composed multiple sonatas for violin and piano in D major]</td>
</tr>
<tr>
<td>7 Nov 1875</td>
<td>Sonata in E minor [for violin and piano, K.60 or K.304]</td>
</tr>
<tr>
<td>26 Feb 1879</td>
<td>&quot;Sonata for violin and viola” [may refer to duos K.423 or 424]</td>
</tr>
<tr>
<td>24 Oct 1875</td>
<td>“Sonata(s)” [for violin and piano]</td>
</tr>
<tr>
<td>15 May 1876</td>
<td>Andante and/or Minuet and/or Rondo [Andante, Menuett und Rono aus der Serenade No. 7, arranged by Ferdinand David]</td>
</tr>
<tr>
<td>29 Dec 1875</td>
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<tr>
<td>7 Jan 1876</td>
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<tr>
<td>26 Jan 1876</td>
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<td>26 Mar 1876</td>
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<td>3 Nov 1876</td>
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<tr>
<td>5 Nov 1876</td>
<td></td>
</tr>
<tr>
<td>25 Jan 1876</td>
<td>“Concerto” [One of Mozart’s five violin concertos, or the Sinfonia concertante]</td>
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<tr>
<td>11 Feb 1876</td>
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<tr>
<td>4 Apr 1876</td>
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<td>6 Apr 1876</td>
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<td>26 Apr 1876</td>
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<td>12 May 1876</td>
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<tr>
<td>Composer</td>
<td>Title</td>
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<td>--------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| **Paganini, Niccolò (1782 – 1840)** | Unnamed work [In most cases likely one of the works already listed above] | 12 Nov 1875  
13 Nov 1875  
14 Nov 1875  
16 May 1875  
19 May 1875 |                                                                 |
|                                | Caprices [24 Caprices, op. 1]                                        | 2 Apr 1875  
9 Apr 1875  
28 Sep 1875  
15 Oct 1875  
21 Dec 1875  
14 Aug 1877 |                                                                 |
|                                | Moto perpetuo [op. 11]                                               | 12 Nov 1875 |                                                                 |
|                                | Witches’ Dance [Le streghe, variations on a theme from Süßmayr’s Il noce di Benevento, op. 8] | 3 Mar 1876 |                                                                 |
|                                | Unnamed works [likely caprices, op. 1, in most cases]                | 18 May 1875  
22 May 1875  
12 Oct 1875  
27 May 1875  
1 Jun 1875 | 2 Jun 1875 |
| **Raff, Joachim (1822 – 1882)** | Sonata in A major [for violin and piano, op. 78]                     | 3 Nov 1877 |                                                                 |
| **Rheinberger, Josef (1839 – 1901)** | Violin Sonata [for piano and violin, op. 77]                          | 10 Feb 1875 |                                                                 |
| **Richter, Ernst Friedrich (1808 – 1879)** | Violin Sonata [op. 26]                                             | 10 Mar 1879* |                                                                 |
| **Rode, Pierre (1774 – 1830)**  | Concerto [Rode composed 12 violin concertos]                         | 25 Feb 1879 |                                                                 |
|                                | Variations [Rode composed multiple sets of theme and variations]     | 6 July 1877 |                                                                 |
| **Röntgen, Julius (1855 – 1932)** | “Sonata”                                                             | 2 Jan 1876  
26 Aug 1876 |                                                                 |
|                                | Violin sonata in B minor [op. 1]                                     | 30 Jan 1876  
5 Mar 1876  
24 Apr 1876  
26 Apr 1876  
27 Apr 1876  
25 Feb 1879 |                                                                 |
|                                | Sonata in A major [possibly for violin and piano from 1873]         | 15 Apr 1875  
14 Apr 1876  
3 Nov 1877  
1 Feb 1880 |                                                                 |
<p>|                                | Cello sonata in B-flat major [op. 3], arranged for violin           | 10 Feb 1875 |                                                                 |</p>
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rosta, Friedrich Wilhelm</td>
<td>Adagio for violin and organ</td>
<td>4 Apr 1876, 6 Apr 1876, 8 Apr 1876, 13 Apr 1876, 8 May 1876, 9 Apr 1876 Tour 1876</td>
</tr>
<tr>
<td>Adagio for violin and organ</td>
<td>“Violin pieces” [possibly Zwei stücke, E minor and A minor, (1877)]</td>
<td>17 Jan 1879</td>
</tr>
<tr>
<td>Intermezzo and Scherzo</td>
<td>[Possibly Zwei stücke (1877)]</td>
<td>Tour 1878</td>
</tr>
<tr>
<td>Norberto and Scherzo</td>
<td>Sonata in F# minor [for violin and piano, op. 20, composed between 1880 and 1883]</td>
<td>1 Feb 1880</td>
</tr>
<tr>
<td>Swedish Folksongs</td>
<td>[possibly Variations über ein nordisches Volkslied, 1879]</td>
<td>24 Mar 1879 Tour 1879</td>
</tr>
<tr>
<td>Andante</td>
<td>[possibly from a larger work or from Zwei stücke]</td>
<td>Tour 1878</td>
</tr>
<tr>
<td>Rust, Friedrich Wilhelm</td>
<td>Sonata [Rust composed many sonatas for violin and piano]</td>
<td>18 Feb 1875</td>
</tr>
<tr>
<td>Sarasate, Pablo de</td>
<td>Nocturne by Chopin, arr. [Chopin's op. 9 no. 2]</td>
<td>Tour 1878</td>
</tr>
<tr>
<td>Schubert, Franz</td>
<td>Schubert Sonata [for violin and piano, D. 384 or D. 385]</td>
<td>22 Mar 1876, 10 Jun 1877 (in A minor, [D. 385])</td>
</tr>
<tr>
<td>Rondo [for violin and orchestra, D. 438, or Rondo brillant for violin and piano, D. 895]</td>
<td>25 Feb 1879</td>
<td></td>
</tr>
<tr>
<td>Fantasy [for violin and piano, D. 934]</td>
<td>3 May 1876, 30 May 1876, 1 Nov 1877</td>
<td></td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>Schumann Phantasie [op. 131]</td>
<td>19 May 1876, 24 May 1876, 27 May 1876, 26 Apr 1879</td>
</tr>
<tr>
<td>Composition</td>
<td>Date</td>
<td>Notes</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>----------</td>
<td>--------------------------------------------</td>
</tr>
</tbody>
</table>
| Abendlied [from 12 Klavierstücke für kleine und große Kinder, op. 85, arr. for violin and piano, likely by Maier since her existing copy of the score is in her handwriting and does not match any of the published arrangements for violin and piano that I have found⁹⁰] | 16 Mar 1879 | Tour 1878  
|                                                                             |          | 25 Apr 1880                               |
| Sonata in A minor [for violin and piano, op. 105]                           | 29 Apr 1875 | 7 Mar 1876*                               |
| Sonata in D minor [for violin and piano, op. 121]                           | 26 May 1876 |                                            |
| Concerto [Spohr composed fifteen violin concertos]                          | 28 Jan 1879 |                                            |
| E minor [Violin Concerto No. 7, op. 38 or No. 15, op. 128]                  | 8 Jan 1875  
|                                                                             | 22 Mar 1876  
|                                                                             | 28 Mar 1876  
|                                                                             | 1 Apr 1876  
|                                                                             | 7 Apr 1876 | 13 Jan 1875  
|                                                                             | 18 Jan 1875  
|                                                                             | 23 Jan 1875 |                                            |
| Concerto in D minor [No. 2, op. 2 or No. 9, op. 55]                         | 29 Dec 1875  
|                                                                             | 15 Feb 1876  
|                                                                             | 18 Feb 1876 | 25 Feb 1876 |                                            |
| Concerto in G major [No. 11, op. 70]                                       | 13 Jun 1877 | 10 Jun 1877 |                                            |
| Gesangscene [Violin Concerto No. 8 'in modo di scena cantata,' op. 47]     | 14 Mar 1876  
|                                                                             | 17 Mar 1876 | 12 Oct 1875  
|                                                                             | 22 Mar 1876 |                                            |
| Duet [Spohr composed many violin duets]                                    | 8 Jul 1877  
|                                                                             | 12 Jul 1877 |                                            |
| Barcarole [from 6 Salonstücke, op. 135]                                    | 7 Apr 1878  
|                                                                             | 16 Mar 1879 | Tour 1878  
|                                                                             |              | Tour 1879  
|                                                                             |              | 25 Apr 1880 |                                            |
| Andante [possibly from 6 Salonstücke op. 145, or from another larger work] | 16 Mar 1879 | Tour 1879 |                                            |
| Sonata in G minor 'Le trille du diable'                                    | 30 Mar 1875 | 5 Apr 1875  
|                                                                             | 15 Apr 1875  
|                                                                             | 27 May 1875  
|                                                                             | 12 Oct 1875  
|                                                                             | 6 Nov 1875  
|                                                                             | 7 Nov 1875  
|                                                                             | 26 Aug 1876  
|                                                                             | 11 Aug 1877  
|                                                                             | 21 May 1879 |                                            |

⁹⁰ Bound folder containing works for violin and piano, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
<table>
<thead>
<tr>
<th> </th>
<th>Violin Sonata in G minor [Tartini composed multiple sonatas in G minor]</th>
<th>23 Nov 1875</th>
<th>10 Feb 1875 13 Jan 1875 22 Jan 1875 23 Jan 1875 27 Jan 1875 4 Feb 1875 18 Feb 1875 28 May 1875 15 Jan 1876</th>
<th>24 Nov 1875 <em>Tour 1875</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Viotti, Giovanni Battista (1755 – 1824)</td>
<td>Concerto [Viotti composed many violin concertos]</td>
<td>11 Apr 1876 15 Apr 1876 19 Apr 1876 2 May 1876</td>
<td>23 Apr 1876 8 May 1876</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Duets [Viotti composed many violin duets]</td>
<td></td>
<td>31 Oct 1878</td>
<td></td>
</tr>
<tr>
<td>Wieniawski, Henryk (1835 – 1880)</td>
<td>Tarantella [possibly <em>Scherzo-tarantelle</em>, op. 16]</td>
<td></td>
<td>31 May 1877</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Légende</em>, [for violin and orchestra, op. 17]</td>
<td></td>
<td>25 April 1880 <em>Tour 1878</em></td>
<td></td>
</tr>
<tr>
<td>Zimmermann, Agnes (1847 – 1925)</td>
<td>Sonata in G minor for violin and piano, op. 23</td>
<td></td>
<td>14 Jan 1880</td>
<td></td>
</tr>
</tbody>
</table>

All of the lessons documented in table 2 took place in Leipzig while Maier was studying with Engelbert Röntgen. Not surprisingly, the dates indicate that many lessons were in preparation for upcoming performances. Maier’s two lessons on the Mendelssohn concerto, for example, took place just before her performance with orchestra in January 1876. Other lessons were devoted to repertoire that she never performed in public. However, she went on to play most of this repertoire in social settings, including, for example, Bach’s Chaconne, concertos by Spohr, and Tartini’s “Devil’s Trill” sonata. It appears that there are some pieces that Maier never played outside of lessons. These include concertos by Bazzini, Molique, and David, as well as works by Ernst and Rode. Whether she studied these pieces with the sole purpose of technical development with no intention of performance or did not feel she had mastered them to an appropriate level is not known. Alternatively, it is possible that she simply did not like the pieces as much as the music she did choose to play, or had other priorities at the time. In April and May 1875, for example, when Maier was learning Bazzini and Molique concertos, she was also working very hard composing the violin part of her violin concerto, which she played both socially and in lessons many times during those months.
It is also clear from table 2 that some of Maier’s performances in social settings were “dry runs” for upcoming public appearances, including those of Bach’s double concerto in November 1877, Mendelssohn’s concerto in January 1876, and Röntgen’s Adagio for violin and organ in April 1876. Much of the repertoire that she played in social situations, however, was played only in that setting. About two-thirds of Maier’s violin repertoire was played only in social situations. The same is true for almost all of the larger chamber works she played, and all music that she sang or played on the piano.\textsuperscript{91}

We have seen that Maier performed most of the repertoire from her lessons in Leipzig in either social or public performances. Conversely, most of her performance repertoire was not studied in these lessons and was presumably either learned on her own or during her years in Stockholm. While there is no record of Maier’s lesson repertoire from Stockholm, concert programs indicate that prior to her arrival in Leipzig in 1875, she had already publicly performed Mendelssohn’s concerto and Wieniawski’s \textit{Légende}, among other pieces. Some of Maier’s repertoire was sight-read at social gatherings. When Maier noted that she played the Bürgel sonata in April 1876, for example, she used an indefinite article, indicating that she was previously unfamiliar with the piece: “Played a sonata by Bürgel.”\textsuperscript{92} Throughout her diaries, Maier’s use of indefinite articles versus definite articles, or her omission of an article altogether creates a pattern from which it is possible to determine her familiarity with a given piece.

4.2 Concert Programming

Maier’s public performances comprised a relatively small percentage of the repertoire she played socially. Of the more than 100 pieces listed in table 2, for example, Maier is known to have performed fewer than thirty, indicating that she was selective about the repertoire she programmed for her public appearances.

Apart from concerts with orchestra, or benefit concerts in which she was one of several soloists, Maier’s programs were generally structured such that she and a singer shared the role of featured performers. Each performed a number of solo pieces with accompaniment,

\textsuperscript{91} See appendix 2 for a complete list of repertoire in social settings, including chamber music.
\textsuperscript{92} Maier, diary, 10 April 1876.
and they usually performed one piece together. The order alternated between the works for violin and voice, sometimes with a few pieces grouped together. The music for violin that Maier programmed typically included at least one concerto or sonata as well as a few smaller, lighter, works. As a composer, Maier naturally programmed her own music with regularity.

Examples of Maier’s concert programs (figures 4 – 6, below) illustrate the typical structure and repertoire of her performances.

Figure 4: Concert Advertisement with Program for Performance of September 17, 1874. *(Lunds Weckoblad, September 17, 1874; scan from the National Library of Sweden, http://tidningar.kb.se)*

Figure 5: Concert Advertisement with Program for Performance of July 18, 1876. *(Blekingsposten, July 17, 1876; scan from the National Library of Sweden, http://tidningar.kb.se)*
An examination of the repertoire Maier played during her 1878 concert tour provides a further example of how she consistently followed the same programming model, as well as insight into her programming strategy for a specific period of time.\(^\text{93}\)

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\(^{93}\) For a complete list of Maier’s known concert repertoire, see appendix 1.
Table 3: Maier’s 1878 Tour Repertoire

<table>
<thead>
<tr>
<th>Concert Dates(^94)</th>
<th>Concertos and sonatas</th>
<th>Concert pieces</th>
<th>With voice</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lipiński concerto</td>
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<tr>
<td></td>
<td>Maier concerto</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Mendelssohn concerto(^95)</td>
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<tr>
<td></td>
<td>Handel sonata</td>
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<td></td>
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<tr>
<td></td>
<td>Maier sonata</td>
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<td></td>
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<tr>
<td></td>
<td>Tartini sonata</td>
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<tr>
<td></td>
<td>Bach Air</td>
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<tr>
<td></td>
<td>Beethoven Romance in F</td>
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<tr>
<td></td>
<td>David André på Scherzo</td>
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<tr>
<td></td>
<td>Laub Polonaise</td>
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<td></td>
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<tr>
<td></td>
<td>Leclair Sarabande and tambourin</td>
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<tr>
<td></td>
<td>Maier Romans</td>
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<tr>
<td></td>
<td>Mozart Rondo</td>
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<tr>
<td></td>
<td>Röntgen Andante</td>
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<td></td>
<td>Röntgen Inntemazzo and Scherzo</td>
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<tr>
<td></td>
<td>Sarasate arr. of Chopin Nocturne</td>
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<tr>
<td></td>
<td>Schumann Abendlied</td>
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<td></td>
<td>Spohr Barcarole</td>
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<td></td>
<td>Wieniawski Légende</td>
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<tr>
<td></td>
<td>Braga La serenata</td>
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<tr>
<td></td>
<td>Gounod Ave Maria</td>
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</tbody>
</table>

94 There are eleven additional concerts from this tour for which I have not found programs.
95 When Maier performed the Mendelssohn concerto in addition to her own, she played the second and third movements. When it was the only concerto on the program, she played the first movement alone.
96 Lundholm, 15.
100 “Konsert,” Kristianstadsbladet, May 15, 1878, Svenska Dagstidningar.
101 “Konsert,” Karlshamns Allehanda, May 18, 1878, Svenska Dagstidningar.
102 “Konsert,” Blekingeposten, May 21, 1878, Svenska Dagstidningar.
105 “Kyrko-Konsert,” Blekingeposten, May 24, 1878, Svenska Dagstidningar.
Maier prepared a significant amount of repertoire for one concert tour, as indicated in table 3. This task was simplified by the fact that she had learned and, in many cases, performed the majority of the pieces in years past. The only works she likely had not played prior to 1878

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<th>Concert Dates&lt;sup&gt;94&lt;/sup&gt;</th>
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| June 20<sup>110</sup> | ✓ | ✓ | ✓ | ✓ | ✓ |
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| July 12<sup>114</sup> | ✓ | ✓ | ✓ | ✓ | ✓ |
| July 13<sup>115</sup> | ✓ | ✓ | ✓ | ✓ | ✓ |

<sup>94</sup>“Konsert,” Dagens Nyheter, June 4, 1878, Svenska Dagstidningar.
<sup>95</sup>Concert program from June 14, 1878, private collection.
<sup>96</sup>“Konsert,” Sundsvalls Tidning Norrländska Korrespondenten, June 18, 1878, Svenska Dagstidningar.
<sup>97</sup>“Konsert,” Härnösandsposten, June 19, 1878, Svenska Dagstidningar.
<sup>98</sup>“Kyrko-Konsert,” Sundsvalls Tidning Norrländska Korrespondenten, June 20, 1878, Svenska Dagstidningar.
<sup>100</sup>“Concert,” Bergens Adressecoiters Efterretninger, July 11, 1878, The National Library of Norway’s digitized collection; https://www.nb.no/nbsok/search.nbdigital
<sup>102</sup>Photocopy of concert advertisement with program, private collection.
were those by Röntgen, Sarasate, Schumann, and Spohr, all of which are among the less technically demanding pieces on her programs. In addition to the initial preparation of her repertoire, she would also have had to maintain it at a performance level for the two and a half month duration of the tour with a grueling travel schedule that left minimal time to practice. Certainly some of the pieces were more technically demanding than others: the concertos, Maier’s sonata, and the Laub *Polonaise* in particular. The other pieces, if not as demanding overall, also contain challenging passages. It is possible that Maier only performed some pieces at the beginning of her tour; if she did not perform Laub or Lipiński after May 20, as table 3 suggests, that would have lightened her load for the rest of the tour. Since programs are unavailable for many of her performances, however, it is not possible to make any such conclusion.

Maier’s programs were typical of violinists of the era. Over the course of the nineteenth century there was a gradual shift in the musical tastes of performers, audiences, and critics. In the first half of the century, concerts were typically programmed as either miscellaneous concerts, in which there was something for everybody with many genres performed back to back, or virtuoso concerts, in which soloists would perform music with the primary purpose of demonstrating their technical mastery. Around the mid-nineteenth century, programming trends began to change. Musicologist William Weber described this change as a “new order” emerging in the musical world: “a fragmentation into separate cultural spheres and a redefinition of authority and taste. . . . Concerts based on classics—chamber music and orchestral concerts and the recital—became the high culture of musical life.”  

Certain composers of the past were designated as great masters and a canon of masterworks—music worthy of immortality—began to emerge. This shift occurred earlier in piano recitals and orchestral concerts than it did in violin concerts. The majority of violinists continued to program lighter fare and share the stage with other soloists, and performers who were also composers continued to program their own pieces as they had earlier in the century. Weber notes that Joachim was among the first to program violin recitals of serious masterworks,

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117 Weber, 249.
paving the way toward the future. Even Joachim, however, programmed in the older style at least some of the time, as seen below in figure 7.

Figure 7: Concert Advertisement with Program for Joseph Joachim’s Performance of December 16, 1875. (Malmö Allehanda, December 15, 1875; scan from the National Library of Sweden, http://tidningar.kb.se)

In this concert Joachim shared the stage with his wife, soprano Amalie Joachim, and played repertoire that Maier also performed. In particular, Mendelssohn’s concerto was extremely popular among violinists and audiences of the time, as programs and reviews of Maier’s contemporaries illustrate. Notably, while Maier often programmed works by Julius Röntgen, Joachim programmed those by Brahms, each promoting the work of a close friend.

4.3 Maier’s Repertoire and Its Place in the Canon

A complete list of Maier’s known repertoire, including chamber music, orchestral music arranged for piano four-hands, and violin repertoire including pieces outside the parameters of table 2, is found in appendix 2. It encompasses several genres and eras and includes works
and composers that are frequently studied and performed today as well as more obscure works.

While the designation of great masters and masterworks that took place in the nineteenth century has persisted until today, there is no official canon of these masterworks for either music at large or the violin in particular. Nevertheless certain pieces and composers are programmed far more frequently than others, and music textbooks typically feature a small selection of these “masterpieces.” Some late twentieth- and twenty-first century pedagogues have assembled lists of standard repertoire for the violin, and in 2011, violinist Jo Nardolillo published a suggested canon of violin repertoire.\textsuperscript{118} Much of Maier’s repertoire can be found on these lists.

For example, of the concertos Maier played, those by Beethoven, Brahms, Bruch, Dvořák, Mendelssohn, Mozart, Paganini, and Vieuxtemps are all found on the lists of standard concertos compiled by renowned violin pedagogues Mimi Zweig and Dorothy Delay,\textsuperscript{119} and in Nardolillo’s canon. Furthermore, those by Beethoven, Brahms, Bruch, Mendelssohn, and Mozart are among the standard concertos required for professional orchestral auditions, and are therefore studied by all aspiring orchestral violinists. Many of these concertos were already established favourites in Maier’s day. The Brahms and Dvořák concertos, however, had just recently been composed when she played them, in 1880 and 1883 respectively. In addition to these, Maier played concertos by Bazzini, Bériot, David, Ernst, Joachim, Lipiński, Molique, Rode, Spohr, and Viotti, and while some of the many concertos by Bériot, Spohr and Viotti are taught today, they are usually considered student-level concertos, and are not often programmed by professional violinists. In his 1921 book \textit{Violin Playing As I Teach It}, Russian pedagogue Leopold Auer included both Rode and Spohr concertos in his list of essential repertoire, showing that they were still played and taught in the early twentieth century. Interestingly, Auer did not include concertos by Joachim, even though he himself was one of Joachim’s pupils. Neither did he include Ernst’s concerto, writing that while the work is “written with grace and distinction, is hardly important enough, musically, to hold a

place among the great outstanding concertos of violin literature." Bazzini and Joachim were still alive when Maier was playing their music, and David, Lipiński, and Molique had only died relatively recently, which may account for her interest in their music. David was also a particularly influential figure in Leipzig during his life as concertmaster of the Gewandhaus orchestra and first violin professor at the Leipzig Conservatory. According to Auer, David was also responsible for exposing violinists to repertoire of seventeenth-century composers through his editions, including the solo violin sonatas of J. S. Bach.

Maier’s other violin repertoire reflects a similar balance. Bach Sonatas and Partitas, sonatas by Beethoven, Brahms, Grieg, and Mozart, the Beethoven F Major Romance, and Paganini’s caprices are staples of today’s standard repertoire. Tartini’s sonatas, the Schubert Fantasie, and Wieniawski’s concert pieces are also taught and performed with some regularity. Pieces less commonly played today but that are included in Auer’s list are Ernst’s AIRS HONGROIS and Fantasie Brillante on themes from “Otello,” Sarasate’s arrangement of Chopin’s Nocturne, and Paganini’s Perpetuum mobile. While Handel sonatas are often taught to less advanced students today, Auer recommends learning three or four as a lyrical supplement to the most technically demanding repertoire. As with the concertos, lesser-known works are almost all by composers who were still alive, or recently deceased when Maier played their pieces: these include Becker, Bürgel, David, Gade, Laub, Raff, Rheinburger, Richter, Röntgen, and Zimmermann. Exceptions are the seventeenth- and eighteenth-century composers Geminiani, Leclair, and Rust. Maier’s contemporaries were also playing many of these now lesser-known pieces. The famed Italian violinist Teresina Tua regularly performed works by Laub, Raff, Bohm, and Chopin. Bertha Haft, whom Maier met and played with in 1877, programmed Laub and Ernst, as well as Joachim’s concertos.

The trios, quartets, and quintets that Maier played with her colleagues included a large number by composers who were already recognized as great masters and who have

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121 Auer, 92.
122 Auer, 98 – 9.
123 Christine Fornoff, “Teresina Tua,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/ Here I refer to arrangements of Chopin such as Sarasate’s Nocturne arrangement that Maier also played.
124 Volker Timmermann, “Bertha Haft,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/
maintained that designation ever since: Beethoven, Haydn, Mozart, and Schumann. Brahms, who was still alive and composing at the time, was already highly revered in many circles, including Maier’s, and entire evenings were sometimes devoted to his music. An equal amount of energy was spent on composers who were living and working in their midst and often present at gatherings, among them Herzogenberg, Holstein, several members of the Klengel family, Neruda, Röntgen, Smyth, and Maier herself. In some cases, this meant that Maier was playing pieces before publication or while the work was still in progress. The most obvious examples are the works of Julius Röntgen. She was therefore an integral part of the composition process for others, as they were for her.

4.4 Level of Difficulty

Maier’s repertoire incorporates a wide range of technical levels, from pieces that are widely used as intermediate-level student pieces to some of the most demanding works for the violin. Handel’s A major sonata, for example, is on the Royal Conservatory of Music’s grade 8 (intermediate) list of exam repertoire, whereas works by Paganini and Ernst are considered the most challenging of violin repertoire. While there is no record of Maier ever publically performing pieces by Paganini or Ernst, some of her performance repertoire required a high technical ability, such as the Lipiński and Mendelssohn concertos. She also played many challenging works at private gatherings. In an 1880 letter to Brahms, Elisabeth Herzogenberg wrote that on an upcoming evening devoted wholly to his music, Maier would be playing his violin concerto “by heart, just by way of an encore, when the entire family has already been playing for three hours!”  

Maier’s diary indicates that she began learning the piece in January of that year, so she felt comfortable sharing with others a demanding work that she had learned entirely on her own. Moreover, her ability to play so much chamber music, likely often in sight-reading situations, demonstrates great skill, since many violin parts in the chamber music repertoire contain a great number of technical challenges. Unfortunately, it is difficult to trace a progression of Maier’s technical development in her repertoire, since by 1875 when her extant diaries begin she was already working on the most challenging works.

126 Maier, diary, 6 January 1880.
Maier’s own compositions, which she performed extensively both in private and in public, require a solid technical foundation. While they are not made up of challenging technical fireworks as might be found in Paganini’s caprices (extensive fast passagework, left hand pizzicato, artificial harmonics, and so on), they are not easy. The cadenza from Maier’s violin concerto (figure 8, below) exemplifies some of the technical demands found in Maier’s music, including double stops, chords, left hand passagework, and arpeggios. Furthermore, her music does not always sit comfortably within the natural finger patterns for the left hand, indicating that Maier’s first priority when composing was not necessarily to write to suit the violin. Rather, she expected the violinist to do what was required to bring out the music. As a frequent performer of her own works, she too would have had to demonstrate the necessary technical prowess to play her music.

Figure 8: Excerpt from the Cadenza from Maier’s Violin Concerto

It is worth noting that Maier was clearly also a very skilled pianist: she regularly read through four-hand arrangements of major symphonies or accompanied others on the instrument. She also remained adept enough at the organ to substitute for a Bach-Verein

performance on short (same day) notice. Her prowess on both instruments was due no doubt
to her high level of training at the Academy in Stockholm.

5 In the Press

Maier received a significant amount of attention in the press throughout her career. The
earliest coverage came when she was a student in Stockholm, where the major papers
(Aftonbladet and Dagens Nyheter) reported on activities at the Kungliga Musikaliska
Akademien, including performances by its students and winners of scholarships and other
prizes. Maier was the recipient of many such awards, and got a great deal of attention when
she became the first female Musikdirektör. As Maier’s career blossomed, the Swedish press
chronicled her success. In addition to announcing and reviewing her performances, it
reported her arrivals and departures from the country, her musical activities while at home
and abroad, and about the various violins on which she played. The press in Germany and
The Netherlands was more reserved in its reporting on Maier, with items generally limited to
basic concert announcements and reviews. The extent of Maier’s fame in Sweden was due
not only to her skill but also in part to her Swedish nationality, her position as the country’s
first woman Music Director, and the fact that she moved to Leipzig—at the time considered a
sort of musical holy land—to pursue further studies.

5.1 Publicity

The following examples of articles in the Swedish press announcing Maier’s upcoming
performances demonstrate how expectations and effusive adoration grew over time as
Maier’s celebrity increased.

The earliest example is from just before her concert tour in 1872: “The young artists have
been heard on several occasions in both the conservatory’s music events and also other
concerts and always receive much recognition for their performances, so we have every
reason to predict for them a happy trip.”\textsuperscript{128}

\textsuperscript{128} “Konsert i landsorten,” Stockholms-Nyheter, Dagens Nyheter, June 17, 1872, Svenska Dagstidningar.
During her 1874 concert tour, news of Maier’s previous successes heralded her arrival in various cities. In the *Lunds Weckoblad*, for example: “To the concert in Eslöf that Ms. Pyk and Ms. Maier will give next week, we draw the attention of our music lovers. The reputation that both of the performers have already achieved promises a delightful evening. . . . Maier is already known for the crowded audiences at her previous concerts in Skåne.”\(^{129}\) A few weeks later, the *Malmö Allehanda* printed: “[Maier’s] versatile talent is so well known in Malmö, that one does not need to waste many words.”\(^{130}\)

By 1876, four years after the first example, Maier’s concerts were preceded by confident endorsements such as these from *Nyare Blekings-posten* and *Dagens Nyheter*:

According to our sources, Miss Amanda Maier, who some years ago gave a concert here, wherein she impressed as much with her solid and flashy performances as her modest and amiable demeanor . . . intends to repeat her visit . . . Surely no one, who last time had the opportunity to hear Miss Maier, is likely to let the opportunity slip by to renew her acquaintance now, when she is so much more to recommend, having studied for several years with the most famous master abroad, of whom she acquired the best testimonials of diligence and progress, so that she now acts as a distinguished master on the difficult instrument that she has particularly made the object of assiduous and serious studies, namely, the violin. . . . [We] assume that the intended concert will be well attended, the more so since no music event of greater value has taken place here for a long time.\(^{131}\)

Miss Amanda Maier, the young violinist, who has so superbly realized the hopes one has entertained about her talent, has recently returned here. Even as a student at the local conservatory, she brought attention through her extraordinary gifts and her diligence. . . . Miss Maier is soon expected to give concerts here, no doubt with success, for which we congratulate her.”\(^{132}\)

By 1878 and 1879, Maier was regularly referred to simply as a renowned artist or violinist in her own right, with fewer explanations of her identity and mentions of her studies. Her fame, by this time, was taken for granted by the Swedish press: “A concert will be given tomorrow evening at the *stadshussalen* by these favorably known and popular artists Mlles Amanda Maier and Louise Pyk.”\(^{133}\)

\(^{130}\) “Konsert,” *Malmö Allehanda*, September 12, 1874, Svenska Dagstidningar.
\(^{132}\) “Från konstnärsverlden,” *Teater och musik, Dagens Nyheter*, November 2, 1876, Svenska Dagstidningar.
5.2 Reviews

Maier’s performances were regularly reviewed. I have compiled over eighty reviews from Swedish, Norwegian, Dutch, and German newspapers and journals, the vast majority of which are highly complimentary, giving the impression that Maier met and even surpassed the expectations set in the articles announcing her concerts. As in the case of pre-concert articles, the Swedish papers were florid in their praise, much more so than their German and Dutch counterparts.

The following reviews of Maier’s 1876 performance at the Gewandhaus highlight the difference in tone between the Swedish and German reports. The first, published in Stockholm’s Dagens Nyheter and reprinted around the country, narrates the event like a short story:

Fraulein A. Maier “aus Landskrona” played her own violin concerto (D minor). A thunderous applause, which continued after the artist entered the side room, rewarded her performance. In the midst of the applause in the concert hall, the Pauliner Association’s president, Dr. Langer, rushed into the side rooms, eagerly inquiring: But, my dear, kindest, sweetest lady Maier, do you not hear how the audience storms? . . . Fröken Maier is not yet accustomed to such caresses of the audience. . . . However, she was again introduced in order to receive the audience’s renewed ovation. Returning home from the concert, she found on her table a laurel adorned with a blue and yellow ribbon and the words: “The memory of 8 February 1876”. Best wishes and gifts followed in quantity, and the following day the Pauliner Association held a ball for over 700 people, at which Amanda was the party heroine. Yes, now she has received her baptism of fire. She has played in the Gewandhaus, in that foundation a flawless, unassuming, but spiritually richly talented Swedish girl has harvested a shining triumph. I am confident that our musical academy, which so warmly enveloped her and guided the dawn of her talents, will earnestly and deeply appreciate her winning triumph.134

In contrast, Germany’s Allgemeine Musikalische Zeitung printed this brief summary: “. . . No less liked was a young violinist, Miss Amanda Maier from Landskrona in Sweden (a student of concertmaster Röntgen). She debuted with a concerto movement of her own composition and in it presented herself as a musical and exquisitely talented and trained violinist.”135 The final example, from Musikalisches Wochenblatt, is similarly succinct and includes some

134 “Teater och musik,” Dagens Nyheter, February 18, 1876, Svenska Dagstidningar.
criticism of Maier’s composition: “The violin solo lay in the hands of Miss Amanda Maier from Landskrona in Sweden, who played the first movement of her own violin concerto with orchestra. Composition and execution left a rather friendly impression, though it would have been more favourable if the young lady had agreed to some significant cuts in the concerto movement.”

Most reviews of Maier’s playing did not go into great detail about aspects of her technique, staying more in the realm of how she and her colleagues delighted their audiences in a broader sense. General references were sometimes made to her development as a violinist, indicating that critics did see an improvement in her playing as she transitioned from student to professional, and a few reviews include allusions to specific aspects of her playing. In August 1876, for example, a critic for Malmö Allehanda praised several qualities: “Maier has developed into a violin virtuoso of the first rank, in the presence of all the benefits which one of them values: a nice and enjoyable tone; musical perception; a technique that does not know any difficulties; an unusual certainty in the setting of the tones, and most importantly a fiery liveliness, which shows that the young artist lives fully in the world of music and is therefore worthy of interpreting it for others.” And two years later, in the same paper: “Miss Maier now, as always, handled her violin with surprising virtuosity, not this superficial virtuosity, which amazes the audience, but leaves it cold, but with this deep feeling that speaks to heart and betrays the thought of the artist penetrating the great art.” These reviews suggest that while Maier possessed a solid technique, her greatest gift was perhaps her musicality and spirit.

The most critical reviews of Maier’s career were likely those of her concert at the Kongliga Stora Theater on November 18, 1876—one of the most prestigious of her career. Whether Maier’s performance was less impressive than her others, or whether reviewers in the capital were more critical or had more in-depth knowledge of the violin, is not known. Whatever the reason, this performance elicited a fascinating collection of reviews and “counter-reviews”, excerpted below.

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136 C. K., “Leipzig,” Berichte, Musikalisches Wochenblatt, February 18, 1876, ANNO. While some reviews and programs refer to the “first movement” of Maier’s violin concerto, no other movements have been found. For more on Maier’s lost works, see appendix 3.
137 “Konsert,” Malmö, Malmö Allehanda, August 9, 1876, Svenska Dagstidningar.
The first reviews of the performance convey both positive and negative reactions. The critic from *Stockholms Dagblad* described Maier and her playing: “Ms. Maier is a highly talented and promising violinist. Her playing certainly does not stand out for its big sound and is often too small, but it is soft and juicy and sometimes poetic as well as filled with youthful life.” He then wrote that her performance of Mendelssohn’s concerto “betrayed that she had not reached the mature artist’s moderation and consistency.” In *Post- och Inrikes Tidningar*, the critic was mostly flattering, referring to Maier as a maturing artist, but adding “her tone did not always possess the full strength one demands of a male artist.” A third critic, while not overwhelmingly positive about Maier’s playing, offered encouraging words about her future. With a poetic introduction that is not unusual in the longer reviews from this era, the critic began by describing Maier as a Vestal who sheds her own personality in the shadow of her Art before going on to say that despite this, Maier was not yet a mature artist:

> Even if one discards a mild distress, which could be due to a temporary fear [nervousness], there is always a certain lack of strength and firmness in the tone, a deficiency that, however, there is yet plenty of time to overcome. Calm and strength [of tone] will surely appear in the future and unite with the beautiful qualities the artist already possesses, such as devoted care to the assigned task, solid schooling, and purity in tone, and especially in interpretation and sense of mind. For the “wisdom of the soul,” . . . always becomes an artist’s most important feature, and in front of it, even the amallest virtuosity shrinks into an insignificant thing.

Shortly after the *Aftonbladet* review, W. Bauck presented his opinion of the performance in *Dagens Nyheter* on November 25. Bauck praised Maier while also suggesting areas for improvement:

> . . . the young unassuming girl who recently came back from her foreign studies, whose fruits bear witness to equal abundance of thorough and diligent studies. Still, she may and should rise higher, but already she has acquired quite a bit of technique, cleanliness, and security; really characteristic of the nature of her talent, however, it is at once individual and poetic expressions, the always true and soulful interpretation expressed in her performances. . . . She will still gain an increased energy, more greatness and firmness in style; this belongs to a later period. . . . Ms. M. finished her performance with Mendelssohn’s concerto, and within this difficult composition was

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much glory, especially in the *Andante*, where she found an opportunity to develop the song of this violin. . .

In response to Bauck’s review, “Lalla” penned a scathing “counter-review”, printed in the same paper on December 21. The article begins by describing Maier’s background of study in Stockholm and Leipzig before launching into this diatribe:

How her studies have gone, we do not know closer, but a disappointing impression it must make on our local artists and amateurs to see and hear her come back from the musical Promised City, Leipzig, after three years of working with such a violinist, [in a performance] in which she at first tone betrayed that she had not been taught the rudiments of bowing and neither seemed to have had her left hand in the appropriate shape. Mr. Röntgen, though, has the greatest responsibility for what he—either through an unforgivable carelessness or out of pure ignorance—has caused: Miss Maier to have so totally failed in her purpose of study in the foreign country and sadly wasted three years of her life; but on the other hand, it is for us a riddle, how Miss Maier could have lived so long in the music metropolis and heard all the greatest German violin masters, without being aware that she needs to learn two things to become violinist: to stroke the violin [bowing] and to stand still. We had not expected to regain Miss Maier with a fully trained bow; because few are the chosen ones . . . but we had justification to expect that after three years of study she had at least acquired the routine axioms of bowing, which are generally sufficient to achieve passable violin playing. . .

Lalla’s counter-review was challenged with another from Bauck eight days later. In it he stood by his previous opinion, and delivered harsh words for “Lalla” while suggesting motives for her unkind critique:

. . . A Miss Lalla (so far obscure [anonymous]) has in fact afflicted Miss Amanda, if not with a sword, then with a bow stroke, in the sense and purpose of seeking, in the form of an insightful criticism, to dispose her of all her reputation as a violinist, and radically discard both her right and left hand, the arm inclusive, and when the motives for such musical amputation run out, then our amazon Goethe will help, who could never dream of such glory, but none the less clearly shall prove that Miss Amanda ought to have [continued to have] studied in Stockholm and not in Leipzig, where she could possibly keep her extremities in peace. Miss Amanda Maier has both here and abroad garnered acclaim for her tasteful interpretation, her sympathetic performance, and clean intonation; . . . Such a remark [as Lalla’s] should always be respected when it comes from an instrument’s master who himself studied the technique correctly; but when one, without even doing justice to the undeniable merit, and instead of expressing oneself with the courtesy and respect as appropriate proceeds with rancor and bitterness, as well as seeking to reduce to nothing such a gifted musical personality—

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143 Lalla, “Amanda Maiers konsert (insändt),” *Dagens Nyheter*, December 21, 1876, Svenska Dagstidningar.
then, my dear Lalla, it looks somewhat suspicious, the motives for your philippic. For a critique can be both serious and humorous without hurting; but *animosity never comes from a pure source*; and if the tone and delivery of your music is similar to the tone and delivery of your criticism, then it is understandable that you could only see Miss Amanda in the black. The matter must also be quite clear: public support, a concert at the grand theater with *success*, recognized talent for composition, favorable criticism—it was more than poor Lalla could bear! *Hinc illae lacrimae* [hence these tears]! . . .

“Lalla” wrote a final response in January 1877 and sent it to the *Nya Dagligt Allehanda* when *Dagens Nyheter* declined to print anything further on the matter. I have included it nearly in its entirety because it not only speaks to the insistency of “Lalla’s” criticisms of Maier’s abilities, but also to an alleged tendency by Swedish critics such as Bauck to be overly generous in their reviews, out of kindness to the artist and to the detriment of the culture:

. . . The sender wishes to expressly emphasize that he in no way fights against Miss Amanda Maier, but against Mr. W. B., for he, despite the remarkable elementary shortage of Miss Maier’s violin playing, wrote about her in such a way that possibly she, but surely all who read the review but have not heard Miss Maier, have to imagine that she is one of today’s premier violin virtuosos. . . . This is inappropriate in all respects and . . . detrimental to the reputation of the capital as a musical society, and must therefore be prevented, even if Miss Maier has had to sit there in the middle. She has to thank therefore not the sender, but her inappropriate praise-giver W. B., who in the future shall find out how much harm casually wasted praise can bring to those with whom he wants to make himself likeable. One can first be expected to be robbed of such a proud illusion such as that one has ended up alongside a master violinist, a Wilhelmina Neruda, a Wieniawski, etc., instead of returning to an elementary teacher.

. . . We recall that W. B., with a fervor of enthusiasm, portrayed Miss Maier’s violin playing at the concert at the *Stora Teatern* as the output of a “chosen one,” highlighted “her thorough and diligent studies, at once individual and poetic expressions, the always true and soulful interpretation,” and said that with the performance of Mendelssohn’s concerto “she brought much glory.” When you have given away these promises, what have you left, for example, for a Joachim? Mr. W. B. added, as if to backtrack, that Miss Maier “may rise even higher.” Well, Joachim says the same, as well as every other artist, about himself and his technique, though others have difficulty imagining the possibility of going beyond the “king of the violin”. . . performing such things as Mendelssohn’s concerto challenges not only the artistry but also the mastery. Everyone who is reasonably familiar with an instrument knows that it cannot be a soulful and poetic performance, or even a reproduction of something, even the simplest, so that it is called beautiful, unless the performer at least controls his instrument’s technique. From there to the mastery, you are a long way; at different stages you find the gradations between the artist and the master. The beauty of the music is bound to the technique as well as the idea of the phrase. . . For those

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uninitiated in the treatment of the instrument, we will clarify the case with an example: Through certain determined movements with hand and fingers, supported by the arm, we produce by means of the pen letters and words; those who did not learn these determined movements cannot write. Through certain determined movements with hand and fingers, supported by the arm, we produce violin tones and musical phrases; whoever has not learned these movements can likewise barely play the violin. For the connoisseur of instruments it is not necessary to hear a violin player like Miss Maier; if for a moment he looks at her movements with her right arm and hand, then he knows that with these movements and the bow’s consequent relation to the strings, it is as impossible to write on the violin, that is, produce tones and phrases, as it is for Mr. W. B. to write his beautiful reviews on the paper as he holds the pen vertically. That’s why we heard in the third row on the floor as much as nothing of the glorious Mendelssohn concerto, which at every moment threatened to come apart. . . .what we have said about Miss Maier’s violin playing, I think the k. hofkapellets and, in particular, all violin players in Europe must attest—in the present case, experts have only one opinion. We have bothered to blame Mr. W. B.’s review in order to contribute to paralyzing the dangerous influence that such publicly expressed aesthetic misdemeanors necessarily have to exert on the object itself, on public art, on the judgment of the capital’s art formation, and not least on our prominent artists, who would find little encouragement in working hard and seriously to approach the high goals of art, knowing that they are surrounded by critics who do not better distinguish between good and bad, great and average, and yes, below standard.145

On January 26, a third author who had heard Maier perform in years past wrote in to Blekingsposten to report on this controversial exchange and offer words of encouragement to Maier, hoping that she would not be too discouraged by Lalla’s words.146 For her part Maier was silent about the criticism in her diaries, other than writing that she “cried terribly” on the day of Lalla’s original review, though it is not clear if this criticism was the cause of her tears.147 Maier stayed in Sweden for some months after her performances in November and December 1876, and did not perform again in public for nearly a year, but her hiatus likely had more to do with her father’s decline in health and death in early 1877 than with the negative press.

If Lalla’s were the only voice found to criticize Maier’s technique, it would be easier to ignore, but Bauck said himself that Maier’s playing was far from perfect, and the critic of November 22 also reported some shortcomings, in particular about her sound, something addressed on other occasions as well. The earliest example is from 1874, when Maier’s tone

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146 Vidar, “När och fjerran,” Blekingsposten, January 26, 1877, Svenska Dagstidningar.
147 Maier, diary, 21 December 1876.
was described as “slightly weak,” but blame was placed in this case not on Maier, but on her instrument.\footnote{“Concerter,” Lund, \textit{Lunds Weckoblad}, August 25, 1874, Svenska Dagstidningar.} During her 1878 tour, one reviewer wrote that despite substantial talent, one sometimes “wants more power,”\footnote{“Konserten,” Kalmar, \textit{Barometern}, May 27, 1878, Svenska Dagstidningar.} while another wrote about Maier’s continuing development as a violinist: “[Maier] has during the course of last years made very considerable progress. The less fine [aspects] on her performance have been abraded, her bowing is softer and more controlled, her interpretation nobler and warmer, likewise the technique itself has naturally become more developed.”\footnote{“De svenska konstnärinnorna,” Kalmar, \textit{Barometern}, May 18, 1878, Svenska Dagstidningar.} And in a review from the fall of 1879, reference was made to apparently well-known issues with her technique: “Against Miss Maier’s violin techniques have long since made remarks, which at least in part, seem to be quite justified. We seem to be missing both the clarity of the tone and the power of the beat. However, she undoubtedly develops a soft and soulful playing, which with greater mastery over the instrument would become even greater.”\footnote{“Konsertor,” Stockholm, \textit{Aftonbladet}, October 24, 1879, Svenska Dagstidningar.}

In contrast, the following is taken from a review of Joachim’s 1875 performance at Stockholm’s \textit{Stora Teatern} (where Maier performed a year later, prompting the critiques by Bauck and “Lalla”). It illustrates the magnitude of his acclaim and his recognized technical prowess:

The second concert with the assistance of Professor Joachim was given yesterday evening with, if possible, even more enthusiasm than the first. So, as Mendelssohn’s beautiful concerto was played, we have never heard it interpreted like that here. The whole wealth of poetry contained in this composition was called to life through Mr. Joachim’s ingenious performance. It was also the pleasure to hear Mr. Joachim recapture a romance of his own composition, from his “Hungarian concerto,” which . . . through the perfect performance, made a remarkable impression.\footnote{“Stora teatern,” Stockholm, \textit{Stockholms Dagblad}, December 10, 1875, Svenska Dagstidningar.}

There were further criticisms of Maier’s playing, and her tone in particular, with regard to her few public performances in Amsterdam. In 1883, it was remarked that “the tone of Mrs. Amanda Röntgen-Maier . . . is not strong, but the manner in which she played the chosen pieces deserves great praise.”\footnote{“Amsterdam,” Binnenlandsche Berichten, \textit{Caeclia: algemeen muzikaal tiidschrift van Nederland} 40, no. 7 (March 15, 1883): 58, Delpher.} In 1885 her performance of the Bach double concerto with
Cramer was also criticized: “The concerto for two violins . . . was played well, especially by Mr. Cramer. That Mrs. Röntgen’s tone did not seem equal against Cramer’s speaks almost for itself; it was noticed however that a lot of work had been made of the ensemble.”154 A review of the same concert in *Neue Zeitschrift für Musik* also criticized Maier’s tone, but went on to say that her warm and sincere reaction from the audience was well deserved.155

Maier’s final public performance, in 1892, received this review: “Mrs. Röntgen could have performed the violin part technically more immaculately, elegantly, and with clearer tone, but it is almost unthinkable that it could have been more musical or more compatible with the playing of her composer-pianist.”156 If the critics are to be believed, it seems that while Maier’s technique improved over time, it never developed to match the level of some of the more renowned violinists such as Joachim, Norman-Neruda, and so on, whose skills were generally considered beyond reproach. Maier’s musicality however, was consistently praised, and she regularly thrilled and delighted audiences with her performances.

## 6 Conclusions

Evaluating Maier’s abilities and success as a violinist necessitates a nuanced examination of many aspects of her work. With no audio or visual recordings and no living observers, we rely on diaries, press accounts, and records of repertoire studied and performed. Even then it is impossible to know with certainty what Maier’s playing sounded like.

Maier’s repertoire indicates that she had a high level of technical skill. Even to read through some of her more challenging pieces demands extensive abilities: knowledge of all positions, advanced left- and right-hand technique including difficult chords, fast passage work, and a variety of sophisticated bow strokes (ricochet, up-bow staccato, etc.) Moreover, she was comfortable sight-reading high-level chamber music repertoire. That said, she performed few of her more challenging pieces in public, and her public performance repertoire as a whole was not sizeable, particularly when compared to those of her contemporaries. She also

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155 “Amsterdam,” Correspondenzen, *Neue Zeitschrift für Musik*, November 6, 1885, ANNO.
156 “Uit Amsterdam,” Kroniek, *Caecilia algemeen muzikaal tijdschrift van Nederland* 49, no. 22 (15 November 1892): 179, Delpher.
presented fewer public concerts than many of her contemporaries; whereas, for example, French-born American violinist Camilla Urso played over 200 concerts in 1879, Maier played fewer than thirty. While this could be a reflection on her abilities, it may also reflect on her own choices and aspirations: for example, she apparently turned down an offer of a four-month, 100-concert tour in America, suggesting that her aspirations were not to achieve worldwide fame as a violin soloist, or even to take every opportunity presented to her in that discipline to the detriment of her other ambitions. Maier’s education and career demonstrated that she was a very versatile musician. She was not only a violinist but also put equal emphasis on composition. Furthermore, her formal training included advanced training on the organ, and she continued to play both organ and piano at a high level throughout her career.

Accounts of Maier’s playing offer further insight into her success. While some critics pointed out flaws in her playing, most reviews were glowing, regularly citing full halls and enthusiastic applause. Maier herself wrote very little of detail about her playing. On a few occasions she mentioned that a piece did not go well, but this was typically about something she played in an informal social setting. She never mentioned particular technical challenges in her diaries, and the only problems she recorded coming up during performances were some broken strings and coming in “a little wrong in the first movement of Haydn.” She did, however, often write about the success of her performances, citing multiple curtain calls, encores, and bouquets of flowers. Following one performance on tour in 1878, the departure of a steamboat used for public transit was delayed until after her performance to accommodate the audience members; likewise, the announcements for her 1874 concert in Eslöv stated that an extra train would be leaving after her performance. Maier also had the opportunity to play on a number of fine instruments, lent to her by various patrons over the years. These included instruments by Stradivarius and Guarneri, among other makers. This indicates an interest in Maier’s career and an appreciation of her talents from those who facilitated the loans of the violins.

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158 Maier, diary, 21 October 1877. Maier was referring to the performance of a Haydn string quartet in Bernburg, Germany.
159 Maier, diary, 27 May 1878.
160 “Concert,” Lunds Weckoblad, August 22, 1874, Svenska Dagstidningar.
Finally it must be reiterated that Maier’s career as a public performer is less extensive than many of her better-known contemporaries. Again, this cannot be intrinsically linked to her abilities; career aspirations, personal choices, and circumstances must be taken into account. Maier’s public career came to a virtual end when she married in 1880, but her social playing continued. Her family life and eventual illnesses necessarily slowed her down, but she remained musically active until shortly before her death.
Chapter 4
Nineteenth-Century Women Musicians and the Role of Gender in Maier’s Career

1 Introduction

Maier was one of a relatively small number of women to pursue a career as either a violinist or composer in nineteenth-century Europe. Neither composition nor violin performance was considered a conventional or even appropriate career choice for a woman at the time. Nevertheless, mores and public perceptions were evolving. The final decades of the nineteenth century brought new opportunities for women, and research has uncovered and continues to uncover accomplished female musicians from that era. Following a general overview of the role of women in music in nineteenth-century Europe, this chapter examines the topic of women in the disciplines of composition and violin performance. To what extent were women active in these fields in the nineteenth century and who were the most significant figures? What kinds of prejudices did they face on account of their gender and how were perceptions evolving in the latter half of the century? How have these women been represented in historical and musicological literature? I address these questions through the study of contemporary articles and reviews, as well as current scholarship. The final portion of the chapter speaks to how Maier fits into this narrative, and what impact her gender had on her career as a composer and violinist in the nineteenth century.

2 An Overview of Women’s Role in Music in Nineteenth-Century Europe

Women’s roles and opportunities in music in nineteenth-century Europe reflected their position in society at large. The social and political upheavals fomented by both the Industrial Revolution, beginning in about 1760, and the French Revolution (1789 – 1799), as well as the enduring philosophies of the Enlightenment (ca. late seventeenth
and eighteenth centuries) had a significant impact on women at the time, and in many ways determined their status for much of the nineteenth century.

The most influential philosophers of the Enlightenment, including Jean-Jacques Rousseau (1712 – 1778) and Immanuel Kant (1724 – 1804), supported and propagated the common belief that men and women had fundamentally different societal roles based on their physiological and biological differences. In Politics and the Arts (1758), Rousseau described a common view of woman’s purpose: “There are no good morals for women outside of a withdrawn and domestic life; . . . the peaceful care of the family and the home are their lot.”¹ In Émile (1762), a work that continues to be influential to this day, he turned to the subject of education:

> The whole education of women ought to be relative to men. To please them, to be useful to them, to make themselves loved and honored by them, to educate them when young, to care for them when grown, to counsel them, to console them, and to make life agreeable and sweet to them—these are the duties of women at all times and what should be taught them from their infancy.²

Kant had this to say:

> Laborious learning or painful pondering, even if a woman should greatly succeed in it, destroy the merits that are proper to her sex, and because of their rarity they can make of her an object of cold admiration; but at the same time they will weaken the charms with which she exercises her great power over the other sex.³

These views are representative of the ideology of “separate spheres,” whereby men’s domain was the “public sphere” of politics and business, and women belonged in the “private sphere”, where they presided over the care of the family and household, and religious education. This ideology, which was prevalent in Europe and America in the nineteenth century, arose from a desire for stability amidst the many changes to society

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that accompanied the Industrial Revolution. Thus the family became the “basis of order, with clearly defined roles for each sex.”

Revolutionary ideals of equality prompted much rhetoric about women’s rights throughout Europe at the end of the eighteenth century: Mary Wollstonecraft of England, Theodor von Hippel of Prussia, and Etta Palm D’Aelders of The Netherlands are just three examples of proponents of women’s rights in the 1790s and early 1800s. Although they did not “prompt an organized women’s movement at this stage,” and rights for women remained minimal in the early nineteenth century, they did sow the seeds for the first-wave feminist movement of the late nineteenth and early twentieth centuries, when women across Europe and North America first made significant strides toward equality.

One substantial change that emerged from the revolutionary movements was a shift of power and wealth to a new middle class, opening up more opportunities to a wider section of the population. Access to music was one such opportunity, as more people could afford to own instruments and to pay for instruction, and it became commonplace for girls of middle-class families to receive musical education. However, the notion of separate spheres was especially prevalent in the middle classes, and while many girls developed considerable musical skill and would grow up to perform for family and friends, it was not considered appropriate for them to pursue music in higher education or professionally. Rather, a young woman’s musical ability was a desirable attribute that could improve social standing, and families sought musical education for their daughters as a means of reaching a higher rung on the social ladder. This trend continued throughout the nineteenth century, and an upper- or middle-class woman who broke free from these expectations to pursue music professionally faced many potential challenges, including the sacrifice of her femininity in the eyes of her family and community, and risking the reputation of her husband because the very fact that

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6 Reich, “European Composers and Musicians,” 148.
she earned an income might imply to outside observers that he was not able to adequately support his family.⁷

Some women did receive varying degrees of support from their loved ones, especially those who came from, or married into, musical families. As each woman’s situation was unique, it is unwise to group all musical women together, particularly when considering the complexities of nineteenth-century class structure. In her essay “Women as Musicians: A Question of Class,” Nancy B. Reich addresses this complexity with regard to musicians by identifying what she calls the “artist-musician” class, whose defining characteristics were an artistic output, low economic level, and a dependency on their work for their livelihood.⁸ Women of the artist-musician class typically (but not necessarily) had parents who were also of this class. Reich cites Clara Schumann, who worked for over fifty years performing and teaching, as the definitive artist-musician class woman. Conversely, she names Fanny Hensel, who was born into the high society of the “bourgeois aristocracy,” as a typical example of the highly skilled, but non-professional, woman musician.⁹

3 Out of Obscurity: Representation of Women Musicians in Recent Scholarship

While there were some early collective biographies of women musicians at the turn of the twentieth century (e.g. Ebel, 1902), for much of the 1900s, musicological scholarship overwhelmingly favoured the accomplishments of men. One of the earliest scholars to search for women’s musical history was Sophie Drinker, who observed in the 1940s:

> General histories of music rarely mention women... Fully half of the authors to whom I turned for knowledge, since they took account of women in connection with music, affirmed the passivity of women in this art except as inspirers of masculine musicians.¹⁰

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⁸ Reich, “Women as Musicians,” 125.
⁹ Ibid., 126.
This omission of women’s accomplishments in music texts mirrored the trend in the larger discipline of history:

The traditional academic field of history . . . had developed essentially with no regard to women’s diverse lives and worlds. Its organizational and conceptual schemas as well as its working paradigms claimed to describe a universal human past while, in effect, drawing only from men’s experiences in so-called public life.\(^\text{11}\)

The onset of the second wave of feminism in the 1960s prompted the advent of women’s studies and feminist theory, both of which impacted scholarship across many disciplines, finally impacting musicology in the 1980s and 90s. Feminist musicology can be broadly defined as “scholarship dedicated to the role of women in music,”\(^\text{12}\) and encompasses a range of methodologies. On one end of the spectrum is the reinterpretation and analysis of music based on conceptions of gender and sexuality, a methodology employed most notably by Susan McClary in publications such as *Feminine Endings* (McClary, 1991); on the other end, the unearthing of historical women musicians and their careers, and the contextual study of their role in music history. The latter, whose literature encompasses reference sources, general histories, and collective and individual biographies of women, is more relevant to this study.

New encyclopedias, dictionaries, and bibliographies were among the first publications devoted to women musicians in the late twentieth century. *Women in Music: An Encyclopedic Bibliography* (Hixon and Hennessee, 1975 and second edition 1993) contains basic facts and cites sources for women performers, composers, and teachers of music. In recent years, organizations have developed similar encyclopedias online (e.g., The Sophie Drinker Institute). The majority of reference sources for women musicians limit their contents by profession, era, or genre of music. The most comprehensive encyclopedias for women composers are the *International Encyclopedia of Women Composers* (Cohen, 1981 and second edition 1987) and *The New Grove Dictionary of Women Composers* (Sadie and Samuel, 1994), each including short biographies as well as lists of compositions and bibliographic information. Several reference texts have also been published about women

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\(^\text{11}\) Jean H. Quataert, in the preface to Simonton, x.

composers of music for particular instruments. The most pertinent for this study are *Violin Music by Women Composers* (Johnson, 1989) and *Women Composers: A Checklist of Works for the Solo Voice* (Stewart-Green, 1980), both of which contain references to many nineteenth-century composers, including Maier. While Johnson’s work includes many errors,13 it is the only work of its kind, and a useful starting point when seeking violin repertoire by women. Two helpful resource guides, each encompassing a broad range of topics relating to women in music have also been published: *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music* (Ericson, 1993) and *Women in Music: A Research and Information Guide* (Pendle and Boyd, 2005 and second edition 2010).

Two of the most valuable general histories of women in music are *Women Making Music: The Western Art Tradition, 1150 – 1950* (Bowers and Tick, 1986), and *Women and Music: A History* (Pendle, 1991 and second edition 2001). These texts survey women’s roles in music since medieval times while highlighting certain individuals as examples, and include contributions by eminent scholars specializing in particular genres or eras. The chapters related to nineteenth-century music in *Women and Music* offer a broad overview of the roles played by women in composition and performance in a variety of genres, as well as minimal biographical information about a number of individual women. The corresponding chapters in *Women Making Music* are more specific, each focusing on one particular musician and addressing issues of gender discrimination that may have impacted her career.

Biographies of individual women, either in the form of chapters, as above, or complete books, make up a large portion of the literature about nineteenth-century women musicians. Complete books, such as those about Clara Schumann (Reich, 1985), Josephine Lang (Krebs and Krebs, 2007), and Fanny Hensel (Todd, 2010), offer perspective on numerous aspects of women’s lives and careers, including family life, influence of acquaintances, compositional practice, and analyses of compositions. The vast majority of substantial biographies of nineteenth-century woman musicians are of composers or performer-composers like Clara Schumann. Information about performers is most easily found in the encyclopedias and

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online databases listed above. The lack of recent literature pertaining to nineteenth-century women violinists in particular will be addressed later in the chapter.

4 Women Composers in the Nineteenth Century

4.1 Discrimination Against Women Composers

The discrimination against women as musicians in the nineteenth century was greatest in the discipline of composition; not only was it considered inappropriate for women to compose, but many believed that women were incapable of composing. This prejudice was embedded in philosophical discourse about creativity and woman’s creative abilities, based on perceived gender roles and physiological differences between the sexes, and disseminated in the writings of leading figures throughout the eighteenth and nineteenth centuries. In 1758, Rousseau wrote:

Women in general possess no artistic sensibility . . . nor genius. They can acquire a knowledge . . . of anything through hard work. But the celestial fire that emblazons and ignites the soul, the inspiration that consumes and devours . . . these sublime ecstasies that reside in the depths of the heart are always lacking in women’s writings. These creations are as cold and pretty as women.

More than thirty years later (1795), the German philosopher and diplomat Wilhelm von Humboldt (1767 – 1835) expressed similar views to Rousseau’s:

Creative force is more attuned to aggressive movement, while receiving force is more attuned to regressive movement. That which animates the former we call male; that which inspires the latter—female. All that is male shows more spontaneous activity; all that is female more passive receptivity.

Arthur Schopenhauer (1788 – 1860), another German philosopher wrote the following in 1851 as part of his essay “On Women”:

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Neither for music, nor poetry, nor the plastic arts do they possess any real feeling or receptivity. . . . Nor can one expect anything else from women if one considers that the most eminent heads of the entire sex have proved incapable of a truly great, genuine and original achievement in art, or indeed creating anything at all of lasting value: . . . the reason being precisely that they lack all objectivity of mind. . . . Women, taken as a whole, are and remain thorough and incurable philistines.17

The prominent German conductor and pianist Hans von Bülow (1830 – 1894) offered this opinion on the subject, demonstrating how prevalent these ideas still were well into the nineteenth century and in the field of music: “Reproductive genius can be admitted to the pretty sex, but productive genius unconditionally cannot. . . . There will never be a woman composer, at best a misprinting copyist. . . . I do not believe in the feminine form of the word ‘creator.’”18

Many believed that it was fine for women to compose certain “feminine” genres of music, such as popular songs or simple piano pieces meant for private home or salon entertainment, but that they were certainly not capable of producing “great” music in the Romantic tradition of hero-composers like Beethoven, in the “serious” symphonic and operatic genres. George Upton, a Chicago music critic, wrote in 1880: “It does not seem that women will ever originate music in its fullest and grandest harmonic forms,” citing a woman’s inability to distance herself from her emotions enough to combine subjective qualities with the “mastery of the theoretical intricacies, the logical sequences, and the mathematical problems, which are the foundation principles of music.”19 It is true that a large proportion of the music composed by women throughout much of the nineteenth century was in the more popular, simpler genres. However, this can largely be attributed to the fact that women were primarily relegated to private venues for performances of their work and, furthermore, were not given the same opportunities as men to study the techniques of composition.

18 Hans von Bülow, quoted in Karl-Fritz Bernhardt, “Schumanns Weggefährtin,” Musica 10 (1956): 462, trans. in Pamela Susskind, introduction to the score, Clara Wieck, Selected Piano Music (New York: Da Capo, 1979), vii. This quote is widely attributed to Bülow, but I have not been able to locate the original source.
The numerous conservatories that opened throughout the nineteenth century generally did not officially exclude women, but women were discouraged from attending in certain disciplines, including composition. Even as more women were accepted into instrumental studies, they were rarely admitted to composition classes. The situation varied among institutions, but in many cases, men and women were in separate classes with different requirements, and in some cases courses in composition and orchestration were simply not offered to women. These restrictions were gradually being lifted beginning in about 1870, but it was still relatively rare to find women in composition classes, even at the beginning of the twentieth century. In a letter home in 1902, American composer Mabel Daniels wrote about her experience as a rare female composition student, and the first in the counterpoint class, at the Royal Conservatory of Munich:

You know that five years ago women were not allowed to study counterpoint at the conservatory. In fact, anything more than elementary harmony was debarred. The ability for the feminine intellect to comprehend the intricacies of a stretto, or cope with double counterpoint in the tenth, if not openly denied, was severely questioned. . . . I will admit that I felt rather strange on the first meeting of the score reading class, when, on entering the room . . . I encountered the astonished gaze of thirty pairs of masculine eyes. . . . Indeed, they seem to have accepted me as inevitable, although occasionally I catch one of them staring at me with an expression which says so plainly as words: “What on earth does a woman want of score reading?”

Daniels’ experience notwithstanding, there were women taking advantage of the new educational opportunities in the final decades of the nineteenth century. Moreover, the educational reforms in composition classes coincided with new opportunities for women in other disciplines, motivated by the first wave of feminism, and an increasing number of women were achieving success and renown as professional composers. American writer and musician Rupert Hughes observed this trend in 1898. His text also demonstrates that long-held views about women’s abilities to compose were starting to change:

Only yesterday it was being said how strange it was that women could not write music. To-day, their compositions make up a surprisingly large portion of the total publication. . . . Music belongs to woman at least as much as to man. . . . A prominent publisher tells me that where some years ago, only about one tenth of the

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20 Reich, “European Composers and Musicians,” 150.
manuscripts submitted were by women, now their manuscripts outnumber those of the men two to one. Women are writing all sorts of music. A few have already written in the largest forms, producing work of excellent quality. . . . Once it is granted that certain women can compose better than the average man, I do not see how it is logically possible to deny the sex musical capability.  

4.2 Three Representative Women Composers

Each woman composing in the nineteenth century was unique, and each responded in her own way to societal and familial expectations and to the discriminatory philosophical rhetoric of the time. While some composed professionally and published their works, others worked as amateurs. While some succumbed to ambivalence and low self-esteem about their creative talents, others were inspired to fight against prejudice and prove their abilities. Fanny Hensel (1805 – 1847), Clara Schumann (1819 – 1896), and Luise Adolpha Le Beau (1850 – 1927), are three of the most prolific and best-known composers from the era, and their varied choices and experiences are representative of those of many nineteenth-century women composers.

As a member of a distinguished upper-class family in Berlin, Fanny (Mendelssohn) Hensel was provided with the best musical instruction available and quickly revealed herself to be a gifted pianist and composer. She and her brother Felix received the same training as children, but while Felix was destined for a career as a professional composer, Fanny was encouraged by her family to treat her musical gifts as an “ornament, . . . never the root of [her] being and doing,”  and to focus her attentions on preparing for the life of a housewife, “the only calling of a young woman.” Hensel continued to perform and compose in adulthood at the family’s Sunday musicales, which she organized. She was a prolific composer, writing approximately three hundred songs, several piano works, some organ pieces, and choral, chamber, and orchestra music. However, apart from an early publication of a song under her brother’s name, she refrained from publishing until the last years of her life. Hensel’s prolonged hesitation to publish was centered on her desire for her brother’s approval. Even as others

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24 Abraham to Fanny, November 1828, quoted in Hensel, 1:84.
encouraged her to publish her work, it was Felix’s blessing that she felt she needed, as evidenced by this excerpt from an 1836 letter:

In regard to my [plans to] publish, . . . Hensel is for it, you are against it. In any other matter I’d naturally accede entirely to the wishes of my husband, but in this matter alone it’s crucial to have your approval; without it I might not undertake anything of the kind.25

Felix would not grant his sister his approval, writing to his mother in 1837: “I cannot persuade her to publish anything, because it is against my views and convictions. We have previously spoken a great deal about it, and I still hold the same opinion.”26

Nine years later, in 1846, Hensel was finally persuaded to publish her compositions under her own name, but not without trepidation, as she wrote to her brother:

Actually I wouldn’t expect you to read this rubbish now, busy as you are, if I didn’t have to tell you something. But since I know from the start that you won’t like it. . . . I’m desirous of pleasing you . . . and when I now know in advance that it won’t be the case, I thus feel rather uncomfortable. In a word, I’m beginning to publish. . . . I hope I won’t disgrace you through my publishing.27

Her diaries reveal that she was eager for her brother’s response, and after two long months, he did give her his professional blessing, though, in Hensel’s words, “I know that he is not quite satisfied in his heart of hearts.”28 The experience of publication and the accompanying sense of creative freedom propelled Hensel into a busy year of composing and preparing works for publication. In all, she prepared seven collections of songs and piano pieces for publication, five of which were released during her lifetime. Hensel died after suffering a stroke during a rehearsal for one of her Sunday concerts in May 1847 at the young age of 41, only one year after she began to publish.

Clara (Wieck) Schumann was born in Leipzig into a family of professional musicians. Her mother was a singer and pianist, and her father a piano teacher. Clara’s parents divorced

when she was a young child. Her mother soon remarried and her father, according to the law at the time, gained sole custody of Clara from the age of five. She received her musical instruction from her father, who was ambitious for his daughter’s musical future. Clara proved to be a gifted musician and was soon touring Europe to enthusiastic audiences. In 1840 she married Robert Schumann, against her father’s wishes, causing a rift between father and daughter. Schumann never asked his wife to give up her career, and Clara continued to work professionally as performer, teacher, and composer, performing for over five decades. Clara published many works that received favourable reviews during her lifetime. These pieces included not only the “feminine” genres of lieder and short piano pieces, but also larger works such as sonatas, a piano concerto, and a piano trio, as well as cadenzas and arrangements of works by other composers. However, Clara Schumann was never comfortable with her role as a composer, feeling conflicted about her creative abilities, and she downplayed that aspect of her career. In her diary from 1839 she wrote: “I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be that one?” In 1846, regarding her op. 17 piano trio, she reflected on the joy of composing, but felt negatively about the results: “There is nothing greater than the joy of composing something oneself, and then listening to it. . . . Of course, it is only a woman’s work, which is always lacking in force, and here and there in invention.”

Luise Adolpha Le Beau was born in Rastatt, Germany, and raised in nearby Karlsruhe. After expressing interest in music as a young child, her parents—an army general and his wife—arranged for her to have lessons in voice, piano, and composition, with local musicians. Le Beau was a gifted musician and her parents’ devotion to her studies and her career was unfailing until they both died in 1896. She studied piano with Clara Schumann and composition with Franz Lachner and Joseph Rheinberger, who made an exception to his rule of never teaching women. Le Beau worked as a performer, teacher, critic, and

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30 Clara Schumann, Diary (November 26, 1839), quoted and trans. in Reich, “Clara Schumann,” 267.
composer. She composed over sixty works, and published thirty-five. These included symphonic, choral, and chamber works, as well as pieces for solo instruments. Contemporary musicians and critics praised Le Beau’s music for its power and “masculine” quality. Still, it was a struggle throughout her education and career for Le Beau to gain acceptance for her work as she and her parents moved from city to city in hopes of finding a community that would not reject her or her music because of her gender. In 1874 the family moved to Munich, and subsequently to Wiesbaden and Berlin, before finally settling in Baden-Baden. Le Beau chronicled her struggles in her autobiography. In the following excerpt, she describes the disappointing experience of being denied an academic position based on her sex, only one of numerous examples of the discrimination she faced:

The friendly old man was, after all, a member of the Senate and was to decide along with the others about the conferring of the title “Professor” or “Königliche Musikdirector” [Imperial Music Director] and would have gladly used such a title for me. I could more than fulfill the stipulations regarding compositions to be submitted; they had not received such a work as Hadumoth in years! I could also submit lieder and the prize-winning cello pieces. The question was only whether this title could be conferred on a woman at all, and especially in Berlin, which was fifty years behind the times, it could not even be considered.

Citing the many obstacles she faced as her motive, Le Beau retired from public life in 1903.

These women offer three perspectives on the lives of female composers. As Reich described, Hensel is representative of women in upper classes for whom professional activities of any kind outside of the home were not an option. Hensel, who had great admiration for her family, especially her brother, chose not to publish or to seek a professional career as a woman until late in her life. Through her family’s connections and weekly musicales, however, she was able to maintain a high level of performance and interaction with fellow musicians, and to hear her compositions performed. In contrast, Clara Schumann was a professional musician, her livelihood dependent on money made from her work. Her parents and her husband were all professional musicians, and her colleagues and critics admired her work as a composer. Schumann

33 Reich, “European Composers and Musicians,” 164.
34 Luise Adolpha Le Beau, Lebenserinnerungen einer Komponistin (Baden-Baden: Emil Sommermayer, 1910), 193, quoted in Olson, 288.
was not deterred from composition by pressures from her family or society, but rather was plagued by insecurities rooted in the philosophies regarding woman’s creative abilities. Le Beau represents a third situation, in which she neither questioned her own creative abilities nor faced familial pressures to abstain from professional composition. Her challenges were in the reaction to her and her work from outside sources: those men who ran concert halls, educational establishments, and publishing companies. Together, Hensel, Schumann, and Le Beau met with the entire range of challenges facing women composers in the nineteenth century.

5  Women Violinists

The second half of the nineteenth century saw a substantial increase in the number of women violinists. In his 1899 book, Henry Lahee made the following observation: “During the last 40 – 50 years, the violin has become a fashionable instrument for ladies, and has become correspondingly popular as a profession. . . . Until recently few women played the violin.”

In his book, which comprises profiles of violinists through history who had substantial careers as soloists and had achieved public recognition for their virtuosity, Lahee included more than 20 women violinists who had notable careers as solo performers. More than half of these had careers that began after 1830, and most flourished after 1870. Other sources report a similar increase in female violinists during the century (e.g. Dubourg, 1852; Musical Times, 1906; Roth, 1982).

Lahee’s is the most comprehensive list of women violinists available in nineteenth- and twentieth-century literature. Other sources are inclusive to varying degrees depending on the focus of the text. The most comprehensive are those books or chapters dedicated to women (e.g. Roth, 2007; Ammer, 2001). Books that feature women less prominently tend to include fewer names, if they include women at all (e.g. Ehrlich, 1893; Clarke, 1895).

Recent musicological research about female musicians has brought to light more pre-1900 violinists. Most notably, researchers at the Sophie Drinker Institute in Germany have compiled a detailed online encyclopedia of female instrumentalists. Drawing from this

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lexicon, as well as the sources listed above, I have compiled a list of more than 100 women violinists who performed as soloists before 1900 (table 4).\textsuperscript{36} These are listed in chronological order of birth. Women whose birth dates are unknown have been placed approximately based on other known information, such as dates of performances. Although I will refer to only a few of these specifically in this chapter, the list serves to demonstrate the sharp increase in the number of performers in the mid-nineteenth century as well as the abundance of women violinists who were excluded from music history: From 1830 onward this list indicates that ten to twenty professional women violinists were born in every decade (with over twenty each in the 1860s and 70s), where previously the average was two to five.

Table 4: Professional Women Violinists Performing Before 1900

<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Year of Birth</th>
<th>Year of Death</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Ottey</td>
<td>English</td>
<td>ca. 1695</td>
<td>?</td>
</tr>
<tr>
<td>La Diamantina</td>
<td>Italian</td>
<td>ca. 1715</td>
<td>?</td>
</tr>
<tr>
<td>Elisabeth Hauteterre</td>
<td>French</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Catherine Plunkett</td>
<td>Irish</td>
<td>1725</td>
<td>1744</td>
</tr>
<tr>
<td>Anne Nicholl</td>
<td>English</td>
<td>ca. 1728</td>
<td>?</td>
</tr>
<tr>
<td>Maddalena Lombardi Sirmen</td>
<td>Italian</td>
<td>1745</td>
<td>1818</td>
</tr>
<tr>
<td>Gertrud Schmelling Mara</td>
<td>German</td>
<td>1749</td>
<td>1833</td>
</tr>
<tr>
<td>Caroline Bayer</td>
<td>Austrian</td>
<td>1758</td>
<td>1803</td>
</tr>
<tr>
<td>Charlotte Paulson</td>
<td>?</td>
<td>1760</td>
<td>?</td>
</tr>
<tr>
<td>Regina (Strinaacchi) Schlick</td>
<td>Italian</td>
<td>1761</td>
<td>1839</td>
</tr>
<tr>
<td>Marie Janitsch</td>
<td>Swiss</td>
<td>1762</td>
<td>?</td>
</tr>
<tr>
<td>Clarisse Larcher</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Louise Gautherot</td>
<td>French</td>
<td>ca. 1763</td>
<td>1808</td>
</tr>
<tr>
<td>Henriette Larrivée</td>
<td>French</td>
<td>1764 or 1765</td>
<td>1839</td>
</tr>
<tr>
<td>Giulia Paravacini</td>
<td>Italian</td>
<td>1769 or 1778</td>
<td>after 1842</td>
</tr>
<tr>
<td>Luiga Gerbini</td>
<td>Italian</td>
<td>ca. 1770</td>
<td>1790</td>
</tr>
<tr>
<td>Marianne Crux</td>
<td>German</td>
<td>1772</td>
<td>after 1807</td>
</tr>
<tr>
<td>Josepha Ringbauer</td>
<td>Austrian</td>
<td>Ca. 1772</td>
<td>?</td>
</tr>
<tr>
<td>Magdalena Hofdemel</td>
<td>Czech</td>
<td>1776</td>
<td>?</td>
</tr>
<tr>
<td>Agathe-Victoire Ladurner</td>
<td>French</td>
<td>before 1780</td>
<td>1825</td>
</tr>
<tr>
<td>Felicita Blangini</td>
<td>Italian</td>
<td>1780</td>
<td>1844</td>
</tr>
<tr>
<td>Jeane-Marguerite Bresson</td>
<td>French</td>
<td>1785</td>
<td>after 1827</td>
</tr>
<tr>
<td>Caroline Schlick</td>
<td>German</td>
<td>1786</td>
<td>1862</td>
</tr>
<tr>
<td>Marianne von Berner</td>
<td>Latvian</td>
<td>1791</td>
<td>after 1830</td>
</tr>
<tr>
<td>Josepha Marti-Zbinden</td>
<td>Swiss</td>
<td>1792</td>
<td>after 1862</td>
</tr>
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</table>

\textsuperscript{36} In some of the later cases, most of the woman’s career took place after 1900.
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Year of Birth</th>
<th>Year of Death</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elisabeth Filipowicz</td>
<td>Polish</td>
<td>1794</td>
<td>1841</td>
</tr>
<tr>
<td>Madame Krahmer</td>
<td>?</td>
<td>1794</td>
<td>after 1868</td>
</tr>
<tr>
<td>Catarina Calcagno</td>
<td>Italian</td>
<td>1797</td>
<td>after 1816</td>
</tr>
<tr>
<td>Clarisse Larcher</td>
<td>French</td>
<td>ca. 1800</td>
<td>?</td>
</tr>
<tr>
<td>Friederike Klinsing</td>
<td>?</td>
<td>ca. 1800</td>
<td>?</td>
</tr>
<tr>
<td>Lucille Du Pre</td>
<td>American</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Madame Pollini</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Mlle. Zerchoff</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Rosina Collins</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Eliza Wallace</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Leonore Neumann</td>
<td>Polish</td>
<td>1819</td>
<td>1841</td>
</tr>
<tr>
<td>Teresa Ottavo</td>
<td>Italian</td>
<td>1820</td>
<td>?</td>
</tr>
<tr>
<td>Teresa Milanollo</td>
<td>Italian</td>
<td>1827</td>
<td>1904</td>
</tr>
<tr>
<td>Hortensia Zirges</td>
<td>German</td>
<td>1829</td>
<td>1904</td>
</tr>
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<td>Emilia Arditi</td>
<td>Italian</td>
<td>ca. 1830</td>
<td>?</td>
</tr>
<tr>
<td>Rosetta Piercy-Feeny</td>
<td>?</td>
<td>ca. 1830</td>
<td>?</td>
</tr>
<tr>
<td>Maria Milanoollo</td>
<td>Italian</td>
<td>1832</td>
<td>1848</td>
</tr>
<tr>
<td>Johanna Bierlich</td>
<td>German</td>
<td>1834</td>
<td>?</td>
</tr>
<tr>
<td>Rosa d'Or</td>
<td>Czech</td>
<td>1835</td>
<td>?</td>
</tr>
<tr>
<td>Virginia Ferni</td>
<td>Italian</td>
<td>1837</td>
<td>1926</td>
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<tr>
<td>Pauline Höflmayer</td>
<td>German</td>
<td>1838</td>
<td>?</td>
</tr>
<tr>
<td>Wilhelmina Norman-Neruda (Lady Hallé)</td>
<td>Czech</td>
<td>1839</td>
<td>1911</td>
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<td>Carolina Ferni</td>
<td>Italian</td>
<td>1839</td>
<td>1926</td>
</tr>
<tr>
<td>Rosalie Müller</td>
<td>German</td>
<td>1839</td>
<td>?</td>
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<tr>
<td>Gabriele von Wendheim</td>
<td>Likely Austrian</td>
<td>1830s or 1840s</td>
<td>after 1883</td>
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<td>Sophie Hummler</td>
<td>German</td>
<td>1841</td>
<td>1918</td>
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<tr>
<td>Maria Serato</td>
<td>Italian</td>
<td>1840 or 1841</td>
<td>?</td>
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<tr>
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<td>1842</td>
<td>1919</td>
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<td>Camilla Urso</td>
<td>French</td>
<td>1842</td>
<td>1902</td>
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<td>Amelie Bido-Schmidt</td>
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<td>1843 or 1844</td>
<td>?</td>
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<td>Thérèse Castellan</td>
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<td>1845</td>
<td>1890</td>
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<td>?</td>
<td>1845</td>
<td>?</td>
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<td>Hildegard Kirchner</td>
<td>?</td>
<td>1845</td>
<td>1913</td>
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<td>Sophie Raczek</td>
<td>Czech</td>
<td>1845</td>
<td>?</td>
</tr>
<tr>
<td>Franziska Friese</td>
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<td>1846</td>
<td>?</td>
</tr>
<tr>
<td>Charlotte Deckner</td>
<td>Hungarian</td>
<td>1846</td>
<td>1887</td>
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<td>Fanny Prins-Clauss</td>
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<td>1847</td>
<td>1877</td>
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<td>Austrian</td>
<td>1847</td>
<td>1895</td>
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<td>Italian</td>
<td>1847</td>
<td>?</td>
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<tr>
<td>Name</td>
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<td>Year</td>
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<td>Bertha Drechsler Adamson (née Hamilton)</td>
<td>Scottish</td>
<td>1848</td>
<td>1924</td>
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<td>Eugenie Epstein</td>
<td>?</td>
<td>?</td>
<td>?</td>
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<td>Magdeleine Godard</td>
<td>French</td>
<td>?</td>
<td>after 1925</td>
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<td>1850</td>
<td>after 1911</td>
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<td>Juliette Delepierre</td>
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<td>1852</td>
<td>?</td>
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<td>Amanda Maier</td>
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<td>1853</td>
<td>1894</td>
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<td>1853</td>
<td>1899</td>
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<td>1883</td>
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<td>after 1897</td>
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<tr>
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<td>?</td>
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<td>?</td>
<td>?</td>
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<td>1855</td>
<td>1892</td>
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<td>1856</td>
<td>1886</td>
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<td>Marianne Stresow</td>
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<td>1856</td>
<td>1918</td>
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<tr>
<td>Alice Barbi</td>
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<td>1858</td>
<td>1948</td>
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<td>Theresine Seydel</td>
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<td>1858</td>
<td>1908</td>
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<td>Marguerite Pommereul</td>
<td>French</td>
<td>1859</td>
<td>1941</td>
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<td>Agnes Tschetschulin</td>
<td>Finnish</td>
<td>1859</td>
<td>1942</td>
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<td>Gabrielle Roy</td>
<td>probably French</td>
<td>?</td>
<td>after 1889</td>
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<tr>
<td>Emily Shinner</td>
<td>American</td>
<td>1862</td>
<td>1901</td>
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<tr>
<td>Marie Soldat-Roeger</td>
<td>Austrian</td>
<td>1863</td>
<td>1955</td>
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<td>Arma Senkrah</td>
<td>American</td>
<td>1864</td>
<td>1900</td>
</tr>
<tr>
<td>Klara Schwartz</td>
<td>German</td>
<td>?</td>
<td>After 1908</td>
</tr>
<tr>
<td>Kate Chaplin</td>
<td>English</td>
<td>1865</td>
<td>1948</td>
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<tr>
<td>Marianne Eissler</td>
<td>Czech</td>
<td>1865</td>
<td>1921</td>
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<tr>
<td>Nettie Carpenter Stern</td>
<td>American</td>
<td>1865</td>
<td>?</td>
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<tr>
<td>Lucy Stone</td>
<td>English</td>
<td>1865</td>
<td>?</td>
</tr>
<tr>
<td>Babette Lobach</td>
<td>Russian</td>
<td>1865</td>
<td>after 1926</td>
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<td>Mary Cardew</td>
<td>English</td>
<td>1866</td>
<td>1918</td>
</tr>
<tr>
<td>Ella Finger-Baletti</td>
<td>Czech</td>
<td>1866</td>
<td>1945</td>
</tr>
<tr>
<td>Gabrielle Wiertrowetz</td>
<td>Slovenian</td>
<td>1866</td>
<td>1937</td>
</tr>
<tr>
<td>Teresina Tua</td>
<td>Italian</td>
<td>1866</td>
<td>1956</td>
</tr>
<tr>
<td>Winifred Robinson</td>
<td>American</td>
<td>1866 or 1867</td>
<td>?</td>
</tr>
<tr>
<td>Eldina Bligh</td>
<td>Swiss</td>
<td>1867</td>
<td>1953</td>
</tr>
<tr>
<td>Edith Robinson</td>
<td>English</td>
<td>1867</td>
<td>1940</td>
</tr>
<tr>
<td>Geraldine Morgan</td>
<td>American</td>
<td>1867</td>
<td>1918</td>
</tr>
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<td>Maud Powell</td>
<td>American</td>
<td>1867</td>
<td>1920</td>
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<tr>
<td>Leila Taylor</td>
<td>English</td>
<td>1867</td>
<td>?</td>
</tr>
<tr>
<td>Metaura Torricelli</td>
<td>Italian</td>
<td>1867</td>
<td>1893</td>
</tr>
<tr>
<td>Nora Clench</td>
<td>Canadian</td>
<td>1867</td>
<td>1938</td>
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37 Annkatrin Babbe, “Gabrielle Roy,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Year 1</th>
<th>Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editha Knocker</td>
<td>Scottish</td>
<td>1869</td>
<td>1950</td>
</tr>
<tr>
<td>Carrie Duke</td>
<td>American</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Madge Wickham</td>
<td>American</td>
<td>?</td>
<td>after 1920</td>
</tr>
<tr>
<td>Juliette Folville</td>
<td>Belgian</td>
<td>1870</td>
<td>1946</td>
</tr>
<tr>
<td>Frida Kaulbach</td>
<td>Danish</td>
<td>1871</td>
<td>1948</td>
</tr>
<tr>
<td>Dora Valeska Becker</td>
<td>American</td>
<td>1872</td>
<td>?</td>
</tr>
<tr>
<td>Rose Lynton (stage name of Eve Mudocci)</td>
<td>English</td>
<td>1872</td>
<td>1952</td>
</tr>
<tr>
<td>Amabel Marshall</td>
<td>English</td>
<td>1872</td>
<td>1951</td>
</tr>
<tr>
<td>Mary Brammer</td>
<td>English</td>
<td>1873</td>
<td>?</td>
</tr>
<tr>
<td>Jessie Grimson</td>
<td>English</td>
<td>1873</td>
<td>1954</td>
</tr>
<tr>
<td>Sophie Jaffé</td>
<td>Ukrainian</td>
<td>1872 or 1873</td>
<td>?</td>
</tr>
<tr>
<td>Maria Codelli</td>
<td>Italian</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Irene Brennerberg</td>
<td>Romanian</td>
<td>1873</td>
<td>1922</td>
</tr>
<tr>
<td>Sarah Fennings</td>
<td>English</td>
<td>1873</td>
<td>1938</td>
</tr>
<tr>
<td>Gwynne Kimpton</td>
<td>English</td>
<td>1873</td>
<td>1930</td>
</tr>
<tr>
<td>Margarthe Baginsky</td>
<td>?</td>
<td>ca. 1874</td>
<td>?</td>
</tr>
<tr>
<td>Rosa Schindler</td>
<td>German</td>
<td>1874</td>
<td>after 1908</td>
</tr>
<tr>
<td>Marie Motto</td>
<td>English</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Rosa Hochmann</td>
<td>Ukrainian</td>
<td>1875</td>
<td>ca. 1959</td>
</tr>
<tr>
<td>Anna Rhode</td>
<td>German</td>
<td>1875</td>
<td>?</td>
</tr>
<tr>
<td>Betty Schwabe</td>
<td>German</td>
<td>1875</td>
<td>1943</td>
</tr>
<tr>
<td>Nella Gunning</td>
<td>Dutch</td>
<td>1876</td>
<td>after 1935</td>
</tr>
<tr>
<td>Bianca Panteo</td>
<td>Italian</td>
<td>1876</td>
<td>1928</td>
</tr>
<tr>
<td>Charlotte Ruegger</td>
<td>Swiss</td>
<td>1876</td>
<td>1959</td>
</tr>
<tr>
<td>Irma Sanger-Sethe</td>
<td>Belgian</td>
<td>1876</td>
<td>?</td>
</tr>
<tr>
<td>Marian Jay</td>
<td>English</td>
<td>Ca. 1877</td>
<td>?</td>
</tr>
<tr>
<td>Leonora Jackson</td>
<td>American</td>
<td>1879</td>
<td>1969</td>
</tr>
<tr>
<td>Elsa Plank</td>
<td>?</td>
<td>?</td>
<td>after 1913</td>
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### 5.1 Women and the Violin: An Evolving Perception

A significant factor that contributed to this rise in female violinists was an evolving societal attitude on the subject of women as musicians in general, and as violinists in particular. For the greater part of the nineteenth century, not all instruments were deemed suitable for women’s musical activities, even within the private sphere: “Women were expected to cultivate ‘feminine’ instruments— instruments requiring no alteration in facial expression or
physical demeanor.”38 These included keyboard instruments and the harp, which allowed women to remain in a “demure seated position.”39 The violin was not considered an appropriate choice. Female violinists were viewed as ungraceful and unladylike, and the violin itself was seen as a masculine instrument, subject to “the sexual stereotyping of instruments that began during the Renaissance with the rise of instrumental music.”40 In particular, it was thought that the way the violin was held under the chin and the way the bow arm moved made a woman look unattractive. A review of an 1834 performance by Elisabeth Filipowicz demonstrates this view: “[Her performance] gave our ears great pleasure . . . our eyes told us the instrument is not one for ladies to attempt.”41 Furthermore, the shape of the violin had also been compared to that of a woman’s body, suggesting that it would best be played by “a worshipful master.”42

History provides a few examples of women who were encouraged or forced to give up the violin because it was an inappropriate activity. Gertrud Mara (1749 – 1833), a famous German singer, started her music studies on the violin, but was persuaded to switch to voice. Laura Taylor (1819 – 1905) was an English violinist who early in her career caught the attention of Paganini, but her father did not permit her to pursue a public career.43 There must have been many more stories like these, which are for obvious reasons difficult to trace.

Despite the prevalent view that the violin was an inappropriate instrument for females, many authors wrote in support of women violinists throughout the nineteenth century, usually in a tone that suggested incredulity that the activity was considered improper, either at that time or in previous years. An early example is found in The Quarterly Musical Magazine and Review from 1818. The author includes the following as a footnote in his review of Mara, the German singer (cited above):

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38 Neuls-Bates, xiii.
40 Neuls-Bates, xiii.
42 Gillett, 87.
43 H. B., “Laura Taylor,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/
We cannot help regarding the exclusion of females from the violin, as a prejudice, and nothing but a prejudice. It seems to be an instrument peculiarly fitted to their habits, delicacy of taste, sensibility and perseverance.\textsuperscript{44}

An article by an anonymous author from \textit{The Musical World} in 1839 (which happens to read word for word like George Dubourg’s “Female Violinists” from the 1852 edition of his book \textit{The violin}) says:

Why should not a lady play on the violin? The common objection is, that it is ungraceful. . . . Surely, she that can turn the rudest of beings from a bear to a man, and from a man to a gentleman, can lend a few spare charms to so grateful a receiver as the fiddle.\textsuperscript{45}

In an article from \textit{The Spectator} from 1860, the author says: “Female violinists are rare, the violin being, we do not know why, deemed an unfeminine instrument.”\textsuperscript{46} In an 1877 issue of \textit{Dwight’s Journal of Music}, we find that to play the violin is “a manly exercise, . . . to play like an artist is a manly aspiration. . . . It is the most gentlemanly instrument. And, we maintain, that it is equally the most womanly. We have many times expressed our interest in female violinists.”\textsuperscript{47} In Lahee’s previously cited book, he wrote that the violin was “formerly . . . considered improper, or ungraceful, or unladylike—the reasons are nowhere satisfactorily given.”\textsuperscript{48}

This is a small sampling of many like-minded statements made on the subject. Those authors who, like Lahee, were writing in the 1880s and 1890s, referred to the discriminatory views in the past tense, citing the extraordinary growth in the number of women performers. In their attempts to explain the phenomenon, many of them referred to the influence of certain trailblazing women who had particularly successful careers before it was common. Undoubtedly, their visibility on the stage and in the press would have encouraged girls and women to take up the instrument. Teresa (1827 – 1904) and Maria (1832 – 1848) Milanollo, Wilhelmina Neruda (1839 – 1911), and Camilla Urso (1842 – 1902) are the most frequently cited examples of such influential women.

\textsuperscript{44} “Madame Mara, Nee Schmelling,” in \textit{The Quarterly Musical Magazine and Review} 1 (1818): 171.
\textsuperscript{45} “Female Performers,” \textit{The Musical World} 16 (1839): 35.
\textsuperscript{48} Lahee, 300.
5.2 Four Representative Women Violinists

Teresa Milanollo, born in Italy in 1827, reportedly begged her father for violin lessons from the age of three. When he finally gave in, she demonstrated great talent, and eventually he sold his business in order to take his family to France, so that Teresa could have lessons with the celebrated violinist Charles Philippe Lafont. From there her career took off, with many successful international tours, and further studies with François Antoine Habeneck and Charles Auguste de Bériot. An 1837 review of Teresa demonstrates that even at the age of ten, she was a pioneer among female violinists: “We wish this exhibition, which was anything but ungraceful, would bring the violin . . . into favour with the English ladies.”\cite{49}

When her younger sister Maria was old enough, Teresa taught her the violin. Proving to be equally talented, Maria performed with her sister from the age of six until she died of consumption at sixteen. The young pair triumphed on concert stages throughout Europe, with popularity and success compared to Paganini’s. After her sister’s death, Teresa continued to perform as a soloist until 1857, when she married French military engineer Théodore Parmentier and retired from the concert stage, performing only sporadically for charity events or private functions. Teresa Milanollo and her influence were not forgotten, however. In 1899, Lahee wrote, “There is little doubt . . . that the success of Teresa Milanollo gave the first great impulse toward the study of the violin by women.”\cite{50}

Wilhelmina Neruda, subsequently known as Wilhelmina Norman-Neruda and Lady Hallé following each of her marriages, has repeatedly been credited with inspiring generations of female violinists. Born in what is now the Czech Republic, Neruda had lessons in piano, but was caught secretly playing her brother’s violin and eventually was allowed to pursue it. When she was still a young child, her family moved to Vienna, where she had lessons with Leopold Jansa, and where she made her solo debut at age seven. From that point on, Neruda had a busy career as a performer in concert halls across Europe, her repertoire including fiendishly difficult works such as Wilhelm Ernst’s *Carnival of Venice*. In 1864 she married Swedish opera conductor Ludwig Norman and spent four years as a professor at the Royal Academy of Music in Stockholm, before moving to London with her two young sons in

\cite{49} F. G. E., 740.
\cite{50} Lahee, 313.
1868, where she performed regularly at the Monday and Saturday “Pops” Concerts at St. James Hall. These were highly acclaimed chamber music concerts in which Neruda was the first violinist for the winter season—a position held by Joachim during the spring, and the two violinists became friends and colleagues through this association. Ludwig Norman died in 1885 and Neruda married pianist and conductor Charles Hallé three years later. With Hallé she resumed a more international career, travelling across Europe, as well as to Australia, New Zealand, and South Africa for performances. She was enormously popular and recognized in the press for her immense talent and influence. An article in The Strad from 1894 said: “There are many ladies now-a-days who can take high rank, but none of them have ever succeeded in reaching the height of Lady Hallé.”51 In Sylvia’s Journal from 1892, one author writes that Lady Hallé was doing “more than anyone else to establish an honourable position for female violinists.”52 Neruda retired from the concert stage in the early 1900s, after a career of over fifty years.

Camilla Urso was born in Nantes, France. Her parents were both musicians, and at age six, after asking for one year, she was allowed to begin lessons with the concertmaster of the theatre orchestra in which her father played the flute. Urso was obviously gifted, so the family moved to Paris with the intent of enrolling her at the Conservatory. Urso was eight, two years below the entrance age, and the Conservatory had never admitted a girl violinist. After nine months of waiting, the director of the Conservatory agreed to hear her, and she was admitted immediately. Urso won the top graduating prize at age ten and then went to the United States, where she spent most of her career. In Unsung: A History of Women in American Music, Christine Ammer writes of Urso upon her arrival in America: “Even at the age of ten Camilla Urso was no amateur. She had been performing before a paying public for several years, and during the remaining half-century of her career she was to inspire hundreds of other girls to take up the violin.”53

Urso maintained a hectic performance schedule throughout her career. In one year, it was not unusual for her to perform two hundred concerts, and to practice six hours a day in order to maintain a repertoire of dozens of demanding pieces. In her many years on stage, she not

52 Sylvia’s Journal (December, 1892), 14, quoted in Gillett, 82.
53 Ammer, 35.
only performed but also spoke and wrote on the topic of women violinists. In particular, she felt strongly that women should be allowed to play in orchestras alongside men. In 1893 she served on the Advisory Council of the Women’s Branch, World Auxiliary of Music, and gave a lecture on this topic.\textsuperscript{54} Urso continued to perform until her death in 1902; despite her enormous success, she never made enough money to retire from the stage.

A commonality in the careers of these women is that they were child prodigies, achieving international success while still very young. In her book \textit{Women Performing Music}, Beth Abelson Macleod suggests that their young age may have influenced the audience’s acceptance of their gender. She quotes an early review of Camilla Urso: “Such music has not the stuff of manhood or womanhood in it. It has not actual passion, either of love or ambition. . . . It is fantastic, fairy-like, belonging to other wondering instincts of childhood geniuses.”\textsuperscript{55} It has never been unusual for performers of such international acclaim, male or female, to begin their careers as child prodigies. However, for the girls in particular, it is possible that the public acceptance they received as children helped smooth the way toward their acceptance as adult women on the stage.

\section*{5.3 New Opportunities in Higher Education}

As seen in the example of Camilla Urso, another contributing influence to the increase in female violinists was that conservatories were starting to accept women as violin pupils, since for much of the nineteenth century, they rarely did: “Although it was in conservatory charters to admit girls, there were few joint classes. The sexes were segregated or taught on separate days. . . . Not until the 1870s were women given the opportunity to study composition, orchestration, or even violin.”\textsuperscript{56}

After Urso won the \textit{Premier Prix} (similar to first class honours) in violin at the Paris Conservatory in the 1850s, an increasing number of women violinists won top prizes there, and in many conservatories. Thérèse Castellan, Marie Tayau, Teresina Tua, Nettie Carpenter,

\begin{footnotes}
\textsuperscript{54} Ammer, 38.
\end{footnotes}
and Sophie Jaffé each won the prize in Paris between 1861 and 1892. Amelie Bido-Schmidt won the equivalent prize in Graz, as did Charlotte Ruegger in Brussels. Between 1880 and 1897, Marie Soldat-Roger, Gabriele Wietrowetz, Maud Powell, and Leonora Jackson each won the Felix Mendelssohn prize at the Berlin Hochschule.

In the 1870s in Boston, Julius Eichberg taught many women violinists who reached a very high level of playing. Eichberg was known for his support of female violinists, and wrote about it on at least one occasion in the article “Lady Violinists”:

> While we take a pardonable pride in the many fine players of the male sex who sought our advice and studied with us for years, we should be remiss in failing to credit our female students with at least an equal degree of talent, industry and success. We gladly espouse the cause of women’s right to play upon all instruments of the orchestra.\(^{57}\)

In 1878, some of his pupils went on to form the Eichberg Quartet cited as the first American all-female string quartet, which continued to perform well into the 1890s. In the early 1880s, the quartet spent a year in Berlin, where its members worked with Joseph Joachim. Joachim accepted many women among his students in Berlin, including Marie Soldat-Röger, Emily Shinner, Leonora Jackson, Carrie Duke, Geraldine Morgan, and Maud Powell. Interestingly, while Joachim was happy both to accept so many female pupils and to perform along side women such as Neruda, he insisted that his own wife give up her operatic career after they married, and “confine her singing to song recitals and oratorio.”\(^{58}\)

## 5.4 Continued Prejudice

Despite this significant increase in female violinists, and the good press they were receiving, the end of the nineteenth century in no way marked the end of prejudice against female violinists. Persistent philosophies on women’s roles throughout the Western world impacted women musicians in several important ways. Regardless of women being more accepted as professional performers, the general expectation at the end of the nineteenth century was still that a woman would give up her career upon marriage, or at the very least prioritize the care

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\(^{58}\) Reich, “Women as Musicians,” 140.
of her husband above her career. While a number of the women in question did continue to perform after marriage, Wilhelmina Neruda and Marie Soldat-Röger being notable examples, others reportedly “disappeared” after marriage. The Strad’s biography of Arma Senkrah (translated from Ehrlich’s 1893 book) reported that she “vanished” after marriage. Christine Ammer reports that Senkrah took her own life in 1900. Further examples of women who disappeared after marriage are Teresa Milanollo and Sophie Jaffé. Still other women, such as Hortensia Zirges, are known to have significantly reduced their performance obligations after marriage.

Another area of discrimination against female violinists was in the realm of orchestral playing. With the rise in availability of higher musical education, there were many women who pursued studies on the instrument, but who did not have careers as soloists. These women had few options for employment, as orchestras did not accept women. Orchestral positions, which offered greater financial stability and a less strenuous lifestyle, were often considered preferable to the life of a soloist. Camilla Urso wrote about this in her article for Etude in 1891:

My life is made up of hard work, and under the circumstances I should say to young girls who are thinking of becoming professional violinists, ‘Don’t.’ Solo playing and teaching are all that are open to women violinists now-a-days.59

Even within educational institutions, women were not necessarily considered fit for orchestral playing, as is seen in this 1881 letter from Ernst Rudorff, Deputy Director of the Königliche Hochschule in Berlin, to Joachim, who was at the time Director of the institution:

I would like to ask you to consider seriously whether it is right for us to allow women to take part in orchestra classes and performances. They add nothing to the orchestra performances; indeed, I am more and more convinced . . . that the weak and uncertain playing of the young girls not only does no good at all but actually makes the sound indistinct and out of tune. . . . To my mind the point of view that it will be useful to the girl students is simply not plausible. . . . they should not be trained to become orchestra players as such anyway. It is bad enough that women are meddling in every possible place where they don’t belong; they have already

taken over in almost every area of music. At the very least, we have to make sure that orchestras will not have men and women playing together in the future.⁶⁰

Starting in the 1870s, as a result of the increase in female musicians who were denied entry into established ensembles, women began to form women’s orchestras throughout Europe and in North America. However, while “these musicians had the best conservatory training . . . the women’s orchestras were rarely given the same serious attention and respect enjoyed by the orchestras filled with their male colleagues.”⁶¹

Women performers were also subject to discrimination in the form of sexist language in the press. Concert reviews regularly equated certain musical and technical aspects of women’s playing with femininity. The most obvious example is tone production: a strong, powerful tone was perceived as masculine, while a weak tone was typically perceived as feminine. The following examples are taken from reviews of women violinists, written between 1861 and 1897, in chronological order. They illustrate that sexist language was still present at the close of the nineteenth century.

Even though one is accustomed to setting a different standard for women’s violin playing than for men’s . . .⁶²

In her hands [the violin] entirely loses the awkwardness with which some feminine players manipulate it.⁶³

Few violinists of the coarser sex produce so broad and mellow a tone . . .⁶⁴

Nevertheless, I must add that the genuinely feminine, sentimental trait which is her own, which otherwise I would credit an artist as an asset, disturbed me in the Beethoven concerto, for this work requires a male conception, a male hand.⁶⁵

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⁶¹ Reich, “European Composers and Musicians,” 171.
⁶² Bock (1861), 413, in Volker Timmermann, “Amelie Bido,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/
⁶³ The Era (1877): 5, in Peter Schleuning, “Thérèse Castellan,” the website for the Sophie Drinker Institut; http://www.sophie-drinker-institut.de/
5.5 Historical Presence

It is clear that there were many successful women violin soloists in the mid-late nineteenth century, and that their careers were well documented by the press in their time. Many of them were also profiled in contemporary scholarship by authors such as Dubourg, Lahee, and Payne. While some more recent books about violinists do include chapters about women, they are mostly dedicated to their male counterparts, the names of whom are generally far more familiar. In other texts, their names are included only as passing references, or have been left out together.

As we have seen, music history has traditionally focused on the achievements of men. There are other reasons, however, that are not necessarily based on gender. The previously cited works of Albert Payne and Mason A. Clarke are just two examples of books that include many successful male virtuosi who have been largely forgotten today. There are many possible explanations for this. One is a lack of tangible evidence of their work, such as published compositions or recordings. Dozens of violinists who published pieces, studies, or method books, are referred to on a daily basis by current performers, teachers and students. De Beriot, Pablo de Sarasate, and Henri Vieuxtemps are just three examples from the nineteenth century. The memories of many twentieth-century performers are kept alive through recordings of their performances. Since recording technology was still very new at end of the nineteenth century, many of the violinists of the era were not recorded. Many violinists are further remembered for their relationships with famous composers. Joseph Joachim, for example, had a collaborative relationship with Brahms, who also dedicated music to him. Finally, violinists are also remembered as teachers. Among Joseph Böhm’s famous students, for example, were Joachim, Jakob Dont, and Heinrich Wilhelm Ernst.

While these explanations apply to men as well as to women, we have already seen that they were perhaps more common among the women performers. In particular women were discouraged from composing, and many female violinists who lived well into the twentieth century had stopped performing—before the availability of recording technology—in order to honour their “wifely duties.”
6 The Impact of Maier’s Gender on Her Career

Although attitudes were slowly becoming more liberal during Maier’s formative years, she would not have been blind to the gender-based challenges and prejudices that she would face, especially in following a career as a composer and a violinist. Unfortunately, in her surviving diaries and letters, Maier did not write about being a woman musician or about gender bias she may have experienced. Nor did she write about the subject in regard to other women musicians she knew or refer to the wider feminist movement of the time. Although we have no explicit record of how she perceived the impact that her gender may have had on her career, we can draw several important inferences from her experiences.

6.1 Early Life and Education

As the daughter of a musician, Maier, like Clara Schumann before her, fits the stereotype in terms of class and family background of someone who might grow up to pursue music professionally. Moreover, Maier had the support of her parents from a young age in her musical studies, something crucial for women musicians of the time. Maier appears to have had no doubt in her creative abilities, and early family support would have been a significant reason for that.

Maier’s graduation from the elite Musikdirektör class at the Academy in Stockholm was unprecedented. As the first woman to graduate with the title of Music Director, and the only one to do so in her lifetime, Maier would not have been oblivious to her unique position, especially given the resultant attention in the press. The fact that Maier followed through with her goals regardless of the challenges she faced as the only woman in her program shows that she had determination and confidence that would serve her well in her career.

6.2 A Promising Career

When Maier moved to Leipzig in 1873 she was again bolstered by the support and encouragement of her family and teachers, as well as her new friends and future in-laws, the Röntgens, as she narrowed her focus to the “masculine” disciplines of composition and violin. In spite of this support, gender bias would have impacted Maier’s performance career
in a few important respects. First, Maier’s career options were limited. By the mid-1870s when Maier’s performance career began to flourish, women violinists were already much more prevalent than they had been earlier in the century, so Maier’s concert appearances and tours were not particularly remarkable in that sense. However, as described above, women were not admitted to major orchestras, positions that would have provided a level of economic stability. For Maier therefore, a job in a major orchestra such as the Gewandhaus orchestra was out of the question. It is difficult to ascertain whether such a job would have appealed to Maier. She made no mention of the “ladies’ orchestras” being founded at the time, and she turned down a request to join an orchestral association during her studies in 1875.66 Maier’s only known orchestral appearances were as part of the annual Passion performances at Leipzig’s Thomaskirche, in which she played the viola beside Julius Röntgen. These performances were not necessarily admired for the quality of playing, as described by Ethel Smyth, who also participated in 1879:

By the time Good Friday came around, Papa Röntgen considered me fit to take my place among the second violins in the annual Passion performance—no great compliment as will presently be seen. . . . The proceeds were devoted to the Widows and Orphans Fund of the Gewandhaus orchestra, but according to a curious by-law, only those who had taken an active part in the performance had a claim on that year’s balance. Now, many modern instruments have no place in the orchestra of Bach’s time; consequently trombones, bass clarinets, and other outsiders vamped up in spare hours enough violin to scrape their way through Bach’s very easy string parts, sitting generally in the ranks of the second violins. And so vilely did they play. . . . I was astonished at the hideous noises produced round about me—and still more astonished the following year, when I sat below, to notice how little it matters in a big choral work what goes on at some of the second desks!67

It is worth noting that despite this depiction of what she heard around her, Smyth went on to describe the overall performance as a “heart-rending, consoling portrayal . . . being lived through as at no other moment of their lives by every soul in that vast congregation.”68

Another possible career for Maier was teaching. While women teachers in conservatories were not very common, Maier would have been aware that Wilhelmina Norman-Neruda

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66 Maier, diary, 7 March 1875, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm. This request was from a “Director Claus.” No more is known about the orchestra.
68 Smyth, 246.
taught at the Kungliga Musikaliska Akademien until shortly before her own enrollment.\textsuperscript{69} If Maier had any desire to follow in Norman-Neruda’s footsteps, or to teach privately, she made no mention of it in her diaries. Her only known students were her two sons.

The reviews of Maier’s concerts not infrequently included a certain amount of sexist language. As seen above, this type of writing was so prevalent at the time that Maier would likely not have thought much about it. Regardless, some of her most critical reviews refer to a weakness of tone, a quality often associated with women players.\textsuperscript{70} Others were more conspicuously sexist. Critic W. B. Bauck, for example, who reviewed Maier’s 1876 performance at Stockholm’s Stora Teatern, referred to “a certain female charm.”\textsuperscript{71}

Sexist language is also found in press reports about Maier’s compositions. When her violin sonata was reviewed in December 1878, it was described as a valuable addition to the violin literature, with several complimentary statements that were unfortunately accompanied parenthetically by the phrase “especially by a woman.”\textsuperscript{72}

Maier wrote very little in her diaries about her work as a composer. She recorded the dates and content of her composition lessons. She referenced composing or working on a particular piece, and the social occasions at which she played her own works. Her compositional output was smaller than many other composers, both women and men, but this is no surprise given that she was equally focused on performing. There is no evidence that Maier wrote, or ever desired to write, larger genres such as symphonies and operas like her contemporaries Le Beau and Smyth who faced challenges for composing in these so-called masculine genres. She orchestrated her violin concerto, but beyond that her largest known work is her piano quartet. She wrote for herself and those in her circle, the genres that she played and was intimately familiar with, and seems to have been content doing so.

Maier had several of her compositions published, thereby overcoming one of the primary barriers facing women composers at the time. Her first published work was her violin sonata, \textsuperscript{69} Norman-Neruda taught at the conservatory in Stockholm 1864 – 1868.\textsuperscript{70} Excerpts of reviews citing a weakness in Maier’s tone can be found in Chapter 3.\textsuperscript{71} W. B., “Amanda Maiers concert,” Teater och musik, Dagens Nyheter, November 25, 1876, Svenska Dagstidningar.\textsuperscript{72} A. L., ”Amanda Maier, Sonat för violin och piano,” Musikpressen, Aftonbladet, December 23, 1878, Svenska Dagstidningar.
published as a result of winning a prize from the *Musikaliska Konstföreningen*. Her subsequent publications were printed by *Breitkopf & Härtel* in Leipzig. It is not clear whether her connection to the Röntgen family had any impact on her works being published by this prestigious company, which also published many of Röntgen’s compositions. Many of Maier’s works remained unpublished in her lifetime and a number of those are now lost. If Maier did face any discrimination that limited how many of her works were published, it would have certainly impacted the dissemination of her music at the time and until today.

While Maier never wrote about gender bias, her writing gives the general impression that she was confident in her abilities as both performer and composer and happy with her work and all her musical activities. Early evidence of this confidence is exhibited in a letter she wrote after her first year in Leipzig: “Everything has gone as I could ever wish, and I probably made significant progress. . . . I played Mendelssohn’s concerto, etc. and we also performed a new trio that I composed for piano, violin, and cello. . . . My trio is going to be very successful and looks very good; One finds in Leipzig that I am a pure national, that is to say Nordic in my compositions, which they are very fond of.”

Her confidence as a composer in particular is further illustrated in this letter from a few years later to Abraham Hirsch, a member of the *Musikaliska Konstföreningen*, in which she wrote about changes to the second movement of her sonata proposed by another member of the association. Moreover, it reinforces the point that Röntgen was very supportive of Maier as a composer:

> I have just written and said that of course I will not let the opinion of Dr. Hiller go unnoticed—but also that it would not be easy for me to change [the sonata]; also the sonata is almost too old and I think something new in it would disturb me so much that it really would not be successful. I have also often played the sonata and even found that the movement Mr. Hiller mentioned has made an impression on the audience; neither has Professor Richter said anything about the Canon, though I admit Dr. Hiller may be right, but as I said, my wish would be that it remains in its old condition. I don’t want it in any way to seem obnoxious of me, it is certainly sincere that I don’t know how I would change it. It is very important to me that I myself can edit it and I would really like to go through the manuscript before it is printed because it is very likely that there is something to change and put straight. If I am not in Leipzig, Mr. Julius Röntgen has promised to take care of it.

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73 Amanda Maier to J. P. Cronham, Landskrona, July 1874, Daniel Fryklund collection, Musik- och teaterbiblioteket, Gäddviken.

74 Amanda Maier to Abraham Hirsch, Leipzig, 10 December 1877, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
Interestingly, despite Maier’s silence on the subject of feminism, she did socialize with the noted German feminist Augusta Schmidt and performed for the *Allgemeiner Deutscher Frauenverein* twice in 1875.\(^75\) Maier was also friends with Ethel Smyth, whose many vivid memoirs are decidedly not silent on issues of gender bias. Consequently Maier was surely aware of the feminist movement going on at the time.

### 6.3 After Marriage

After marrying Julius Röntgen in the summer of 1880, Maier virtually stopped performing in public. Furthermore, only three of Maier’s known compositions indisputably date from after 1880, and two of those were written in collaboration with her husband.\(^76\) Why was this the case—especially considering how supportive Röntgen was of Maier’s career up until that point?

Other researchers have asserted that Maier’s marriage was the primary reason for her diminished career. Jurjen Vis wrote: “As long as Amanda was not yet married, she could go where she wanted,”\(^77\) and Eva Öhrström wrote: “As a married woman, she did not get the same chance as before to develop as a musician.”\(^78\) However, to say that Maier’s career ended as a result of her marriage oversimplifies a complex topic. We have already noted a number of nineteenth-century women musicians who maintained active careers following marriage. Furthermore, while Maier’s career entered a hiatus after her marriage, the marriage in and of itself was not necessarily the principal reason for this. Rather, the pause in Maier’s musical career resulted from the interplay of several factors specific to her, as well as her feelings, ambitions, and decisions.

The following are some of the many questions raised by Maier’s situation: What were Maier’s career aspirations and did they change over time? Given the social norms of the era, did she see an end to her public career as inevitable? Was her relocation to Amsterdam a factor in her diminished public presence? What impact did having children have on her

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\(^75\) German Association of Female Citizens, founded by Schmidt and others in Leipzig in 1865.
\(^76\) *Schwedische Weisen und Tänze* (composed in 1882, published in 1887), *Zweigespräche* (composed in 1883, published in 1887) by Maier and Röntgen, and Maier’s piano quartet (1891). Maier’s *Intermezzo* for piano, programmed on a concert in 1887 and now lost, may also date from this period.
\(^77\) Jurjen Vis, *Gaudeamus* (Zwolle: Waanders, 2007), 189.
\(^78\) Eva Öhrström, “Amanda Maier,” the website for Levande Musikarv; www.levandemusikarv.se
career and her ambitions? How did her recurring health problems affect her career? Did Röntgen become less supportive of Maier’s career and creativity once they married? Did Maier harbour any feelings of resentment toward her husband? The majority of these questions cannot be answered with any certainty, but they are nevertheless important to consider.

Maier did not explicitly address her career goals as a violinist in her diaries and letters. She enjoyed a fairly busy performance schedule in the late 1870s, but the majority of her concerts were on tour. Maier appears to have enjoyed her tours very much, but at the same time she missed Röntgen immensely. This is especially evident in her diary entries from her 1878 tour in which she wrote daily about how much she longed to see him, counting the days until their reunion. It was later that same year that Maier reportedly turned down a significant concert tour in America. The most likely reasons for this are that she did not want to travel so far, did not want to be parted from Röntgen for so long and at such a distance, or that the grueling schedule or remuneration were not appealing or worthwhile to her. Whatever the reason, turning down a major tour in America suggests that worldwide success and fame at any cost was not Maier’s ambition as a performer. Furthermore, Maier always delighted in social music-making seemingly as much as she did in public performance. She especially cherished the time she spent playing together with Röntgen, something she could obviously do much more frequently after they married and lived together.

If one thing is clear from Maier’s diaries, it is that she was madly in love with Julius Röntgen. Every separation was lamented, and every reunion was joyfully anticipated. Songs were exchanged like love notes, and anniversaries of special dates marked in their diaries. Maier was excited to marry her love, and shortly before their wedding, Maier wrote in her diary: “So it is the last month as a girl! When next month ends I’ll be Julius’, my dear Uler’s.”

She also appeared to be pleased about moving to Amsterdam, expressing many times how happy she was during her visit in the spring of 1880. Given how much time Maier and Röntgen spent apart during their relationship, it is conceivable that Maier would have been content to begin her married life by settling into her new home with her new husband rather than embarking on long and arduous concert tours.

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79 Maier, diary, 30 June 1880. Uler is a nickname for Julius Röntgen.
As for performances outside concert tours, there are many factors that may have played a role in Maier’s diminished public presence. The simplest explanation is that it was no longer deemed appropriate to perform professionally or in public once married. Maier did do so, however, even if her appearances were few and far between. Another possible contributing factor could be Maier’s lack of reputation in her new city. This seems unlikely given that Röntgen arranged the *Felix Meritis* concert series and could have included his wife among the performers.

Having two young children would have put significant constraints on Maier’s time, even without the added stress of illness that plagued her for much of her married life. Maier became pregnant with her first son within a month of getting married, and it is known from Röntgen’s diary that she did not feel at her best during her pregnancy. The demands of raising a child in the first years of its life easily rationalize her reduced musical activity. The difficulties she had with three further pregnancies and miscarriages before finally giving birth to her second son in 1886 would have made it even more challenging to keep up her career, even with the support of a partner and nanny. The complexity of the subject of working mothers, especially in Maier’s era, leads to a host of new observations and questions. Had Maier and Röntgen married and had children in the twenty-first century, would Maier have performed and composed at a rate similar to before having children? Economic stability must also be considered. It was the social norm that the man was expected to be the principal breadwinner, but even if this had not been the case, it is natural that the partner with the more stable employment continues in that role. Röntgen’s work was steadier than Maier’s, but perhaps had women been more welcome in more areas of musical employment, such as orchestral playing, Maier would have had a more stable job, and one that allowed her to perform with less travel. The thorniest questions then are whether Maier would have wanted to continue working if she had the opportunity, and even whether or not she truly wanted to have children. Importantly, her goals and desires for family life, as for her career, may have changed over time.

Maier’s health problems, including the trouble with her eyes that began long before her marriage, her multiple miscarriages, and the chronic illnesses that eventually led to her death, were the most obvious challenges that Maier faced in terms of continuing her career. Had
Maier not fallen ill and died, it is quite possible her career would have blossomed once again
when her children were older and more independent. Evidence for this is found in Maier’s
activities in 1891 and 1892, during periods of relatively good health. During these summers,
Maier was very involved in private concerts put on at Fuglsang, the Röntgens’ summer
retreat in Denmark, and her largest composition, a piano quartet, was completed in 1891.

It is noteworthy that Röntgen, in a letter to Grieg, expressed his opinion of Maier’s quartet.
His words suggest support and appreciation for his wife’s creative abilities: “My wife has
finished a piano quartet these days—it is a magnificent piece and we want to play it in
Leipzig. Maybe later at Troldhaug!!”80 Röntgen’s support for Maier would have been a
crucial factor in her career after 1880, and rather than providing answers, evidence from
Röntgen’s diaries and professional activities raises yet more challenging questions.

From their first encounters, Maier and Röntgen enjoyed collaborating musically, and they
were very supportive of each other’s work. In addition to playing dozens of pieces by other
composers, they played through and worked on each other’s compositions and performed
them at social gatherings. Röntgen helped Maier with writing out copies of her compositions,
attended various rehearsals and performances, and celebrated her accomplishments, both as a
composer and a performer. In her memoir, Ethel Smyth described the enviable collaborative
relationship between Maier and Röntgen as “a charming blend of art and courtship.”81 Given
the pleasure they each expressed in making music together, it is reasonable to assume that
Maier enjoyed composing works collaboratively with her husband. In the case of their joint
work Zwiegespräche, Röntgen’s diary tells us which pieces were written by each of them,
proving that this was truly a collaborative effort, and not a case of Maier’s work being
published with her husband’s name for the sake of propriety.

Abraham Dirk Loman, a friend and neighbour of the Röntgens in Amsterdam, also described
their artistic rapport, and while he describes two artists, his first sentences imply Röntgen
was the one benefitting the most: “It was an unpredictable happiness for a creative artist such
as Röntgen to have so complementary a nature—like a second self—to help at his side. What

80 Julius Röntgen to Edvard Grieg, Amsterdam, 20 December 1891, in Edvard Grieg und Julius Röntgen
Briefwechsel 1883 – 1907, ed. Finn Benestad and Hanna de Vries Stavland (Amsterdam: Koninklijke
Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 101. Troldhaug was Grieg’s home in Norway.
81 Smyth, 144.
a pleasure to be able to present her with his spiritual fruits in the making, to exchange ideas with her, and to make the final finishing touches under her eyes! How these two artistic souls understood each other, how their thoughts ran into each other, will not easily be found again." In his biography of Röntgen, Jurjen Vis builds on this sentiment. Why, he asked, did Röntgen not program Maier’s works in his concert series when he programmed his own works at least once a year? Illness can account for her lack of presence as a performer but not as a composer. Röntgen evidently prioritized his own career above Maier’s, even if he did admire her work. The reasons why will likely remain a mystery.

7 Conclusion

Women’s roles in music in the nineteenth century were reflective of their class, their family dynamic, and the philosophical ideologies of the time. There was significant prejudice toward women, and those who wished to pursue music professionally faced many challenges. Composition and violin performance, Maier’s chosen disciplines, were among those that incited the greatest discrimination. Each woman’s challenges, however, were unique based on her particular situation.

Maier had a musician father, who was her first teacher and supportive of her desire to pursue music. As in the case of Clara Schumann and Luise Adolpha Le Beau, the support of her parents was important for her success. By the late 1860s and early 1870s, when Maier received her formal training, many positive changes were taking place for women, both in music and in the broader world. With the first wave of feminism came greater opportunities for education. In music conservatories across Europe, women were studying the violin in increasing numbers. Composition classes gradually opened up to women as well. The Royal Academy of Music in Stockholm, for example, began accepting female pupils in the 1850s, giving Maier the opportunity to enter in 1869, and graduate in 1873 as the first woman Musikdirektör.

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82 A. D. Loman, “Ter Nagedachtenis van Amanda Erika Röntgen-Maier,” Weekblad voor Muziek, August 18, 1894.
83 Vis, Gaudeamus, 197.
In spite of this significant progress, woman musicians still faced many challenges and enduring discrimination at the close of the nineteenth century. Persistent prejudice regarding their creative abilities, ubiquitous use of sexist language in the press, and restrictions on the types of jobs they could get were some of those challenges. Many women who did pursue careers in music, like Maier, gave them up, either partially or entirely upon marriage. Some may have done so by choice, but others did so at the behest of their husbands.

Many of the women working in music in the nineteenth century were soon forgotten. For performers, this was in part due to the lack of compositions and recordings left behind. Similarly, composers who did not widely publish their works could be easily forgotten. Furthermore, music history and musicological scholarship did not pay homage to women for much of the twentieth century, perpetuating the neglect of women in music. Maier’s fate was a result of all of these factors. She and her work were forgotten for nearly a century following her death, and many of her compositions are still lost. Fortunately, since the late twentieth century there has been a dramatic increase in scholarship dedicated to female musicians and their roles in society, bringing to light the lives and work of the well-deserving women of our musical past.
Chapter 5
Summary

1 Summary of Research

The story of Amanda Maier is a captivating one. It is a story of talent and hard work, artistic creativity, unbridled enthusiasm and adventuresome spirit, cherished friends and family, and romantic love. It is also the story of a life cut short, an artist forgotten, and her work lost. For the researcher, the mysteries produced by a century of neglect are both exciting and frustrating. It is thrilling to make a new discovery, and infuriating to know there are informative sources that are long lost.

In my research, I have used primary sources wherever possible. Hundreds of contemporary newspaper reports illustrate that Maier was a beloved figure of great interest in the press, particularly in Sweden. However, it is Maier’s own writing, in letters, articles, and especially her diaries, that is most revealing of her character. In addition to the invaluable account of her musical activities, her diaries provide many of the mundane but telling details of her life, and reading her handwriting affords glimpses into her personality and her emotions that would not be evident in a transcription. They depict a confident young woman who was primarily joyful but also felt the pangs of heartache and loss, and had a genuine appreciation and excitement for life’s simple pleasures. She comes across as likeable, and one cannot help but develop a fondness for her.

Maier achieved a remarkable amount in her short life. She was an accomplished musician, attaining high levels of proficiency on several instruments. She was the first woman to graduate as Musikdirektör from the Stockholm conservatory and went on to study with prominent musicians in Leipzig. She collaborated with some of the great musicians of her time both in public performance and private circles. She composed many works, four of which were published in her lifetime, and she enjoyed a busy and successful career as a violin soloist, playing in the great concert halls of Stockholm, Leipzig, and Amsterdam.
It is this final area – Maier’s work as a violinist – on which I have focused my research. Maier performed over one hundred public and formal private concerts as a violinist, and she performed on countless occasions in less formal private gatherings. The structure of her programs was typical of the era: in her solo concerts, she regularly shared the role of featured performer with a singer and her repertoire included both larger works, such as concertos or sonatas, and shorter, lighter pieces. Figuring regularly in the press, her performances were almost always advertised, promoted, and reviewed. While her concerts were typically well attended by adoring audiences that demanded curtain calls and encores, critics had mixed opinions about her skill. While many praised all aspects of her playing, a number of others found some fault in her technique, most often in the quality of her sound. Virtually without exception, however, critics agreed that Maier possessed exceptional musicality.

Maier and Röntgen’s diaries allow an unusually detailed account of her career, and her repertoire in particular. In addition to Maier’s public performances, for which much of her repertoire is detailed in the press, the diaries provide particulars of repertoire she played in lessons and social settings. This invites a unique comparison of her repertoire in these different situations, what pieces she learned with her teacher, and which pieces she only played and performed privately. Without these personal accounts, there would be no evidence of most of the chamber music Maier played, including a significant body of piano four-hand repertoire, and it would not be obvious that Maier had such a high level of proficiency on the piano. Moreover, the diaries tell of the people with whom Maier socialized and collaborated on a day-to-day basis, including many composers who brought works that were not yet published. To know this level of detail about a nineteenth-century violinist’s private music-making and repertoire is rare, and especially as it pertains to women violinists.

While research about women musicians has increased in the last several decades, there is very little scholarly literature about nineteenth-century women violinists. Only those few who attained considerable fame and enjoyed long international careers are represented in scholarly literature. Nevertheless, I have compiled an inventory of dozens of women violinists who were active in the nineteenth century. While only a few of these achieved success at the level of Wilhelmina Norman-Neruda or Camilla Urso, for example, contemporary press reports indicate that many had careers similar in scope to Maier’s, with
more localized performances and often shorter in length, likely ending after marriage. The details of some of Maier’s experiences and non-performance repertoire may therefore be representative of those of these other women violinists.

Indeed it is difficult to examine the career of a nineteenth-century woman musician without addressing the role her gender may have played in her experiences. The prejudices facing women composers and violinists in particular created many challenges in these fields. However, each musician’s situation and choices were unique. Maier’s experiences and her own accounts of them paint the picture of someone confident in her abilities as both a composer and a violinist. Since her diaries ended in 1880, it is difficult to assess how Maier felt about slowing down her performance career upon marriage and the cultural expectation that, for women, child rearing should take precedence over a career. Maier did continue to make music after she married, performing both in private company and (rarely) in public, and composing, and she continued to make music until the day that she died.

2 Future Research Opportunities

The rediscovery of Amanda Maier and her music is ongoing, and there are many opportunities for further research into her life and work that are beyond the scope of the present investigation. Although I have compiled a large number of articles, concert programs and reviews, the digitization of historic newspapers and periodicals is ongoing, as is the improvement of search functions. This means that additional primary source material will become more readily available. Moreover, it is likely that heretofore undiscovered documents will suggest different perspectives or new avenues of research. For example, the beginning of Maier’s 1875 diary is suggestive of at least an 1874 diary if not earlier ones as well. Such a discovery would undoubtedly lead to additional references to repertoire and performances that would be a valuable addition to my research. Similarly, given that Maier was a prolific letter writer, it is likely that more of her correspondence is extant, and given the current interest in Maier and her work, some of this will surely surface in the collections of other figures of her era. Furthermore, for this project I have focused on letters written by Maier, and utilized only a few of the letters written to Maier or the hundreds of letters to and from Röntgen that are held at the Nederlands Muziek Instituut.
Beyond a fairly broad overview, I chose not to focus my research on Maier’s compositions. There is presently a great interest in this topic, and researchers in Sweden are searching for lost works and preparing critical editions of those they find. In scholarly research, there is room for documentation of performances and reviews of Maier’s compositions, as well as formal and harmonic analyses, examinations of possible musical influences and comparisons to other works. My research provides useful context for future analyses and investigations.
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## 2 Published Scores


## 3 Discography

*Amanda Maier Volume 1*. Recorded in 2015 and 2016. dB Productions Sweden CD182, 2016. [Includes recordings of Maier’s violin concerto, piano quartet, and *Schwedische Weisen und Tänze*]
[Includes recordings of Maier’s violin sonata, nine pieces for violin and piano, and four songs]


Dardarova, Elmira, and Bryan Wagorn. Amanda Maier Meets Johannes Brahms. Recorded September 2013. Urlicht B00E4V0AFG, 2013, compact disc. [Includes a recording of Maier’s violin sonata]

Forsberg, Bengt. Amanda & Julius. Recorded in 2017. dB Productions Sweden CD185, 2018. [Includes a recording of Maier’s Preludier and Maier and Röntgen’s Zweigespräche.]


4 Archives and Collections

Family’s collection of documents and other materials related to Amanda Maier. Private collection.


5 Unpublished Manuscripts and Documents

Amanda Maier to Farbror. 4 March 1875. Musik- och teaterbiblioteket, Stockholm.
Amanda Maier to Herr Hirsch. 15 August 1879. Musik- och teaterbiblioteket, Stockholm.

Handwritten programs from the music evenings at Fuglsang in Lolland, 1893 – 1978, Royal Library of Denmark, Copenhagen.

6 Contemporary Press Reports Pertaining to Amanda Maier

Press reports are organized first by country (alphabetically), then by publication, and finally by date. Concert announcements, advertisements, programs, and reviews (either of Maier’s playing or her compositions), as well as birth and death notices and obituaries have been identified for easy reference. Reports pertaining to Carl Eduard Maier and Elisabeth Maier are indicated by their initials (CEM and EM respectively).

6.1 Denmark

All Danish press reports are found in The Royal Danish Library’s media collection, Mediestream; http://www2.statsbiblioteket.dk/miestream/avis

*Adresseavisen, Kjøbenhavns Adressecomptoirs Efterretninger*
S. “Kvindernes anden Musiksoirée.” September 10, 1895. [Review]

*Aftenbladet*
M. “Kvindendstillingens 2den Musik Soirée.” Musik, September 10, 1895. [Review]

*Dagbladet*
“Koncerten i Aftes.” December 3, 1898. [Review]

*Dagens Nyheder*
-st-ts-. “Damernes Koncerter.” August 27, 1895.
“Musik.” July 21, 1898.
“Koncerten i Aftes.” December 3, 1898. [Review]

*Dags-Telegraphen (Copenhagen)*
“Dødsfald i Sverige.” February 27, 1877. [CEM Obituary]
“Svenske Kunstnerinder.” April 28, 1878.
“En Kirkekoncert.” Fra Kunstverdenen, November 19, 1878.

*Dannebrog*
“Ved Kvindernes Udstillings 2den Musik-Soirée.” Kritik og Program, September 7, 1895. [Concert announcement]
R. H. “Kvindernes 2den Koncert.” September 10, 1895. [Review]
N. L. “Messchaert og Röntgen.” December 3, 1898. [Review]

*Nationaltidende*
“Dødsfald i Sverige.” February 26, 1877. [CEM Obituary]
“De svenske Kunstnerinder.” May 14, 1878.
“En Kirkekoncert.” Fra Kunstverdenen, November 18, 1878.
“Musikalsk Ægteskab.” Fra Kunstverdenen, July 28, 1880. [Wedding announcement]

6.2 England


6.3 Finland

All Finnish press reports are found in Finland’s National Library’s digital collection, DIGI; https://digi.kansalliskirjasto.fi/

Äbo Posten
“Litterära och konstnotiser från utlandet.” Åbo, March 9, 1876.
“Konsertresa.” Åbo, December 12, 1878.
“Konsert.” September 24 and 26, 1879. [Concert advertisement]
“Konsert.” September 28, 1879. [Concert advertisement with program]
“Programmet.” Åbo, September 28, 1879.
“Konsert.” September 30, 1879. [Concert advertisement]
“Lårdagens konsert.” Åbo, September 30, 1879. [Review]
“Konsert.” October 1 and 2, 1879. [Concert advertisement with program]
“I morgon.” Åbo, October 1, 1879. [Concert announcement]

Äbo Unterrättelser
“Konsert.” September 24 and 26, 1879. [Concert advertisement]
“Konsert.” September 28 and 29, 1879. [Concert advertisement with program]
“Daglista.” September 29, 1879. [Concert advertisement]
“Konsert.” October 1 and 2, 1879. [Concert advertisement with program]

Dagens Nyheter, Finlands Allmänna Tidning
“Helsingfors.” December 10, 1878.

Finlands Allmänna Tidning
“Konsertresa.” Icke-Officiela Afdelningen, December 10, 1878.
“Konsert.” Icke-Officiela Afdelningen, September 15, 1879. [Concert announcement]
“Konsert.” Icke-Officiela Afdelningen, September 19, 1879.
“M:lles Louise Pys och Amanda Maiers konsert.” Icke-Officiela Afdelningen, September 20, 1879. [Concert advertisement]
“Pyks och Maiers konsert.” Icke-Officiela Afdelningen, September 23, 1879. [Review]
“Pyk och Maier.” Icke-Officiela Afdelningen, September 26, 1879. [Concert announcement]
Helsingfors
“Konsert.” September 19, 1879. [Concert advertisement with program]
“Konsert.” September 19, 1879.
“Konsert.” Från hemlandet, September 23, 1879. [Concert announcement]
“Konsert.” September 27, 1879.
“Konsert.” July 5, 1880. [Concert advertisement with program]

Helsingfors Dagblad
“Concert-tourné.” May 6, 1878.
“Ett mycket förmånligt engagement.” Notiser från Grannländerna, December 11, 1878.
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“Konsert.” September 20, 1879. [Concert advertisement with program]
“Konserterna.” September 20, 1879.
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“Konsert.” September 25, 26, and 27, 1879. [Concert advertisement with program]
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“Konsert.” September 19 and 20, 1879. [Concert advertisement with program]
“Konserten.” Helsingfors, September 21, 1879. [Review]
“Konsert.” September 24, 26, and 27, 1879. [Concert advertisement with program]
“Konsert.” July 4, 1880. [Concert advertisement with program]

Ilmarinen
“Hengelliset laulajaiset.” September 24, 1879. [Concert advertisement]
“Hengellisen konsertin.” September 27, 1879.

Morgonbladet
“Svensk tonkonstnär i utlandet.” April 17, 1874.
“Teater- och mysiknytt från utlandet.” May 3, 1878.
“Konsert.” September 19, 1879. [Concert announcement]
“Fröknarna Pyk och Maier.” September 23, 1879. [Concert announcement]
“Konsert.” September 23 and 24, 1879. [Concert advertisement]
“Konsert.” September 26 and 27, 1879. [Concert advertisement with program]
“Konsert.” July 5, 1880. [Concert advertisement with program]
“Fröken Amanda Maier.” Notiser från utlandet, August 2, 1880. [Wedding notice]

Östra Finland
“Konsert.” September 22, 1879. [Concert advertisement with program]
“Den förut förebådade konserten.” September 22, 1879. [Concert announcement and review]
“Konsert.” September 24, 1879. [Concert advertisement with program]

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“Konserttiia.” October 1, 1879.
“Kirikkokonsertin.” October 1, 1879. [Concert announcement]
Uusi Suometar
“Konsertin.” September 20, 1879.
“Konsertin.” September 26, 1879. [Concert advertisement with program]

Vikingen
“Svensk tonkonstnär i utlandet.” Ditt och datt, April 25, 1874.

Wiborgs Tidning
“Konsert.” September 25, 1879. [Concert advertisement with program]

6.4 Germany

With the exception of Allgemeine Musikalische Zeitung, all German press reports are found in the Austrian National Library’s virtual newspaper reading room, ANNO; anno.onb.ac.at/

Allgemeine Musikalische Zeitung

Musikalisch-literarischer Monatsbericht über neue Musikalien, musikalische Schriften und Abbildungen
(July 1879), 10.
(February 1887), 17.
(May 1887), 8.

Musikalisches Wochenblatt
C. K. “Leipzig.” Berichte, February 18, 1876. [Review]
“Leipzig.” Concertumschau, November 16, 1877.
“Leipzig.” Concertumschau, December 14, 1877.
-w- “Leipzig.” Bericht, December 28, 1877. [Review]
“Leipzig.” Concertumschau, March 1, 1878.
-w- “Leipzig.” Berichte, March 8, 1878. [Review]
“Bad Steben.” Concertumschau, August 23, 1878.
“Neue Musikalien.” July 25, 1879.
“Journalschau.” October 17, 1879.
“Journalschau.” November 21, 1879.
“Neue Musikalien.” August 27, 1880.
“Bergen.” Concertumschau, March 31, 1881.
“Neue Musikalien.” February 17, 1887.
“Neue Musikalien.” May 5, 1887.
“Soeben erschien.” Neue Verlag von Breitkopf & Härtel in Leipzig, May 12, 1887.
“Journalschau.” November 24, 1887.
“Herzogenbusch.” Concertumschau, February 28, 1893.
Neue Zeitschrift für Musik
“Leipzig.” Correspondenzen, February 25, 1876.
B. V. “Leipzig.” Correspondenzen, May 12, 1876.
“Personalnachrichten.” December 21, 1877.
“Leipzig.” Correspondenzen, March 15, 1878. [Review]
“Amsterdam.” Correspondenzen, November 6, 1885. [Review]
“Newyork.” Tagesgeschichte Aufführungen, January 1, 1886.
“Röntgen, Julius u. Amanda.” Kritischer Unzeiger, November 16, 1887.
Hartog, Jacques. “Amsterdam.” Correspondenzen, January 1, 1890.
“Hertzogenbusch.” Aufführungen, April 19, 1893.

Signale für die musikalische Welt
“Dur und Moll.” no. 13 (February, 1876): 5. [Review]
“Rückblick auf das Musikjahr 1876.” no. 9 (January, 1877): 2.

6.5 The Netherlands

All Dutch press reports are found in the Dutch National Library’s online database, Delpher;
https://www.delpher.nl/

Algemeen Handelsblad
“Kunstnieuws.” March 23, 1880. [Review]
“Amsterdam, Zaterdag 27 Maart.” Vervolg der Nieuwstijdingen, March 28, 1880. [Concert
announcement]
“Odéon.” Kunst en Letteren, March 24, 1884. [Review]
April 20, 1885. [Concert advertisement with program]
“Jaarmarkt.” February 19, 1887.
“Kunst en Letteren.” October 31, 1889. [Concert announcement]
Albert. “Liedertafel Euterpe.” Kunst en Letteren, November 13, 1889. [Review]
“Concert.” October 23, 1892. [Concert advertisement with program]
“Aankondigingen.” June 17, 1894. [Death notice]
“Concert.” December 11 and 12, 1894. [Concert advertisement]
“Zevende Soirée voor Kamermuziek.” April 17, 1895. [Concert advertisement with program]
K. “Muziekroniek.” April 25, 1895. [Review]
“Vijfde Soirée voor Kamermuziek.” March 4, 1897. [Concert advertisement with program]
“Eerste Soirée.” October 24, 1897. [Concert advertisement with program]
“Soirée Polak-Belinfante.” Kunst en Wetenschappen, October 26, 1897. [Review]
“Messchaert en Röntgen.” Kunst en Wetenschappen, December 22, 1898. [Review]
Caecilia: algemeen muzikaal tijdschrift van Nederland

“Amsterdam.” Vol. 42, no. 11 (May 1, 1885): 106. [Review]
“Haarlem.” Programma’s, Vol. 47, no. 23 (1 December 1890): 216.
“Uit Amsterdam.” Kroniek, Vol. 49, no. 22 (15 November 1892): 179. [Review]
“Amsterdam.” Binnenlandsche Berichten, Vol. 51, no. 15 (1 July 1894): 134. [Death notice]
“Amsterdam.” Kroniek, Vol. 52, no. 11 (1 May 1895): 110. [Review]
“Amsterdam.” Programma’s, Vol. 52, no. 11 (1 May 1895): 113.
“Amsterdam.” Programma’s, Vol. 53, no. 9 (1 April 1896): 76.

De Amsterdammer: dagblad voor Nederland

“Barents-Concert.” Kunst en Letteren, February 21, 1883. [Review]

De Telegraf

H. V. “Muzikale Kroniek.” Feuilleton, February 25, 1894.
“Concertgebouw.” Agenda, March 6, 1897. [Concert advertisement with program]
“Kamermuziek.” Kunsten en Wetenschappen, March 8, 1897. [Review]
“Soirée Polak-Belinfante.” Kunsten en Wetenschappen, October 26, 1897. [Review]

Haarlem’s Dagblad

“Haarlem, 22 Februari.” Stadsnieuws, February 23, 1888. [Review]
“Haarlem, 11 Maart.” Stadsnieuws, March 12, 1889. [Review]

Haarlemsch Advertentieblad

B. “Vierde Matinée Musicale van Joh. Steenman.” March 13, 1889. [Review]
“Eerste Matinée Musicale van den Heer Joh. Steenman.” November 29, 1890. [Review]
“Uitvoering van de Solo-klassen der Muziekschool.” March 14, 1891.
“Kamermuziek.” February 6, 1892. [Concert advertisement with program]

Het nieuws van den dag: kleine courrant

“Stadsnieuws.” March 19, 1880. [Concert announcement]
“Stadsnieuws.” March 29, 1880. [Concert announcement]
Lange, Dan De. “Muzikale Kroniek.” March 29, 1880. [Review]
Lange, Dan De. “Muzikale Kroniek.” March 7, 1883. [Review]
August 14, 1886. [Birth notice]
“Lok. Werkenden Stand.” Stadsnieuws, January 8, 1887. [Concert advertisement with program]
Lange, Dan De. “Muzikale Kroniek.” January 12, 1887. [Review]
“De Jaarmarkt.” February 19, 1887.
“Stadsnieuws.” November 17, 1887. [Concert announcement]
“Stadsnieuws.” October 24, 1892. [Concert announcement]
“Concert.” Stadsnieuws, October 29, 1892. [Concert advertisement]
June 18, 1894. [Death notice]
“Zevende Soirée voor Kamermuziek.” April 17, 1895. [Concert advertisement with program]
“Concertgebouw.” Stadsnieuws, April 18, 1895. [Concert announcement]
Lange, Dan De. “Zevende Soirée voor Kamermuziek.” Muzikale Kroniek, April 23, 1895. [Review]
Lange, Dan De. “Eerste Soirée voor Kamermuziek.” Muzikale Kroniek, November 26, 1895. [Review]
“Vijfde Soirée voor Kamermuziek.” March 4, 1897. [Concert advertisement with program]
“Concertgebouw.” Stadsnieuws, March 5, 1897. [Concert announcement]
Lange, Dan De. “Vijfde Soirée voor Kamermuziek.” Muzikale Kroniek, March 9, 1897. [Review]
“Kunst.” October 19, 1897. [Concert announcement]
“Tooneelvoorstellingen, Concerten, enz.” Stadsnieuws, October 23 and 25, 1897. [Concert announcement]
Lange, Dan De. “Sonaten-Avond Belinfante-Polak.” Muzikale Kroniek, October 28, 1897. [Review]
Lange, Dan De. “Derde Messchaert-Röntgen-Avond.” Muzikale Kroniek, December 24, 1898. [Review]

Leeuwarden Courant
“Kunstnieuws.” January 14, 1889. [Concert announcement]
“Eerste abonnements-concert.” Kunstnieuws, November 12, 1890. [Review]
“Kunst.” November 6, 1897.

Middelburgsche Courant
Morks, Jan. “Concert Messchaert-Röntgen.” Letteren en Kunst, February 17, 1899. [Concert announcement]

Vlissingse Courant
“Concert Grand Hotel.” Vlissingen, June 18, 1901. [Review]

Weekblad van den Algemeenen Nederlandschen Diamantbewerkersbond
“Groot Volksconcert.” December 20, 1901. [Concert advertisement with program]

6.6 Norway

All Norwegian press reports are found in The National Library of Norway’s digitized collection; https://www.nb.no/nbsok/search.nbdigital

Bergens Adressekontoirs Efterretninger
July 4, 1878. [Concert announcement]
“Concert.” July 7 and 9, 1878. [Concert advertisement with program]
“Concert.” July 11, 1878. [Concert advertisement with program]
“Folke-Concert.” July 12, 1878. [Concert advertisement with program]

*Bergens Tidendes*
“Concert.” July 5, 1878. [Concert advertisement]
“Concert.” July 6 and 8, 1878. [Concert advertisement with program]
“Concert.” July 10, 1878. [Concert advertisement with program]
“Folke-Concert.” July 11, 1878. [Concert advertisement with program]
“Konsert.” Bergen, July 12, 1878. [Review]

6.7 Sweden

Unless otherwise indicated, all Swedish press reports are found in The National Library of Sweden’s online database Svenska Dagstidningar; https://tidningar.kb.se/

*Aftonbladet*
“Ansöknings.” Af Kongl. maj:t afgjorda mål, September 27, 1850. [CEM]
“Stockholm.” July 9, 1852. [CEM]
“Musikaliska akademien.” Stockholm, March 16, 1870.
“Musikalisk Matinée.” May 13 and 14, 1870. [Concert advertisement with program]
“Musikaliska akademien.” Stockholm, June 10, 1870.
“Musikaliska akademiens konservatorium.” Stockholm, September 22, 1870.
“Musikaliska akademiens högtidsdag förl. lördag.” Stockholm, December 20, 1870.
“Musikaliska akademiens konservatorium.” Stockholm, June 1, 1871.
“Musikaliska akademiens konservatorium.” Stockholm, December 21, 1871.
“Musikaliska akademien.” Stockholm, December 30, 1871. [CEM]
“Aloys Hennes Piano-Skola för Hemmet.” December 30, 1871, and January 3 and 5, 1872.
[CEM]
“Musikaliska akademien.” Stockholm, June 4, 1872.
“Aloys Hennes Piano-Skola för Hemmet.” October 3, 1872. [CEM]
“En Andlig konsert.” October 31 and November 1, 1872. [Concert advertisement with program]
“Andlig konsert.” Stockholm, November 1, 1872.
Heinemann, Carl von. December 27, 1872. [CEM announcement of donation to charity]
“Aloys Hennes Piano-Skola för Hemmet.” February 20 and 24, 1873.
“Musikaliska akademiens sammankomst förl. gårdag.” Stockholm, March 21, 1873.
“Musikaliska akademien.” Stockholm, March 26, 1873.
“Konsert.” April 1, 1873. [Concert advertisement]
“Konsert.” April 4, 5, and 7, 1873. [Concert advertisement with program]
“Konserten.” Stockholm, April 7, 1873.
“Musik.” Stockholm, April 9, 1873. [Review]
“Nytt i Musikhandeln.” March 13 and 23, 1874. [CEM]
“Svensk tonkonstnär i utlandet.” Stockholm, April 7, 1874.
“Ansökningar.” Af Kongl. Maj:t afgjorda mål, April 14, 1874.
“Konstnotiser.” Stockholm, August 1, 1874.
“Nyutgifna Musikalier för Piano-elever.” September 25 and October 3, 1874. [CEM]
“Aloys Hennes Piano-Skola för Hemmet.” November 15, 1875. [CEM]
“Aloys Hennes Piano-Skola för Hemmet.” February 14, 1876. [CEM]
“Svensk artist i utlandet.” Stockholm, February 17, 1876.
“Aloys Hennes Piano-Skola för Hemmet.” April 1, 1876. [CEM]
“Nyutgifna Musikalier för Piano-elever.” September 21, 1876. [CEM]
“Fröken Amanda Maier.” Stockholm, November 2, 1876.
“Amanda Maier Konsert.” November 11 and 14, 1876. [Concert advertisement]
“Konsert.” November 15, 16, 17, and 18, 1876. [Concert advertisement with program]
“Stora teatern.” Stockholm, November 17, 1876.
A. L. “Musik.” November 22, 1876. [Review]
“Konsert-Matiné i Berns Salong.” November 28 and 29, 1876. [Concert advertisement]
“Konsert-Matiné i Berns Salong.” November 30 and December 2, 1876. [Concert advertisement with program]
A. L. “Musik.” December 4, 1876. [Review]
(B.) “Dödsfallet.” Stockholm, February 28, 1877. [CEM obituary]
“Pianoskola.” March 2, 1877. [CEM]
“Återblick på musikåret 1876 I.” March 15, 1877.
“Återblick på musikåret 1876 II.” March 19, 1877. [CEM and AM]
“De k. teatrarnue under spelåret 1876 – 1877.” Stockholm, June 19, 1877.
“Nyutgifna Musikalier för Piano-elever.” September 26 and October 2, 1877. [CEM]
“Konstnotis.” Stockholm, November 15, 1877.
“Musikalisika Konstföreningen.” December 6, 1877.
“Fröken Amanda Maier.” Teater och musik, January 14, 1878.
“Fröken Amanda Maier.” Teater och musik, January 28, 1878. [Review]
“Från Leipzig.” Teater och musik, March 8, 1878. [Review]
“Från Leipzig.” Teater och musik, April 30, 1878.
“Konsert.” June 3, 1878. [Concert advertisement]
“Konsert.” June 4 and 5, 1878. [Concert advertisement with program]
“Konsert.” Stockholm, June 5, 1878.
“Teater och musik.” June 7, 1878. [Review]
“För Pianolärare.” September 27 and October 7, 1878. [CEM]
“Konsert.” Teater och musik, December 3, 1878. [Review]
“Amanda Maier, Sonat för violin och piano.” Musikpressen, December 23, 1878.
“Svenska konstnärinnor i Finland.” Teater och musik, September 6, 1879.
“Konsert.” October 20, 21, 22, 23, and 24, 1879. [Concert advertisement with program]
“Konsert.” Stockholm, October 22, 1879.
“Konsert.” Stockholm, October 24, 1879. [Review]
“Andlig konsert.” Teater och musik, October 27, 1879.
“Konsert.” October 29, 30, 31, and November 1, 1879. [Concert advertisement with program.]
A. L. “Musik.” November 3, 1879. [Review]
“Resande artister.” July 24, 1880.
“Fröken Amanda Maier.” July 28, 1880. [Wedding announcement]
“Kyrkvigsel.” Stockholm, July 31, 1880.
“Konsert.” April 27, 1885. [Concert advertisement with program]
“Fröken Hultkrantz’ konsert.” Teater och musik, November 9, 1885.
“Svensk konstnärinne död i utlandet.” Teater och musik, June 22, 1894. [Death announcement]
“Konsert.” February 21, 1895. [Concert advertisement with program]
“Hr Grevillius’ konsert.” Teater och musik, February 23, 1895. [Review]

Barometern
“Nya Musikalier.” June 3, 1871. [CEM]
“Om Fröken Amanda Maier.” Kalmar, February 26, 1876.
“De svenska konstnärinnorna.” Kalmar, May 18, 1878.
“Konsert.” May 22 and 25, 1878. [Concert advertisement with program]
“Konserten.” Kalmar, May 27, 1878. [Review]
“Musik.” Kalmar, June 19, 1878.

Blekingsposten
“Skogsbygdens fattiga.” Annonsbyte, April 4, 1871. [CEM]
“Kyrko-Konsert.” July 5, 1872. [Concert advertisement with program]
“Konsert.” Carlskrona, July 5, 1872.
“Konsert.” Carlskrona, July 16, 1872. [Review]
“Konsert.” Karlskrona, July 3, 1876.
“Konsert.” July 17, 1876. [Concert advertisement with program]
“Konserten.” Karlskrona, July 21, 1876. [Review]
“Fröken Amanda Maier.” Hufvudstaden, November 6, 1876.
“Här och der.” November 24, 1876.
“Landskrona.” Inrikes, March 6, 1877. [CEM Death announcement]
“Konsert.” May 21, 1878. [Concert advertisement with program]
“Kyrko-Konsert.” May 24, 1878. [Concert advertisement with program]
“Kyrkokonsert.” Karlskrona, May 24, 1878.
“Fröknarna Amanda Maier, Louise Pyk samt fröken Kjellander och hr Lundqvist.” Strödda notiser, August 2, 1878.
“Förlöfnin.” Strödda notiser, July 15, 1879. [Engagement notice]
“Landskrona.” Inrikes, August 6, 1880.

Carlskronas Weckoblad
“K. musikaliska akademien.” Carlskrona, June 8, 1872.
“Kyrko-Concert.” July 6, 1872. [Concert advertisement with program]
“Kyrko-concert.” Carlskrona, July 6, 1872.
S. P. “Conserten i Sölvesborg.” Carlskrona, July 24, 1872.
“Konsert.” Karlskrona, July 4, 1876.
“Konsert.” July 8, 1876. [Concert advertisement]
“Konsert.” July 11, 1876. [Concert advertisement]
“Konsert.” July 15, 1876. [Concert advertisement with program]
“Konsert.” July 18, 1876. [Concert advertisement with program]
“Konserten.” Karlskrona, July 20, 1876. [Review]
“Konsert.” Karlskrona, May 14, 1878.
“Konsert.” May 21, 1878. [Concert advertisement with program]
“P. M.” May 23, 1878. [Review]
“Kyrko-Konsert.” May 25, 1878. [Concert advertisement with program]

Dagens Nyheter
“Schweitzeri.” Annonser, August 10, 14, and 24, 1867. [CEM]
“Musikaliska akademiens högtidsdag.” Stockholms-Nyheter, December 20, 1869.
“Musikaliska akademien.” Stockholms-Nyheter, March 17, 1870. [Review]
“Musikaliska akademien.” Stockholms-Nyheter, June 11, 1870.
“Musikaliska akademiens konservatorium.” Stockholms-Nyheter, September 22, 1870.
“Musikaliska akademiens högtidsdag.” Stockholms-Nyheter, December 21, 1870.
“Musikaliska akademien.” Stockholms-Nyheter, December 29, 1870.
“Murklor.” Stockholms-Nyheter, April 3, 1871. [CEM]
“Musikaliska akademiens konservatorium.” Stockholms-Nyheter, June 2, 1871.
“Musikaliska akademiens konservatorium.” Stockholms-Nyheter, September 26, 1871.
“Konsert.” Stockholms-Nyheter, October 21, 1871. [Concert announcement]
“Musikaliska akademiens konservatorium.” Stockholms-Nyheter, December 22, 1871.
“Musikaliska akademiens årsexamen.” Stockholms-Nyheter, December 27, 1871.
“Musikaliska akademien.” Stockholms-Nyheter, June 5, 1872. [Review]
“Konsert en landsorten.” Stockholms-Nyheter, June 17, 1872.
“Musiknyheter från landsorten.” Stockholms-Nyheter, August 17, 1872.
“Konsert.” October 31 and November 1, 1872. [Concert advertisement with program]
“Musikaliska akademien.” Stockholms-Nyheter, December 14, 1872.
“Musikaliska akademien.” Stockholms-Nyheter, March 22, 1873.
“Konsert.” April 2 and 3 1873. [Concert advertisement]
“Konsert.” April 4, 5, 7 and 8, 1873. [Concert advertisement with program]
“Konsert.” Stockholms-Nyheter, April 7, 1873.
W. B. “Musik.” April 12, 1873. [Review]
“Svensk tonkonstnär i utlandet.” Stockholms-Nyheter, April 8, 1874.
“Konstnotiser.” Stockholms-Nyheter, August 1, 1874.
“Bref från Landskrona den 31 augusti.” September 3, 1874. [Review]
“Bref från Landskrona den 16 september.” September 24, 1874.
“Nyutgifna Musikalier för Piano-elever.” October 16 and 19, 1874. [CEM]
“Svenska tonkonstnärer i utlandet.” Stockholms-Nyheter, November 18, 1874.
“Musikpressen.” December 22, 1874. [CEM]
V. H., “Bref från Landskrona.” August 26, 1875.
“Aloys Hennes Piano-Skola för Hemmet.” November 15, 1875.
“Teater och musik.” December 27, 1875. [Review]
“Teater och musik.” February 14, 1876.
“Teater och musik.” February 18, 1876.
“Aloys Hennes Piano-Skola för Hemmet.” March 2 and 29 1876. [CEM]
“Nyttgifna Musikalier för Piano-elever.” September 21, 1876. [CEM]
“Från konstnärsverlden.” Teater och musik, November 2, 1876.
“Konsert.” November 14, 1876. [Concert advertisement]
“Konsert.” November 16, 17, and 18, 1876. [Concert advertisement with program]
W. B., “Amanda Maiers concert.” Teater och musik, November 25, 1876. [Review]
“Konsert-Matinée i Berns Salong.” November 28 and 29, 1876. [Concert advertisement]
“Konsert-Matinée i Berns Salong.” November 20, December 1 and 2, 1876. [Concert advertisement with program]
“Teater och musik.” December 16, 1876.
Lalla, “Amanda Maiers konsert (Insändt).” December 21, 1876.
“Teater och musik.” February 28, 1877. [CEM Obituary]
“Teater och musik.” June 19, 1877.
“Nyttgifna Musikalier för Piano-elever.” September 26 and October 1, 1877. [CEM]
“Teater och musik.” November 16, 1877.
“Teater och Musik.” January 5, 1878. [CEM]
“Teater och Musik.” March 8, 1878. [Review]
“Teater och Musik.” April 30, 1878.
“Teater och Musik.” June 1, 1878.
“Konsert.” June 3, 1878. [Concert advertisement]
“Konsert.” June 4 and 6, 1878. [Concert advertisement with program]
“Teater och Musik.” June 6, 1878.
“Teater och Musik.” June 7, 1878. [Review]
“Teater och Musik.” June 17, 1878.
“För Pianolärare.” September 27 and October 2, 1878.
“Teater och Musik.” November 29, 1878.
“Teater och Musik.” December 3, 1878. [Review]
“Teater och Musik.” December 19, 1878.
“Teater och Musik.” June 12, 1879.
“Teater och Musik.” July 5, 1879. [Engagement notice]
“Teater och Musik.” July 28, 1879. [Concert announcement]
Maier, Elise. “Fotografi-Atelier” August 12, 1879. [EM]
“Teater och Musik.” October 1, 1879.
“Konsert.” October 2 and 3 1879. [Concert advertisement]
“Konsert.” October 20, 21, 22, and 23, 1879. [Concert advertisement with program]
Maier, Elise. “Till salu.” October 22 and 24, 1879. [EM]
“Teater och Musik.” October 23, 1879.
O. “Louise Pyks och Amanda Maiers konsert.” Teater och Musik, October 25, 1879. [Review]
“Konsert.” October 30, 31, and November 1, 1879. [Concert advertisement with program]
“Teater och Musik.” July 28, 1880. [Wedding announcement]
“Vigde.” Legala Nyheter M. M., August 6, 1880. [Wedding announcement]
“Svenska resande i Hamburg.” Stockholms-Nyheter, March 28, 1883. [EM]
“Konsert.” April 27, 1885. [Concert advertisement with program]
“Teater och Musik.” June 22, 1894. [Death announcement]
“Konsert.” February 21 and 22, 1895. [Concert advertisement with program]

*Dalpilen*
“Konsert.” December 2, 1876.

*Falköpings Tidning*

*Faluposten*
“Svensk tonkonstnär i utlandet.” Stockholmskorrespondens, April 11, 1874.

*Folkets Röst*
“Stockholm.” July 10, 1852. [CEM]

*Gotlands Tidning*
“Ibland passagerare.” Wisby, June 1, 1878.
“Fröken Amanda Maier och hennes fiol.” Teater och Musik, June 19 1878.

*Göteborgs Handels- Och Sjöfartstidning*
“Inrikes Nyheter.” July 13, 1852.
“Hotel Royal.” Anmälder Resande, March 7, 1859. [CEM]
“Musikaliska akademien.” Stockholm, May 18, 1870. [Review]
“Musikaliska akademiens konservatorium.” Stockholm, September 27, 1871.
“Musikaliska akademien.” Stockholm, January 2, 1872. [CEM]
“Musikaliska akademien.” Stockholm, June 6, 1872.
“Musikaliska akademiens.” Stockholm, April 16, 1873. [Review]
“Konstnotis.” Göteborg, August 4, 1874.
“Svensk qvinlig komponist och virtuos i Tyksland.” Göteborg, February 24, 1876.
“Bref från Malmö.” August 15, 1876. [Review]
“Carl Edvard Maier.” Döde, February 27, 1877. [CEM Death notice]
“Landskrona.” Landsorten, February 28, 1877. [CEM Obituary]
“Musikalisk-Dramatisk Soirée.” October 26 and 29, 1878. [Concert advertisement with program]
"Förlofvade.” July 5, 1879. [Engagement notice]
"Landskrona.” Landsorten, August 2, 1880.

_Göteborgsposten_
“Från Hufvudstaden.” March 19, 1870.
“Från Hufvudstaden.” May 18, 1870.
“Från Hufvudstaden.” September 23, 1870.
“Från Hufvudstaden.” September 27, 1871.
“Fröken Amanda Maier.” Från Hufvudstaden, November 4, 1876.
“Ida Basiliär.” Musik, December 6, 1876. [Review]
“Concert.” Veckokrönika, January 20, 1877. [Review reprinted from summer 1876]
“Dödsfall.” Göteborg, February 28, 1877. [CEM Death notice]
“Döde.” March 3, 1877. [CEM Death notice]
“Personliga notiser.” Från Konstverlden, November 17, 1877.
“Personliga notiser.” Från Konstverlden, January 8, 1878. [CEM]
“Personliga notiser.” Från Konstverlden, January 30, 1878.
“Musik.” Från Konstverlden, May 2, 1878.
“Personliga notiser.” Från Konstverlden, May 17, 1878.
“Musik.” Från Konstverlden, June 12, 1878. [Review]
“Personliga notiser.” Från Konstverlden, June 17, 1878.
“Från Marstrand.” Göteborg, July 23, 1878. [Review]
“Hotell Garni.” Anmälde resande, July 24, 1878.
“Från Warberg.” August 16, 1878.
“Veckokrönika.” October 26, 1878.
“Musikalisk Dramatisk Soire.” October 28, 29, and 30, 1878. [Concert advertisement with program]
“Personliga notiser.” Från Konstverlden, November 30, 1878.
“Diverse notiser.” Från Konstverlden, December 21, 1878.
“Musik.” Från Konstverlden, June 18, 1879.
“Veckokrönicka.” November 15, 1879.
“Vigde.” Legala underrättelser, August 6, 1880. [Wedding announcement]
“Vigde.” August 6, 1880. [Wedding announcement]
“Frkn Martina Johnson.” Från Konstverlden, November 13, 1885.
“Svensk konstnärinna i utlandet.” Från Konstverlden, June 23, 1894. [Death notice]

_Härnösandsposten_
“Musikaliska akademien.” Hernösand, December 28, 1872.
“Nya Musikalier.” Till salu finnes: Uti J. A. Johanssons Bok- och Musikhandel, April 25, 1874. [CEM]
“Concert.” June 19, 1878. [Concert advertisement with program]
“Konsert.” Hernösand, June 19, 1878.
“Fröken Amanda Maier.” Landsorten, July 31, 1880.
Idun [Göteborgs Universitetsbibliotek]
H. G. S. “Amanda Maier-Röntgen.” Vol. 9 no. 33 (August 14, 1896); http://hdl.handle.net/2077/49729

Jämtlandsposten
“Frågor och svar.” February 15, 1893. [CEM]

Jönköpingsposten
“En åtbar svampart, Murklor.” Jönköping, April 4, 1871.
“Vid musikaliska akademien.” Inrikes, June 8, 1872.

Kalmar
Maier, C. E. “Skogsbygdens fattiga.” April 1, 1871. [CEM]
“Nya musikalier.” J. A. Bok- och Pappers-handel, June 14, 1871. [CEM]
“Dödsfall.” Kalmar, March 3, 1877. [CEM Obituary]
D. R. “Under året 1877.” Kalmar, January 9, 1878. [CEM]
“Frökanne Pyk och Amanda Maier.” Kalmar, May 18, 1878. [Concert announcement]
“Konsert.” May 22, 23, and 25, 1878. [Concert advertisement with program]
“Lördagens konsert.” Kalmar, May 27, 1878.

Karlshamn [or Carlshamns] Allehanda
“Concert.” Carlshamn, July 13, 1872.
“Konsert.” July 15, 1876. [Concert advertisement with program]
“Concert.” Carlshamn, July 19, 1876. [Review]
“Konsert.” May 15, 1878. [Concert advertisement]
“Konsert.” May 18, 1878. [Concert advertisement with program]
“Krönika.” May 29, 1878.
“Krönika.” June 15, 1878.

Karlskrona Weckoblad
“Fröken Amanda Maier.” Från konstverlden, August 3, 1880. [Wedding notice]
“Svensk konstnärinna död i utlandet.” Staden och länet, June 23, 1894. [Death announcement]

Kristianstadsbladet
Maier, C. E. “Skogsbygdens fattiga.” April 5, 1871. [CEM]
“Murklor.” Kristianstad, April 8, 1871. [CEM]
“Fröken Amanda Maier,” Kristianstad, November 9, 1872.
“Offentliga nöjen.” Kristianstad, September 16, 1874. [Concert announcement]
“Konsert.” September 16, 19, and 21, 1874. [Concert advertisement with program]
“Bref till kusin Rosa.” September 19, 1874. [Review]
“Bref till kusin Rosa.” September 26, 1874. [Review]
“Konsert.” Kristianstad, July 5, 1876. [Concert announcement]
“Konsert.” July 5 and 10, 1876. [Concert advertisement]
“Vi erinra.” Kristianstad, July 8, 1876.
“Konsert.” July 8, 1876. [Concert advertisement with program]
“Konsert.” May 15 and 18, 1878. [Concert advertisement with program]
“Offentliga nöjen.” Kristianstad, May 18, 1878. [Concert announcement]
“Konserten å stadshussalen.” Kristianstad, May 20, 1878. [Review]
“Kärkommet besök.” Kristianstad, November 8, 1879. [Concert announcement]
“Konsert.” November 8, 1879. [Concert advertisement with program]
“Konserten å stadshussalen.” Kristianstad, November 10, 1879. [Review]

Lunds Weckoblad
Maier, Carl Ed. October 4, 1849. [CEM]
“Lund.” September 29, 1868. [CEM]
Maier, C. E. “Skogsbygdens fattiga.” March 30 and April 4, 1871. [CEM]
“Musikalier.” Bokhandelsannonser, May 17, 1871. [CEM]
“Examen vid musikaliska akademien.” Lund, June 8, 1872.
“Nya musikalier.” I Philip Lindstedts Bokhandel, March 4, 7, and 14, 1874. [CEM]
“Musikalier.” C. W. K. Gleerups Sortiment, March 17, 1874. [CEM]
“Svensk tonkonstnär i utlandet.” Lund, April 14, 1874.
“Fröken Amanda Maier.” Lund, August 11, 1874.
“Concert.” August 20 and 22, 1874. [Concert advertisement]
“På den concert i Eslöf.” Lund, August 20, 1874. [Concert announcement]
“Concert.” Lund, August 25, 1874. [Review]
“Musik.” Lund, September 10, 1874. [Concert announcement]
“Concert.” September 12, 1874. [Concert advertisement]
“Concert.” September 15 and 17, 1874. [Concert advertisement with program]
“På concerten i afton.” Lund, September 17, 1874.
“Violinspelerskan fröken Amanda Maier.” Lund, December 30, 1875.
“Musiknöje.” Lund, July 25, 1876. [Concert announcement]
“Concert.” August 3, 1876. [Concert advertisement]
“Concert.” August 5 and 8, 1876. [Concert advertisement with program]
“Musik.” Lund, August 10, 1876. [Review]
“Konstnotis.” Lund, November 17, 1877.
“Musikaliska konstföreningen i Stockholm.” Lund, December 11, 1877.
“Concert-tournée.” Lund, April 30, 1878.
“Concert.” May 11, 1878. [Concert advertisement]
“Concert.” May 14 and 16, 1878. [Concert advertisement with program]
“Nöjenas rad.” Lund, May 14, 1878. [Concert announcement]
“Concerten.” Lund, May 18, 1878. [Review]
“Trolofning.” Lund, July 8, 1879. [Engagement announcement]
“Från våra i Finland concerterande skånska konstnärinnor.” Lund, October 2, 1879.
“Till någon dag i nästa vecka.” Lund, November 13, 1879. [Concert announcement]
“Concert.” November 18 and 20, 1879. [Concert advertisement with program]
“Till raden af de musikaliska förnöjespelarna.” Lund, November 18, 1879.
“Musik.” Lund, November 22, 1879. [Review]
“En bröllöpsfest.” Lund, July 31, 1880.
“Concert.” Lund, October 7, 1880.
“Svensk konstnärinna död i utlandet.” Lund, June 23, 1894. [Death announcement]
Malmö Allehanda

“Dödsfall.” June 4, 1851. [Death notice for Axel Maier]

“Malmö.” Inrikes Nytt, July 14, 1852. [CEM]

“Malmö.” Inrikes Nytt, December 15, 1852. [CEM]

“Malmö.” Inrikes Nytt, January 12, 1853. [CEM]

Maier, C. E. “Grundlig undervisning.” Diverse, April 20 and 23, 1853. [CEM]

“Malmö.” Inrikes Nytt, May 25, 1853. [CEM]

Maier, C. E. “Sångskola.” Diverse, May 25, 1853. [CEM]

Maier, Carl Ed. “Sångskola för Gossar och Flickor.” Diverse, June 11, 1853. [CEM]

Maier, Carl Ed. “Sångskola.” June 29, 1853. [CEM]

Maier, Carl Ed. “Diverse.” September 17 and 24, 1853. [CEM]

Maier, Carl Ed. “I Pianofortespelning.” Diverse, October 19, 26, and November 9, 1853. [CEM]

Maier, C. E. “Soirée musicale & dansante.” January 11 and 14, 1854. [CEM]

January 14, 1854. [CEM Soirée advertisement with program]

Maier, Carl Ed. “Undervisning uti Musik och Språk.” Diverse, September 24, 28, and October 1, 1859. [CEM]

“Stiftsnyheter.” September 30, 1868. [CEM]

Maier, Carl Ed. “Musik- och Språk-Institut.” Diverse, January 9, 1869. [CEM]

Maier, Carl Ed. “Enskilda Lectioner.” Diverse, January 9, 1869. [CEM]

Maier, Carl Ed. “Musik-Institut.” Diverse, January 16, 1869. [CEM]

Maier, Carl Ed. “Lectioner.” Diverse, January 16, 1869. [CEM]

Maier, Carl Ed. “Grundlig undervisning uti Musik.” Diverse, January 27 and February 3, 1869. [CEM]

“Murklor.” Malmö, April 14, 1871. [CEM]

“Nyaste Musikalier.” J. G. Hedbergs Boklädor I Malmö och Trelleborg, May 17, 1871. [CEM]

“Stockholm.” Inrikes Nytt, January 8, 1873.

“Konsert.” Malmö, May 28, 1873. [Concert announcement]

“Svensk konstnär i utlandet.” Malmö, April 22, 1874.

“Konsert.” Malmö, September 12, 1874.

“Concert.” September 16, 1874. [Concert advertisement with program]

“Concert.” December 15, 1875.

“Helsingborg.” Inrikes Nytt, July 15, 1876.

“Konserten.” Malmö, August 5, 1876. [Concert announcement]

“Konsert.” Malmö, August 9, 1876. [Review]

“Stockholm.” Inrikes Nytt, November 8, 1876.

“Landskrona.” Inrikes Nytt, February 28, 1877. [CEM Death notice]

“Concert.” May 11, 1878. [Concert advertisement with program]

“Konsert.” Malmö, May 11, 1878. [Concert announcement]

“Konsert.” Malmö, May 15, 1878. [Review]

“Den konsert.” Malmö, November 20, 1878. [Review]

“Ett mycket förmånligt engagement.” Malmö, November 30, 1878.

“Landskrona.” Inrikes Nytt, December 21, 1878.

“Förlofning.” Malmö, July 12, 1879. [Engagement notice]

“Landskrona.” Inrikes Nytt, August 2, 1879. [Concert announcement]
“Landskrona.” Inrikes Nytt, August 9, 1879. [Review]
“Konsert.” Malmö, November 22, 1879. [Concert announcement]
“Konserten.” Malmö, November 26, 1879. [Review]
“En bröllopsfest.” Malmö, July 31, 1880.

Nerikes Allehanda
“Trollofvaede.” July 7, 1879. [Engagement notice]
Ö. P. “Teater, musik och skön konst.” August 22, 1879. [Concert announcement]
“Fröknarna Louise Pyk och Amanda Maier.” Örebro, October 24, 1879.
“Konsert.” November 3 and 5, 1879. [Concert advertisement with program]
“Ingångna äktenskap.” July 28, 1880. [Wedding announcement]
“Döde.” June 23, 1894. [Death notice.]

Norra Skåne
“Dödsfall i utlandet.” Engelholm, June 23, 1894. [Obituary]

Norrköpings Tidningar
“Hufvudstaden.” June 3, 1871.
“Nya musikalier.” March 7, 1874. [CEM]
“Svensk artist i utlandet.” Norrköping, February 21, 1876.
“Dödsfall.” Norrköping, February 27, 1877. [CEM Obituary]
“Svensk pianist i utlandet.” Norrköping, November 20, 1877.
“Hufvudstaden.” June 3, 1878.
“Ett mycket förmånligt engagement.” Norrköping, November 29, 1878.
“Konsert.” Norrköping, October 14, 1879.
“Konsert.” Norrköping, October 16, 1879. [Concert announcement]
“Konsert.” October 17, 1879. [Concert advertisement]
“Om fröknarna Pyk or Maiers konsert.” Norrköping, October 18, 1879.
“Ett och annat.” October 18, 1879.
“Konsert.” October 20, 1879. [Concert advertisement with program]
“Centralhotellet.” Anmälde resande, October 20, 1879.
“Konsert.” Norrköping, October 21, 1879. [Review]
“Giftermål.” Norrköping, July 28, 1880. [Wedding announcement]
“Vigde.” August 6, 1880. [Wedding notice]

Norrländsposten
“Ingångna äktenskap.” July 30, 1880. [Wedding announcement]

Nya Dagligt Allehanda
“Musikaliska akademien.” Stockholm, March 17, 1870.
“Musikalisk Matinée.” May 13 and 14, 1870. [Concert advertisement with program]
“Musikaliska akademien.” Stockholm, June 11, 1870.
“Musikaliska akademien konservatorium.” Stockholm, June 2, 1871.
“Musikaliska akademiens.” Stockholm, September 26, 1871.
“Musikaliska akademiens conservatorium.” Stockholm, December 22, 1871.
“Musikaliska akademien.” Stockholm, June 5, 1872.
“Aloys Hennes Piano-Skola för Hemmet.” October 21 and 24, 1872. [CEM]
“Andlig Concert.” October 31 and November 1, 1872. [Concert advertisement with program]
Heinemann, Carl von. December 24, 1872. [CEM announcement of donation to charity]
“Konsert.” April 1, 2, and 3, 1873. [Concert advertisement]
“Konsert.” April 4, 5, and 7, 1873. [Concert advertisement with program]
“Musikaliska akademiens konsert.” Stockholm, April 5, 1873.
“Kungl. Musikaliska akademiens.” Stockholm, April 10, 1873. [Review]
“Svensk tonkonstnär i utlandet.” Stockholm, April 8, 1874.
“Konstnotis.” Stockholm, August 6, 1874.
“Nyutgifna Musikalier för Piano-Elever.” October 20, 1874. [CEM]
“Nya Musikalier.” November 14, 1874. [CEM]
“Aloys Hennes Piano-Skola för Hemmet.” November 9, 1875. [CEM]
“Svensk artist i utlandet.” Stockholm, February 18, 1876.
“Aloys Hennes Piano-Skola för Hemmet.” March 4 and 28, 1876. [CEM]
“Nyutgifna Musikalier för Piano-elever.” September 18, 1876. [CEM]
“Underdåniga ansökningar.” Af K. M:t i afgjorda mål, October 20, 1876.
“Concert.” November 13 and 14, 1876. [Concert advertisement]
“Concert.” November 15, 16, and 17, 1876. [Concert advertisement with program]
“Konsert.” Stockholm, November 17, 1876.
“Concert.” Spektakler, November 18, 1876. [Concert advertisement]
Q. “Musik och teater.” November 21, 1876. [Review]
“Konsert-Matinée.” November 29, 1876. [Concert advertisement]
“Konsert-Matinée.” November 30, December 1 and 2, 1876. [Concert advertisement with program]
“De svenska konstnärinnorna.” Stockholm, May 15, 1878. [Review]
“Concert.” June 3 and 4, 1878. [Concert advertisement]
“Musiik.” Stockholm, June 4, 1878. [Concert announcement]
“Concert.” June 5, 1878. [Concert advertisement with program]
Q. “Musik.” June 7, 1878. [Review]
“M:ll Amanda Maier och hennes fiol.” Blandade ämnen, June 14, 1878.
“För Pianolärare.” September 26 and October 1, 1878. [CEM]
“Fröken Amanda Maier.” Allehanda Nytt, December 19, 1878.
“Concert.” October 2 and 4, 1879. [Concert advertisement]
“Konsert.” October 20, 21, 22, and 23, 1879. [Concert advertisement with program]
“Konsert.” Konst- och Litteratur-Nyheter, October 21, 1879.
“Konsert.” October 29, 30, 31, and November 1, 1879. [Concert advertisement with program]
“Fröken Amanda Maier.” För Dagen, July 27, 1880. [Wedding announcement]
“Musik för Undervisningen.” October 10, 1891. [CEM]
“Konsert.” February 21, 1895. [Concert advertisement with program]
“Ragnar Grevillius.” Konst- och Litteratur-Nyheter, February 21, 1895. [Concert announcement]

Nya Wermlandstidningen
“Qvinlig musikdirektör.” Carlstad, December 28, 1872.

Nya Wexjöbladet
Maier, C. E. “Skogsbygdens fattiga.” April 5, 1871. [CEM]
“Svensk artist i utlandet.” Wexjö, February 24, 1876.
“Landskrona.” Landsorten, March 6, 1877. [CEM Obituary]
“En konsert-resa.” Wexjö, May 2, 1878.
“Konsert.” Wexjö, May 21, 1878.
“Konsert.” May 21 and 23, 1878. [Concert advertisement with program]
“På den konsert.” Wexjö, May 23, 1878.
“Konserten.” Wexjö, May 28, 1878. [Review]
“Från Kalmar.” Wexjö, June 1, 1878. [Review]
“Fröknarna Louise Pyk och Amanda Maier.” Stockholm, June 6, 1878.
“Amanda Maiers fiol.” Wexjö, June 20, 1878.
“Fröknarna Amanda Maier, Louise Pyk samt fröken Kjellander och hr Lundqvist.” Wexjö, July 30, 1878.
“Landskrona.” Landsorten, December 3, 1878.
“Giftermål.” Teater och Musik, July 31, 1880. [Wedding announcement]

Oscarshamns-Posten [National Library of Sweden, not available online]
“Konsert.” May 25, 1878. [Concert advertisement with program]
“Konserten i onsdags.” Oscarshamn, June 1, 1878. [Review]

Östgöta Correspondenten
“Inrikes Nyheter.” July 14, 1852. [CEM]
“Musikaliska Akademiens conservatorium.” Inrikes Nyheter, December 27, 1871.
“I. P. M. Sahlströms Bokhandel. Nya musikalier.” Till salu, March 5, 1874. [CEM]
“I. P. M. Sahlströms Bokhandel. Nya musikalier.” Till salu, October 31, 1874. [CEM]
“Bekanta svenskar, aflidne 1877.” January 12, 1878.
“Konsert.” Linköping, October 16, 1879. [Concert announcement]
“Konsert.” Linköping, October 18, 1879. [Review]
“Konsert.” October 21, 1879. [Concert advertisement with program]
“Konserten.” Linköping, October 21, 1879. [Review]
“Konserten.” Linköping, October 23, 1879. [Review]
“Fröknarna Pyk och Maier.” Linköping, October 25, 1879. [Concert announcement]
Z. A. “Musik.” October 25, 1879. [Review]
“Amanda Maier.” Linköping, July 31, 1880. [Wedding announcement]

Post-Och Inrikes Tidningar
“Underdåniga ansökningar.” Af Kongl. maj:t afgjorda mål, September 25, 1850. [CEM]
“K. musikaliska akademien.” Stockholm, July 8, 1852. [CEM]
“Matinéen i K. Musikaliska Akademiens sal.” Stockholm, May 16, 1870. [Review]
“Muskialiska Akademiens högtidsdag.” Stockholm, December 21, 1870.
“K. Musikaliska akademiens conservatorium.” Stockholm, June 1, 1871.
“Hr Ch. Vimercati.” Stockholm, October 23, 1871. [Review]
“Muskialiska Akademiens högtidsdag.” Stockholm, December 27, 1871.
“Andlig Concert.” October 31 and November 1, 1872. [Concert advertisement with program]
“Rättelse.” Stockholm, January 7, 1873.
“Musikverk.” January 17, 1873. [CEM]
“Kongl. Musikaliska Akademien.” Offentliga Nöjen, April 1 and 3, 1873. [Concert advertisement]
“Kongl. Musikaliska Akademiens concert.” April 4, 1873. [Concert announcement]
“Concert.” April 4, 5, and 7, 1873. [Concert advertisement with program]
“Svensk tonkonstnär i utlandet.” Stockholm, April 8, 1874.
“Mamsell Amanda Maier.” Stockholm, August 5, 1874.
“Musikalische Studienköpfe.” December 10, 1874. [CEM]
“Svensk artist i utlandet.” Stockholm, February 18, 1876.
“Underdåniga ansökningar.” Af Kongl. Maj:t i nåder afgjorda mål, September 29, 1876.
“Concert.” Offentliga Nöjen, November 14 and 15, 1876. [Concert advertisement]
“K. Stora teatern.” Stockholm, November 21, 1876. [Review]
“Concert-matiné.” Stockholm, December 1, 1876. [Concert announcement]
“Spelåret 1876 – 1877.” Stockholm, June 18, 1877.
“Musikaliska konstföreningen.” Stockholm, December 7, 1877.
“Concert-tournée.” Stockholm, May 1, 1878.
“Konsert.” Stockholm, June 5, 1878. [Concert announcement]
“Musik.” Stockholm, June 7, 1878. [Review]
“Resande artister.” Stockholm, June 27, 1878.
“Resande artister.” Stockholm, August 22, 1879. [Concert announcement]
“Konsert.” Stockholm, October 22, 1879. [Concert announcement]
“Konserten i går.” Stockholm, October 24, 1879. [Review]
“M:ll Amanda Maier.” Stockholm, July 28, 1880. [Wedding announcement]
“En bröllopsfest.” Stockholm, August 2, 1880.

Stockholms Dagblad
Maier, Carl Ed. “Enska Samtalsösningar.” September 23, 1851. [CEM]
A.B. “Stockholm.” July 9, 1852.
“Musikaliska akademien.” Stockholm, March 17, 1870.
“Musikalisk Matinée.” Spektakler, May 13 and 14, 1870. [Concert advertisement with program]
“Musikaliska akademien.” Stockholm, June 11, 1870.
“Musikaliska akademiens conservatorium.” Stockholm, September 22, 1870.
“Musikaliska akademiens konservatorium.” Stockholm, June 2, 1871.
“Aloys Hennes pianoskola för hemmet.” Stockholm, June 7, 1871. [CEM]
“Musikaliska akademiens konservatorium.” Stockholm, September 26, 1871.
“Musikaliska akademiens konservatorium.” Stockholm, December 22, 1871.
“Musikaliska akademiens års-examen.” Stockholm, December 27, 1871.
“Musikaliska akademien.” Stockholm, June 5, 1872.
“Aloys Hennes piano-skola för hemmet.” October 12, 1872. [CEM]
“Andlig Concert.” Spektakler, October 31 and November 2, 1872. [Concert advertisement with program]
“Andlig Concert.” Stockholm, November 1, 1872. [Concert announcement]
“Musikaliska akademiens conservatorium.” Stockholm, December 24, 1872.
“Concert.” Spektakler, April 2 and 3, 1873. [Concert advertisement]
“Concert.” Spektakler, April 4, 5, 7, and 8, 1873. [Concert advertisement with program]
“Musikaliska akademien.” Stockholm, April 8, 1873. [Concert announcement]
“Musik.” April 15, 1873. [Review]
“Nytt i Musikhandeln.” March 31, 1874. [CEM]
“Svensk tonkonstnär i utlandet.” Stockholm, April 8, 1874.
“Konstnotis.” Stockholm, August 6, 1874.
“Nyutgifna Musikalier för Piano-elever.” October 7 and 9, 1874. [CEM]
“Nytt i musikhandeln.” Stockholm, October 26, 1874. [CEM]
“Aloys Hennes Piano-Skola för hemmet.” February 5, 1876. [CEM]
“Svensk artist i utlandet.” Stockholm, February 18, 1876.
“Aloys Hennes Piano-Skola för hemmet.” March 30, 1876. [CEM]
“Nyutgifna Musikalier för Piano-elever.” September 21, 1876. [CEM]
“Fröken Amanda Maier.” Stockholm, November 3, 1876.
“Concert.” Spektakler, November 14 and 15, 1876. [Concert advertisement]
“Concert.” Spektakler, November 16, 17, and 18, 1876. [Concert advertisement with program]
“Konsert.” Teater och Musik, November 17, 1876.
“Amanda Maiers.” Teater och Musik, November 20, 1876. [Review]
“Concert-Matinée.” Spektakler, November 28 and 29, 1876. [Concert advertisement]
“Concert-Matinée.” Spektakler, November 30, December 1 and 2, 1876. [Concert advertisement with program]
“Konsert.” Teater och Musik, December 2, 1876. [Concert announcement]
“Konsert.” Teater och Musik, December 5, 1876. [Review]
“Dödsfall.” Stockholm, February 28, 1877. [CEM Obituary]
“Döde.” March 3, 1877. [CEM Death notice]
“Nyutgifna Musikalier för Piano-elever.” October 5 and 10, 1877. [CEM]
“Svensk pianist i utlandet.” Teater och musik, November 16, 1877.
“Bekanta svenskar, affidna 1877.” January 5, 1878. [CEM]
“Svenska sängerskor i utlandet.” Teater och musik, April 30, 1878.
“Konsert.” Teater och musik, May 27, 1878. [Concert announcement]
“Concert.” Spektakler, June 3 and 4, 1878. [Concert advertisement]
“Concert.” June 5 and 6, 1878. [Concert advertisement with program]
“Konsert.” Teater och musik, June 5, 1878. [Concert announcement]
“Konsert.” Teater och musik, June 8, 1878. [Review]
“Konsert in landsorten.” Teater och musik, July 23, 1878.
“För Pianoläare.” September 24 and 28, 1878. [CEM]
“Concert.” Spektakler, October 2 and 3, 1879. [Concert advertisement]
“Konsert.” Spektakler, October 20, 21, 22, and 23, 1879. [Concert advertisement with program]
“Konsert.” Teater och musik, October 23, 1879.
“Fröknarna Pyks och Maiers konsert.” Teater och musik, October 24, 1879. [Review]
“Andlig konsert.” Teater och musik, October 28, 1879. [Concert announcement]
“Konsert.” Spektakler, October 30, 31, and November 1, 1879. [Concert advertisement with program]
“Fröken Amanda Maier.” Stockholm, July 28, 1880. [Wedding announcement]
“Konsert.” Teater och musik, April 28, 1885. [Concert announcement]
“Svensk konstnärinnas död i utlandet.” Dödsfall, June 23, 1894. [Obituary]
“Konsert.” Offentliga nöjen, February 22, 1895. [Concert advertisement with program]
“Andra kvinnosmareri.” Teater och musik, September 12, 1895.

Sundsvalls Tidning Norrländska Korrespondenten
“Konsert.” June 18, 1878. [Concert advertisement with program]
“Kyrko-Konsert.” June 20, 1878. [Concert advertisement with program]
“Konsert.” Sundsvall, June 20, 1878. [Review]

Svenska Dagbladet
“Olga och Alma Kjellbergs.” Konstverlden, April 29, 1885. [Review]
“Svensk konstnärinnas död i utlandet.” Teater och Musik, June 23, 1894. [Death announcement]
“Konsert.” February 22, 1895. [Concert advertisement with program]
“Ragnar Grevillius” Teater och Musik, February 23, 1895. [Review]

*Tidning För Wenersborgs Stad och Län*  
“Nya Musikalier.” I Zettergrenska Bokhandeln, April 2, 1874. [CEM]

*Umebladet*  
“Iduns nummer för veckan.” August 20, 1896.

*Upsala*  
“Amanda Maier.” Teater, musik, m. m., November 11, 1877.  
“Musik-Soirée.” October 11, 1879. [Concert advertisement]  
“Konsert.” October 14, 1879. [Concert advertisement with program]  
“Musik.” October 18, 1879. [Review]

*Vestmanlands Läns Tidning*  
“Murklor.” Vesterås, April 6, 1871. [CEM]  
D. N. “Direktörsexamen.” Vesterås, December 27, 1872.  
“Också en recension.” Hvarjehanda, February 2, 1877. [Review]  
“Döde.” March 13, 1877. [CEM death announcement]  
“en Konsert.” November 1, 1879. [Concert advertisement]  
“en Konsert.” November 5, 1879. [Concert advertisement with program]  
“Konserten.” Vesterås, November 5, 1879. [Review]  
D. A. “Louise Pyks och Amanda Maiers konsert.” Hufvustaden, November 5, 1879. [Review]  
“Den konsert.” Vesterås, November 8, 1879. [Review]  
“Vigde.” August 11, 1880. [Wedding announcement]  

*Ystads Allehanda* [National Library of Sweden, not available online]  
“På konserten.” Ystad, July 12, 1876. [Review]  
“Konserten.” Ystad, July 15, 1876. [Review]  
“Konsert.” May 15, 1878. [Concert advertisement with program]  
“Konserten.” Ystad, May 18, 1878. [Review]  
“Kronika.” June 1, 1878.  
“Konserten.” Ystad, November 19, 1879. [Review]
Appendix 1

Maier’s Performances

Table 5 includes Maier’s public performances as well as private performances that were more formal in nature. Only repertoire that Maier played is included and is listed in order of program (if known) and as it is found in the primary source (generic titles translated). Unless a separate citation is included, the description and program are taken from the same source cited at the location of performance. A * indicates performers with whom Maier collaborated during the concert. Details about the repertoire can be found in appendix 2.

Table 5: Maier’s Performances

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>Description</th>
<th>Maier’s Repertoire on Program¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien²</td>
<td>Performance to accompany a lecture about Joseph Haydn. Also performing: Ms. Agrell*, Ms. Wilskman*, Ellen Bergman*</td>
<td>Haydn: Andante from the Kaiser Quartet</td>
</tr>
<tr>
<td>May 15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademiens stora sal³</td>
<td>Matinée Concert Also performing: Ms. Agrell*, Ms. Wilskman*, Ellen Bergman*</td>
<td>Haydn: Andante (Österrikiska Folksången) with variations from the string quartet in C major</td>
</tr>
<tr>
<td>Dec. 14/15</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademien⁴</td>
<td>Student exams, performed for large audiences</td>
<td>Maier: Romans for violin and piano Maier: Tematiska genomföringar for organ</td>
</tr>
<tr>
<td>1871</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oct. 22</td>
<td>Stockholm, Sweden: Kungliga Musikaliska Akademiens sal⁵</td>
<td>Solo performance on program featuring Professor Vimercati (mandolin).</td>
<td>Solo piece for organ.</td>
</tr>
</tbody>
</table>

¹ Maier’s performance repertoire includes works for violin, organ, and possibly cello (which Maier studied in Stockholm).
³ “Musikalisk Matinée,” Aftonbladet, May 13, 1870, Svenska Dagstidningar.
⁵ “Konsert,” Stockholms-Nyheter, Dagens Nyheter, October 21, 1871, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 31</td>
<td>Stockholm, Sweden:</td>
<td>Solo performances by students at the conservatory</td>
<td>Maier: Fantasy</td>
</tr>
<tr>
<td></td>
<td><em>Kungliga Musikaliska Akademien</em>^7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 8</td>
<td>Karlskrona, Sweden:</td>
<td>Tour of Southern Sweden with C. H. Widebeck^* (piano) and Nanna Jacobsson^* (voice)</td>
<td>Bach: Toccata and Fugue for organ Beethoven: Romance for violin (F major) Robaudi: Alla Stella Confidente for voice with piano and cello obbligato Lemmens: Fanfare for organ</td>
</tr>
<tr>
<td></td>
<td><em>Hels Trefaldighetskyrkan</em>^8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 11</td>
<td>Ronneby, Sweden:</td>
<td></td>
<td>Bériot: Concerto No. 9 for violin Rode: Adagio for violin Robaudi: Alla Stella Confidente for voice with piano and cello obbligato</td>
</tr>
<tr>
<td></td>
<td><em>Ronneby Kyrka</em>^9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 13</td>
<td>Karlshamn, Sweden:</td>
<td></td>
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<tr>
<td></td>
<td><em>Kyrka</em>^10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 21</td>
<td>Sölvesborg, Sweden^11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov. 2</td>
<td>Stockholm, Sweden:</td>
<td>“Andlig konsert” (“Spiritual Concert”) featuring Mathilda Enequist (voice) and L. Lagergren^* (organ)</td>
<td>Maier: Romans^13</td>
</tr>
<tr>
<td></td>
<td><em>Adolf Fredriks Kyrka</em>^12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec.</td>
<td>Stockholm, Sweden:</td>
<td>End-of-term performances by professors and students of the Academy’s music history class. Also performing: Mr. Eckhell^<em>, Mr. Kuhlau^</em>, Mr. Rendahl^*</td>
<td>Haydn: Quartet in B-flat major</td>
</tr>
<tr>
<td></td>
<td><em>Kungliga Musikaliska Akademien</em>^14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec. 18 or 19</td>
<td>Stockholm, Sweden:</td>
<td>Performance for final exams</td>
<td><strong>Concertante</strong> for solo organ</td>
</tr>
<tr>
<td></td>
<td><em>Kungliga Musikaliska Akademien</em>^15</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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8 “Kyrko-Concert,” Karlskrona, Carlskronas Weekoblad, July 6, 1872, Svenska Dagstidningar.
9 “Konsert,” Karlskrona, Blekingsposten, July 16, 1872, Svenska Dagstidningar.
10 “Concert,” Carlshamn, Carlshamns Allehanda, July 13, 1872.
13 “Fröken Amanda Maier,” Kristianstad, Kristianstadsbladet, November 9, 1872, Svenska Dagstidningar. This article refers to Maier’s composition as a Romance for violoncello. This is an error, Maier’s Romans was written for violin, and the previously cited concert announcement advertises her violin solo.
### 1873

**Apr. 8**  
Stockholm, Sweden: *Adolf Fredriks Kyrka*  
Concert marking Maier’s graduation from the *Kungliga Musikaliska Akademien*  
Also performing: Signe Hebbe* (soprano) and the Academy’s choir*

Hesse: Prelude and Fugue for organ  
Handel: Aria  
Lemmens: Handel: Aria  
Mendelssohn: *Cantabile* for organ  
H. Berens: Pieces on the Cantata *Our Father*  
Maier: *Romans* for violin  
Kühmstadt: *Fantasia erotica* for organ

### 1874

**May 14**  
Leipzig, Germany: *Blüthnersaal*  
A private matinée organized by Engelbert Röntgen with an audience of over two hundred people  
Also performing: Engelbert Röntgen* (violin)

Bach: Concerto for two violins

**Aug. 22**  
Eslöv, Sweden

Unknown, but including one work by Maier

**Aug. 29**  
Landskrona, Sweden

Mendelssohn: Violin Concerto (E minor), first movement  
Wieniawski: *Légende* for violin  
David: *Andante e Scherzo Capriccioso*  
Gounod: *Ave Maria*

**Sep. 16**  
Malmö, Sweden: *Teatern*

Tour of Southern Sweden with Louise Pyk* (Soprano)

Mendelssohn: Violin Concerto (E minor), first movement  
Wieniawski: *Légende* for violin  
David: *Andante e Scherzo Capriccioso*  
Gounod: *Ave Maria*

**Sep. 17**  
Lund, Sweden: *Akademiska Föreningens Stora Festival*

Mendelssohn: Violin Concerto (E minor), first movement  
Beethoven: *Romance* (F major)  
Bériot: Concerto for violin (G major) No. 7  
Gounod: *Ave Maria*

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17 “Konsert,” *Aftonbladet*, April 4, 1873, Svenska Dagstidningar.  
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
<th>Composer/Work Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep. 22</td>
<td>Kristianstad, Sweden: Stadshussalongen\textsuperscript{23}</td>
<td>Mendelssohn-Bartholdy: Concerto for violin (E minor), first movement</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maier: Romans for violin (D minor)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>David: Andante e Scherzo Capriccioso for violin</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Gounod: Ave Maria for voice and violin obbligato</td>
<td></td>
</tr>
<tr>
<td>Late Oct.</td>
<td>Saxon Switzerland, Germany\textsuperscript{24}</td>
<td>Concert for the opening of a church</td>
<td>unknown</td>
</tr>
<tr>
<td>1875</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Jan. 31</td>
<td>Leipzig, Germany: Nicholaikirche\textsuperscript{25}</td>
<td>\textit{Riedel'sche verein} 100th concert</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Herr Groth (organ), Fides Keller (contralto), among others.</td>
<td>Bach: Air</td>
</tr>
<tr>
<td>Feb. 10</td>
<td>Leipzig, Germany\textsuperscript{26}</td>
<td>Performance for the \textit{Allgemeiner Deutscher Frauenverein} (German Association of Female Citizens)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Alma Müller\textsuperscript{*} (piano)</td>
<td>Bach: unknown, but likely the Air Maier: Romans</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tartini: Violin Sonata in G minor</td>
<td></td>
</tr>
<tr>
<td>Feb. 27</td>
<td>Leipzig, Germany\textsuperscript{27}</td>
<td>Performance for the \textit{Skandinaviska Sällskapet} (Scandinavian Society)</td>
<td>Maier: Violin Sonata</td>
</tr>
<tr>
<td>Sep. 16</td>
<td>Landskrona, Sweden: Festivitets salon, Hotell Öresund\textsuperscript{28}</td>
<td>Performance by a Herr. Albert, at which Maier accompanied, probably on the piano</td>
<td>unknown</td>
</tr>
<tr>
<td>Sep. 23</td>
<td>Landskrona, Sweden: a church\textsuperscript{29}</td>
<td>Performance with Signe Hebbe and Anna Westman</td>
<td>unknown</td>
</tr>
<tr>
<td>Nov. 24</td>
<td>Leipzig, Germany\textsuperscript{30}</td>
<td>Performance for the \textit{Allgemeiner Deutscher Frauenverein} (German Association of Female Citizens)</td>
<td></td>
</tr>
<tr>
<td>Dec. 10</td>
<td>Halle, Germany\textsuperscript{31}</td>
<td>Première of Maier violin concerto with orchestra, Maier as soloist</td>
<td>Maier: Violin Concerto, first movement</td>
</tr>
<tr>
<td>1876</td>
<td>Jan. 12</td>
<td>Glauchau, Germany\textsuperscript{32}</td>
<td>Orchestral concert in a theatre, Maier as soloist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing: Herr Witt (voice)</td>
<td>Mendelssohn: Violin Concerto Maier: Romans</td>
</tr>
</tbody>
</table>

\textsuperscript{23} “Konsert,” \textit{Kristianstadsbladet}, September 19, 1874, Svenska Dagstidningar.

\textsuperscript{24} “Svenska tonkonstnärer i utlandet,” Stockholms-Nyheter, \textit{Dagens Nyheter}, November 18, 1874, Svenska Dagstidningar.


\textsuperscript{26} Maier, diary, 10 February 1875.

\textsuperscript{27} Maier, diary, 27 February 1875.

\textsuperscript{28} Maier, diary, 16 September 1875 and Lennart Lundholm, \textit{Amanda Maier-Röntgen: 20/3 1853 i Landskrona – 5/6 1894 i Amsterdam: en bortglömd svensk musikprofil}, (Landskrona: Förf, 1995), 9.

\textsuperscript{29} Maier, diary, 23 September 1875 and Lundholm, 9.

\textsuperscript{30} Maier, diary, 24 November 1875.

\textsuperscript{31} “Teater och musik,” \textit{Dagens Nyheter}, December 27, 1875, Svenska Dagstidningar.

\textsuperscript{32} Maier, diary, 12 January 1876.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
<th>Handel: Violin Sonata</th>
<th>Mozart: Rondo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 25</td>
<td>Lentsch, Germany[33]</td>
<td>Concert in a country house</td>
<td>Maier: <em>Romans</em></td>
<td></td>
</tr>
<tr>
<td>Feb. 8</td>
<td>Leipzig, Germany: <em>Gewandhaus</em>[34]</td>
<td>Annual <em>Pauliner Association</em> concert, Maier as soloist with the <em>Gewandhaus</em> orchestra* Also performing: F. Mahlknecht (voice), men’s choirs, V. E. Nessler</td>
<td>Maier: Concerto (D minor) for Violin and Orchestra (first movement)</td>
<td></td>
</tr>
<tr>
<td>Mar. 9</td>
<td>Annaberg, Germany[35]</td>
<td>Orchestral concert, Maier as soloist Also performing: Fraulein Modolfo (voice), and a pianist</td>
<td>Maier: Violin Concert</td>
<td>Bach: unknown, probably Air</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mozart: unknown, probably Rondo</td>
</tr>
<tr>
<td>Apr. 9</td>
<td>Leipzig, Germany: <em>Nicolaikirche</em>[37]</td>
<td><em>Riedel’sche Verein</em> concert Also performing: Wilhelm Louis Papier* (organ)</td>
<td>Röntgen: <em>Adagio</em></td>
<td></td>
</tr>
<tr>
<td>Jul. 7</td>
<td>Landskrona, Sweden[40]</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 8</td>
<td>Helsingborg, Sweden[41]</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 11</td>
<td>Kristianstad, Sweden: <em>Stadhusets Festsal</em>[42]</td>
<td>Concert Tour with Louise Pyk* (Soprano) Also performing in this concert: Bernhardina Hoff* (piano)</td>
<td>Amanda Maier: Concerto, Allegro for violin S. Bach: Air for violin Mozart: Rondo for violin Mendelssohn: <em>Andante</em> and last movement from Concerto for violin</td>
<td></td>
</tr>
<tr>
<td>Jul. 14</td>
<td>Ystad, Sweden[43]</td>
<td>Concert Tour with Louise Pyk* (Soprano) Also performing in this concert: Bernhardina Hoff* (piano)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

33 Maier, diary, 25 January 1876.
34 *Gewandhaus* concert program, February 8, 1876, private collection.
35 Maier, diary, 9 March 1876.
36 Maier, diary, 23 March 1876.
38 Maier, diary, 14 April 1876.
40 Maier, diary, 7 July 1876.
41 Maier, diary, 8 July 1876.
42 “Konsert,” *Kristianstadsbladet*, July 8, 1876, Svenska Dagtidningar.
43 Maier, diary, 14 July 1876.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
</table>
| Jul. 16 | Karlshamn, Sweden: *Stadshussalongen*<sup>44</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | Amanda Maier: Concerto Allegro for violin  
S. Bach: Air for violin  
Mozart: Rondo for violin  
Mendelssohn-Bartholdy: *Andante* and last movement from Concerto for violin |
| Jul. 18 | Karlskrona, Sweden: *Hels Trefaldighetskyrkan*<sup>45</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | Viotti: Concerto for violin  
Röntgen: *Adagio* for violin  
Handel: Sonata for violin  
Gounod: *Ave Maria* for voice with violin obbligato |
| Jul. 20 | Ronneby, Sweden<sup>46</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | unknown |
| Jul. 23 | Unknown city, Sweden<sup>47</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | Private concert at the *Societetsbal*  
unknown |
| Jul. 25 | Sölvesborg, Sweden<sup>48</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | unknown |
| Aug. 7 | Malmö, Sweden: *Teatern*<sup>49</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | Amanda Maier: Concerto Allegro for violin  
Bach: Air for violin  
Mozart: Rondo for violin  
Mendelssohn: *Andante* and last movement from Concerto for violin |
| Aug. 8 | Lund, Sweden: *Akademiska Föreningens Festsal*<sup>50</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | unknown |
| Aug. 10 | Helsingborg, Sweden<sup>51</sup> | Concert Tour with Louise Pyk<sup>*</sup> (Soprano) | unknown |
| Oct. 18 | Malmö, Sweden<sup>52</sup> | Concert presented for King Oscar II in a theatre, Maier a featured soloist | "My concerto"<sup>53</sup> |

<sup>44</sup> "Konsert," *Karlshamns Allehanda*, July 15, 1876, Svenska Dagstidningar.
<sup>45</sup> "Konsert," *Carlscronas Wekoblad*, July 18, 1876, Svenska Dagstidningar.
<sup>46</sup> Maier, diary, 20 July 1876.
<sup>47</sup> Maier, diary, 23 July 1876.
<sup>48</sup> Maier, diary, 25 July 1876.
<sup>49</sup> Maier, diary, 7 August 1876.
<sup>50</sup> "Concert," *Lunds Weckoblad*, August 8, 1876, Svenska Dagstidningar.
<sup>51</sup> Maier, diary, 10 August 1876.
<sup>52</sup> Maier, diary, 18 October 1876.
<sup>53</sup> Lundholm wrote that Maier chose the first movement of Mendelssohn’s concerto for this performance; Lundholm, 11.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
<th>Performers</th>
<th>Music</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 18</td>
<td>Stockholm, Sweden: <em>Kongl. Stora Teatern</em></td>
<td>Concert featuring Maier Also performing: Ludwig Norman* (piano), Louise Pyk* (voice) and the <em>Kungliga Hofkapellet</em> (Royal Orchestra)</td>
<td>Maier: Concerto Allegro for violin Bach: Air for violin Mozart: Rondo for violin Gounod: <em>Ave Maria</em> for voice and violin obbligato Mendelssohn-Bartholdy: Concerto for violin</td>
<td></td>
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<tr>
<td>Nov. 28</td>
<td>Stockholm, Sweden: <em>Kungliga Musikaliska Akademien</em></td>
<td>Concert marking the end of fall term at the Academy Maier one of several featured soloists Also performing: Oscar Byström* (piano)</td>
<td>Beethoven: <em>Romance</em> in F major</td>
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<tr>
<td>Oct. 21</td>
<td>Bernburg, Germany</td>
<td>String quartet concert</td>
<td>Haydn: String Quartet op. 64, no. 5 Schumann: String Quartet op. 44 no. 1</td>
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</tr>
<tr>
<td>Nov. 5</td>
<td>Leipzig, Germany: <em>Thomaskirche</em></td>
<td>Inauguration of the new <em>Thomaschule</em> Also performing: Engelbert Röntgen*, Wilhelm Louis Papier, Franz Preitz, and Ernst Friedrich Richter, among others</td>
<td>Bach: Concerto for two violins (second movement)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec. 2</td>
<td>Leipzig, Germany</td>
<td><em>Riedelsche Verein</em> chamber music concert. Also performing: Engelbert Röntgen* (violin), Julius Röntgen* (viola), and Julius Klenkel* (cello)</td>
<td>Beethoven: D major Serenade Beethoven: String Quartet, op. 130 Beethoven: Fugue, op. 133</td>
<td></td>
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</tr>
<tr>
<td>Dec. 16</td>
<td>Leipzig, Germany</td>
<td><em>Bach-Verein</em> concert, Maier one of the featured performers Also performing: Franz Preitz*</td>
<td>Handel: Violin Sonata Bach: E minor sonata Bach: B minor fugue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1877</td>
<td></td>
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<tr>
<td>Jan. 25</td>
<td>Landskrona, Sweden</td>
<td>Concert in a theatre Also performing: Augusta Kjellander* (piano)</td>
<td>Unknown</td>
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<tr>
<td>Feb. 18</td>
<td>Leipzig, Germany</td>
<td>Concert arranged by Herr Fiedler</td>
<td>Beethoven: <em>Romance</em></td>
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<td></td>
</tr>
</tbody>
</table>

54 “Konsert,” *Dagens Nyheter*, November 18, 1876, Svenska Dagstidningar.
55 Maier, diary, 28 November 1876, and “Teater och musik,” *Dagens Nyheter*, December 16, 1876.
56 “Konsert-Matinée i Berns Salong,” *Dagens Nyheter*, December 2, 1876, Svenska Dagstidningar.
57 Maier, diary, 21 October 1877.
58 “Leipzig,” *Concertumschau*, *Musikalisches Wochenblatt*, November 16, 1877, ANNO.
59 “Leipzig,” *Concertumschau*, *Musikalisches Wochenblatt*, December 14, 1877, ANNO.
60 -w-, “Leipzig,” Berichte, in *Musikalisches Wochenblatt*, December 28, 1877, ANNO.
62 Maier, diary, 25 January 1878.
63 Maier, diary, 18 February 1878.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 25</td>
<td>Leipzig, Germany: Thomaskirche&lt;sup&gt;64&lt;/sup&gt;</td>
<td><em>Bach-Verein</em> concert Maier substituted as organist and also performed a violin solo&lt;sup&gt;65&lt;/sup&gt;</td>
<td>Bach: Cantata <em>Ein Feste Burg</em> [organ]</td>
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<tr>
<td></td>
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<td></td>
<td>Bach: Cantata <em>Bleib bei uns</em> [organ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bach: Air for violin from D major Suite  [in place of an aria due to illness of the soloist]</td>
</tr>
<tr>
<td>Apr. 19</td>
<td>Leipzig, Germany: Thomaskirche&lt;sup&gt;66&lt;/sup&gt;</td>
<td>Annual Passion performance with proceeds to the Widows and Orphan’s Fund</td>
<td>Bach: <em>Passion</em> [viola]</td>
</tr>
<tr>
<td>May 8</td>
<td>Landskrona, Sweden&lt;sup&gt;67&lt;/sup&gt;</td>
<td></td>
<td>Röntgen: “pieces” [probably Intermezzo and Scherzo]</td>
</tr>
<tr>
<td>May 9</td>
<td>Helsingborg, Sweden: <em>Helsingborgs Teatern&lt;sup&gt;68&lt;/sup&gt;</em></td>
<td>Concert Tour with Louise Pyk* (Soprano), Wilhelm Lundvik (Voice), and Augusta Kjellander* (Piano)</td>
<td>Lipinski: Military Concerto for violin</td>
</tr>
<tr>
<td>May 13</td>
<td>Malmö, Sweden: <em>Teatern&lt;sup&gt;69&lt;/sup&gt;</em></td>
<td></td>
<td>Leclair: <em>Sarabande et Tambourin</em> for violin</td>
</tr>
<tr>
<td>May 15</td>
<td>Ystad, Sweden: <em>Teatern&lt;sup&gt;70&lt;/sup&gt;</em></td>
<td></td>
<td>G. Braga: <em>La Serenata</em> for voice and violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lipinski: Military Concerto for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Spohr: <em>Barcarole</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>J. Röntgen: <em>Intermezzo</em> and <em>Scherzo</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leclair: <em>Sarabande et Tambourin</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Braga: <em>Serenata Legenda Valacca</em> for voice and violin obbligato</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lipinski: Military Concerto for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chopin: <em>Nocturne</em> for violin, arranged by Sarasate</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leclair: <em>Sarabande et Tambourin</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Berger [sic]: <em>Serenata Legenda Valacca</em> for voice and violin obbligato</td>
</tr>
</tbody>
</table>

<sup>64</sup> “Leipzig,” *Concertumschau, Musikalisches Wochenblatt*, March 1, 1878, ANNO.
<sup>65</sup> “Teater och Musik,” *Dagens Nyheter*, March 8, 1878, Svenska Dagstidningar.
<sup>66</sup> Röntgen, diary, 19 April 1878, quoted in Vis, “Annotated Transcription,” part 2.
<sup>67</sup> Maier, diary, 8 May 1878.
<sup>68</sup> Lundholm, 15.
<sup>69</sup> “Concert,” *Malmö Allehanda*, May 11, 1878, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>May 16</th>
<th>Lund, Sweden: Akademiska Föreningens Festsal 71</th>
<th>Maier: Sonata (B minor) for violin Spohr: <em>Barcarole</em> for violin J. Röntgen: <em>Intermezzo and Scherzo</em> for violin Leclair: <em>Sarabande et Tambourin</em> for violin Braga: <em>Serenata Leggenda Valacca</em> for voice and violin obbligato</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 20</td>
<td>Karlshamn, Sweden: Stadshusets Stora Salong 73</td>
<td>Lipinski: Military Concerto for violin Spohr: <em>Barcarole</em> for violin J. Röntgen: <em>Intermezzo</em> and <em>Scherzo</em> for violin Leclair: <em>Sarabande et Tambourin</em> for violin Braga: <em>Serenata Leggenda Valacca</em> for voice and violin obbligato</td>
</tr>
<tr>
<td>May 22</td>
<td>Karlskrona, Sweden: Stora Frimraresalen 74</td>
<td>Maier: Concerto for violin Bach: <em>Air</em> for violin Mozart: Rondo for violin Mendelssohn: <em>Andante</em> and <em>Finale</em> from Concerto for violin Braga: <em>Serenata Leggenda Valacca</em> for voice and violin obbligato</td>
</tr>
<tr>
<td>May 24</td>
<td>Växjö, Sweden: Teatern 75</td>
<td>Maier: Concerto for violin Bach: <em>Air</em> for violin Mozart: Rondo for violin Mendelssohn: <em>Andante</em> and <em>Finale</em> from Concerto for violin Gounod: <em>Ave Maria</em> for voice and violin obbligato</td>
</tr>
<tr>
<td>May 25</td>
<td>Kalmar, Sweden: Elementarläroverkets gymnastiksal 76</td>
<td>Maier: Concerto for violin Spohr: <em>Barcarole</em> for violin Mozart: Rondo for violin Mendelssohn: <em>Andante</em> and <em>Finale</em> from Concerto for violin Gounod: <em>Ave Maria</em> for voice and violin obbligato</td>
</tr>
</tbody>
</table>

72 The concert announcement in *Lunds Weckoblad* of May 14 announces Sarasate’s arrangement of Chopin’s *Nocturne* in the place of the pieces by Spohr and Röntgen.
73 “Konsert,” *Kristianstadsbladet*, May 18, 1878, Svenska Dagstidningar.
74 “Konsert,” *Karlshamns Allehanda*, May 18, 1878, Svenska Dagstidningar.
75 “Konsert,” *Carlscronas Weckoblad*, May 21, 1878, Svenska Dagstidningar.
76 “Konsert,” *Nya Wexjöbladet*, May 23, 1878, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Concerts</th>
</tr>
</thead>
</table>
| May 27 | Karlskrona, Sweden: Trefaldighetskyrkan\(^\text{78}\) | Tartini: Sonata for violin  
Röntgen: *Andante* for violin  
Schumann: *Abendlied* for violin  
Wieniawski: Légende for violin  
Gounod: *Ave Maria* for voice with violin obbligato |
| May 29 | Oskarshamn, Sweden\(^\text{79}\)   | Maier: Concerto for violin  
Spohr: *Barcarole* for violin  
Mozart: Rondo for violin  
Mendelssohn: *Andante* and *Finale* from Concerto for violin  
Gounod: *Ave Maria* with violin obbligato |
| Jun. 6 | Stockholm, Sweden:  
*Kong. Musikaliska Akademien* Stora Sal\(^\text{80}\) | Maier: Sonata for violin  
Spohr: *Barcarole* for violin  
Röntgen: *Intermezzo* and *Scherzo*  
Leclair: Sarabande et Tambourin  
G. Braga: *La Serenata Leggenda Valacca* for voice and violin obbligato |
| Jun. 12| Gävle, Sweden:  
Solemnitetssal\(^\text{81}\)       | Unknown                                                                   |
| Jun. 14| Söderhamn, Sweden:  
Rådhuset\(^\text{82}\)           | Mendelssohn: Concerto for violin (first movement)  
Amanda Maier: *Romans* for violin  
Spohr: *Barcarole* for violin  
Mozart: Rondo for violin  
Gounod: *Ave Maria* for violin obbligato |
| Jun. 16| Hudiksvall, Sweden:  
Gymnastiksalen\(^\text{83}\)     | Unknown                                                                   |
| Jun. 18| Sundsvall, Sweden:  
Stadhusets stora sal\(^\text{84}\) | Mendelssohn: Concerto for violin  
Spohr: *Barcarole* for violin  
David: *Andante* and *Scherzo* for violin  
Gounod: *Ave Maria* for voice and violin obbligato |


\(^{80}\) “Concert,” *Stockholms Dagblad*, June 5, 1878, Svenska Dagstidningar.

\(^{81}\) Maier, diary, 12 June 1878.

\(^{82}\) Maier, diary, 14 June 1878, and photocopy of concert program from June 14, 1878, private collection.

\(^{83}\) Maier, diary, 16 June 1878.

\(^{84}\) “Konsert,” *Sundsvalls Tidning Norrländska Korrespondenten*, June 18, 1878, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location, Country: Event Details</th>
<th>Music Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jun. 20</td>
<td>Härnösand, Sweden: <em>Elementarläroverkets Musiksal</em></td>
<td>Mendelssohn: Concerto for violin (first movement)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spohr: <em>Barcarole</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mozart: Rondo for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>David: <em>Andante and Scherzo</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gounod: <em>Ave Maria</em> for voice and violin obbligato</td>
</tr>
<tr>
<td>Jun. 21</td>
<td>Sundsvall, Sweden: <em>Sundsvall Kyrka</em></td>
<td>Handel: Sonata for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Röntgen: <em>Andante</em> for violin</td>
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<tr>
<td></td>
<td></td>
<td>Beethoven: <em>Romance</em> for violin, F major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Braga: <em>La Serenata, leggende valacca</em>, for violin obbligato, voice, and piano</td>
</tr>
<tr>
<td>Jun. 25</td>
<td>Östersund, Sweden: <em>Elementarläroverks stora sal</em></td>
<td>unknown</td>
</tr>
<tr>
<td>Jul. 3</td>
<td>Trondheim, Norway: <em>Arbeiderforenings sal</em></td>
<td>unknown</td>
</tr>
<tr>
<td>Jul. 5</td>
<td>Trondheim, Norway</td>
<td>unknown</td>
</tr>
<tr>
<td>Jul. 9</td>
<td>Bergen, Norway: <em>Arbeiderforenings sal</em></td>
<td>Amanda Maier: Sonata for piano and violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beethoven: <em>Romance</em> for violin, F major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spohr: Barcarole for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mozart: Rondo for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gounod: <em>Ave Maria</em> for voice, violin obbligato, and piano</td>
</tr>
<tr>
<td>Jul. 11</td>
<td>Bergen, Norway: <em>Arbeiderforenings sal</em></td>
<td>Mendelssohn: Concerto for violin (first movement)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wieniawski: <em>Légende</em> for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leclair: <em>Sarabande et Tambourin</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Braga: <em>La Serenata, leggende, and valacca</em>, for voice, violin obbligato, and piano</td>
</tr>
</tbody>
</table>

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86 “Kyrko-Konsert,” *Sundsvalls Tidning Norrländska Korrespondenten*, June 20, 1878, Svenska Dagstidningar.
87 “Resande artister,” *Post-Och Inrikes Tidningar*, June 27, 1878, Svenska Dagstidningar.
88 Maier, diary, 3 July 1878.
89 Maier, diary, 5 July 1878.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Concert Details</th>
</tr>
</thead>
</table>
Maier: *Romance* for violin  
Bach: Air for violin  
Mozart: Rondo for violin  
Gounod: Ave Maria for voice, violin obbligato, and piano |
| Jul. 13 | Stavanger, Norway: *Sparebankens Festivitslokale*[^93] | Amanda Maier: Sonata for piano and violin  
Beethoven: *Romance* for violin (F major)  
Spohr: Barcarole for violin  
Mozart: Rondo for violin  
Gounod: Ave Maria for voice, violin obbligato, and piano |
| Jul. 16 | Sandefjord, Norway[^94] | unknown |
| Jul. 16 | Larvik, Norway: *"Teatern or Festivitslokalen*"[^95] | unknown |
| Jul. 18 | Strömstad, Sweden[^96] | unknown |
| Jul. 21 | Marstrand, Sweden: *Badsocietetens salong*[^97] | unknown |
| Jul. 25 | Varberg, Sweden: a church[^98] | unknown |
| Aug. 4 | Bad Steben, Germany[^99] | Mozart: Concerto for Piano, Violin, and Viola |
| Nov. 17 | Malmö, Sweden: *Sankt Petri Kyrka*[^100] | Concert also featuring Nanna Smedberg née Jacobsson (voice)  
Also performing: Augusta Kjellander* (piano) |

https://www.nb.no/nbsok/search.nbdigital

[^93]: Lundholm, 13.

[^94]: Maier, diary, 16 Jul 1878.

[^95]: Maier, diary, 16 July 1878.

[^96]: Maier, diary, 18 July 1878.


[^98]: Maier, diary, 25 July 1878.

[^99]: “Bad Steben.” *Concertumschau, Musikalisches Wochenblatt*, August 23, 1878, ANNO.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 12</td>
<td>Bernburg, Germany</td>
<td>String quartet concert</td>
<td>Beethoven: Sonata in G major &lt;br&gt; Maier: Violin pieces (premiere) &lt;br&gt; Schumann: Quartet</td>
</tr>
<tr>
<td>Jan. 31</td>
<td>Leipzig, Germany</td>
<td>Performance for the <em>Skandinaviska Sällskapet</em> (Scandinavian Society)</td>
<td>“My pieces”</td>
</tr>
<tr>
<td>Mar. 30</td>
<td>Leipzig, Germany</td>
<td><em>Bach-Verein</em> concert</td>
<td>unknown</td>
</tr>
<tr>
<td>Apr. 11</td>
<td>Leipzig, Germany: Thomaskirche</td>
<td>Annual Passion performance with proceeds to the Widows and Orphan’s Fund</td>
<td>Bach: <em>Passion</em> [viola]</td>
</tr>
<tr>
<td>May 18</td>
<td>Leipzig, Germany: church in Hänichen district</td>
<td><em>Bach-Verein</em> concert at which Maier inaugurated her newly-purchased violin</td>
<td>“Two pieces by Bach A minor, E major from sonatas for Violin and Piano”</td>
</tr>
<tr>
<td>Jun. 3</td>
<td>Merseburg, Germany: Dom (Merseburg Cathedral)</td>
<td>Pentacost concert&lt;br&gt; Maier a featured soloist&lt;br&gt; Also performing: Herr C. Schumann* (organ) and others*</td>
<td>Handel: <em>Violin Sonata</em>&lt;br&gt;C. Schumann [the organist]: Hymn for soprano, violin, harp, and organ&lt;br&gt;Meditation on Gounod’s <em>Ave Maria</em> for violin, harp, and organ</td>
</tr>
<tr>
<td>Aug. 4</td>
<td>Landeskrona, Sweden</td>
<td>Concert also featuring Louise Pyk (soprano) and Julius Röntgen* (piano)</td>
<td>unknown</td>
</tr>
<tr>
<td>Sep. 1</td>
<td>Helsingborg, Sweden</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>Röntgen: <em>Swedish Folksongs</em> for Voice, Violin, and Piano</td>
</tr>
<tr>
<td>Sep. 20</td>
<td>Helsinki, Finland: <em>Universitetets Solemnitetssal</em></td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>Handel: Sonata for violin&lt;br&gt;Mozart: Minuet and Rondo for violin&lt;br&gt;Spohr: <em>Barcarole</em> for violin&lt;br&gt;Maier: <em>Nordiska tonbilder</em> for piano and violin&lt;br&gt;Röntgen, arr.: <em>Swedish Folksongs</em> for voice, violin, and piano</td>
</tr>
<tr>
<td>Sep. 23</td>
<td>Vyborg, Finland: <em>Rådhusetssalen</em></td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>Handel: Sonata for violin&lt;br&gt;Mozart: Minuet and Rondo for violin&lt;br&gt;Spohr: <em>Barcarole</em> for violin&lt;br&gt;Maier: <em>Nordiska tonbilder</em> for piano and violin&lt;br&gt;Röntgen, arr.: <em>Swedish Folksongs</em> for voice, violin, and piano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Concert Details</th>
<th>repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep. 25</td>
<td>St. Petersburg, Russia: Petri-Paulen Kyrken</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>S. Bach: Air for violin Beethoven: Romance for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Amanda Maier: Andante for violin Schumann: Abendlied for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bach, Gounod: Ave Maria for voice, violin, and organ</td>
</tr>
<tr>
<td>Sep. 27</td>
<td>Helsinki, Finland: Universitetets Solemnitetssal</td>
<td>Concert Tour with Louise Pyk* (Soprano) Also performing in this concert: Director Faltin (piano)*</td>
<td>Maier: Concerto in 1 movement for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mendelssohn - Bartholdy: Andante for Violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leclair: Sarabande and Tambourin Gounod: Ave Maria for voice, violin, and piano</td>
</tr>
<tr>
<td>Sep. 29</td>
<td>Åbo, Finland: Härvarande Solemnitetssal</td>
<td>Concert Tour with Louise Pyk* (Soprano) Also performing in this concert: Kapellmäster Fichtelberger* (organ)</td>
<td>Handel: Sonata for violin Mozart: Minuet and Rondo for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Spohr: Barcarole for violin Maier: Nordiska tonbilder for piano and violin</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Röntgen, arr.: Swedish Folksongs for voice, violin, and piano</td>
</tr>
<tr>
<td>Oct. 2</td>
<td>Åbo, Finland: Domkyrken</td>
<td>Concert Tour with Louise Pyk* (Soprano) Also performing in this concert: Kapellmäster Fichtelberger* (organ)</td>
<td>S. Bach: Air for violin Beethoven: Romance for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Am. Maier: Andante for violin Schumann: Abendlied for violin</td>
</tr>
<tr>
<td>Oct. 4</td>
<td>Mariehamn, Finland</td>
<td>Concert Tour with Louise Pyk (Soprano) Last-minute concert with proceeds going to the poor of Mariehamn</td>
<td>unknown</td>
</tr>
<tr>
<td>Oct. 16</td>
<td>Uppsala, Sweden: Gillesalen</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>Handel: Sonata for violin Mozart: Minuet and Rondo for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Spohr: Barcarole for violin Maier: Nordiska tonbilder for piano and violin</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Röntgen, arr.: Swedish Folksongs for voice, violin, and piano</td>
</tr>
</tbody>
</table>

111 “Konsert,” Wiborgs Tidning, September 25, 1879, DIGI.  
112 “Konsert,” Helsingfors Dagblad, September 27, 1879, DIGI.  
113 “Konsert,” Åbo Unterrättelser, September 29, 1879, DIGI.  
114 “Konsert,” Abo Posten, October 2, 1879, DIGI.  
115 Maier, diary, 4 October 1879.  
116 “Konsert,” Upsala, October 14, 1879, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location, Country: Location, Salong*</th>
<th>Event Details</th>
<th>Repertoire</th>
</tr>
</thead>
</table>
| Oct. 20 | Norrköping, Sweden: Arbetareföriningens Salong | Concert Tour with Louise Pyk* (Soprano) | Handel: Sonata for violin  
Mozart: Minuet and Rondo for violin  
Spohr: Barcarole for violin  
Maier: Nordiska tonbilder for piano and violin  
Röntgen, arr.: Swedish Folksongs for voice, violin, and piano |
| Oct. 21 | Linköping, Sweden:  | Concert Tour with Louise Pyk* (Soprano) | Handel: Sonata for violin  
Mozart: Minuet and Rondo for violin  
Spohr: Barcarole for violin  
Maier: Nordiska tonbilder for piano and violin  
Röntgen, arr.: Swedish Folksongs for voice, violin, and piano |
| Oct. 23 | Stockholm, Sweden: Musikaliska Akademins Stora Sal | Concert Tour with Louise Pyk* (Soprano)  
Also performing in this concert: Thérèse Saxenberg (voice), Ludwig Norman (piano) | Maier: Pieces for violin and piano  
"Nordiska Tonbilder"  
Spohr: Andante for violin  
Mozart: Minuet and Rondo  
Röntgen: Swedish Folksongs arr. for voice, violin, and piano |
| Nov. 2 | Stockholm, Sweden: Ladugårdslands Kyrka | Concert Tour with Louise Pyk* (Soprano)  
Also performing in this concert: Thérèse Saxenberg (voice) and Bertha Lewin (voice) | Handel: Sonata for Violin  
Bach: Andante for Violin  
Spohr: Barcarole  
Schumann: Abendlied, arr. for violin  
Gounod: Ave Maria for voice and violin obligato |
| Nov. 5 | Västerås, Sweden: Elementarlärovekets | Concert Tour with Louise Pyk* (Soprano) | Handel: Sonata for violin  
Mozart: Minuet and Rondo for violin  
Spohr: Barcarole for violin  
Maier: Nordiska tonbilder for piano and violin  
Röntgen, arr.: Swedish Folksongs for voice, violin, and piano |
| Nov. 6 | Örebro, Sweden: Stora Hotell Salong | Concert Tour with Louise Pyk* (Soprano) | Handel: Sonata for violin  
Mozart: Minuet and Rondo for violin  
Spohr: Barcarole for violin  
Maier: Nordiska tonbilder for piano and violin  
Röntgen, arr.: Swedish Folksongs for voice, violin, and piano |

* "Konsert," Norrköping, Norrköpings Tidninga, October 21, 1879, Svenska Dagstidningar.  
** "Konsert," Linköping, Östgöta Correspondenten, October 18, 1879, Svenska Dagstidningar.  
*** "Konsert," Dagens Nyheter, October 21, 1879, Svenska Dagstidningar.  
**** "Konsert," Aftonbladet, November 1, 1879, Svenska Dagstidningar.  
***** "en Konsert," Vestmanlands Läns Tidning, November 5, 1879, Svenska Dagstidningar.  
****** "Konsert," Nerikes Allehanda, November 5, 1879, Svenska Dagstidningar.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location, Country</th>
<th>Event</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 9</td>
<td>Kristianstad, Sweden</td>
<td>Concert Tour with Louise Pyk* (Soprano)</td>
<td>Handel: Sonata for violin</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Mozart: Minuet and Rondo for violin</td>
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<td></td>
<td></td>
<td></td>
<td>Spohr: Barcarole for violin</td>
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<td></td>
<td></td>
<td></td>
<td>Maier: Nordiska tonbilder for piano and violin</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Röntgen: Folksongs for voice, violin, and piano</td>
</tr>
<tr>
<td>Nov. 17</td>
<td>Trelleborg, Sweden</td>
<td>Concert Tour with Louise Pyk (Soprano)</td>
<td>unknown</td>
</tr>
<tr>
<td>Nov. 18</td>
<td>Ystad, Sweden</td>
<td>Concert Tour with Louise Pyk (Soprano)</td>
<td></td>
</tr>
<tr>
<td>Nov. 21</td>
<td>Lund, Sweden: Akademiska Föreningens Teater</td>
<td>Concert Tour with Louise Pyk (Soprano)</td>
<td>Handel: Sonata for violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also performing in this concert: Augusta Kjellander*</td>
<td>Mozart: Minuet and Rondo for violin</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Spohr: Barcarole for violin</td>
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<tr>
<td></td>
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<td></td>
<td>Maier: Nordiska tonbilder for piano and violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Röntgen: Folksongs for voice, violin, and piano</td>
</tr>
<tr>
<td>Nov. 23</td>
<td>Malmö, Sweden: Sankt Petri Kyrka</td>
<td>Concert Tour with Louise Pyk (Soprano)</td>
<td>unknown</td>
</tr>
</tbody>
</table>

1880

<table>
<thead>
<tr>
<th>Date</th>
<th>Location, Country</th>
<th>Event</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 14</td>
<td>Leipzig, Germany</td>
<td>Matinée concert arranged by Herr Limburger</td>
<td>“My pieces”</td>
</tr>
<tr>
<td>Mar. 19</td>
<td>Amsterdam, The Netherlands: Felix Meritis, Concertzaal</td>
<td>Felix Meritis concert featuring Maier, Louise Pyk (soprano) and Julius Röntgen* (piano)</td>
<td>Amanda Maier: Nordiska Tonbilderna</td>
</tr>
<tr>
<td>Mar. 31</td>
<td>Amsterdam, The Netherlands: Felix Meritis, Concertzaal</td>
<td>Soirée performance for Felix Meritis members, featuring Maier, Louise Pyk (soprano), and Julius Röntgen (piano)*</td>
<td>Maier: Sonata Gounod: Ave Maria</td>
</tr>
<tr>
<td>Apr. 25</td>
<td>Trollenäs, Sweden</td>
<td>Concert featuring students from Lund in which Maier and Augusta Kjellander* (piano) also performed</td>
<td>E-flat Major Sonata by Beethoven Abendlied [Schumann] Barcarole [Spohr] Tarantella [Wieniawski]</td>
</tr>
</tbody>
</table>

1882

<table>
<thead>
<tr>
<th>Date</th>
<th>Location, Country</th>
<th>Event</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jul. 28</td>
<td>Helsingborg, Sweden: Helsingborgs teatern</td>
<td>Concert featuring Maier, Louise Pyk (soprano), and Julius Röntgen (piano)</td>
<td>unknown</td>
</tr>
</tbody>
</table>

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123 “Konsert,” Kristianstadsbladet, November 8, 1879, Svenska Dagstidningar.
124 Maier, diary, 17 November 1879.
125 Maier, diary, 18 November 1879.
126 “Concert,” Lunds Weckoblad, November 20, 1879, Svenska Dagstidningar.
127 “Konsert,” Malmö, Malmö Allehanda, November 22, 1879, Svenska Dagstidningar.
128 Maier, diary, 14 March 1880.
130 Dan De Lange, “Muzikale Kroniek” Het nieuws van den dag: kleine courant, March 29, 1880, Delpher.
132 Maier, diary, 25 April 1880.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jul. 31</td>
<td>Landskrona, Sweden&lt;sup&gt;134&lt;/sup&gt;</td>
<td>Performance by Julius Röntgen (piano), most likely also featuring Maier and Louise Pyk (soprano)</td>
</tr>
<tr>
<td>1883</td>
<td>Amsterdam, The Netherlands: &lt;i&gt;Felix Meritis, Concertzaal&lt;/i&gt;&lt;sup&gt;135&lt;/sup&gt;</td>
<td>Benefit concert for William Carents Association. Maier one of many featured performers, including Anna Kluit (piano), Anna Witsen (soprano), Joseph Hollmann (cello), Eduard Dunkler (piano), and Julius Röntgen* (piano).</td>
</tr>
<tr>
<td>Nov. 25</td>
<td>Amsterdam, The Netherlands: Vereinslocale “Concordia”&lt;sup&gt;136&lt;/sup&gt;</td>
<td>Concert for the &lt;i&gt;Deutscher Verein zu Amsterdam&lt;/i&gt;, featuring Maier, C. Esser (voice), Julius Röntgen* (piano), J. J. Rogmans (voice), C. Scheffer (cello), and W. Widersum (violin).</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>Amsterdam, The Netherlands: &lt;i&gt;Het Gebouw der Vrije Gemeente&lt;/i&gt;&lt;sup&gt;137&lt;/sup&gt;</td>
<td>Zangvereeniging Excelsior concert. Maier a featured soloist. Also performing: Josef Cramer* (violin) and the &lt;i&gt;Amsterdamsche Orkest-Vereeniging&lt;/i&gt;*. Bach: Concerto for Two Violins, accompanied by string orchestra.</td>
</tr>
<tr>
<td>1892</td>
<td>Amsterdam, The Netherlands: &lt;i&gt;Het Concertgebouw, kleine zaal&lt;/i&gt;&lt;sup&gt;138&lt;/sup&gt;</td>
<td>A benefit concert for an unnamed singer featuring Julius Röntgen*. Also performing: Alida Oldenboom-Lutkemann (soprano); Jo. H. Kempees (alto), T. B. M. Stachelhausen (tenor) and Mr. D. P. . . . [sic] (Bass). Röntgen: &lt;i&gt;Aus Jotunheim, Suite for Violin and Piano&lt;/i&gt;&lt;sup&gt;139&lt;/sup&gt;.</td>
</tr>
</tbody>
</table>

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<sup>134</sup>Röntgen, diary, 31 July 1882, quoted in Vis, “Annotated Transcription,” part 2. Röntgen mentions a concert, but does not include any further details.
<sup>135</sup>“Barents-Concert,” Kunst en Letteren, <i>De Amsterdammer: dagblat voor Nederland</i>, February 21, 1883, Delpher.
<sup>136</sup>Lundholm, 27.
<sup>138</sup>“Stadnieuw,” <i>Het nieuws van den dag: kleine courant</i>, October 24, 1892, Delpher.
<sup>139</sup>A. D. Loman, “Ter Nagedachtenis van Amanda Erika Röntgen-Maier,” <i>Weekblad voor Muziek</i>, August 18, 1894.
1893

| Aug. 11 | Private concerts held for guests at Fuglsang Manor House. Also performing: Angul Hammerick* (cello), Asger Hamerik (piano), Golla Hammerick (piano), Emil Hartmann* (piano), Vilhelm Lehmann (voice), Bodil de Neergaard (voice), Engelbert Röntgen* (piano), Julius Röntgen* (piano and viola), and Lulla Röntgen* (violin). |
| Aug. 12 | Beethoven: Piano Quartet in E-flat Major, op. 16
Beethoven: Piano Trio in E-flat Major, op. 70 no. 2 |
| Aug. 13 | Franck: Sonata for Violin and Piano in A Major
Saint-Saëns Piano Quartet in B-flat Major op. 41 |
| Aug. 14 | J. P. E. Hartmann: Suite for Piano and Violin in A Minor, op. 66
Emil Hartmann: Piano Trio in B-flat Major op. 10 |
| Aug. 15 | Mendelssohn Piano Trio in C Minor, op. 66
Schumann: Piano Quartet in E-flat Major, op. 47 |
| Aug. 16 | Beethoven, L. v.: Piano Trio in D Major, op. 70 no. 1
Röntgen: Suite for Violin and Piano in D Minor, manuscript |
| Aug. 17 | Amanda Maier (married name Röntgen): Sonata for Piano and Violin in B Minor, prizewinner in Stockholm
Sebastian Bach (1685 – 1750): Concerto for Two Violins and Piano |
| Aug. 18 | Saint-Saëns: Piano Trio in F Major, op. 18 |
| Aug. 19 | Mozart: Divertimento for Violin, Viola, and Cello in E-flat Major, op. 19 [sic]
Schubert: Theme and Variations from D minor String Quartet, op. posth. Theme: “Der Tod und der Mädchen” |
| Aug. 20 | Beethoven: Piano Trio in B-flat Major, op. 97 |
| Aug. 21 | Amanda Röntgen: Afskedsmarsche [Farewell March] for Piano 4 hands, Violin, Viola, and Cello
Julius Röntgen: Aus Jotunheim, Suite for Violin and Piano, manuscript.
Emil Hartmann: Piano Trio in B-flat Major, op. 10
[Maier listed as both violinist and cellist on this program] |

140 Handwritten programs from the music evenings at Fuglsang in Lolland, 1893 – 1978, Royal Library of Denmark, Copenhagen. Engelbert and Lulla Röntgen are Maier and Röntgen’s children.
| Aug. 22 |  | Beethoven: Ten variations for piano, violin, and cello, op. 121a |
Appendix 2
Maier’s Repertoire

Table 6 comprises Maier’s known repertoire from all years and for all instruments from lessons, practicing, social settings, rehearsals, and performances, and is organized by genre in the following order: violin repertoire (solos, concertos, concert pieces), chamber music repertoire (string duos, sonatas with keyboard, trios, quartets, quintets, sextets, octets, miscellaneous instrumentation), repertoire for two pianos or piano four-hand, organ and piano repertoire, and orchestral repertoire. Unless otherwise indicated, references to composers and pieces are taken from Maier’s surviving diaries (1875 – 1880), Julius Röntgen’s diaries (1873 – 1894)\(^1\), and concert programs printed in newspapers (previously cited in Appendix 1). As in table 2 (chapter 3), I have where possible inferred any missing information (such as opus number) and indicated as much in the table, taking spellings of names and works from *Oxford Music Online* or *Die Musik in Geschichte und Gegenwart*. A * indicates that Maier may not have played a particular piece as other violinists were present when it was played.

There is certainly repertoire Maier played that was not written down, and furthermore there are pieces to which Maier or Röntgen referred too vaguely to be included in this table. Vocal quartets, for example, in which Maier participated socially on numerous occasions, are not included since Maier provided no details about the repertoire beyond the names of a few composers. Similarly, Maier accompanied a number of vocalists both socially and in performance, but rarely gave details about that repertoire.

Table 6: Maier’s Repertoire

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Violin Solo</strong></td>
<td></td>
</tr>
<tr>
<td>N/A</td>
<td>Scales</td>
</tr>
<tr>
<td>Alard, Delphin</td>
<td>Études</td>
</tr>
<tr>
<td>(1815 – 1888)</td>
<td>[Alard composed multiple collections of études]</td>
</tr>
</tbody>
</table>

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\(^1\) As transcribed in Jurjen Vis, “Annotated Transcription of the diaries of Julius Röntgen” (unpublished manuscript, 2007), Microsoft Word File.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Description</th>
</tr>
</thead>
</table>
| Bach, Johann Sebastian (1685 – 1750) | **Chaconne** [from Partita for Solo Violin No. 2 in D minor for solo violin, BWV 1004]  
**A minor fugue** [from Sonata for Solo Violin No. 2 in A minor, BWV 1003]  
**C major fugue** [from Sonata for Solo Violin No. 3 in C major, BWV 1005]  
**Adagio in C minor** [possibly from one of Bach’s sonatas for violin and piano BWV 1014 – 1019]  
**“Sonata(s)” or “Piece(s)”** [may refer to sonatas for violin solo BWV 1001 – 1006] |
| Don, Jakob (1815 – 1888) | [not specified, but likely études or concert pieces] |
| Gaviniès, Pierre (1728 – 1800) | [not specified, but likely études as Maier paired them with Paganini in her private practice time] |
| Kreutzer, Rodolphe (1766 – 1831) | Études [Kreutzer composed many études] |
| Paganini, Niccolò (1782 – 1840) | Caprices [24 Caprices, op. 1] |
| Schradieck, Henry (1846 – 1918) | Études [Schradieck composed many études] |
| **Concertos for Violin or Viola, Solo or with Other Instrument(s)** | |
| Bach, Johann Sebastian (1685 – 1750) | Concerto for two violins [in D minor, BWV 1043]  
Concerto [likely refers to concerto for two violins, BWV 1043, but could also refer to other of Bach’s concertos]  
Concerto for two violas in Bb major [Brandenburg concerto No. 6, BWV 1051]  
Adagio for 2 violins [may refer to the Largo from the concerto for two violins BWV 1043] |
| Bazzini, Antonio (1818 – 1897) | Violin Concerto [Bazzini composed five violin concertos] |
| Beethoven, Ludwig van (1770 – 1827) | Violin Concerto [op. 61]  
Triple Concerto [violin, cello, and piano, op. 56] |
| Bériot, Charles Auguste de (1802 – 1870) | Concerto No. 9 [op. 104]  
Concerto No. 7 in G major [op. 76] |
<p>| Brahms, Johannes (1833 – 1897) | Violin Concerto [op. 77] |
| Bruch, Max (1838 – 1920) | Violin Concerto [Probably op. 26] |
| David, Ferdinand (1810 – 1873) | Violin concerto in D minor [op. 35] |
| Dvořák, Antonín (1841 – 1904) | Violin Concerto [op. 53] |
| Hartmann, Emil (1836 – 1898) | Violin Concerto [op. 19]* |
| Joachim, Joseph (1831 – 1907) | Concerto [Joachim composed three violin concertos] |
| Lipiński, Karol Józef (1790 – 1861) | <strong>Concerto militaire</strong> [op. 21] |</p>
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maier, Amanda (1853 – 1894)</td>
<td>Violin Concerto</td>
</tr>
<tr>
<td>Mendelssohn, Felix (1809 – 1847)</td>
<td>Violin Concerto [op.64]</td>
</tr>
<tr>
<td>Molique, Bernhard (1802 – 1869)</td>
<td>Violin Concerto</td>
</tr>
<tr>
<td>Mozolt, Wolfgang Amadeus (1756 – 1791)</td>
<td>Violin Concerto in D major [probably violin concerto K.218]</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus (1756 – 1791)</td>
<td><em>Sinfonia concertante</em> for violin and viola [K.364]</td>
</tr>
<tr>
<td>Molique, Robert (1802 – 1869)</td>
<td>“Concertante” for two violins [Concertone in C for two violins, K190]</td>
</tr>
<tr>
<td>Paganini, Niccolò (1782 – 1840)</td>
<td>Concerto [Paganini composed five violin concertos]</td>
</tr>
<tr>
<td>Rode, Pierre (1774 – 1830)</td>
<td>Concerto [Rode composed 12 violin concertos]</td>
</tr>
<tr>
<td>Spohr, Louis (1784 – 1859)</td>
<td>Concerto in G minor [op.28]</td>
</tr>
<tr>
<td>Vieuxtemps, Henry (1820 – 1881)</td>
<td>Concerto [Vieuxtemps composed five violin concertos]</td>
</tr>
<tr>
<td>Viotti, Giovanni Battista (1755 – 1824)</td>
<td>Concerto [Viotti composed many violin concertos]</td>
</tr>
<tr>
<td><strong>Concert Pieces for Violin and Piano or Orchestra</strong></td>
<td></td>
</tr>
<tr>
<td>Bach, Johann Sebastian (1685 – 1750)</td>
<td><em>Air</em> [from third orchestral suite, BWV 1068]</td>
</tr>
<tr>
<td>Bazzini, Antonio (1818 – 1897)</td>
<td><em>La ronde des lutins</em> [Scherzo Fantastique, op.25]</td>
</tr>
<tr>
<td>Becker, Jean (1833 – 1884)</td>
<td><em>Romanze</em> [First of the six pieces in Kleine melodiöse Concert-Vorträge, op.3]</td>
</tr>
<tr>
<td>Beethoven, Ludwig van (1770 – 1827)</td>
<td><em>Romance</em> in F Major [op.50]</td>
</tr>
<tr>
<td>Bruch, Max (1838 – 1920)</td>
<td><em>Romance</em> [op.42]</td>
</tr>
<tr>
<td>David, Ferdinand (1810 – 1873)</td>
<td><em>Andante and Scherzo capriccioso</em>, op.16</td>
</tr>
<tr>
<td>Don, Jakob (1815 – 1888)</td>
<td>[not specified, but likely études or concert pieces]</td>
</tr>
<tr>
<td>Composer</td>
<td>Work Description</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Ernst, Heinrich Wilhelm (1814 – 1865)</td>
<td>Othello Fantasy [Fantaisie brillante sur ‘Otello’ de Rossini, op. 11]</td>
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<tr>
<td></td>
<td>The Hungarian [Airs hongrois variés, op. 22]</td>
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<tr>
<td></td>
<td>Concerto [“Pathétique,” op. 23]</td>
</tr>
<tr>
<td>Hartmann, Johan Peter Emilus (1805 – 1900)</td>
<td>Suite [for piano and violin, op. 66]</td>
</tr>
<tr>
<td>Laub, Ferdinand (1832 – 1875)</td>
<td>Polonaise de Concert [op. 8]</td>
</tr>
<tr>
<td>LeClair, Jean-Marie (1697 – 1764)</td>
<td>Sarabande et Tambourin</td>
</tr>
<tr>
<td>Maier, Amanda (1853 – 1894)</td>
<td>Fantasy</td>
</tr>
<tr>
<td></td>
<td>“My pieces” [Six Pieces for Piano and Violin and additional three pieces]</td>
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<tr>
<td></td>
<td>Nordiska Tonbilder [in d minor]</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus (1756 – 1791)</td>
<td>Andante and/or Minuet and/or Rondo [Andante, Menuett und Rondo aus der Serenade No. 7, arranged by Ferdinand David]</td>
</tr>
<tr>
<td>Paginani, Niccolò (1782 – 1840)</td>
<td>Moto perpetuo [op. 11]</td>
</tr>
<tr>
<td></td>
<td>Witches’ Dance [Le streghe, variations on a theme from Süssmayr’s Il noce di Benevento, op. 8]</td>
</tr>
<tr>
<td>Rode, Pierre (1774 – 1830)</td>
<td>Adagio [Several of Rode’s concertos contain adagio movements]</td>
</tr>
<tr>
<td></td>
<td>Variations [Rode composed multiple sets of theme and variations]</td>
</tr>
<tr>
<td>Röntgen, Julius (1855 – 1932)</td>
<td>Adagio for violin and organ</td>
</tr>
<tr>
<td></td>
<td>“Violin pieces” [possibly Zwei stücke, E minor and A minor, (1877)]</td>
</tr>
<tr>
<td></td>
<td>Intermezzo and Scherzo [Possibly Zwei stücke (1877)]</td>
</tr>
<tr>
<td></td>
<td>“Andante” [possibly from a larger work or from Zwei stücke]</td>
</tr>
<tr>
<td></td>
<td>Suite for Violin and Piano in D minor</td>
</tr>
<tr>
<td></td>
<td>Aus Jotunheim, Suite for Violin and Piano</td>
</tr>
<tr>
<td>Sarasate, Pablo de (1844 – 1908)</td>
<td>Nocturne by Chopin, arr. [Dos Nocturnos de Chopin]²</td>
</tr>
<tr>
<td>Schubert, Franz (1797 – 1828)</td>
<td>Fantasy [for violin and piano, D. 934]</td>
</tr>
<tr>
<td></td>
<td>Rondo [for violin and orchestra, D. 438, or Rondo brillant for violin and piano, D. 895]</td>
</tr>
</tbody>
</table>

| **Schumann, Robert**  
| (1810 – 1856) | *Phantasie* [op. 131]  
|  | *Abendlied* [from 12 *Klavierstücke für kleine und große Kinder*, op. 85, arr. for violin and piano, likely by Maier since her existing copy of the score is in her handwriting and does not match any of the published arrangements for violin and piano that I have found\(^3\)]  
|  |  
| **Spohr, Louis**  
| (1784 – 1859) |  
|  | *Barcarole* [from 6 *Salonstücke*, op. 135]  
|  | *Andante*  
|  | [possibly from 6 *Salonstücke*, op. 145, or from another larger work]  
|  |  
| **Wieniawski, Henryk**  
| (1835 – 1880) | *Tarantella*  
|  | [possibly *Scherzo-tarantelle*, op. 16]  
|  | *Légende*, [for violin and orchestra, op. 17]  
|  | *Polonaise*  
|  | [op. 4 or op. 21]  
| **Duets for Two Violins**  
|  |  
| **Mayseder, Joseph**  
| (1789 – 1863) |  
|  | “Duets”  
|  | [3 duos for two violins]  
| **Küffner, Joseph**  
| (1776 – 1856) |  
|  | Duets  
|  | [from 3 Duos for two violins, op. 143]  
| **Spohr, Louis**  
| (1784 – 1859) |  
|  | Duet [Spohr composed many violin duets]  
|  |  
| **Viotti, Giovanni Battista**  
| (1755 – 1824) |  
|  | Duets [Viotti composed many violin duets]  
| **Sonatas for Violin or Two Violins and Keyboard, Trio Sonatas**  
|  |  
| **Bach, Johann Sebastian**  
| (1685 – 1750) |  
|  | “Sonata(s)”  
|  | [may refer to sonatas for violin and keyboard, BWV 1014 – 1019, violin solo, BWV 1001 – 1006, or violin, keyboard, and continuo, BWV 1020 – 1024]  
|  |  
|  | *Sonata* in E major for violin and piano  
|  | [sonata for violin and keyboard, BWV 1016]  
|  |  
|  | *Sonata* for two violins  
|  | [may refer to trio sonatas in D minor, BWV 1036, now attributed to C. P. E. Bach or in C major, BWV 1037, now attributed to Johann Gottlieb Goldberg]  
|  | *Adagio* for two violins  
|  | [possibly refers to either of the trio sonatas BWV 1036 or 1037]  
|  |  
| **Beethoven, Ludwig van**  
| (1770 – 1827) |  
|  | Kreutzer Sonata  
|  | [for violin and piano, op. 47]  
|  |  
|  | *Sonata* in G major  
|  | [for violin and piano, op. 30 no. 3 or op. 96]  
|  |  
|  | *Sonata* in D major  
|  | [for violin and piano, op. 12 no. 1]  
|  |  
|  | *Sonata* in A major  
|  | [for violin and piano, op. 12 no. 2, dedicated to Salieri, and/or op. 30 no. 1]  

\(^3\) Bound folder containing works for violin and piano, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Sonata Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahms, Johannes</td>
<td>Sonata in C minor [for violin and piano, op. 30 no. 2]</td>
</tr>
<tr>
<td>Bürgel, Constantin</td>
<td>Sonata in E-flat major [for piano and violin op. 12 no. 3]</td>
</tr>
<tr>
<td>Franck, César</td>
<td>Sonata in C minor [for violin and piano, op. 108]</td>
</tr>
<tr>
<td>Gade, Niels</td>
<td>Sonata in G major [for violin and piano, op. 78]</td>
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<tr>
<td>Geminiani, Francesco</td>
<td>Piano Sonata [FWV 8]</td>
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<tr>
<td>Grieg, Edvard</td>
<td>Violin Sonata in A major [op. 6]</td>
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<tr>
<td>Handel, George Frideric</td>
<td>Violin Sonata in A major [HWV 361]</td>
</tr>
<tr>
<td>Klengel, Julius</td>
<td>Sonata in D minor [for violin and piano, op. 13]</td>
</tr>
<tr>
<td>Locatelli, Pietro Antonio</td>
<td>Violin Sonata in A major [op. 21A]</td>
</tr>
<tr>
<td>Maier, Amanda</td>
<td>Violin Sonata in A minor [for violin and piano in B minor]</td>
</tr>
<tr>
<td>Mendelssohn, Felix</td>
<td>D major sonata [Mendelssohn did not publish a D major violin sonata, but did publish two in D minor, as well as an organ sonata in D major]</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Sonata in A major [Mozart composed multiple sonatas for violin and piano in A major]</td>
</tr>
<tr>
<td>Raff, Joachim</td>
<td>Sonata in A major [Mozart composed multiple sonatas for violin and piano in D major]</td>
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</tbody>
</table>

Maier may have played the cello or a violin arrangement.
<table>
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<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rheinberger, Josef (1839 – 1901)</td>
<td>Violin Sonata [for piano and violin, op. 77 or op. 105]</td>
</tr>
<tr>
<td>Richter, Ernst Friedrich (1808 – 1879)</td>
<td>Violin Sonata [op. 26]*</td>
</tr>
<tr>
<td>Röntgen, Julius (1855 – 1932)</td>
<td>Violin sonata in B minor [op. 1]</td>
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<tr>
<td></td>
<td>Sonata in A major [possibly for violin and piano from 1873]</td>
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<tr>
<td></td>
<td>Cello sonata in B-flat major [op. 3], arranged for violin</td>
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<tr>
<td></td>
<td>Sonata in F# minor [for violin and piano, op. 20]</td>
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<tr>
<td>Rust, Friedrich Wilhelm (1739 – 1796)</td>
<td>Sonata [Rust composed many sonatas for violin and piano]</td>
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<tr>
<td>Schubert, Franz (1797 – 1828)</td>
<td>Sonatina/Sonata [for violin and piano, D. 384 or D. 385]</td>
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<tr>
<td>Schumann, Robert (1810 – 1856)</td>
<td>Sonata in A minor [for violin and piano, op. 105]</td>
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<td></td>
<td>Sonata in D minor [for violin and piano, op. 121]</td>
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<tr>
<td>Smyth, Ethel (1858 – 1944)</td>
<td>Violin Sonata [op. 7]</td>
</tr>
<tr>
<td>Tartini, Giuseppe (1692 – 1770)</td>
<td>Sonata in G minor “Le trille du diable”</td>
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<tr>
<td></td>
<td>Violin Sonata in G minor [Tartini composed multiple sonatas in G minor]</td>
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<tr>
<td>Zimmermann, Agnes (1847 – 1925)</td>
<td>Sonata in G minor for violin and piano, op. 23</td>
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<tr>
<td><strong>Trios</strong></td>
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<tr>
<td>Beethoven, Ludwig van (1770 – 1827)</td>
<td>Piano Trio in D major, op. 70 no. 1</td>
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<tr>
<td></td>
<td>Piano Trio in E-flat major, op. 70 no. 2</td>
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<td></td>
<td>Trio in B-flat major [op. 97]</td>
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<tr>
<td></td>
<td>Ten variations for piano, violin, and cello, op. 121a</td>
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<tr>
<td></td>
<td>Oboe Trio arranged for string trio [op. 87]</td>
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<tr>
<td></td>
<td>Serenade in D major [op. 8 for string trio]</td>
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<tr>
<td>Brahms, Johannes (1833 – 1897)</td>
<td>Trio in B major [op. 8, the original version published in 1854]</td>
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<tr>
<td>Hartmann, Emil (1836 – 1898)</td>
<td>Piano Trio in B-flat major, op. 10</td>
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<tr>
<td>Haydn, Joseph (1732 – 1809)</td>
<td>Trio in G major [Haydn composed both string and piano trios in G major]</td>
</tr>
<tr>
<td>Herzogenberg, Heinrich (1843 – 1900)</td>
<td>String Trio in A major [op. 27 no. 1]</td>
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<td>String Trio [op. 27 no. 2]</td>
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<tr>
<td></td>
<td>Trio in C [possibly piano trio op. 24 in C minor]</td>
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<tr>
<td>Holstein, Franz von (1826 – 1878)</td>
<td>Trio [possibly his trio in G minor, op. 18]</td>
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<tr>
<td>Klenckel, Julius (1818 – 1879)</td>
<td>Trio in D major for piano, violin, and viola</td>
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<tr>
<td></td>
<td>Viola Trio in E minor [probably violin, viola, and piano]</td>
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<tr>
<td></td>
<td>Trio in E-flat major</td>
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<tr>
<td>Maier, Amanda (1853 – 1894)</td>
<td>Piano Trio</td>
</tr>
<tr>
<td>Mendelssohn, Felix (1809 – 1847)</td>
<td>Piano Trio in C minor, op. 66</td>
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<tr>
<td>Composer</td>
<td>Compositions</td>
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<tr>
<td><strong>Mozart, Wolfgang Amadeus</strong></td>
<td>Trio for violin, viola, and piano</td>
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<tr>
<td>(1756 – 1791)</td>
<td>[Alternate instrumentation for Trio for clarinet, viola, and piano K.498]</td>
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<tr>
<td></td>
<td>Divertimento for violin, viola, and cello in E-flat major op. 19 [sic]</td>
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<td></td>
<td>[probably K. 563]</td>
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<tr>
<td>Joachim Raff</td>
<td>Trio in C minor [op. 102]</td>
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<tr>
<td>(1822 – 1882)</td>
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<tr>
<td>Saint-Saens, Camille</td>
<td>Piano Trio in F major, op. 18</td>
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<tr>
<td>(1835 – 1921)</td>
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<tr>
<td>Schubert, Franz</td>
<td>Trio in E-flat major [D. 929]</td>
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<tr>
<td>(1797 – 1828)</td>
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<tr>
<td>Schumann, Robert</td>
<td>Trio in G minor [Piano Trio op. 110]</td>
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<tr>
<td>(1810 – 1856)</td>
<td>Trio in F major [Piano Trio op. 80]</td>
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<td><strong>Quartets</strong></td>
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<tr>
<td>Beethoven, Ludwig van</td>
<td>Quartet in E-flat major op. 16 for piano, oboe, clarinet, horn, and bassoon,</td>
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<tr>
<td>(1770 – 1827)</td>
<td>arranged for piano quartet [arranged by the composer.]</td>
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<tr>
<td></td>
<td>Quartet in F no. 1 [op. 18]</td>
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<td>Quartet in C minor [op. 18 no. 4]</td>
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<tr>
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<td>Quartet in B-flat, op. 18 [no. 6]</td>
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<td>Quartet op. 59 in F major</td>
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<tr>
<td></td>
<td>Quartet in E minor [op. 59]</td>
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<td></td>
<td>Quartet in F minor [op. 95 “Serioso”]</td>
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<tr>
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<td>String Quartet op. 130 in B-flat major</td>
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<td></td>
<td>Quartet in A minor op. 132</td>
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<tr>
<td></td>
<td>Great Fugue [op. 133]</td>
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<tr>
<td></td>
<td>“Andante from Beethoven’s E-flat major”</td>
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<tr>
<td></td>
<td>[Beethoven’s E-flat major strings quartets do not have Andante movements, but Maier may have been referring to another movement from op. 74 or op. 127]</td>
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<tr>
<td>Brahms, Johannes</td>
<td>Quartet in C minor [op. 51 no. 1]</td>
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<tr>
<td>(1833 – 1897)</td>
<td>Quartet in B-flat major [op. 67]</td>
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<tr>
<td></td>
<td>Piano Quartet no. 1 [op. 25]</td>
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<tr>
<td></td>
<td>Piano Quartet no. 2 [op. 26]</td>
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<tr>
<td></td>
<td>Piano Quartet no. 3 [op. 60]</td>
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<tr>
<td>Haydn, Joseph</td>
<td>Quartet in D [Haydn composed multiple quartets in D major]</td>
</tr>
<tr>
<td>(1732 – 1809)</td>
<td>Quartet in B-flat major [Haydn composed multiple quartets in B-flat major]</td>
</tr>
<tr>
<td></td>
<td>Quartet in D minor [Haydn composed multiple quartets in D minor]</td>
</tr>
<tr>
<td></td>
<td>Quartet in G [Haydn composed multiple quartets in G major]</td>
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<tr>
<td></td>
<td>Quartet in E-flat major [Haydn composed multiple quartets in E-flat major]</td>
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<tr>
<td></td>
<td>Quartet op. 64 no. 5</td>
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<tr>
<td></td>
<td>Kaiser Variations [String quartet op. 76 no. 3 “The Emperor” with a second movement of variations on his anthem Gott erhalte Franz den Kaiser.]</td>
</tr>
<tr>
<td>Composer</td>
<td>Work Description</td>
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<tr>
<td>--------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
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<tr>
<td>Herzogenberg, Heinrich</td>
<td>&quot;new quartet in C minor&quot; and &quot;piano quartet&quot; [probably WoO 34, 1877]</td>
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<tr>
<td>(1843 – 1900)</td>
<td></td>
</tr>
<tr>
<td>Kengel, Julius</td>
<td>Two viola quartets [no further details]</td>
</tr>
<tr>
<td>(1818 – 1879)</td>
<td></td>
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<tr>
<td>Amanda Maier</td>
<td>Scherzo movement from string quartet</td>
</tr>
<tr>
<td>(1853 – 1894)</td>
<td></td>
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<tr>
<td>Mendelssohn, Felix</td>
<td>Quartet in E-flat major [op. 12 or op. 44/3]*</td>
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<tr>
<td>(1809 – 1847)</td>
<td>D Quartet [op. 44 no. 1]</td>
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<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Divertimento [Mozart composed multiple divertimentos]</td>
</tr>
<tr>
<td>(1756 – 1791)</td>
<td>Piano Quartet in G minor [K. 478]</td>
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<tr>
<td></td>
<td>Piano Quartet in E flat major [K. 493]</td>
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<tr>
<td></td>
<td>Quartet in C major [Mozart composed multiple quartets in C major]</td>
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<tr>
<td></td>
<td>Quartet in D minor [Mozart composed multiple quartets in D minor]</td>
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<tr>
<td></td>
<td>Quartet in G major [Mozart composed multiple quartets in G major]</td>
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<tr>
<td></td>
<td>Quartet in F major [Mozart composed multiple quartets in F major]</td>
</tr>
<tr>
<td>Neruda, Franz</td>
<td>Two Quartets [Neruda composed multiple string quartets]</td>
</tr>
<tr>
<td>(1843 – 1915)</td>
<td></td>
</tr>
<tr>
<td>Röntgen, Julius</td>
<td>Quartet [Röntgen composed multiple string quartets]</td>
</tr>
<tr>
<td>(1855 – 1932)</td>
<td></td>
</tr>
<tr>
<td>Saint-Saëns, Camille</td>
<td>Piano quartet in B-flat major, op. 41</td>
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<tr>
<td>(1835 – 1921)</td>
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<tr>
<td>Schubert, Franz</td>
<td>Quartet in G major [D. 887]</td>
</tr>
<tr>
<td>(1797 – 1828)</td>
<td>Theme and Variations from D minor String Quartet, op. posth. Theme: &quot;Der Tod und der Mädchen&quot;</td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>Quartet op. 41 no. 1 in A minor</td>
</tr>
<tr>
<td>(1810 – 1856)</td>
<td>Piano Quartet in E-flat major, op. 47</td>
</tr>
<tr>
<td>Smyth, Ethel</td>
<td>Scherzo [no further details, presumably a work in progress, possibly from her quartet]</td>
</tr>
<tr>
<td>(1858 – 1944)</td>
<td>Violin quartet [string quartet], one movement [probably her D minor string quartet, below]</td>
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<tr>
<td></td>
<td>String Quartet in D minor [1880]</td>
</tr>
<tr>
<td></td>
<td>Variations [no further details, presumably part of a larger work]</td>
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<tr>
<td>Quintets</td>
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<tr>
<td>Beethoven, Ludwig van</td>
<td>E-flat major [String quintet op. 4]</td>
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<tr>
<td>(1770 – 1827)</td>
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<tr>
<td>Brahms, Johannes</td>
<td>Quintet in F minor [Piano quintet op. 34]</td>
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<tr>
<td>(1833 – 1897)</td>
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<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Quintet in C minor [string quintet K. 406]</td>
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<tr>
<td>(1756 – 1791)</td>
<td>Clarinet Quintet [K. 581]</td>
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<tr>
<td>Röntgen, Julius</td>
<td>Quintet [Röntgen composed three string quintets]</td>
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<tr>
<td>(1855 – 1932)</td>
<td></td>
</tr>
<tr>
<td>Scholtz, Bernhard</td>
<td>Quintet in E minor [String Quintet, op. 47]</td>
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<tr>
<td>(1835 – 1916)</td>
<td></td>
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<table>
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<tr>
<th>Schumann, Robert  (1810 – 1856)</th>
<th>Quintet in E-flat major [op. 44]</th>
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<tr>
<td><strong>Sextets</strong></td>
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<tr>
<td>Brahms, Johannes  (1833 – 1897)</td>
<td>Sextet in B major [No. 1 B flat major, op. 18]</td>
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<td></td>
<td>Sextet in G major [Op. 36]</td>
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<tr>
<td><strong>Octets</strong></td>
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<tr>
<td>Beethoven, Ludwig van  (1770 – 1827)</td>
<td>Octet [probably op. 4, the string quintet arrangement of the op. 103 wind octet]</td>
</tr>
<tr>
<td>Gade, Niels  (1817 – 1890)</td>
<td>Octet [String octet in F major, op. 17, probably arranged for piano four-hand]</td>
</tr>
<tr>
<td><strong>Chamber Music with Miscellaneous or Unknown Instrumental Combinations</strong></td>
<td></td>
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<tr>
<td>Beethoven, Ludwig van  (1770 – 1827)</td>
<td>Scottish Folksongs  [op. 108 for voice with piano trio accompaniment]</td>
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<tr>
<td></td>
<td><em>Elgischen gesang</em>  [op. 118, four voices with string quartet]</td>
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<tr>
<td>Braga, Gaetano  (1829 – 1907)</td>
<td><em>La Serenata Leggenda Valacca</em> [for voice and violin or cello obligato]</td>
</tr>
<tr>
<td>Gounod, Charles-François  (1818 – 1893)</td>
<td><em>Ave Maria</em> for voice, keyboard, and violin obligato  [<em>mélodie religieuse adaptée au 1er prélude de J.S. Bach</em>]</td>
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<tr>
<td>Maier, Amanda  (1853 – 1894)</td>
<td><em>Afskedsmarche</em> [Farewell March] for Piano 4 hands, Violin, Viola, and Cello</td>
</tr>
<tr>
<td>Robaudi, Vincenzo  (1819 – 1882)</td>
<td><em>Alla Stella Confidente</em> for voice, cello, and piano [1866]</td>
</tr>
<tr>
<td>Röntgen, Julius  (1855 – 1932)</td>
<td>Swedish Folksongs for voice, violin, and piano</td>
</tr>
<tr>
<td><strong>Piano Four-Hand or Two Pianos</strong></td>
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<tr>
<td>Beethoven, Ludwig van  (1770 – 1827)</td>
<td>First piano concerto, arranged for piano four-hand [op. 15]</td>
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<tr>
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<td>Symphony no. 2 in D major, arranged for piano four-hand [op. 36]</td>
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<td>Quintet op. 134 [op. 134 is the <em>Grosse Fuge</em> arranged for piano four-hand]</td>
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<tr>
<td>Brahms, Johannes  (1833 – 1897)</td>
<td>Symphony in C minor, arranged for piano four-hand [op. 68]</td>
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<tr>
<td></td>
<td>Symphony in D major, arranged for piano four-hand [op. 73]</td>
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<td>Symphony no. 4, arranged for four-hand [op. 98]</td>
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<tr>
<td></td>
<td>Duets, four-hand*  [Brahms composed many works for piano four-hand]</td>
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<tr>
<td></td>
<td>Hungarian Dances [WoO. 1]</td>
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<tr>
<td>Gade, Niels  (1817 – 1890)</td>
<td>Octet [String octet in F major, op. 17, probably arranged for four-hand]</td>
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<tr>
<td></td>
<td>Symphony No. 4 in A minor [sic], arranged for four-hand  [Gade’s fourth symphony is in B flat major, his third is in A minor.]</td>
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<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Type</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Herzogenberg, Heinrich</td>
<td>Duets, four-hand*</td>
<td>[probably his variations op. 23]</td>
</tr>
<tr>
<td>Johann Nepomuk Hummel</td>
<td>Sonata four-hand</td>
<td>[Sonata for piano four-hand, op. 51]</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>“Concertante” for two violins</td>
<td>arranged for two pianos [Concertone in C for two violins, K. 190]</td>
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<tr>
<td>Neruda, Franz</td>
<td>Four-hand pieces</td>
<td>[possibly Slovakišča Marse, op. 30 for piano four-hand]</td>
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<tr>
<td>Röntgen, Julius</td>
<td>Festmarsch, four-hand</td>
<td>[unpublished]</td>
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<tr>
<td>Schubert, Franz</td>
<td>Grand Duo for piano four-hand</td>
<td>[Sonata in C major, D. 812]</td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>“Four-hand pieces”*</td>
<td>Piano quartet, scherzo [op. 47, arr.]</td>
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<tr>
<td>Unknown [possibly Henri Herz]</td>
<td>Four-hand fantasies on “Du Lieber August”</td>
<td>[Oh Du lieber Augustin – a popular Viennese song, Herz composed variations on the theme for piano four-hand]</td>
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<tr>
<td>Bach, Johann Sebastian</td>
<td>Toccata and Fugue</td>
<td>[Bach composed many toccatas and fugues]</td>
</tr>
<tr>
<td>Berens, Hermann</td>
<td>Pieces on the Cantata Our Father</td>
<td>[op. 45 for mixed solo voices, choir, and organ]</td>
</tr>
<tr>
<td>Brahms, Johannes</td>
<td>Ein Deutsches Requiem</td>
<td>[rehearsal accompaniment]</td>
</tr>
<tr>
<td>Handel, George Frideric</td>
<td>Aria</td>
<td>[Handel composed many airs for solo keyboard]</td>
</tr>
<tr>
<td>Hesse, Adolf Friedrich</td>
<td>Prelude and Fugue</td>
<td>[Hesse composed multiple preludes and fugues]</td>
</tr>
<tr>
<td>Kühmstedt, Friedrich Karl</td>
<td>Fantasia eroica</td>
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<tr>
<td>Lemmens, Jacques-Nicolas</td>
<td>Cantabile from Trois Morceaux</td>
<td>for harmonium</td>
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<tr>
<td>Mendelssohn, Felix</td>
<td>Allegretto</td>
<td>[probably from Three Little Pieces for organ, later reused in organ sonata op. 65 no. 5]</td>
</tr>
<tr>
<td>Unknown</td>
<td>Concertante for solo organ</td>
<td></td>
</tr>
</tbody>
</table>

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7. Carl-Gunnar Åhlén, “Hermann Berens,” the website for Levande Musikarv; www.levandemusikarv.se

8. “Hermann Berens,” the website for Levande Musikarv; www.levandemusikarv.se
<table>
<thead>
<tr>
<th>Orchestral</th>
<th>Passion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Sebastian (1685 – 1750)</td>
<td>[Bach composed multiple passions. Maier played viola in the annual passion performances]</td>
</tr>
</tbody>
</table>
Appendix 3
Maier’s Compositions

Section 1 of this appendix comprises a list of Maier’s extant compositions, as either published or autograph scores, and serves as a resource for performers wishing to program her music. Information includes instrumentation, musical details, approximate duration, details of publication and autograph whereabouts, as well as where to find scores and recordings. Section 2 lists Maier’s lost compositions, and includes select references from primary sources as well as my suppositions about these compositions based on my research. With the ongoing efforts to locate Maier’s lost works, this list indicates what may still be found, and also gives a more complete sense of Maier’s compositional output than a list of her extant works alone. In addition to these, it is likely that Maier composed further short pieces and arrangements, especially for informal occasions.

1 Extant Compositions

Preludier

- Instrumentation: solo piano

- Movements:
  1. F major, common time
  2. G minor, common time
  3. D major, common time
  4. G major, common time
  5. E major, common time
  6. F minor, common time
  7. E minor, 3/4
  8. D minor, common time
  9. B minor, common time
  10. C-sharp minor, 3/4
  11. B-flat major, common time
12. A-flat major, common time
13. B major, common time
14. G-sharp minor, 3/4
15. C major, common time (inscription: “Added to Music Academy documents Feb. 23”)
16. A minor, common time
17. A major, common time (inscription: “Added to Music Academy documents”)
18. F-sharp minor, common time
19. F-sharp major, common time
20. D-sharp minor, 3/4
21. E-flat major, 6/8 (inscription: “Added to Music Academy documents April 1870”)
22. C minor, common time
23. D-flat major, common time
24. B-flat minor, 4/4
25. F minor, common time

- Approximate duration: 10 – 15 minutes
- Date of composition: 1869
- Unpublished
- Autograph: Musik- och teaterbibliotek (Stockholm)
- Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/
- Recordings: Forsberg (dB Productions 2018) [selections]; dB Productions (Sweden) plans to release the remaining selections for streaming in the near future.
Sonat för piano och violin

- Instrumentation: violin and piano

- Movements
  1. *Allegro* [B minor, 6/8]
  2. *Andantino* [G major, 3/8]
  3. *Allegro molto vivace* [B minor, 2/4]

- Duration: approx. 20 minutes

- Details of publication: Musikaliska Konstföreningen (Stockholm), 1878.

- Autograph: Nederlands Muziek Instituut (The Hague), dated “Leipzig, December 1873.” N.B. The sonata was significantly revised between 1873 and its publication in 1878.

- Dedication: “min käre fader” (my dear father) in 1873 autograph

- Available score and parts: imslp.org (Petrucci) and swedishmusicalheritage.com (Levande musikarv)

- Recordings: Lindal and Ström-Harg (Sveriges Radio 1990); Lysell and Negro (Musica Sveciae 1994); Bouveresse and Peran (Gall 2009); Darvarova and Wagorn (Urlicht 2013); Zilliacus and Forsberg (dB Productions 2017)

Trio för Piano, Violin, och Violoncell

- Instrumentation: violin, cello, and piano

- Movements:
  1. *Allegro* [E flat major, common time]
  3. *Andante* [G minor, common time]
4. Finale. Allegro con fuoco [E-flat major, common time]

- Date of composition: 1874
- Details of publication: The piano trio is scheduled to be published by Levande Musikarv (Stockholm) in 2018.
- Autograph: Musik- och teaterbibliotek (Stockholm) [once published]
- Available score and parts: The score and parts will be made available online by Levande Musikarv (Stockholm) in 2018.
- Recordings: none at this time; however, d-B Productions (Sweden) plans to record the work in the future as part of its ongoing project to record the complete works of Amanda Maier.

Concert für Violine mit Begleitung des Orchesters [D minor]

- Instrumentation: solo violin and orchestra (2.2.2.2 / 2.2.0.0 / timp / str.)
- Movements:
  1. Allegro risoluto [D minor, 4/4]
- Approximate duration: 19 minutes
- Date of composition: 1875
- Details of publication: Levande Musikarv (Stockholm), 2015; Noteworthy Musical Editions (Los Angeles), 2014.
- Autograph: Musik- och teaterbibliotek (Stockholm). Includes orchestral score, piano reduction, and solo violin part.
- Available score and parts: swedishmusicalheritage.com (Levande musikarv)
• Recordings: Maytan and Stoehr/Helsingborg Symphony Orchestra (dB Productions 2016)

String Quartet

• Instrumentation: 2 violins, viola, and cello

• Movements:
  1. *Allegro* [A major, 3/4]
  2. *Andante* [D major, 6/8]
  4. *Finale: Presto* [F-sharp minor, 2/4]

• Date of composition: 1877

• Unpublished

• Autograph: Musik- och teaterbibliotek (Stockholm). First movement in a separate book. Movements 2 – 4 together, with some sketches for the fourth movement in between the second and third movements. Although Maier wrote in her diary that she had completed the first and fourth movements, these are incomplete in the score, and are therefore lost (See section 2, Lost Works, below).

• Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/

• Recordings: none at this time; however, d-B Productions (Sweden) plans to record the second and third movements of the work in the future as part of its ongoing project to record the complete works of Amanda Maier.

*Den sjuka flickans sång*

• Instrumentation: voice and piano
• **Langsam, F minor, 12/8**

• Text by C. D. af Wirsén with English translation by Erik Nilsson¹ (translation modified):

  Tysta minne af flydda dagar,  
  som i djupet af hjertat klagar  
  Hvad du bådar jag anar nog;  
  Ack, du qvider som fogeln qvider  
  När i kulna novembertider  
  Han förglömt sig i Nordanskog.  
  Om han flaxar med frusna vingar  
  Om till söder hans längtan  
  Längt från dimmor och långt från snö  
  Intet hjelper, För sent att fara!  
  För sent! Om han flöge han skulle bara  
  under frostiga skurar dö.  
  O när intet dig mer kan rädda,  
  Då är bättre att tyst dig bädda  
  under granen i ro till slut,  
  Fogel bättre att barmen sluta  
  Tätt mot mossan och bliken sluta  
  Och i toner få andas ut.

  Silent memory of [days] past,  
  that lament deep in the [heart],  
  I imagine what you predict;  
  Alas, you wail as the bird wails  
  when in bleak November time  
  he is lost in the forest up north.  
  Even if he flaps his frozen wings,  
  even if he longs for the South  
  far away from fog and snow,  
  [nothing helps] – Too late to fly!  
  Too late! If he [fled], he would only  
  die in frosty hail.  
  Oh, when nothing can save you anymore,  
  then it is better to make a bed  
  under the fir tree in peace.  
  Bird, better to rest your bosom  
  tightly against the moss and close your eyes  
  and exhale in tones.

• **Approximate duration: 5 – 6 minutes**

• **Unpublished**

• **Autograph: Musik- och teaterbibliotek (Stockholm), dated September 19, 1878.**

• **Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/**

• **Recordings: Bisholt and Forsberg (dB Productions 2017)**

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**Aftonklockan**

• **Instrumentation: voice and piano**

• **Innig, A major, 2/4**

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• Text by C. D. af Wirsén with English translation by Erik Nilsson² (translation modified):

Jag mins, hur förr vid klockans klang  
Jag hem från skog och hagar sprang,  
Jag sjöng och sjöng, min hjord jag dref  
Vid stugans grind hur glad jag blef!

Ty der var han  
Och ingen ann  
Och solens sista stråle såg  
Hur vid hans hjerta flickan låg

Nu käns det svårt när klockan slår  
Med tunga steg dithem jag går  
Vid stugans grind han syns ej mer  
De lagt se'n länge honom ner

På bädd så hård  
I kyrkogård.  
O det var der, jag mins det nog  
Som ständigt solens stråle dog.

I remember how I, at the sound of the bell,  
used to run home across the fields and through forests.  
I sang and sang, I drove my [flock]  
How happy I was at the gate of the cottage!

[For] there he was,  
and nobody else.  
And the last ray of sun witnessed  
how his girl lay at his heart.

Now it’s hard to hear the sound of the bell,  
With heavy steps I go home.  
At the cottage gate he is [no more]  
They have [long since] laid him down

on a bed so hard  
in the churchyard  
Oh it was there, I remember it so well,  
that the ray of sun always died.

• Approximate duration: 3 minutes

• Unpublished

• Autograph: Musik- och teaterbibliotek (Stockholm), dated October 3, 1878.

• Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/

• Recordings: Bisholt and Forsberg (dB Productions 2017)

**Ungt mod**

• Instrumentation: voice and piano

• *Frisch und geschwind*, A minor, 2/4

• Text by C. D. af Wirsén with English translation by Erik Nilsson³ (translation modified):

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² Erik Nilsson, English translation of lyrics, in *Amanda Maier Volume 2*, liner notes.

Fins ej lots? Låt gå ändå!
Äventyrligt skön är vågen.
Blästen sticker skarpt: låt gå!
Vind I seglen, storm i hogen!

Doft af tång från mörkblå vatten,
Välkomstfläkt från djupets verld!
Spridda fiskarbloss i natten!
Kan du tänka bättre färd?

Talar man om skär och bankar?
Låt dem tala! Vinden snart
Jage bort de fega tankar
Och bevinge jullens fart!

Stolta fara! Fins då ingen,
Som dig älskar utom jag?
Lika godt! Med svarta vingen
Sväfva fram i trolskt behag!

O det susar, när du spänner
Flykten öfver dunklad våg;
Andeverldens magt jag känner,
Lifvande vårt glada tåg.

Korta äro glädjens stunder,
Njut dem derför, stark och ung!
Skulle julleen än gå under,
Modig död är aldrig tung.

No pilot? Let’s go anyway!
Adventurously beautiful is the wave.
The wind is sharp and strong: [let go!]
Wind in the sails, storm in the spirit!

Smell of the [seaweed] from dark blue waters,
a welcome breath from the deep world!
Fishermen’s torches in the night!
Can you imagine a better trip?

Do they talk about rocks and [banks]?
Let them talk! The wind will soon
chase away the cowardly thoughts
and put speed to the yawl!

Proud danger! Is there really no one
that loves you like I do?
[Just as] well! [With the black wing
Float away in magical delight!]

Oh, the [swoosh] when you fly
away over the dark waves;
The power of the spirit world [I know]
brings life to our happy trip.

The moments of joy are short,
so enjoy them when you’re strong and young
If the yawl should succumb,
Brave death is never hard.

• Approxmiate duration: 2 – 3 minutes

• Unpublished

• Autograph: Musik- och teaterbibliotek (Stockholm), dated October 19, 1878.

• Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/

• Recordings: Recordings: Bisholt and Forsberg (dB Productions 2017)

Sången

• Instrumentation: voice and piano

3 Erik Nilsson, English translation of lyrics, in Amanda Maier Volume 2, liner notes.
Hvad är min sång? What is my song?
Ett vattusprång A source of water
Somqväller upp och snabbt förrinner that runs away and quickly disappears.
Det stupar ned It drops down
I enslig led, in a single line
Der månen blek ur skyar brinner Where the pale moon shines in the sky
Och strålar strö and spreads its rays
På vågens snö on the foam of the waves,
Ett dämpadt ljus, som snart försvinner. a soft light that soon disappears.
Af träden krans The trees in
I silvverglans a crown of silver
Omkring min ädra tätt sig sluter tightly embraces my veins
Bland gran och tall Among fir and pine
Min böljas svall my wave
Sitt liv i tysta stunder njuter enjoys its life in silent moments.
Och utan namn And without name
I flodens famn my cool wave finally reaches
Till sist min svala våg sig gjuter. the bosom of the river.
Hvad mer, om kall What else but cold,
Jag nämns skall shall I be called,
Jag trott, att vägen bör så vara. That’s what I thought I should be.
Hvad mer, hvad mer What more, what more
Om knapplt man ser if you hardly see
Den väg de gömda flöden fara the way the hidden flows take
Blott på ditt tåg Only on your way
Du stärkt, o våg Oh, you strengthened wave
En enda duften blomma bara! A single wilted flower only!

- Approximate duration: 2 – 3 minutes

- Unpublished

- Autograph: Musik- och teaterbibliotek (Stockholm), dated November 2, 1878.

- Available score: The autograph has been scanned and can be viewed on the website of the Musik- och teaterbibliotek: carkiv.musikverk.se/

- Recordings: Recordings: Bisholt and Forsberg (dB Productions 2017)

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Sechs Stücke für Clavier und Violine/ “My [nine] Pieces” [possibly also called Nordiska Tonbilder (See section 2, Lost Works)]

- Instrumentation: violin, piano

- Published Movements:
  1. Allegro vivace. Kräftig [C major, 2/4]
  3. Lento [A minor, 3/8]
  4. Allegro molto. Leidenschaftlich [D minor, 6/8]
  6. Allegro ma non troppo. Frisch, schwedisch [C major, 3/4]

- Approximate duration: 25 – 30 minutes

- Details of publication: Breitkopf & Härtel (Leipzig), 1879.

- Autograph: Musik- och teaterbibliotek (Stockholm). The autograph, which is missing the first two pieces and the beginning of the third, contains three additional pieces (in bold below) not included in the 1879 publication, implying that the work originally comprised nine pieces (approximate duration of 30 – 35 minutes). N.B. Maier numbered the pieces on the autograph indicating that what is the sixth of the published pieces was in fact the ninth:

  1. Allegro vivace. Kräftig. [C major, 2/4]
  3. Lento [A minor, 3/8]
  4. Schnell, wenn es geht [F major, 2/4]
  5. No. 5 Innig [D minor, 3/4]
  6. No. 6 Leidenschaftlich [D minor, 6/8]
  7. No. 7 Sehr ruhig [G major, 2/4]
  8. No. 8 Nicht zu langsam [E minor, 3/4]
• Dedication: “Heern und Frau Concertmeister Röntgen gewidmet” (Dedicated to Mr. and Mrs. Concertmaster Röntgen)

• Available score and parts: imslp.org (Petrucci) and swedishmusicalheritage.com (Levande musikarv)

• Recordings: Ziliacus and Forsberg, as “Nine Pieces” (dB Productions 2017).

• Arrangement: “Schwedische aus den Sechs Stücken für Klavier und Violine von Amanda Maier, Bearbeitung für Orchester” by Fr. Rosenkranz, is an orchestral arrangement of the sixth piece (ninth in the autograph), published by Breitkopf & Härtel, ca. 1880.5

St. Nicolas – Schwank:

• Instrumentation: varied [see individual pieces]

• Note about authorship: In December 1880, Röntgen and Maier hosted a soirée for their friends with a program that included this collection of original compositions and arrangements, each presented as a gift to one of their guests. The composers of their original works were listed in the printed score as “St. Nicolas” and “St. Nicolina,” giving the impression that the work by “St. Nicolina” is by Maier and the others by Röntgen. However, this is not the case: in a letter written by Maier that describes the event in detail, she specifies the composer of some of the pieces. Moreover, research by Erik Nilsson and Klas Gagge in Sweden has revealed further evidence, as outlined in citations below.

5 “Neue Musikalien,” Musikalisches Wochenblatt, August 27, 1880, The Austrian National Library’s virtual newspaper reading room, ANNO; anno.onb.ac.at/
• Pieces [those in bold composed by (or believed to be composed by) Maier]:


2. *Intermezzo von Johannes Brahms*7

3. *Caprice Économique, Composé pour la main droite par Dr. Metzger*

4. *Muzio Clementi, Saltus ad Parnassum, von Hans von Bülow*

5. *Humoresque für Zwei Pianoforte, Componirt von St. Nicolas (Pianinos ad libitum)*8


8. *Schwedisches Intermezzo für Clavier und Violine St. Nicolas 1880*11

9. *Idylle für Flöte*


• Date of composition: 1880

• Unpublished. In 1881, Röntgen’s friend, J. A. Sillem, had the work printed at his expense.13 A photocopy of this printing is held at Musik- och teaterbiblioteket (Stockholm).

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6 Maier to “Meine Inniglieben” [Heinrich Flinsch], Amsterdam, 7 December 1880, Julius Röntgen collection, Nederlands Muziek Instituut, The Hague.

7 Not really by Brahms but rather a pastiche, as described in Maier’s letter.

8 Later published as *Scherzo* for two pianos, op. 33 by Julius Röntgen.

9 Not really by Schumann but rather a pastiche, as described in Maier’s letter.

10 This piece is almost identical to Maier’s “Piece No. 8” for piano and violin.

11 Later published for piano as no. 2 (by Julius Röntgen) in *Zwiegespräche*.

12 This piece is archived at the Musik- och teaterbiblioteket as Maier’s, but could also be by both Maier and Röntgen or Röntgen alone. Maier did not specify in her letter.
• Autograph: Unknown

• Dedication: “ihren guten Freunden gewidmet” (dedicated to our good friends)

• Available scores: none

• Recordings: none at this time; however, d-B Productions (Sweden) plans to record selections from this work in the future as part of its ongoing project to record the complete works of Amanda Maier.

Schwedische Weisen und Tänze für Violine und Clavier [Julius and Amanda Röntgen]

• Instrumentation: violin and piano

• Movements:
  2. Allegro non troppo [F major, 3/4]
  3. Andante [A minor, 6/8]
  4. Allegro non troppo [D major, 3/4]
  5. Andante [G minor, 6/8]
  6. Allegro [D major, 3/4]

• Approximate duration: 20 minutes

• Details of publication: Breitkopf & Härtel (Leipzig). The published score is not dated. According to his diary, Röntgen was writing out at least some part of the piece in 1882, and the work appears in lists of new publications in the German press in 1887.

• Autograph: lost

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15 “Neue Musikalien,” Signale für die musikalische Welt no. 41 (August 1887), 10, ANNO.
• Dedication: “Herrn Franz Coenen in Amsterdam freundschaftlichst gewidmet” (Most cordially dedicated to Mr. Franz Coenen in Amsterdam)

• Available score: imslp.org (Petrucci)

• Recordings: Maytan and Klingberg (dB Productions 2016)

Zwiegespräche. Kleine Klavierstücke [Julius and Amanda Röntgen]

• Instrumentation: solo piano

• Movements [those in bold composed by Maier\textsuperscript{16}]
  1. \textit{Allegretto con moto} [C major, common time]
  3. \textit{Allegro energico} [A minor, \textit{3/4}]
  4. \textit{Allegretto con grazia} [C major, \textit{3/4}]
  5. \textit{Andante espressivo} [B minor, 2/4]
  6. \textit{Allegro con spirito} [G minor, cut time]
  7. \textit{Andante comodo} [E-flat major, \textit{3/4}]
  8. \textit{Prestissimo} [C minor – C major, 2/8]
  9. \textit{Moderato} [F minor, \textit{3/4}]
  10. \textit{Allegro molto vivace} [C major, 2/4]

• Details of publication: Breitkopf & Härtel (Leipzig). The published score is not dated, but according to Röntgen’s diary, the manuscript was completed in October 1883 and the work appears in lists of new publications in the German press in 1887.\textsuperscript{17}

• Autograph: lost

• Available score: imslp.org (Petrucci)

\textsuperscript{16} Vis, \textit{Gaudeamus} (Zwolle: Waanders, 2007), 483.
\textsuperscript{17} “Neue Musikalien,” \textit{Musikalisches Wochenblatt}, February 17, 1887, ANNO.
Quartett für Clavier, Violine, Bratsche und Violoncell

- **Recordings:** Forsberg (dB Productions 2018)
- **Instrumentation:** violin, viola, cello, and piano
- **Movements:**
  1. Allegro [E minor, cut time]
  2. Andante – Piu lento – Tempo I – (Erinnerung an Hardanger 1891) [C major, 3/8]
- **Approximate duration:** 26 minutes
- **Details of publication:** Donemus, Muziek Centrum Nederland (Amsterdam), 2010.
- **Autograph:** Musik- och teaterbibliotek (Stockholm) and Nederlands Muziek Instituut (The Hague). The Musik- och teaterbibliotek autograph, dated “Weihnachten 1891,” has significant edits and corrections. The Nederlands Muziek Instituut autograph is complete and tidy, dated “Dec. 4 1891, April 6 1895 ‘Non omnis moriar’ [Not everything dies]”
- **Available score and parts:** webshop.donemus.com
- **Recordings:** Jansson, Lysell, Sandklef, Sundkvist, and Sjögren (Sveriges Radio 1995); Maytan, Lysell, Wijk, and Klingberg (dB Productions 2016)
2 Lost works

Romans [D minor]

- Instrumentation: violin and piano
- Date of composition: 1870
- Other references: Maier performed her Romance many times between 1872 and 1878, as is evidenced from her concert programs (previously cited in Appendix 1).
- Last known whereabouts: According to the researcher Lennart Lundholm, the Romans was in the possession of one of Maier’s descendants in the early 1990s.

Tematiska genomföringar

- Instrumentation: organ
- Date of composition: 1870

Fantasi

- Instrumentation: violin and piano
- Earliest known references: Aftonbladet, June 4, 1872: “At the conservatory, a graduation ceremony took place on Thursday . . . the following day several students

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19 Lennart Lundholm, List of Maier’s music, ca. 1990, private collection.
played solos: Miss A. Maier played a major fantasy composed by herself;" and Julius Röntgen’s diary, September 11, 1873: “Composition for violin by Miss Mayer, e minor fantasy, and sonata of mine.”

- Last known whereabouts: A list made of music in the possession of the Röntgen descendants from ca. 1958 includes a “Fantasie f. Violine u. Klavier 1872.”

- Note: In his list of lost works by Maier, researcher Klas Gagge suggests the possibility that the Fantasi and the Romans could be the same work. However, since according to Lundholm the Romans was in the possession of Maier’s descendants in the 1990s (and presumably labeled as such), I question why the same work would be catalogued as “Fantasie” in the 1950s, unless both titles appeared on the manuscript. Moreover, if Röntgen was referring to Maier’s composition in his diary entry, the Fantasi is in E minor, while the Romans is in D minor.

Trio for two violins and piano / Piece for two violins [and piano]

- Instrumentation: two violins and piano

- Date of composition: 1873

- Earliest known references: Julius Röntgen’s diary on October 3, 1873: “Much music-making. . . . Piece for two violins by Miss Maier.” Aftonbladet, April 7, 1874: referred to a trio for two violins and piano: “Maier has these days sent home two more of her composed pieces: a sonata for violin and piano as well as a trio for piano and two violins.”

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22 Julius Röntgen, diary, 11 September 1873, quoted in Vis, “Annotated Transcription,” part 1.
23 Agnes Thiadens, List of lost works by Amanda Maier ca. 1958, private collection.
24 Klas Gagge, “Lost (?) Works by Amanda Maier-Röntgen as Known by August 2016” (unpublished manuscript, 2016), Microsoft Word File.
25 Röntgen, diary, 3 October 1873, quoted in Vis, “Annotated Transcription,” part 1.
26 “Svensk tonkonstnär i utlandet,” Stockholm, Aftonbladet, April 7, 1874, Svenska Dagstidningar.
• Last known whereabouts: A list of music in the possession of the Röntgen descendants from ca. 1958 includes a “3 stukken f. piano + 2 viole.”

Violin Concerto: second and third movements?

It is possible that Maier composed a second and third movement for her violin concerto in 1875, though she is only known to have performed the first movement.

• References: Julius Röntgen’s diary, April 29, 1875: “Andante from the new concerto,” which could refer to Maier’s composition as Röntgen was not working on a new concerto at that time. In 1879, some of Maier’s programs include “Andante by Amanda Maier”, (see appendix 1), which could refer to a second movement of her concerto, or to what was originally composed as a second movement to her concerto but never orchestrated. In her diary on May 9, 1875 Maier wrote: “I worked hard to finish my concerto today on Mr. J. Röntgen’s birthday.” She may have been referring to three movements. It is also possible that Maier was referring only to the first movement since she continued to work on the orchestration of the first movement of her concerto until November of 1875.

Kanon

• Instrumentation: unknown

• Date of composition: 1877

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27 Thiadens, List of lost works.
28 Röntgen, diary, 29 April 1875, quoted in Vis, “Annotated Transcription” part 1.
29 Amanda Maier, diary, 9 May 1875, Amanda Maiers arkiv, Musik- och teaterbiblioteket, Stockholm.
30 Maier, diary, 2 November 1875.
• Earliest known references: Maier’s diary, June 1877: “First lesson with Richter, had a canon he liked.”
Maier played the canon at Mrs. Röntgen’s birthday party the following day. In July, Maier wrote she had finished the canon.

Theme and Variations

• Instrumentation: possibly violin, viola, and piano

• Date of composition: 1877

• Earliest known references: Maier’s diary, July 11, 1877: “Had lesson with Richter for a second time. Theme and variation finished.” Maier continued to work on the piece with Richter for two more lessons. On August 29, she wrote: “Variations finished.”

• Last known whereabouts: A list of music in the possession of the Röntgen descendants from ca. 1958 includes a “Thema mit Variationen f. Violine, Alt + piano,” which may be the same work.

Song[s]

• Date of composition: July 1877

• References: Maier’s diary, July 24, 1877: “Surprised Uncle Klengel with a serenade, the new song,” and on July 28: “Composed and wrote the 4 [?] song. Finished.”
String Quartet (missing pages and/or final copy)

The autograph of Maier’s 1877 unpublished string quartet (described above in section 1) is missing some pages in the first movement. In his analysis of the autograph, Klas Gagge also found the fourth movement to give “an unfinished impression, since important recapitulations are missing in it” and cites the three sketches of the final movement with three different versions of the recapitulation. Maier’s diary suggests that the work was in a more polished state. She wrote that she had finished the first movement on October 25, and finished the final movement on November 29.

Viola Sonata

- Instrumentation: viola and piano
- Date of composition: 1877
- Earliest known reference: Julius Röntgen’s diary, December 24, 1877: “Under the Christmas tree a new viola. Present from Amanda and with it a new viola sonata in A minor, the beginning.”

Ahasverus

- Instrumentation: voice and piano
- Date of composition: 1878
- Earliest references: Maier’s diary, November 6, 1878: “Composed Ahasverus by Wirsén.” Röntgen’s diary, November 10, 1878: “Song from Amanda in C minor ‘Ahasverus’.”

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39 Gagge, “Lost (?) Works.”
40 Maier, diary, 25 October 1877 and 29 November 1877.
41 Röntgen, diary, 24 December 1877, quoted in Vis, “Annotated Transcription,” part 1.
Song in E major

- Instrumentation: voice and piano
- Date of composition: 1878
- Earliest references: Röntgen’s diary, December 13, 1878: “Card and song in E major from Amanda.”

Morgenmusik

- Instrumentation: unknown
- Date of composition: 1879
- Earliest references: Maier’s diary, June 6, 1879: “Wrote all day on my Morgenmusik.” On June 22: “Eleven o’clock Morgenmusik choir rehearsal at the Klengels,” and on June 25, writing of the festivities for Julius’ parents’ silver wedding anniversary: “I [directed] my Morgenmusik.” Similarly, in Röntgen’s diary on June 25: “... then Amanda with a Morgenmusik under her own direction.”

Nordiska Tonbilder [possibly selections from Maier’s Six or Nine Pieces for piano and violin?]

- Instrumentation: violin and piano

42 Maier, diary, 6 November 1878.
43 Röntgen, diary, 10 November 1878, quoted in Vis, “Annotated Transcription,” part 2.
44 Röntgen, diary, 13 December 1878, quoted in Vis, “Annotated Transcription,” part 2.
45 Maier, diary, 22 June 1879.
46 Maier, diary, 25 June 1879.
• Date of composition: 1879

• Earliest references: Concert program of September 20, 1879. Maier went on to perform this work several times.

• Note: Maier regularly referred to her *Nordiska Tonbilder* as “my pieces.” For example in October 1879 when she performed the work with Ludvig Norman in Stockholm, she remarked after the rehearsal “he really liked my pieces.” In contrast, there is little evidence of Maier’s *Sechs Stücke* being performed. I believe that *Nordiska Tonbilder* and the six or nine pieces are one and the same. Further evidence is found in the advertised programs for the concert of October 23, 1879 (fig. 9) in which the title of the work is listed as “Stycken för Piano och Violin,” with only a subtitle of “Nordiska Tonbilder” in brackets and the four movements have the same titles as pieces 1, 2, 3, and 6 in the *Sechs Stücke*:

Figure 9: Concert Advertisement with Program for Performance of October 23, 1879. (*Dagens Nyheter*, October 21, 1879; scan from the National Library of Sweden, http://tidningar.kb.se)

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49 Maier, diary, 22 October 1879.
Suite in C major

- Instrumentation: violin and piano
- Year of composition: unknown, no later than 1881
- Earliest known reference: *Musicalisches Wochenblatt*, March 31, 1881 and May 5, 1881: “Bergen. Third chamber music soirée: Piano Quartet by Schumann, Piano – Cello sonata op. 69 by Beethoven, C major suite for violin and piano by Amanda Maier. Performers: HH. A. Fries, E. Grieg, C. Rabe, and an amateur”\(^{50}\) and “Maier (Amanda), C major Suite for Violin and Piano (Bergen, 3rd Chamber Music Soirée.)”\(^{51}\) These are the only known references to this composition, but as Grieg was a friend of Maier and an admirer of her work, it is not unlikely that he would program her music.

Intermezzo

- Instrumentation: solo piano
- Date of composition: unknown, no later than 1887
- Earliest known reference: *Het nieuws van den dag*, January 8, 1887 in a concert announcement for that day: “Concert by the Orkest-Vereeniging (orchestra association) . . . Second half: 1. Overture to *William Tell*, Rossini; . . . 4. a. *Intermezzo*, Amanda Röntgen, b) *Pastorale*, Scarlotti, c. *Valse*, Chopin, d. *Étude*, Chopin, (performed by Joh. Heijmann); . . .”\(^{52}\) and *Haarlem’s Dagblad* reported that the *Intermezzo* was also heard in Haarlem in February 1888.\(^{53}\)

\(^{50}\) “Bergen,” Concertumschau, *Musikalisches Wochenblatt*, March 31, 1881, ANNO.
\(^{51}\) “Aufgeführte Novitäten,” *Musikalisches Wochenblatt*, May 5, 1881, ANNO.
Two Piano Pieces

- Reference: A list of music in the possession of the Röntgen descendants from ca. 1958 includes “2 Clavierstücke.” This could refer either to two pieces for solo piano or pieces for two pianos. These could include Maier’s contributions to Zwiegespräche, the Nach-Mittags Potpourri from St. Nicolas-Schwank, the above Intermezzo, and/or other lost compositions.

String Trio

- Reference: A list of music in the possession of the Röntgen descendants from ca. 1958 includes “Strijktrio.” There are no other known references to a string trio. Gagge suggests this reference to a string trio may in fact refer to the piano trio.

Quartet for violin, viola, clarinet, and piano in E minor

- References: In the 1990s, researcher Lennart Lundholm included this quartet in his list of Maier’s unpublished works. There are no known contemporary references to this piece. Since Lundholm did not include Maier’s Piano Quartet in E minor in his list, it is possible that he was mistaken about the instrumentation of the piece.

Afskedsmarche

- Instrumentation: piano four-hand, violin, viola, and cello

- Date of composition: 1893

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54 Thiadens, List of lost works.
55 Thiadens, List of lost works.
56 Gagge, “Lost (?) Works.”
• References: Maier performed this work at Fuglsang in 1893. Lennart Lundholm’s list of Maier’s unpublished compositions includes a “Marsch för piano, violine, viola, och cello” that may refer to this piece.

Piano Quintet

• Reference: The only known reference to such a piece is in the 1989 Violin Music by Women Composers: “Rontgen’s [sic] works for violin include a piano quintet, a violin and piano sonata, and some violin pieces.” Given that this book is known to contain many errors, it is possible that it is actually referring to the piano quartet.

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58 Handwritten programs from the music evenings at Fuglsang Manor in Lolland, 1893 – 1978, Royal Library of Denmark, Copenhagen.
59 Lundholm, 37.
Appendix 4

Excerpt from Maier’s Diary

The following is an example of Maier’s handwriting, taken from her diary entry for May 18, 1877, followed by the English translation.

Figure 10: Maier’s Diary, 18 May 1877; photograph from the Julius Röntgen archive, Nederlands Muziek Instituut, The Hague. Used with permission.
At 8:30 Ritters and I went together to Berlin’s Anhalter Bahn. Larssons, Dahlbeck to Dresden, we were unable to say farewell to one another. Finally, finally, I’m so close! Always looking at the clock. Now—now—Leipzig. All Röntgens were there to meet me, my own dear beloved Röntgens. Went to Löwenhöhle, dressed, embraced aunt Berzén. For dinner and all day at Lehmanngarten, all is the same, I’m so happy! Happy happy happy!

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62 Ritters, Larssons, and Dahlbeck, refer to people with whom Maier had been traveling from Sweden.
63 German for Lion’s Den, this refers to the home of Mrs. Löwe, where Maier lived while studying in Leipzig.