

The *Lieder* of Emilie Mayer (1812-1883)

by

Stephanie Sadownik

A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved April 15, 2020 by the  
Graduate Supervisory Committee:

Stephanie Weiss, Co-Chair  
Kay Norton, Co-Chair  
Russell Ryan

ARIZONA STATE UNIVERSITY

May 2020

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## ABSTRACT

Emilie Mayer (1812-1883) was a prolific composer whose musical works, which encompassed eight symphonies, four overtures, an opera, dozens of sonatas, eight string quartets, solo piano works, and nearly 130 songs for solo voice or vocal quartet, were performed in the foremost concert halls in Berlin and across Germany. She studied with lauded teachers: Carl Loewe (1796-1869), Adolph Bernhard Marx (1795-1866), and Wilhelm Wieprecht (1802-1872). Her talent was applauded by audiences and critics wrote favorably, despite their reservations about women composers. However, even with this unusual pedigree, Mayer's works nearly disappeared from concert stages after her death. How did this happen? This study aims to answer this question and will delve into Emilie Mayer's life and works in context with the prejudices against female composers at the time, in order to determine how those biases have shaped the classical canon. Included is an in-depth stylistic analysis of Mayer's surviving seven *Lieder*, along-side comparisons to similar works of other composers. In addition, appendices present Mayer's remaining *Lieder* in a new, modernized edition, with selected songs transposed for better accessibility for lower voices. Relative lack of female representation in modern-day concert halls and music history books correlates to previous misconceptions of female composers. Studying the works of Emilie Mayer will support her addition to the classical repertoire, help correct the male-gendered canon that persists, and help modern female composers realize their history is not confined to a footnote.

## ACKNOWLEDGMENTS

This document would not exist without the continuous guidance and belief from my doctoral committee: Professors Stephanie Weiss, Kay Norton and Russell Ryan. I am completely indebted to your knowledge, mentorship and patience during this process. My gratitude towards my voice teacher and personal guiding light, Dr. Stephanie Weiss, knows no bounds. This degree has been an odyssey and I could not have asked for a better captain with whom to navigate the rough waters. Thanks to Dr. Kay Norton; throughout this degree her support, meaningful courses, and continued inspiration as a professor, a writer and representative of badass women everywhere has meant so much to me. Thank you! One of the highlights of my singing life was with Russell Ryan and I am so grateful for his expertise, advice, incredible artistry and great humor. What I owe to these three professors for not only their guidance on this project, but throughout my schooling is immeasurable.

A huge thank you to Britta Epling, who did a beautiful job transcribing the new versions of Emilie Mayer's songs. I am so glad you were part of bringing Emilie's songs to life! Thank you to Almut Runge-Woll for permission to use Mayer's "Erlkönig I" in this document and for your amazing research. Thank you to Sharon Krebs for leading me towards Emilie Mayer and for the kind permission to use your poetic translations. Thank you to Dr. Sabine Feisst for your help with Kurrent and for introducing the "rhizome" philosophy to me. A big thank you to Marianne Weiss, the patron saint of formatting to all graduate students everywhere. Thank you Stephen Kuebelbeck for your invaluable analytical contribution to this project and for being a much-needed balm during this crazy

time. I didn't see you coming, but I'm so glad you're here.

Thank you to all my friend-family or, 'family,' here at ASU who have kept me upright, properly fed, and in great spirits during my entire time at ASU. I couldn't have gotten through this degree without you all. And lastly, thank you to my family, especially to my parents, Nat and Sharyn Sadownik, for their endless support and complete and total love for me. No matter what I do or where I go, I know you have my back. You are my favorite people on Earth and I am proud to be your daughter. Thank you!!

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## CHAPTER 1

### INTRODUCTION

#### Overview

During the life of Emilie Mayer (1821-1883), German society rapidly modernized, yet opportunities for women composers were slow to develop. Women struggled to have their voices and music heard beyond the confines of their homes. Being a professional composer was sometimes met with hostility by 19th-century male critics, many of whom considered women incapable of mastering music's "theoretical intricacies, the logical sequences, and the mathematical problems."<sup>1</sup> Fortunately, there were women who ignored such proscriptions. Emilie Mayer dared to compose in nearly every classical genre and is considered by some to be "the most prolific German woman composer of the Romantic period."<sup>2</sup> Her substantial output includes eight symphonies, four overtures, an opera, dozens of sonatas, chamber pieces, solo piano works and nearly 130 songs for solo voice or vocal quartet. Many of these were performed during her lifetime in major concert halls across Germany and the Prussian Kingdom. Carl Ledebur, author of the 1861 edition of *Dictionary of Musicians in Berlin*, wrote that "interest [in her] grew even more as her compositions were continually received with success on repeated hearings."<sup>3</sup> Emilie Mayer had broken through the restraints on women that her era had imposed.

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<sup>1</sup> George Upton, *Woman in Music*. (A. C. McClurg, 1899), 31.

<sup>2</sup> Julie Anne Sadie, and Samuel Rhian, *The New Grove Dictionary of Women Composers*, (London: Macmillan, 1994), 321.

<sup>3</sup> Sylvia Glickman and Martha Furman Schleifer, *From Convent to Concert Hall; A Guide to Women Composers*, (London: Greenwood Press, 2003), 165.

The twenty-first century has seen a rise in scholarship on Mayer and her compositions. Eva Rieger's research into her music led to an article published in the *New Grove Dictionary* in 2001. In 2002, Almut Runge-Woll published a comprehensive and detailed account into the life and work of Emilie Mayer. Although as yet untranslated from German, it has been an invaluable source for this document. New recordings of pieces previously unheard for decades have also inspired additional scholarship and increased programming.<sup>4</sup>

Despite her compositional fertility and the growing interest in her music, no critical editions of her music exist. For this document, I assembled, transcribed into the Finale composition application, and, in some cases, transposed her surviving seven *Lieder* (1842-1870), which previously had been investigated only superficially. An analysis of each song follows the style of Carol Kimball's book, *Song: A Guide to Style and Literature*.<sup>5</sup> Kimball's guide is an essential source for classical singers and is often used in conservatory and university song literature courses, where young singers are first exposed to the world of *Lieder*. In Kimball's book, only two female composers of German *Lieder* are mentioned – Clara Schumann (1819-1896) and Fanny Hensel (1805-1857) – a fact which exemplifies the limited knowledge of female composers from the 19<sup>th</sup> century. This document will also address a broader issue: the continuing disparity between representation of male and female composers in the Western European *Lieder* canon. Canonic issues persist not only because of a relative lack of research, but also

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<sup>4</sup> Almut Runge-Woll, *Die Komponistin Emilie Mayer (1812-1883) Studien zu Leben und Werk*, (Frankfurt am Main: Peter Lang, 2003), 76. Translation mine.

<sup>5</sup> Carol Kimball, *Song: A Guide to Style and Literature*, (Redmond: Pst...Inc, 2000).

naiveté about female composers and complicated accessibility to their music. Limited access to scores means limited performance opportunities, which obstructs the ability to expand and reform the Western European canon, a tradition typically biased towards men. By examining the *Lieder* of Emilie Mayer and creating easily accessible and approachable versions, this document aims to educate singers about Mayer's music and demonstrate how 19<sup>th</sup>-century female composers of art song, largely excluded from the Western classical music, can and should be incorporated into the canon. Exploring Mayer's *Lieder* will add to the growing conversation about her output and inspire other scholars, performers, and teachers to introduce her compositions to the Western Art Music community, music education institutions, and to the public.

## Methodology

This document provides an overview of Emilie Mayer's oeuvre in context with her female compatriots and the era in which she lived. There is a brief investigation into the exclusion of women in the Western Art Music canon, followed by traditional research on Emilie Mayer's background, education and output, and finally, a brief analysis of each song in my group of modern transcriptions. Included is an extended comparison of her two treatments of Goethe's "Erlkönig," (1782) to those of Franz Schubert (1797-1828) and her teacher, Carl Loewe (1796-1869). Appendices will contain the poetry in German and English translations alongside the corresponding *Lieder*.

Since sources on Mayer are limited and remain mostly in German, I included as much relevant information, some of which I translated, as possible. In the summer of

2018, I was fortunate to spend time at the Berlin Staatsbibliothek and obtain photocopies of the *Lieder* scores. While there I discovered that of the 130 songs she wrote, only 7 *Lieder*, specifically for voice and piano, were left. The Staatsbibliothek's catalogue noted several pieces had been destroyed in World War II. Back in Arizona, I worked with a manuscript copyist, Britta Epling, to create fresh, legible scores for Mayer's seven *Lieder*, one of which was still in manuscript form. Due to the tessitura and virtuosity required in some of Mayer's songs, several pieces were transposed in order to allow for greater accessibility and ease in singing for lower voices.

## CHAPTER 2

### FEMALE REPRESENTATION IN THE WESTERN ART MUSIC CANON

#### Biases in the Formation of the Canon

It is perplexing to research a composer such as Emilie Mayer, prolific in all classical music genres, beloved by audiences and critics alike, and discover that she and her compositions remain largely unknown to current classical music circles and audiences. How did this happen? Is it just a case of her music not being good enough to withstand the “test of time,” or is there a larger issue at hand?<sup>6</sup>

Casual observation and research confirms that the Western Art Music canon has long been dominated by white European men, most of whom are deceased.<sup>7</sup> With hundreds of years between modern audiences and the birth of some of these composers and their pieces, how has the canon remained so static? What is the canon, how was it formed and how did that formation lead to the exclusion of underrepresented musicians? These are some of the questions to be answered in this section. Additionally, what was it about Emilie Mayer that allowed her to break the mold created for musical women in concert music, and how does studying her life and music influence current female composers and canonicity within educational institutions?

A canon is a “sanctioned or accepted group or body of related works,”<sup>8</sup> but who determines what is ‘sanctioned’? The classical music canon is a list of compositions

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<sup>6</sup> Marcia J. Citron, *Gender and the Musical Canon*, (New York: University of Cambridge, 1993), 202.

<sup>7</sup> *Ibid.*, 4.

<sup>8</sup> “Canon Definition,” Merriam Webster Online Dictionary. Accessed March 27, 2020,

which determines curriculum for young musicians, programming for audience members, and is used as a litmus test of greatness in music. Despite the distinctions awarded to the classical music canon, there are multiple problems that lead to the questioning of its validity. In her book *Gender and the Musical Canon*, Marcia Citron says the following about the canon:

Canons simultaneously reflect, instigate, and perpetuate value systems. They encode ideologies that are further legitimated through being canonized. Through that legitimation canons achieve the seemingly wizard-like feat of self-perpetuation... This process of serialized privilege suggests that canons tend to resist change; privileged interests will wish to remain privileged.<sup>9</sup>

Formation of the canon and the creation of musicology developed through a burgeoning nationalist movement in Germany to promote the ideas of universality and ‘German genius,’ which belonged solely to men’s destiny.<sup>10</sup> While German men bettered themselves through education, women were held to the popular ideals of Jean-Jacques Rousseau, who stated that women’s sole duty was to foster the genius of men.<sup>11</sup> Women were meant to be the muses for men’s talent, not creators or cultivators of their own genius.<sup>12</sup> Evidence that the classical music canon is based on 19<sup>th</sup>-century German culture and ideals backs up Citron’s statement that canon “affirms the values of a select cultural group or groups and doesn’t hold the same value to other groups.”<sup>13</sup> Despite cultural

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[https://www.merriamwebster.com/dictionary/canon?utm\\_campaign=sd&utm\\_medium=serp&utm\\_source=jsonld](https://www.merriamwebster.com/dictionary/canon?utm_campaign=sd&utm_medium=serp&utm_source=jsonld)

<sup>9</sup> Citron, *Gender*, 19.

<sup>10</sup> Elaine Kelly, *Composing the Canon in the German Democratic Republic: Narratives of Nineteenth-Century Music*, (Oxford: Oxford University Press, 2014), 3.

<sup>11</sup> Marie-Aline Cadieux, “The Cello and Piano Sonatas of Emilie Mayer (1821-1883)” (PhD Diss., Ohio State University, 1999), 7.

<sup>12</sup> Nancy Reich, “European Composers and Musicians, ca. 1800-1890. In *Women & Music: A History*, ed. Karin Pendle, (Bloomington: Indiana University Press, 1991), 98.

<sup>13</sup> Citron, *Gender*, 21; Kelly, *Composing*, 3.

restrictions, several examples exist of women who pursued their own genius, such as Fanny Hensel.

However, when women entered into the “masculine” realm of composition, even if they had the support of family and mentors, they faced friction from critics who believed several fallacies about women’s capacity to compose music.<sup>14</sup> Music institutions, or “cultural authorities,” such as “performance organizations, critics, publishing houses, academic institutions, musicologists, [and] the public” all contributed in constructing barriers against women entering into the field of composition.<sup>15</sup> Many of these barriers were based on mistaken beliefs of aptitude, social expectations and limitations for women in the 19<sup>th</sup> century. One misconception was due to the female anatomy. The pseudoscience of craniometry, based on relative brain size, led to a belief that women did not have the mental capacity to be composers.<sup>16</sup> Additionally, it was thought that women did not have the mental fortitude to withstand such a lifestyle because of their delicate nature, as expressed by Alexander Böhmer in a review concerning Emilie Mayer’s ability in the *Neue Zeitschrift für Musik* from 1873:

On the one hand, female composers were not expected to have high-quality composing, since they lacked musical orthography and a woman lacked the necessary creative ingenuity to compose larger works.<sup>17</sup>

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<sup>14</sup> Reich, *Women and Music*, 99.

<sup>15</sup> Citron, *Women and Music*, 193.

<sup>16</sup> Halstead, *The Woman Composer*, 5-6.

<sup>17</sup> Quoted in Runge-Woll, 53. Translation mine.

There is no biological evidence to affirm the assumption that a woman's physical difference equals mental deficiency.<sup>18</sup>

In addition to the presumption of women's deficient mental capacity, it was thought that women did not hold the correct personality traits to pursue music composition. Women were regarded as, or rather, expected to be, "passive, yielding, submissive, sensitive, intuitive," while men were perceived as "unemotional, assertive, analytical, dominant, [for example]."<sup>19</sup> The 'qualities' men demonstrated were thought to be necessary for musical composition. In another review of a cello sonata by Mayer, Alexander Böhmer for the *Neue Zeitschrift für Musik* spends column inches not saying much about Mayer's work, but expounds upon acceptable and "achievable goals" for female composers:<sup>20</sup>

Which goals would be achievable for them is the question? Pastoral painting has been represented by famous names from the past and present, so there is not much left; portraying animals through music, on the other hand, is a still less cultivated art genre, the development of which we would like to have entrusted to the loving care of all women inspired by the creative urge. This genre would also bring with it the advantage that it would give the composing ladies the opportunity to concentrate their thoughts on a certain sensually perceptible point, which would be difficult for them to produce sonatas and symphonies as well as larger works in general. since it is a goal that lies outside the scope of the otherwise very sharp and far-sighted beautiful sex in other respects. Of course, however, we would like to advise the honored composers to stick primarily to the musical portrayal of gentle, well-behaved animals, since the characterization of the predators would require too much technology, so-called tours de forces, which method of treatment would be too far removed from the delicate sensation of the woman. To come back specifically to Mayer, the truth is that, as far as her talent and solid expertise are concerned, she far surpasses most of her colleagues, which does not imply immortality, but is nevertheless honored with respect she deserves.<sup>21</sup>

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<sup>18</sup> Halstead, 24.

<sup>19</sup> Ibid., 37.

<sup>20</sup> Runge-Woll, *Mayer*, 56.

<sup>21</sup> Quoted in Runge-Woll, *Mayer*, 56. Translation mine.

Hypocritically, men had to break with masculine traits and embody “emotional and expressive” feminine attributes in order to best pursue musical creativity.<sup>22</sup> Emotional vulnerability made regular men into “men of genius,” but there was no space for the female equivalent. Gendered personality traits worked their way into reviews of compositions by women. Even positive reviews are soured by references to a composer’s sex. For example, in Albert Tottman’s *Führer durch die Violin-Literatur*, the author describes three Violin Sonatas by Emilie Mayer as “very broad, mature, formally masterfully designed compositions with a fiery melody and with a spiritual and masculine character as well.”<sup>23</sup> Fortunately, all this editorializing about Emilie Mayer’s work did not inhibit her creative output.

#### Cultural Impact on 19<sup>th</sup>-Century German Female Composers

In addition to being considered less capable than men to write music, women rarely had the freedom to pursue their artistic desire because of German cultural ideals.

Nancy Reich wrote the following about German societal expectations:

Upper and middleclass women were discouraged from taking music too seriously. Even the most competent were forbidden by husbands or fathers to appear in public, to publish music under their own names, or to accept fees for their teaching lest these activities reflect badly on the social status of the family. The advice and support of a man was still a necessity in the musical career of a woman no matter how talented she was.<sup>24</sup>

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<sup>22</sup> Halstead, *Woman Composer*, 57-58.

<sup>23</sup> Quoted in Runge-Woll, 55. Translation mine.

<sup>24</sup> Reich, *Women & Music*, 98.

In order for women to pursue composition as professionals in the public sphere, there had to be a concurrence of several factors: financial freedom and solid support systems in the home in tandem with mentors. Emilie Mayer's contemporary, Fanny Hensel (1805-47), provides an example of the ways German societal expectations obstructed natural talent. Born into a wealthy, musically accomplished Berlin family, Hensel was the older sister of Felix Mendelssohn (1809-1847), both of whom received the best musical training Berlin could offer. Fanny showed the same propensity and talent towards composition as her brother and her songs appeared under his name in early publications. However, both her father and brother prohibited her pursuit of composition in the public sphere. The Mendelssohn family held great influence and status in Berlin, and she was expected to fulfill her womanly duty of "wife and mother." She fulfilled those expectations and continued to compose and perform her works at her home at her popular Sunday musicales. Unlike Mayer, Hensel did not aim to publish her work until she was nearly 40 years old and well out of the influence of her father and brother. She died soon after her first pieces were accepted for publication, leaving behind hundreds of unpublished works.<sup>25</sup> Hensel is an example of the hinderance societal expectations put on the ambitions of women in the 19<sup>th</sup> century. Hensel had all the essentials for a life in music; a musical family, an extensive education, financial security, and of course, talent. However, without the support from her father and brother, she did not have the confidence to offer her works to a public audience.

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<sup>25</sup> Reich, *Women & Music*, 104.

In contrast, Mayer didn't come from a particularly wealthy family, nor one with any real musical tradition. Nevertheless, her father and brothers were supportive of her talent. Possibly because her mother died early in her life, Mayer was required to take on the duties of the household and she didn't seem to be pressured to marry. After the passing of her father, her desire to pursue composition was not stymied by her brothers. In fact, they appear to have encouraged her work, accompanying her on trips and providing housing and most likely financial support as well. In addition to having support from her family, Mayer was equally encouraged to pursue her composing by her male mentors. They could have easily discouraged her from writing works beyond those "appropriate" for a woman. Considering both Carl Loewe (1796-1869) and Wilhelm Wieprecht (1802-1872) conducted orchestral pieces of hers, they clearly exhibited confidence in Mayer's abilities and accepted her presence in the concert halls.

The contrasting outcomes between Mayer and Hensel show that in the 19<sup>th</sup> century, no amount of talent and financial privilege could take the place of systemic support in both the private and public musical arenas. Mayer's success in the concert halls is an example of what could have been possible for female composers without societal constraints and encouragement from peers and mentors.

### Why Emilie Mayer?

If the classical canon is based on patriarchal ideals of 19<sup>th</sup>-century Europe and untruths of female capabilities, which discouraged women to cultivate their own

musical talents lest they sacrifice their modesty, then the classical canon's biased nature is confirmed.<sup>26</sup> At its best, the canon is a useful tool around which the classical world has based education and concert programming. Contrarily, its deficiency of scope and depth has shaped it into a noose for the classical world to hang itself.

If music history can be thought of less like a linear, 'domino' effect and more like a 'rhizome,' it would allow for female composers to have a space of their own in music history. The rhizome philosophy is a non-hierarchical thought process, developed by Gilles Deleuze and Félix Guattari.<sup>27</sup> The philosophy stems from rhizome plant systems and adopts the idea that growth and development can occur outside of a single path.<sup>28</sup> The growth is less linear and more sprawling and inclusive of various possibilities. Music institutions could include awareness of musical historiography and "teach the conflict," rather than keeping the classical canon on an untouchable pedestal.<sup>29</sup> Gerald Graff claims the "modern canon can rectify the past by recouping its forgotten works."<sup>30</sup>

Exploring Emilie Mayer's life and works is an example of doing just that. Research of this kind changes the preconceived narrative of the 19<sup>th</sup>-century female composer and is an opportunity for expansion in the *Lieder* canon. First, there were many more female composers during this time creating compelling musical literature than what has been represented in classrooms and concert halls. Second, historical representation

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<sup>26</sup> Reich, *Women & Music*, 99.

<sup>27</sup> Lauren Kapalka Richerme, "Complicating, Considering, Connecting Rhizomatic Philosophizing in Music Education". (PhD diss., Arizona State University, 2013), 86. I am grateful to Dr. Sabine Feisst for introducing me to the rhizome philosophy.

<sup>28</sup> *Ibid.*, 283.

<sup>29</sup> Citron, *Gender*, 206.

<sup>30</sup> *Ibid.*

matters. When history books hold back information about female composers and assume their contribution doesn't "merit commentary," it censors the female experience and crushes the creative spirit.<sup>31</sup> As Carl Dahlhaus states in *Foundations of Music History*, though music history is grounded in 'tradition,' it is not limited to "blindly accept[ing] what tradition has handed down to us by way of musical canon."<sup>32</sup> As women composers and their works are incorporated into music education, we can start to fill the chasm in the classical canon concerning women and give modern female composers a history of their own to reflect upon and challenge, just as men have had for centuries.

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<sup>31</sup> Halstead, 140.

<sup>32</sup> Carl Dahlhaus, *Foundations of Music History*, trans. J.B. Robinson (Cambridge: Cambridge University Press, 1983), 98.

## CHAPTER 3

### A BRIEF BIOGRAPHY OF EMILIE MAYER (1812-1883)

#### Early Life

Emilie Luise Frederica Mayer was born May 14<sup>th</sup>, 1812 in Friedland, Mecklenburg, Germany to an apothecary father, Johann August Friedrich Mayer, and his second wife, Henrietta Carolina.<sup>33</sup> Emilie was the third of five siblings and the eldest girl. Her mother died when she was just three years old and she was presumably taken care of by nannies. As a young girl, Mayer was likely schooled by private tutors, considering the 500-year-old Latin school was only open for boys.<sup>34</sup> In the 19<sup>th</sup> century, education for girls was organized by the family and schooling was limited to subjects of “literature, religion, foreign languages and history.”<sup>35</sup> All of her brothers followed in their father’s footsteps and entered into the pharmacy or medical professions.<sup>36</sup> Friedland was a small town not known to have a bustling musical life, but it was common for a family with a comfortable living to provide music lessons for their children. Emilie’s situation was no different and her father provided her piano lessons at the age of five, taught by Carl Heinrich Ernst Driver, an organist and music teacher.<sup>37</sup> In her first year of study, she submitted pieces to him that had a “free” interpretation. He must have been supportive of

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<sup>33</sup> Almut Runge-Woll, *Die Komponistin Emilie Mayer (1812-1883): Studien zu Leben und Werk*. (Frankfurt Am Main: Peter Lang, 2002), 5.

<sup>34</sup> Breitfeld, “Mayer,” 46; Runge-Woll, *Emilie Mayer*, 12.

<sup>35</sup> Juliann Jacobi-Dittrich, “Growing Up Female in the 19<sup>th</sup> century,” in *German Women in the Nineteenth Century: A Social History*, ed. John Fout (New York: Holmes & Meier, 1984), 197-217.

<sup>36</sup> Runge-Woll, *Mayer*, 5.

<sup>37</sup> *Ibid.*, 12.

her talents, for she started composing small waltzes and variations at that young age, which Driver would write out for her.<sup>38</sup> Although the woman's role of "wife and mother" was ingrained in German social values at the time, Emilie remained unmarried.<sup>39</sup> Instead, she became the caretaker for her father's household until a tragic series of events occurred.<sup>40</sup> On August 28, 1840, exactly 26 years after he had buried his second wife (Emilie's mother), her father fatally shot himself.<sup>41</sup> The devastated Emilie dove into her compositional work only to be stymied once again a few months later when her piano teacher and composition mentor Carl Driver died.<sup>42</sup> Although heartbreaking, the outcome of these events eventually led to further musical education for Mayer.<sup>43</sup> With her brother taking care of the apothecary in Friedland, and a sister married in Szczecin, Mayer chose to leave her home and move to Szczecin to pursue composition seriously.

#### Szczecin and Carl Loewe

Mayer's move to Szczecin, sometime between 1840 and 1842, was during a time of great development for the city.<sup>44</sup> During Mayer's time, Szczecin was a city of Pomerania, a territory in West Prussia; currently, it is a city in northwest Poland.

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<sup>38</sup> Runge-Woll, *Mayer*, 13; Breitfeld, "Mayer," 46.

<sup>39</sup> Jacobi-Dittrich, "Growing up female," 199.

<sup>40</sup> Claudia Breitfeld, "—es webt darin ein männlich-leidenschaftlicher Geist," Emilie Mayers Auseinandersetzung mit Beethoven," in *Massstab Beethoven?: Komponistinnen im Schatten des Geniekults*, ed. Bettina Brand and Martina Helmig (München: Edition Text + Kritik, 2001), 45-57.

<sup>41</sup> Runge-Woll, *Mayer*, 14.

<sup>42</sup> Marie Silling, *Judenerinnerungen einer Stettiner Kaufmannstochter von Marie Silling*, (Greifswald: Buchdruckerei Hans Adler, Inc. 1921), 106.

<sup>43</sup> Runge-Woll, 15; Breitfeld, "Mayer," 46.

<sup>44</sup> Runge-Woll, 14.

Szczecin's position on the border between German-speaking states and Polish territories has caused Szczecin to be given the name Stettin in German. It is still called that name today in Germany, but this document will use the Polish name, Szczecin, for consistency. A railway between Szczecin and Berlin was built in 1843, which opened up cultural pathways between the Prussian state capital and the small city.<sup>45</sup> Many concerts presented choirs, orchestras, famous performers, and composers who came to concertize in the burgeoning town, including Franz Liszt (1811-1886) in 1844. It is possible that Mayer and Liszt became acquainted during one of his concerts in Szczecin.<sup>46</sup> Emilie Mayer was an admirer of Liszt and even went so far as to request him to write a transcription of one of her pieces later in her career.<sup>47</sup> Two decades earlier, expanding cultural life had pointed out the need for a city music director responsible for producing public concerts. After an extensive examination period, the composer Carl Loewe (1796-1869) was chosen in 1821 to be Szczecin's musical tsar. He remained there until 1866. Additionally, he was the organist at Szczecin's main church, St. Jacobi, and a teacher of singing and organ at the local school. Throughout his career in Szczecin, Loewe gained notoriety throughout Europe for his singing and compositions.<sup>48</sup> In 1824, Loewe published his first set of ballads, which included a setting of Goethe's "Erlkönig" one of his most acclaimed contributions to the classical music world. During his lifetime, Loewe became well-

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<sup>45</sup> Runge-Woll, *Mayer*, 15.

<sup>46</sup> *Ibid.*, 16.

<sup>47</sup> Michael Kube, "Franz Liszt an Emilie Mayer: Ein Neues Dokument Zu Liszts Klavierbearbeitungen," *Die Musikforschung* 46, no. 4 (1993): 417-20. Accessed March 19, 2020. [www.jstor.org/stable/41121320](http://www.jstor.org/stable/41121320).

<sup>48</sup> Ewan West, "Loewe, (Johann) Carl," *Grove Music Online*, 2001, Accessed 20 Mar. 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016869>.

respected in the Prussian court of both Friedrich Wilhelm III and IV. In 1841, Loewe was in his prime and established as Szczecin's central music figure when Emilie Mayer arrived. Loewe's assessment of her talents after a difficult examination was as follows:

You don't really know anything and yet everything! I will be the gardener who will help your talent, which is still a bud in your breast, to blossom to the fullest.<sup>49</sup>

Despite the condescending wording, Loewe's admiration of Mayer gave her encouragement and empowered her work ethic in composition. As a student of Loewe's, Mayer came in contact with important composers, performers, and publishers. Loewe's dedication to new musical trends exposed Mayer to the progressive works in orchestral repertoire, including those by Mendelssohn, Schubert, Bach, and Wagner.<sup>50</sup> Within this supportive environment, Mayer began her earnest pursuit of compositional studies. With his encouragement, Mayer's works began to be publicly performed.<sup>51</sup> The music directors of the Szczecin orchestras, Carol Liedert and Friedrich Oelschläger, were instrumental in programming Mayer's music. In 1847, both her C Minor and E Minor Symphonies were played by the Stettin Instrumentalverein. Loewe himself conducted her B Minor Symphony in 1859 for the Szczecin premiere. Her name and talent became so well respected in Szczecin that, even after Loewe's departure in 1866 due to ill health, the new directors of the Stettin Instrumentalverein, took a special liking to Mayer's works, programming at least five of her pieces between 1878-1883.<sup>52</sup> During the 19<sup>th</sup> century,

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<sup>49</sup> Quoted in Runge-Woll, *Mayer*, 16. Translation mine.

<sup>50</sup> Runge-Woll, *Mayer*, 18.

<sup>51</sup> *Ibid.*, 19.

<sup>52</sup> Runge-Woll, *Mayer*, 20.

music critics commonly discouraged the cultivation of female composers and their works in the concert hall.<sup>53</sup> Therefore, it is encouraging to discover Mayer was championed by her male colleagues and mentors. Her unusual development signals imaginable outcomes for her fellow female composers, had opportunity, societal expectations and gender discrimination been different for women in the 19<sup>th</sup> century.<sup>54</sup>

During her early years in Szczecin, Mayer was also active in composing for the private sphere. A few of Mayer's *Lieder* were included in voice books published for private home singing. The remaining surviving pieces are included in the appendix of this document. These first years yielded more songs, chamber music and her first two symphonies. Her larger works did not remain private studies and were performed in public.<sup>55</sup> The quick development of her abilities and fearlessness to enter into genres that were typically reserved for male composers set Mayer apart from other female composers of the time. At the age of 35 and on Loewe's recommendation, Mayer moved to Berlin to take composition lessons from the best-known theorist of the day, Adolph Bernhard Marx (1795-1866).<sup>56</sup>

## Berlin

Mid-19<sup>th</sup>-century Berlin was the cultural core of Germany and a major musical hub for Europe and has remained so throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries. During the

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<sup>53</sup> Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition*, (Aldershot: Ashgate Publishing Company, 1997), 30.

<sup>54</sup> *Ibid.*, 125.

<sup>55</sup> Runge-Woll, *Mayer*, 21-22.

<sup>56</sup> Breitfeld, "Mayer," 46.

19<sup>th</sup> century, Berlin's music scene became a musical hub due to the establishment of music journals like *Neue Berliner Musikzeitung* (est. 1847) and the *Allgemeine Musikzeitung* (est. 1798), the growing number of music publishers such as A.M. Schlesinger, Bote & Bock, and Deutscher Verlag für Musik, Leipzig, as well as the developing discipline of musicology. Berlin boasted numerous orchestras, chamber groups, and professional and community choirs that performed in concert halls, churches and private homes across the city.<sup>57</sup>

In 1847, Mayer moved to Berlin on her own as a single woman and studied fugue and double counterpoint with Adolph Bernhard Marx, one of the most important music theorists of the 19<sup>th</sup> century.<sup>58</sup> Marx took ten years to write the major musicology textbook *Teaching Musical Composition*. After its completion in 1847, it became compulsory reading for composition students at Berlin University.<sup>59</sup> In 1859, Marx published *Ludwig von Beethoven Leben und Schaffen*, a two-volume treatise on the life and works on the iconic composer. Marx's great admiration for Beethoven was passed on to his new student, Emilie Mayer.<sup>60</sup> In addition to studying with Marx, Mayer took orchestration lessons with Wilhelm Wieprecht (1802-1872). Tutelage under accomplished and important teachers was essential for Mayer. By the next year, 1848, her works began to be critiqued in the *Neue Berliner Musikzeitung*, where she was only

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<sup>57</sup> Heinz Becker, Richard D. Green, Hugh Canning, Imre Fábíán, and Curt A. Roesler, "Berlin," *Grove Music Online*, 2001; Accessed 22 Mar. 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002826>.

<sup>58</sup> Runge-Woll, *Mayer*, 24; Breitfeld, "Mayer," 46.

<sup>59</sup> Runge-Woll, *Mayer*, 25.

<sup>60</sup> Runge-Woll, *Mayer* 25; Breitfeld, "Mayer," 45.

identified using her first initial and last name.<sup>61</sup> This was a wise strategy, for when she started using her full name the next year, critics began to write markedly more severe critiques because of her gender.<sup>62</sup>

During this time, Mayer was determined to publish her work, an “unmistakable sign” of her drive and sense of agency.<sup>63</sup> Mayer trusted that her work would stand up to public scrutiny and Berlin’s discerning criticism. Her tenacity brought success when she published opuses 5 and 7 of *Lieder und Gesänge* the next year.<sup>64</sup> Before long, Mayer’s compositions were heard before a live Berlin audience. In December 1849, one of her string quartets was performed in a concert showcasing Berlin’s new talent. Additional performances promptly followed. On April 21, 1850 at the *Königlichen Schauspielhaus* to a hand-picked audience, Mayer produced a concert featuring all her own works, including a symphony.<sup>65</sup> The audience’s astonishment about a woman composing a symphony is expressed in the following statement:

So far, women 's hands have at most overcome the song in which they have probably created something intimate and meaningful; but a quartet or a symphony with all the arts in movement and instrumentation - this would . . . be considered a special, extremely rare case.<sup>66</sup>

From 1851 to 1853, Mayer continued to produce concerts at the *Königlichen Schauspielhaus* of her own music, which remained well-attended by Berlin high society

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<sup>61</sup> Breitfeld, “Mayer,” 48.

<sup>62</sup> Ibid.

<sup>63</sup> Runge-Woll, *Mayer*, 29.

<sup>64</sup> Ibid.; These opuses amongst those which have been lost.

<sup>65</sup> Runge-Woll, *Mayer*, 28; Breitfeld, “Mayer,” 48.

<sup>66</sup> Quoted in Breitfeld, “Mayer,” 49. Translation mine.

and critics alike.<sup>67</sup> In addition to public performances, she organized private concerts in the salon of her flat, where she lived alone, for elite groups of music aficionados.<sup>68</sup> In 1851, Mayer premiered her B Minor Symphony, with a full orchestra to a packed audience at the *Königlichen Schauspielhaus*. Critics praised Mayer's composition and the following critique appeared in the *Vossische Zeitung* the next day by an anonymous subscriber.

To the sound artist Emilie Mayer  
Why o artist I worship you so much!  
Maybe because you're a genius;  
No, because you are an angel  
Friendliness, love, kindness and gentleness.<sup>69</sup>

Mayer's B Minor Symphony became one of her most popular works and was performed throughout Germany. In opposition to societal expectations towards female composers, Mayer became known for her orchestral compositions.<sup>70</sup> Carl Loewe's assessment of Mayer's B Minor Symphony (1851) confirmed her progress and talent:

The minor symphony by Miss Emilie Mayer is, in my deepest conviction, in any case an important and ingenious work of art with which the talented artist has enriched musical literature.<sup>71</sup>

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<sup>67</sup> Breitfeld, "Mayer," 48.

<sup>68</sup> Runge-Woll, *Mayer*, 29.

<sup>69</sup> *Ibid.*, 32.

<sup>70</sup> Runge-Woll, *Mayer*, 34.

<sup>71</sup> Quoted in Runge-Woll, *Mayer*, 22. Translation mine.

Mayer took advantage of the momentum and composed a symphony every year during her time in Berlin.<sup>72</sup> As her popularity and renown grew in Berlin, Mayer made steps to have her works performed in other Germanic states and elsewhere in Europe. In June 1855, the acclaimed Philharmonic Association of Munich programmed her E-Flat Major Piano Trio, a Concert Overture and a Quintet.<sup>73</sup> They found her works to be of such high quality that they made her an honorary member of the Association. That same year, her B Major String Quartet was performed in Brussels and concerts featuring her chamber music and symphonies were held in Leipzig and Berlin.<sup>74</sup> In 1856, Mayer traveled with her brothers to Vienna at the invitation of the Archduchess Sophie, the mother of Emperor Franz Josef, for a performance of her A Major String Quartet and Piano Trio in D Minor.<sup>75</sup> Mayer was awarded a gold medal and had her portrait taken by Berlin lithograph artist, Eduard Meyer.<sup>76</sup> Additionally, Mayer had her music performed in Cologne, Munich, Leipzig, Halle, Lyon, Strasbourg and Dessau.<sup>77</sup> While her larger works toured Europe, a few of them were arranged for piano, a popular practice during the 19<sup>th</sup> century.<sup>78</sup> As previously stated, Mayer asked Franz Liszt to arrange her D Minor String Quintet, which she dedicated to him in May 1858, for piano performance. Although he declined, Liszt underscored his admiration of her piece and dedication.<sup>79</sup>

I received your excellent quintet in D minor, which you are so kind to dedicate to me, only when I returned to Weimar these days, and therefore I

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<sup>72</sup> Runge-Woll, *Mayer*, 33.

<sup>73</sup> Runge-Woll, 36.

<sup>74</sup> *Ibid.*

<sup>75</sup> *Ibid.*

<sup>76</sup> Breitfeld, "Mayer," 49. Portrait location unknown.

<sup>77</sup> Runge-Woll, *Mayer*, 36 & 39.

<sup>78</sup> *Ibid.*, 40.

<sup>79</sup> *Ibid.*

would like to apologize for the delay in my sincere thanks to you. Reading this work has given me a lot of interest - and I hope to hear even more[...]. The impossibility of reproducing orchestral works and especially string quartets with their indispensable sound and color on the dry piano has been with me for a long time of all arrangements - Attempts averted. So do not misinterpret it, dear composer, when I [decline] your kindly wish, to transfer your quintets for the piano forte, I do not fulfill, and approve the assurance of the sincere appreciation with which you remain.<sup>80</sup>

One piece that was adapted for piano was one of her most popular works, the B Minor Symphony. Her former teacher and friend, Carl Loewe, who conducted the Szczecin premiere in 1859, gave the piece high praise:

An important and ingenious [work] of this genre, with which the talented artist uses musical enriched literature. The noble, melodic as well as harmonious construction of all four movements, when performed here, has opened up to both the performers and the listeners. The instrumentation is also so dignified and reasonable that the key, which has not yet been chosen by any model, bears witness to the originality of the view and the treatment.<sup>81</sup>

Another positive review from the *Neue Berliner Musikzeitung* confirms Loewe's sentiments:

It was a real treat that was offered to us yesterday by the performance of Mayer's B minor symphony in the new theater. We have to take our hats off to the musical talent of the composer, who, after the performance of her work, was offered a well-deserved ovation. Mayer is a rare phenomenon. The female gender may have many great achievements in music performance [but] production is the domain of the male creative spirit, only rarely does a female personality show that this rule is not without exception. Here is such an exception, here is a female composer who not only writes for the piano, but also solves the difficult task of orchestral composition, which is teeming with a thousand secrets - and how! With great certainty of the specialist knowledge, the composer knows how to organize the instruments, to measure their force against each other and to mix their tone colors

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<sup>80</sup> Quoted in Kube, "Liszt," 420. Translation mine.

<sup>81</sup> Quoted in Runge-Woll, *Mayer*, 41. Translation mine. Loewe is incorrect here. There had been a few symphonies composed in B Minor, although, in the 1850's, possibly it was rarely used.

effectively. As for the composition, it was consistently appealing. No trace of trivialities, phrases, and patchwork ideas. Everything was deeply thought out and warmly felt.<sup>82</sup>

Mayer delivered these words of praise to her Berlin publisher Gustav Bock (1813-1863) and requested they be included in their newspaper. These affirmations from her dedicated teacher and the Berlin critics may have convinced Bock to publish a version of this symphony for four hands.<sup>83</sup> This version of Mayer's B Minor Symphony, as well as the one for orchestra, would remain in demand throughout her lifetime. Although, after her death, her symphonies lost popularity. The full score of the B Minor Symphony, along those of Mayer's five other, of eight, surviving symphonies, (C Minor, E Minor, C Major, E Major and F Minor) remain in manuscript form in the Berlin Staatsbibliothek.<sup>84</sup>

#### Life after Berlin and the Critical Reception (1862-1875)

For whatever reason—her advancing age, the desire to be closer to family, low funds from travel and publication costs, or the societal complexities of a single woman living in her own apartment—Mayer returned to Szczecin in 1861, triumphant as a successful composer. During this time, Mayer lived with her youngest brother, Alexander Wilhelm, visited various siblings, and remained faithful to her craft, choosing to focus on chamber music and pursue the publication of her works.<sup>85</sup> This time of Mayer's life was marked with a series of successes and an increase in notoriety. From 1864 to 1880,

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<sup>82</sup> Quoted from Runge-Woll, *Mayer*, 63. Translation mine.

<sup>83</sup> Runge-Woll, *Mayer*, 42; Breitfeld, "Mayer," 49.

<sup>84</sup> Breitfeld, "Mayer," 49.

<sup>85</sup> Runge-Woll, *Mayer*, 46.

Mayer published works in Berlin and organized performances of her pieces in Halle, Karlsbad, Prague, and Vienna.<sup>86</sup> She was featured in newspaper profiles and received positive reviews. While her talent earned her praise from critics, few resisted the opportunity to focus primarily on her femininity rather than the works in question. The following account is an 1867 critique of a Mayer cello sonata from the *Neue Zeitschrift für Musik* by Herman Zopff, a founder of the Berlin Opera Academy:

It is a strikingly continuously established observation that women have, so far, not been able to achieve such excellent performances in the field of musical creation as other arts. While we encounter very excellent productions of the same in the more important areas of poetry, painting, and sculpture, and above all have novels and dramas, which can be compared with works of art of higher value as equal to those of more important men, we find in the music of women almost consistently only shy attempts, and attempts in mostly rather small, modest dimensions, songs and smaller piano pieces, which sometimes show remarkable talent, but generally lag far behind in the design and especially in creating [than] women in other arts. It is a well-known fact that women are seldom well-rooted in spoken grammar. As a rule, however, musical spelling and voice leading is even worse; yes, one has come to expect, in the case of pieces of music of which a lady is the author, something is missing. To encounter exceptional cases, in which there are not numerous inaccuracies to the eye, and to the ear, is a surprise. Therefore, works by a female hand, in which the shortcomings mentioned are exceptionally not to be found [...] deserve to be emphasized, and that is indisputable with Emilie Mayer[...]. For a considerable number of years we have seen a rarity of silent unpretentiousness in a creative talent, and recognize in some ways is better than some sterile experiments set by men, first because of her innate talent, but later as a result of the really thorough and in some respects thoroughly harmonious formation of the [talent].<sup>87</sup>

Another example of backhanded praise came from Alexander Böhmer, a Berlin critic for the *Neuen Berliner Musikzeitung* in 1873.

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<sup>86</sup> Runge-Woll, *Mayer*, 51-62, 66.

<sup>87</sup> Quoted in Runge-Woll, *Mayer*, 49. Translation mine.

Some of my colleagues may share the feeling of a certain reserved shyness with me when they are asked to critically discuss a musical work of art, especially one in a larger style, by a lady. This shyness mostly results from the fact that one has the feeling that the gallantry against the fair sex has to be exercised more often at the expense of serious criticism. I stand by an in-depth investigation into why this is so, but I think I can look for the reason for this certain mistrust of such work in the fact that so far little of great importance has been accomplished by women in this field and much of the existing things female handicraft. In this case, the reviewer is happy to finally put off his shyness and expresses himself as follows for this time I am in the fortunate position of not having to make use of my gallantry, since I have decidedly to do with a praiseworthy expansion here. Mayer is indisputably one of the few women who have done great things in a larger style. Her three sonatas, which are ours, keep the lively interest from start to finish. It is not the high flight of thoughts that excellently characterizes those works, but it is the overall artistic structure, the eloquence of forms, the abundance of witty twists and turns and the motives, the vigorous handling of the instruments that call for the greatest respect for the talent of the composer .<sup>88</sup>

It is impossible to know how these generally positive reviews affected Mayer, if at all, but we do know they did not deter her ambition or her dedication to composing.

#### End of Life and Posterity

In 1876, she reestablished her home in Berlin and remained an active composer to the end of her life, concentrating mostly on chamber music. She continued to publish, although she seemed to have struggled with publication fees.<sup>89</sup> Mayer travelled back and forth to Szczecin where she remained a highly valued composer in the musical scene.<sup>90</sup> During the last few years, she ventured back into orchestral works and composed her best-known piece. Premiered throughout Germany to great acclaim: the *Faust Overture*

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<sup>88</sup> Quoted from Runge-Woll, *Mayer*, 54. Translation mine,

<sup>89</sup> Runge-Woll, *Mayer*, 62.

<sup>90</sup> *Ibid.*, 50.

(1880-1881) is Mayer's one piece which has remained, to some extent, in the modern orchestral repertoire.<sup>91</sup>

On April 10, 1883, after a sudden bout of pneumonia, Emilie Mayer died at her home in Berlin. Her death was noted in all the important newspapers; the following obituary was released by her publishers Bote & Bock, with whom she worked for 30 years:

Emilie Mayer was one of those rare female artists whose sense, thoughts and feelings belonged entirely to the world of sound and found full satisfaction in it, and [additionally had the] virtue of modesty. But in Berlin and especially in Szczecin, where she used to live with close relatives during the beautiful season, and in other places there was no shortage of opportunities to get to know her compositions for orchestra. In Szczecin in particular, it was the music directors Kossmaly, Parlow and Jancovius who repeatedly performed the composer's symphonies and overtures. Following the carefully used instructions from Dr. Loewe and Wieprecht in Berlin, it was Miss. Mayer's need to continue working and to give her inner life musical expression through the forms of the tonal world in a way that corresponds to her noble feminine nature. The basis of her musical forms was based on the models of our old, tried and tested masters, to whom she was wholeheartedly attached, while the new German direction was not to her liking. In many musical circles, her unexpected departure was painfully felt. [...] At the end it should not go unmentioned that Miss Mayer as a pianist was so technically able, that she used her piano compositions for expressive warmth and the lovely chamber music evenings with the artist, will certainly remain unforgettable.<sup>92</sup>

Despite the kind words, soon after her death, her compositions were nearly forgotten from the performance stage. Fortunately, there were those who still remembered her output. She was included in quite a few musical encyclopedias published

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<sup>91</sup> A quick online search for this piece brings up a recording by the Neubrandenburger Philharmonie and a few concert programs with it listed.

<sup>92</sup> Quoted from Runge-Woll, *Mayer*, 71-72. Translation mine.

before and during the turn of the 20<sup>th</sup> century. Many of these publications held her work in high esteem and may have contributed to the posthumous publications of her music. The following are publications from that time that mention and praise Mayer and her work: Alfred Michaelis' 1888 *Frauen als schaffende Tonkünstlerinnen: Ein biographisches Lexikon*, lists Mayer's name. Theodore Baker's *Biographical Dictionary of Musicians*, published in 1900, lists a large number of her works and may have led to subsequent publications.<sup>93</sup> Two years later, Otto Ebel had a section dedicated to Mayer in *Women Composers, A Biographical Handbook of Woman's Work in Music*. In 1904, in his book *Woman's Work in Music*, Arthur Elson states Emilie Mayer is "one of Germany's greatest women composers."<sup>94</sup> Throughout the years in various sources on female composers, like *Women and Music: A History*, and *The New Grove Dictionary of Women Composers*, Mayer and her works have been listed. These inclusions are positive signs that she and her compositions have not been completely forgotten. However, in view of Mayer's extensive repertoire that has survived, research of her oeuvre, especially in English history sources, has been inadequate.<sup>95</sup>

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<sup>93</sup> Runge-Woll, *Mayer*, 73.

<sup>94</sup> *Ibid.*, 73.

<sup>95</sup> *Ibid.*, 74.

## CHAPTER 4

### ANALYSIS OF THE *LIEDER* OF EMILIE MAYER

This analytical overview of Mayer's songs is meant for educational purposes, just as Carol Kimball's *Song: A Guide to Style and Literature* briefly outlines art songs in the conventional canon. Following Kimball's formula, this portion will encompass the melodic, harmonic, and rhythmic aspects of the songs, along with details on the accompaniment, special areas concerning setting of the text, and form.<sup>96</sup> Of the over 130 vocal pieces Mayer wrote, both with and without accompaniment, only seven solo songs with piano accompaniment have survived, as many were destroyed in World War II. They will be the focus for this section. Mayer's two settings of "Erlkönig" will receive particular attention and a comparison to her teacher Carl Loewe's version will be included. (for the full text of the poems accompanied by English translations, see the appendices).

#### *Drei Lieder, Op. 7*

*Drei Lieder* illustrates the beginning of the composer's apprenticeship with Loewe from the 1840's.<sup>97</sup> The songs' earliest known printing date is 1848 and they were dedicated to her sister-in-law, Johanna Mayer.

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<sup>96</sup> Carol Kimball, *Song: A Guide to Style and Literature*, (Redmond: Psst...Inc, 2000).

<sup>97</sup> Runge-Woll, *Mayer*, 200.

No. 1 “Du bist wie eine Blume”

Poetry by Heinrich Heine (1787-1856)

In 19<sup>th</sup>-century *Lieder*, choosing the right text was optimum to achieving compositional organicism.<sup>98</sup> Heinrich Heine’s “Du bist wie eine Blume” had been set numerous times by composers such as Robert Schumann (1810-1856) and Franz Liszt (1811-1886). Heine was born in 1797 to Jewish parents and studied law.<sup>99</sup> His poetry is known for its “ironic sentimentality,” that appealed to Romantic composers.<sup>100</sup> The popularity of setting this text, and Heine’s poems in general, could be attributed to his poetry being especially “musical” in nature.<sup>101</sup>

Emilie Mayer’s setting of “Du bist wie eine Blume,” in A-Flat Major, blends Romantic and *bel canto* styles. Mayer sets Heine’s poem with an arpeggiated accompaniment under a steadily rising and falling vocal line, demonstrating the gesture of a sigh. She writes an extension for the final phrase of the first stanza, “ich schau’ dich an und Wehmut,” (mm.13-16), a common technique used for ending a phrase. Franz Schubert (1797-1828) uses this technique in “Im Frühling” to echo the ending words of a

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<sup>98</sup> James Deaville, “A multitude of voices, the Lied at mid century,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 144.

<sup>99</sup> Philip Miller, *The Ring of Words: An Anthology of Song Texts*, (New York: W.W. Norton & Co: 1973), 97.

<sup>100</sup> Deaville, “Lied,” 144; Harry Seeling, “The Literary Context: Goethe as Source and Catalyst,” in *German Lieder in the 19<sup>th</sup> Century*,” ed. Rufus Hallmark, (New York: Routledge, 2010), 15.

<sup>101</sup> Deaville, *Lied*, 144.

phrase and to emphasize a cadence.<sup>102</sup> Mayer's repetition of the text above is not an echo, but rather quite dramatic, with sequential leaps spanning a range of an octave and a half, going into the high register of the voice. This phrase repetition is an example of the *bel canto* style that Mayer incorporates into her vocal writing. The virtuosity of the vocal line suggests she was not writing for amateur singers and possibly had an urge to write for larger media than only piano and voice.<sup>103</sup> In measure 15, the piano forms a syncopated "heartbeat" rhythm after the voice sings the word "Herz." The second verse begins with the same vocal rhythm and contour as the first verse over the newly established "heartbeat" rhythm in the piano. Before the start of the second phrase of the second stanza, Mayer modulates from the tonic key of A-Flat Major by way of a D-Flat Minor enharmonic pivot chord to the distant key of A Major. At this moment, Heine's poetry juxtaposes the sensual image of running hands through hair with hands coming together in urgent prayer. Mayer highlights the moment by speeding up the "heartbeat" using triplet arpeggios in parallel motion and driving the voice up the staff in quick rhythmic patterns, until the song arrives back at the A-Flat Major on the last line, "so hold und schön und rein" (m.25). These harp-like arpeggios continue through the entirety of the song, with slight alterations, mirroring a style of accompaniment often found in *bel canto*. Just as she does for the first verse, Mayer restates the last line of the second verse in the

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<sup>102</sup> Franz Schubert, "Im Frühling D.882," in *50 German Songs*, ed. Graham Bastable. (New York: International Music Company, 1993), 34-35.

<sup>103</sup> Eventually, Mayer did write a Singspiel, *Die Fischerin*, based off of Goethe's play from 1782. It seems its purpose was an exercise in larger forms and instrumentation while she was a student of Loewe's in the 1840s. It was never completed, and Mayer did not include it in a list of works to from 1857. Additionally, it would be curious to know if Mayer was a singer herself or if she wrote with someone's voice in mind. Loewe's renown as a singer may have encouraged Mayer's efforts to write difficult vocal lines.

vocal line. Anticipated by the piano, the voice echoes with an octave leap reaching higher into the range and then gracefully descending, delaying the final cadence with an extended cadenza and fermatas on an E-flat seventh chord (m.29). The unexpected vocal virtuosity of this moment reflects an outpouring of emphatic joy at the words “so rein und schön und hold!” She also changes the text from the above to “so rein *so* schön und hold” (m.25) and changes the order of the ending words, lending a feeling of exuberance to the song.

Mayer’s setting differs greatly from better-known versions. Robert Schumann and Franz Liszt both interpret the poem as hallowed and devotional. Their accompaniment is more delicate; Schumann’s, also in A-Flat Major, features lightly pulsing sixteenth note block chords throughout and Liszt’s, in A Major, has block chords that are thinly spelled under a wandering vocal line that doesn’t quite catch a melody. In contrast, Mayer emphasized the passionate plea to God, rather than the comparison of a woman to a delicate flower. Could it be that, as a woman, she knew women were not so pure or fragile?

No. 2 “O lass mich dein gedenken”

Poetry by (Gustav) Hermann Kletke (1813 - 1886)<sup>104</sup>

Carl Loewe had set a poem by Hermann Kletke, “In die Ferne,” so it is possible he suggested that poet’s work for Mayer’s second song in this song set.<sup>105</sup>

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<sup>104</sup> “O lass mich dein gedenken,” *The LiederNet Archive*, last modified January 4, 2016, [https://www.lieder.net/lieder/get\\_text.html?TextId=113001](https://www.lieder.net/lieder/get_text.html?TextId=113001).

<sup>105</sup> “In die Ferne,” Texts-Hermann Kletke, *The LiederNet Archive*, last updated February, 9, 2020. [https://www.lieder.net/lieder/get\\_author\\_texts.html?AuthorId=1437](https://www.lieder.net/lieder/get_author_texts.html?AuthorId=1437)

As far as it is known, she is still the only composer to have ever set this poem.<sup>106</sup>

Hermann Kletke was a German poet, journalist and philosopher, whose poetry was set numerous times throughout the 19<sup>th</sup> century by composers such as Robert Schumann, Giacomo Meyerbeer (1791-1864), and Josephine Lang (1815-1880).

Mayer set the six-stanza poem in the key of A Major and in binary form with two repeats. Each recapitulation encompasses two stanzas of the poem, with a total of three appearances of the A B form. Softly rising block chords interrupted with silence, reminiscent of catching one's breath, begin the prelude, followed by falling triplet figures tumbling towards a cadence in A Major. The vocal line joins the parallel arpeggiated triplets with a graceful rising contour eventually arching up to the highest note in the phrase on the words "dass ich dein eigen bin" (m.11-12). Mayer embellishes the moment in the piano with passing chromatics in the bass and syncopated triplet figures pressing towards a cadence on the dominant and eventually closing the first stanza. The first line of the second stanza begins with an embellished repetition of the opening vocal line, but by the second line, Mayer modifies the vocal part. She scores it higher in the singer's range and builds the vocal line steadily upward, depicting the feeling of yearning that is expressed in the poem. The accompaniment compliments the urgency of the voice by replacing the softly rising triplets with triplet figures that emphasize the first eighth note in each group, portraying the pounding of a heart, and eventually slowing down the rhythmic patterns after the climactic moment in measure 19. Mayer embellishes the climax by using the vocal line to evade the full cadence in the home key for another four

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<sup>106</sup> *LiederNet*, "O lass."

bars, symbolizing the distant, possibly forbidden, love described in the poem. Mayer links the second and third strophes together with a piano postlude (m.24), which echoes a variation of the opening vocal line, the image of the poet's beloved, forever circling in his mind.

### No. 3 "Wenn der Abendstern die Rosen"

Poetry by Wilhelmina Christiane von Chézy

Wilhelmina Christiane von Chézy (1783-1862) was a journalist, poet, playwright, and the librettist for Carl Maria von Weber's opera *Euryanthe* (1823). Her play *Rosamonde* had incidental music written by Franz Schubert, who set a few of her poems to music including his well-known duet for soprano and B-flat clarinet, "Der Hirt auf dem Felsen."<sup>107</sup> Chézy's poetry has been set by Carl Maria von Weber, Felix Mendelssohn and Carl Loewe. Of those who set her poetry, Mayer seems the only woman to have done so, a rare occurrence. "Wenn der Abendstern die Rosen," is a passionate poem in which the night sets off the poet's desire to "die in pain and pleasure," in the arms of her lover. The poem has been set by another composer, Wilhelm Taupert, but the score could not be obtained for comparison to Mayer's.

Mayer opens the song in A-Flat Major (the home key of the first song in the set) with the piano anticipating the vocal line in the right hand in duple with triplet block chords underneath. When the voice enters in measure 5, the accompaniment softens from

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<sup>107</sup> Edmondstoune Duncan, *Schubert*, (London: J.M.Dent & Co: 1905), 256; Wilhemina Chézy," Petrucci Music Library, accessed March 22, 2020 [https://imslp.org/wiki/Category:Chézy,\\_Helmina\\_von.](https://imslp.org/wiki/Category:Chézy,_Helmina_von.)

block chords to arpeggiated triplets in off-set contrary motion. The voice rocks against broken triplets with a dotted duple rhythm in measure 7, giving a sense of instability to the lines “mit Sehnsuchts Blicken grüsst,” as the poet is reminded of her lover when she sees the evening star greet roses with looks of longing. The triplet against duple feature is highlighted throughout the song as the voice and accompaniment struggle against each other. This characteristic is another example of Mayer infusing Romantic style with aspects of *bel canto*. Mayer carefully chooses the moments in which the piano and voice converge to emphasize the turning points of the text. In measure 13, the poetry becomes more desperate with the following words: “Dann ergreift mich heisses Bangen, ach, zu ruh’n an deiner Brust.” At this moment, the accompaniment changes from arpeggiated to block chords and doubles the vocal line, which launches to the top of the staff. Tension builds in measures 17-20 with a semi-chromatic descending line in the bass moving in contrary motion with the rising vocal line as it sings the words: “und von deinem Arm umfangen zu vergeh’n in Schmerz und Lust.” The song has returned to A-flat Major, but Mayer evades a full cadence and repeats the above text in an unexpected way (m.21). Instead of restating the text at the end of a musical phrase to complete a cadence, Mayer’s repetition increases tension with the voice remaining consistently at the top of the staff and uses non-diatonic chords in the accompaniment. Mayer favors the chromatic mediant, a C major chord in A-flat Major, to add color and highlight certain words, as seen in measure 24 on the word “Lust.”

Use of the chromatic mediant became a popular harmonic choice during the Romantic era, found in works by Beethoven and Schumann.<sup>108</sup> Mayer releases the climax by lowering the vocal line, thinning out the accompaniment and delaying the final cadential figure.

### *Zwei Gesänge*

It is not known when *Zwei Gesänge* were printed, possibly in 1847, but they are compositionally more mature than Op. 7 in their treatment of the voice and in style.<sup>109</sup>

No. 1 “Abendglocken”

Poetry by Johann Nepomuk Vogl (1802 - 1866)<sup>110</sup>

Although the composition date of *Zwei Gesänge* is unknown, they appear to have been written while Mayer was still a student of Carl Loewe. Considering Loewe set several of Johann Vogl’s poems, he may have suggested this poet to Mayer.<sup>111</sup>

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<sup>108</sup> “Chapter 19: Mixture,” Music Theory Examples, accessed April 20, 2020, <http://www.musictheoryexamples.com/26CT.html>

<sup>109</sup> Runge-Woll, *Mayer*, 201; “Wand’rer zieht auf fernen Wegen,” The LiederNet Archive, last modified June 1, 2011, [https://www.lieder.net/lieder/get\\_text.html?TextId=112914](https://www.lieder.net/lieder/get_text.html?TextId=112914).

<sup>110</sup> Runge-Woll, *Mayer*, 201.

<sup>111</sup> “Carl Loewe,” Petrucci Music Library, accessed March 22, 2020, [https://imslp.org/wiki/Category:Loewe,\\_Carl](https://imslp.org/wiki/Category:Loewe,_Carl).

“Abendglocken” is a D-flat Major strophic setting of a three-verse poem, in which a distraught wanderer hears bells in the distance. The traveler wishes the bells would be his death bells. Mayer depicts the “evening bells” with perfect fourths falling in steady eighth notes in a simple extended piano prelude. The bells gradually fade to the distance and after a brief pause the voice enters on the 6<sup>th</sup> scale degree, an uncommon starting pitch, with a plaintive, sigh-like line accompanied by arpeggiated triplet figures moving in contrary motion in the piano. At the second phrase in the verse “Horch, da tönt die Abendglocken, lieblich durch das stille Thal” (m.18), the triplets in the accompaniment gradually increase their range and the phrase is repeated as Mayer modulates from D-Flat Major into B Double-Flat Major (m.22). Mayer arrives in this unusual key by using a common-tone modulation. The vocal line assists by stepping in downward whole steps from D-flat to C-flat and finally to B double-flat into the new tonic in measure twenty-one. A modulation this striking is pivotal to the text. At this moment, each verse speaks of the ‘bells’ that can be heard by a wanderer. The modulation suggests the ‘bells’ are death bells, hence the unexpected and unrelated modulation to B-double-flat major. Mayer returns to D-Flat Major and strengthens the tonic with an extended interlude, settling back into the steady eighth-notes of descending fourth “bell” figures.

“Abendglocken” would be a strong alternative to other overly programmed strophic songs from the Romantic period of the 19<sup>th</sup> century. The vocal line is limited in range and the melody is built on an undulating figure that requires developed legato.

No. 2 “Das Schlüsselloch im Herzen“

Poetry by Marie Nathusius, née Scheele (1817-1857)<sup>112</sup>

For the second piece in this set, Mayer chose another female poet, Marie Nathusius (1817-1857). Nathusius came from a Pietist family, which “encouraged the narration of personal experience and the expression of feeling,” resulting in her being a successful novelist.<sup>113</sup> Her novel *Elizabeth* was translated into French and English.<sup>114</sup> My research concludes that Mayer is the only one to have set her poetry.<sup>115</sup>

Mayer sets the poem, *Das Schlüsselloch im Herzen*, in A-Flat Major, the dominant key of the previous song. Nathusius’ poem is one continuous stanza which uses a lock and key metaphor to describe the poet’s unrequited love. Mayer broke the poem into three irregular sections. Section A is made of up of lines 1 through 4 in the poem, Section B of lines 5 through 11 and Section C uses only the last line of the poem. In the prelude, the tonic is ambiguous as a result of an ascending chromatic base line under non-diatonic, chromatic chordal ascents. Drama is added to the prelude with sudden pauses released by a striking B-flat minor cadenza-like line (m.5). In Section A (mm.1-17), the vocal line oscillates between arpeggios, leaps, and chromatic steps and is accompanied by triplet figures, complementing the energetic vocal line. Mayer illustrates the turmoil of

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<sup>112</sup> “Das Schlüsselloch im Herzen,” *The LiederNet Archive*, last modified December 29, 2015, [https://www.lieder.net/lieder/get\\_text.html?TextId=112921](https://www.lieder.net/lieder/get_text.html?TextId=112921).

<sup>113</sup> Nicole Thesz, "Marie Nathusius' Elisabeth and Fontane's Effi Briest: Mental Illness and Marital Discord in the "Century of Nerves," (*German Quarterly* 83, no. 1, 2010), 20, <https://onlinelibrary-wiley-com.ezproxy1.lib.asu.edu/doi/pdfdirect/10.1111/j.1756-1183.2010.00068.x>.

<sup>114</sup> *Ibid.*

<sup>115</sup> “Marie Nathusius,” Petrucci Music Library, accessed March 22, 2020, [https://imslp.org/wiki/Category:Nathusius,\\_Marie](https://imslp.org/wiki/Category:Nathusius,_Marie).

the poet when she states, “what’s the use,” utilizing sudden pauses at “aber was hilfts” (mm.14-16). Additionally, this moment is illuminated with a dissonant G-flat seventh chord leading into an F major chord (mm.15-16). Chromatic half-steps for transitions and special moments is indicative of Mayer’s style; another example of this will be seen in “Erlkönig II.” Moreover, this turbulent moment marks the beginning of the B section (m.18). In measures 22 through 26, Mayer modulates from B-Flat Minor to E Major using a series of secondary dominant chords, evading the full cadence in E major until measure 33. Tension develops as the piano offsets the voice with a syncopated rhythm which gradually thickens into full block chords (mm.23-37). An abrupt silence occurs in the piano as the solo voice continues to further unfold the drama with the text: “Was hilft nun Schlüsslein, Schlößlein, Thür?” The voice and piano reconnect on a startling E major-major seven chord and then again on an F-flat seven chord, leading us back to the home key of A-Flat Major and into the C section (m.42).<sup>116</sup> Using only the last line of the poem, “mein Herz bleibt verliebet für und für,” Mayer unfurls the words in a sustained vocal line ending on a half cadence, boosting the drama. Mayer ends the piece with a return to modified A and C sections. The piano postlude reiterates the opening chromatic figure and other transitional moments in the song. Compared to her earlier works, which one critic called “too much of everything,”<sup>117</sup> the songs of *Zwei Gesänge* showcase a composer who has learned to balance poetic and musical elements.

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<sup>116</sup> Because the only version of this song known to the writer was a printing, whether the D sharp in this chord is what Mayer intended or if it is supposed to be a D natural is up for debate. The choice is up to the performers.

<sup>117</sup> Runge-Woll, *Mayer*, 201.

“Erlkönig”

Poetry by Johann Wolfgang von Goethe (1749-1832)

Johann Wolfgang von Goethe’s poetry has been set to music more times than any other German poet. He is closely related to the development of the *Lied*, because he was the “most original [and] most influential” poet of his time.<sup>118</sup> Setting Goethe’s “Erlkönig,” was apparently irresistible to most lied composers; Mayer’s two settings of were composed nearly 30 years apart. Investigating these two settings illustrates the evolution of a composer’s craft within a fairly controlled context. Additionally, according to Werner-Joachim Düring’s calculation, of the 131 settings of the poem, Mayer may be the only composer to have set the text twice.<sup>119</sup> This most famous of Goethe’s poems delves into the folktale tradition, and uses four different voices to tell the supernatural story of a boy being pursued by the mythical Erlking while on horseback with his father.<sup>120</sup> At the time of the poem’s inception, supernatural elements of witches, demons and otherworldly forces enthralled all of Europe and was a hallmark of German romanticism. Goethe capitalized on the trend and based his narrative ballad on a translation of *Ellerkonge* (Elf King), a Danish folktale.<sup>121</sup>

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<sup>118</sup> James Parsons, “Introduction: why the *Lied*?,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 12.

<sup>119</sup> James Parsons, “The eighteenth-century *Lied*,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 55.

<sup>120</sup> Nancy, Rogers. “Hearing an Old Story in a New Way: An Analysis of Loewe’s “Erlkönig,”” *Integral* 30, (2016): 32.

<sup>121</sup> Lorraine Gorrell, *The Nineteenth-Century German Lied*, (Portland: Amadeus Press, 1993), 112.; Gorrell says “Ellerkrone,” or “Elf Woman” which is the wrong translation from the Danish. Apparently, this wrong translation was used by Schubert as well.

“Erlkönig I” (1842)

The first “Erlkönig” to be explored is Mayer’s earliest setting, which she wrote as an exercise while studying with Carl Loewe.<sup>122</sup> Loewe’s setting of the poem, which will be discussed later, became well-known during his lifetime. In “Erlkönig I”, Mayer chooses to emphasize the racing horse and the vocal differences between the human characters. The key of E Minor is established with a galloping figure of repeated dotted-eighth sixteenth notes, continuing throughout the beginning of the piece. Over the galloping figure, the narrator enters calmly, sailing over the rush of the accompaniment. The tessitura for the narrator’s voice is relatively low for a soprano’s range. From measures 22 to 26, there are flowing sextuplets that could symbolize the wind. The Father enters in measure 27 and is characterized with a simple and slightly wooden vocal line, set in the middle and low ranges of the voice. Contrastingly, the Son’s voice is in a higher tessitura and greater variance of range, depicting his growing anxiety. When the Father attempts to reassure the Son, the horse represented by the piano picks up the pace and changes to a repeated eighth and two sixteenth note rhythm. Tension increases with pedal points in the bass, which diminish from half notes into eighth notes as the Erlking gains on the Father and Son. Anticipating the Erlking’s arrival, the accompaniment dissolves into triplet arpeggios. Erlking’s entrance provokes a sudden modulation to the parallel major and the accompaniment transitions rhythmically to broken and disjointed triplets under spasmodic, chromatic passing-tone embellishments. The piano complements the Erlking’s deceptively saccharine lines with a creepy carnival atmosphere. As the

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<sup>122</sup> Runge-Woll, *Mayer*, 196

Erlking's enticement continues, the accompaniment in measure 57 intensifies, breaking into quarters in the bass and sixteenth notes in the right hand. The listener is wrenched out of the Erlking's spell and plunged back into the son's panic in E Minor. The gallop rhythm returns, albeit slightly changed, with a lilting effect evoking the horse's quickening pace. The boy's voice starts to rise in alarm as the Father tries to soothe with lower tones and legato triplets. The Erlking's enticements turn into threats and the accompaniment suddenly transitions into repeated triplet figures (m.107), turning the gallop into a run. As the Erlking advances, the Son cries out to his father in pitches at the top of the staff. The Narrator takes over the story (m.123) and the accompaniment rides along back in E Minor with the lilting gallop figure from before. An additional chromatic bass line drives the quickly moving harmonies. Pausing slightly at the *Lento* (m.137), the piece ends abruptly, leaving the listener with a striking silence.

#### "Erlkönig II" (1870)

Mayer's second version came about due to an advertisement by Wilhelm Tappert (1830-1907), a Berlin musicologist, asking composers to submit their settings of the poem for a collection. He somehow got hold of her 1842 version, and when she submitted her second setting, Tappert was "delighted."<sup>123</sup> Whereas in *Erlkönig I* Mayer evoked the sprinting horse and the increasingly anxious mood, in her second rendition, she focused on the surrounding elements of a blustery wind and ominous character in the key of D Minor. The wind is depicted in measure 1 with a fleeting D minor ascending

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<sup>123</sup> Runge-Woll, *Mayer*, 19.

and descending melodic minor scale. The Narrator's line gently rises as they ask, "Who rides so late in the night and in such wind?" and exudes a sense of calm and detachment from the scene. The blustery scale introduced before is reduced to rapidly repeated, rising arpeggios under block chords, and as the Father's voice enters (m.21), the accompaniment evolves into a rocking motion, representing the galloping horse. The Son enters (m.25) and Mayer transitions the piano into tremolos over a low A-natural pedal. The pedal point adds tension to the highly chromatic passage, wherein the distraught Son first describes seeing the Erlking. Mayer continues to use chromatic harmonies in half-step motion to transition through B major and C major and finally arrive in F Major, the Erlking's key. When the Erlking enters (m.38), there is a stark change in mood, the piano changes from tremolos to gracefully arpeggiated figures under rolled chords. The vocal line of the Erlking dips and rises delicately, enticing the young boy. Although the key is firmly in F major, Mayer rocks back and forth from B-flat chords to F major 7<sup>th</sup> chords, adding a slightly unsettled feeling to the sinister mood. The Son's next plea to his father is driven by a stepwise downward-moving bass line paired with tremolos. Mayer adds to the volatility of the moment by frequently using major-minor seventh chords and major-major seventh chords. The Erlking returns with the same vocal and accompaniment motive (m.60), but his excitement increases as he closes in on the child, sending his voice to the top of the staff and expanding his vocal leaps to sixths and ninths. The Son's distress is voiced at the top of the staff, yet Mayer restrains the singer to *piano*, an inventive depiction of the boy's agony. The wind creeps back in the piano as the father tries to console his son, but the evasion of a cadence tells the audience their struggle will

end badly. That cadence finally comes with a flourish into F Major with the entrance of the Erlking, foretelling who is winning this fight (m.86). Knowing victory is in his grasp, the Erlking's vocal line becomes increasingly bombastic. In desperation, the son gives full voice to his pleas to his father. The horse springs to life and picks up speed with contrary-motion, sixteenth-note arpeggios in the piano. After the boy's last cries, Mayer smooths some of the intensity of the scene by returning to the main wind motive from the beginning and firmly establishing D Minor again (m.101), but the respite does not last long. At the narrator's re-entrance (m.106), Mayer modulates with an ascending chromatic broken triplet sequence outlining major-major seventh chords for eight bars, arriving at an F-sharp diminished chord on the word "Not." The narrator brings the news of the Son's death in a solemn statement accompanied by a somber, resolute postlude in the tonic key of D Minor.

Mayer's two settings of "Erlkönig" provide a rare opportunity to compare growth and maturity in a composer within a somewhat controlled setting. Comparing Mayer's versions to Carl Loewe's setting, well-known at publication in 1824, shows how his influence affected her own interpretation.<sup>124</sup> In fact, the first setting was an exercise overseen by Loewe, for his handwritten corrections can be found in the original score. In Loewe's composition, he dwells on setting the mysterious and dark mood rather than the hoofbeats of the horse, made famous by Franz Schubert's pounding triplets (1815).<sup>125</sup> In contrast, Mayer's 1842 version starts with a quick cantor which steadily increases speed

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<sup>124</sup> Rogers "Old Story," 32.

<sup>125</sup> Ibid.

and intensity throughout the song, as discussed above. Loewe alludes to the horse at first, but lets it fade into the background to let mood take center stage.<sup>126</sup>

Regarding compositional basics, Mayer contrasts her scoring with that of her teacher. Her first version is in simple meter 2/4 instead of Loewe's 6/8.<sup>127</sup> Additionally, rather than setting it in G or D Minor, which are the common keys in most settings, Mayer chooses E minor.<sup>128</sup> Both Loewe and Schubert set their versions in G Minor. Concerning the setting of the various voices, all three composers achieve clear delineation between the characters through vocal phrasing and range. Mayer follows Loewe's and Schubert's example, and sets the Son's voice in a tonally ambiguous space and the Erlking in the parallel major. In Mayer's second version, she chooses the key of D Minor and sets the Erlking in the relative major of the home key, rather than the parallel. In other aspects, Mayer's second setting is similar to Loewe's interpretation. Contrastingly to the first version, Mayer keeps the focus on mood and saves the galloping horse for the most desperate pleas from the son. Loewe was especially good at evoking a mood and excelled in depicting supernatural subjects.<sup>129</sup> During the Erlking's lines, Loewe employs a harp-like arpeggiation, a 19<sup>th</sup>-century convention signifying the "siren's song," and reinforces the supernatural elements to the Erlking's lines.<sup>130</sup> In her second setting, Mayer adopts the same symbolism. Could this be a nod to her old teacher

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<sup>126</sup> Rogers "Old Story," 32.

<sup>127</sup> Carl Loewe, "Erlkönig," *Loewe-Balladen und Lieder, Band 1* (Leipzig: Editions Peter, 1900), 50, [http://ks4.imslp.net/files/imglnks/usimg/e/e4/IMSLP90248-PMLP184620-Loewe\\_Balladen\\_und\\_Lieder\\_Hohe\\_Stimme\\_Band\\_1\\_Peters\\_8611\\_06\\_Op\\_1\\_No\\_3\\_scan.pdf](http://ks4.imslp.net/files/imglnks/usimg/e/e4/IMSLP90248-PMLP184620-Loewe_Balladen_und_Lieder_Hohe_Stimme_Band_1_Peters_8611_06_Op_1_No_3_scan.pdf)

<sup>128</sup> Rogers, "Old Story," 32.

<sup>129</sup> Gorrell, *Lied*, 224.

<sup>130</sup> Rogers, "Old Story," 32.

who died the year before this version was published? In comparing the three composers' settings of Goethe's epic ballad, it is intriguing to see the various influences, styles and outcomes of each setting.

Both of Mayer's settings of "Erlkönig" indicate she was a composer of substantial talent. It is her second version though that demonstrates her abilities in their prime. Mayer's "Erlkönig II," is a refined telling of the story, subtly capturing the dark mood and the characters' nuances. Her use of rhythmic modification, chromaticism, and motivic variation all work toward telling the story in a compelling manner. Wilhelm Tappert, who commissioned the piece in 1870, was impressed with her efforts. He confirms that, in comparison to her first setting, "Erlkönig II" is "richer, more varied, more dramatic. All the tools that our time offers to the artist are used."<sup>131</sup> Mayer's "Erlkönig II," stands easily alongside the great settings of the poem.

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<sup>131</sup> Runge-Woll, *Mayer*, 199.

## CHAPTER 5

### CONCLUSION

Although Emilie Mayer's surviving collection of *Lieder* is small, her songs warrant modern performance. The poetry she chose was varied and a bit unconventional and included two female poets, a rarity for the time. Her prosody is excellent, the vocal lines are melodic and virtuosic, and her ability to evoke moods through varied accompaniment demonstrates her mature understanding of the poetry. A performance of her two "Erlkönig," programmed with alternative settings of the poem, would be a noteworthy event. Moreover, performing the *Lieder* of Emilie Mayer alongside the works of her female compatriots would bring a much-needed variation to the *Lieder* canon. But better than the "add women and stir" method (a phrase by Ellen Koskoff), women *Lieder* composers should be naturally incorporated into song literature and music history survey courses.<sup>132</sup> There is a vast amount of song repertoire from the German Romantic era that has yet to be uncovered, explored and performed at a high level. Josephine Lang (1815-1880), Annette von Droste-Hülshoff (1797-1848), Johanna Kinkel (1810-1858), Louise Reichardt (1779-1826), Louise Farrenc (1804-1875), Luise Adolpha Le Beau (1850-1927), and Emilie Zumsteeg (1796-1857) have all contributed to the field and have yet to receive significant research and achieve name recognition in academic settings in the U. S.<sup>133</sup> The relative absence of female representation in a genre that was one of their few

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<sup>132</sup> Quoted in Eileen M. Hayes, *Songs in Black and Lavender; Race, Sexual Politics and Women's Music*, (Chicago: University of Illinois Press, 2010), 6.

<sup>133</sup> Reich, "European Composers and Musicians 1800-1890," 102.

outlets of creativity, is a missed opportunity for musicians to explore new repertoire from the past, performers to vary their repertoire, and musical institutions to be a beacon for inclusivity.

In addition to contributing to the narrative of female composers, studying works of Emilie Mayer, alongside her female contemporaries, can have an impact on how music history is taught in educational institutions. Conservatories and schools of music are currently the largest proponent of music education in the modern classical world. How and what these institutions teach future performers, teachers, composers, producers, and others, affects how the classical music world will look and sound. Schools of music have a responsibility to make apparent the flaws that are inherent in the classical canon. Challenging the canon can seem sacrilegious and confrontational but including non-canonical pieces in the pedagogy can “enrich, rather than replace,” the works that the classical world cherishes.<sup>134</sup>

Will Emilie Mayer assume a place in the Lieder canon? It’s hard to predict, but I am optimistic that the research and analysis of her life and songs will spark interest in programming her music in public spaces once again. Certainly, her prolific output and the quality of her craft merit her for performance on the concert stage. I am encouraged by the changing atmosphere in the classical presenters’ world which increasingly includes a greater number of works by women in their seasonal programming. Borrowing from Sandra Gilbert and Susan Gubar, both critics in the literary world, the goal for women in musical arts is not to be superior “against [male] precursors’ reading of the world, but

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<sup>134</sup> Citron, *Gender, 200*

against his reading of her. She will be inclined to seek solidarity with a female[...]who has been marginalized by ‘the great tradition,’ and to look for mutual support rather than struggling for supremacy.”<sup>135</sup> Studying the life and works of Emilie Mayer, and the works other female composers, is not intended to replace the works of men who are greatly admired, but to have these women’s stories heard and voices validated.

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<sup>135</sup> Alastair Williams, *Constructing Musicology*, (Aldershot: Ashgate Publishing Limited, 2001), 50.

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APPENDIX A

DREI LIEDER, OP. 7

EDITED BY STEPHANIE SADOWNIK AND BRITTA EPLING

“Du bist wie eine Blume”

Heinrich Heine

Translation by Philip L. Miller

Du bist wie eine Blume  
So hold und schön und rein;  
Ich schua' dich an, und wehmut  
Schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände  
Aufs Haupt die legen sollt',  
Betend, dass Gott dich erhalte  
So rein und schön und hold.

You are like a flower  
so sweet and fair and chaste;  
I look upon you, and melancholy  
creeps into my heart.

It seems to me as if I must  
lay my hands upon your head,  
praying that God will keep you  
so chaste and fair and sweet.

# Du bist wie eine Blume

Text by Heinrich Heine  
Edited by Stephanie Sadownik  
and Britta Epling

No. 1

Emilie Mayer  
1848

Un poco Adagio

Voice *p*

Piano *p*

5

bist wie ei - ne Blu - me so hold so schön und rein, ich

9

schau' dich an und Weh - muth schleicht mir in's Herz hin -

Pno.

12

ein, ich schau dich an und Weh - muth schleicht

Pno.

15

mir in's Herz him - ein. Mir ist als ob ich die Hän - de auf's

Pno.

19

Haupt dir le - gen sollt be - tend dass Gott dich er - hal - te

Pno.

*dolce*

23

be - tend dass Gott — dich er - hal - te so rein so schön — und

Pno.

26

hold so rein und

Pno.

28

hold — so rein — so schön — und hold.

*rall.* *a tempo*

Pno.

31

Pno.

“O lass mich dein gedenken”  
Hermann Kletke  
Translation by Sharon Krebs  
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O lass mich dein gedenken  
Wenn fern von dir ich bin,  
Ich will's in Nacht versenken,  
Dass ich dein eigen bin.

Ich will es Niemand sagen,  
Ein leises duft'get Bild,  
Will ich's im Herzen tragen  
Was meine Seele füllt.

Ich stehe ganz alleine  
Am Fenster schmal und klein  
Erhell't vom Mondenscheine  
Und denke innig dein.

Und alles öd und stille,  
Kein Lüftchen regt such meht,  
Das Tages reiche Fülle  
Ruht schlummernd rings umher.

Nur Mond und Sterne glänzen  
In ihrer ewgen Ruh'  
Und leichte Wölkchen ziehen  
Und wehen ab und zu.

O lass mich dein gedenken,  
Dein wenn ich ferne bin,  
Ich will's in Nacht versenken,  
Dass ich dein eigen bin.

Oh let me think of you  
When I am far from you;  
I shall bury it in night-  
The fact that I belong to you.

I shall tell no one,  
As a silent, scented image  
I shall carry in my heart  
That which fills my soul.

I stand all alone  
At the narrow, small window  
That is illumined by moonlight  
And think of you fervently.

And everything is desolate and silent,  
No breeze blows any longer;  
The rich fullness of day  
Rests, slumbering, all around.

Only moon and stars are gleaming  
In their eternal peace  
And light clouds are passing  
And wafting to and fro.

Oh let me think of you,  
You, when I am far away,  
I shall bury it in night-  
The fact that I belong to you.

# O lass mich dein gedenken

Text by Hermann Kletke  
Edited by Stephanie Sadownik  
and Britta Epling

No. 2

Emilie Mayer  
1848

**Andantino** *p*

Voice

Piano

1.0

5

lass mich dein ge - den - ken wenn fern von dir ich  
ste he ganz al - lei - ne am Fen - ster schmal und  
Mond und Ster - ne glän - zen in ih - rer ew - gen

Pno.

5

8

bin ich will's in Nacht ver - sen - ken dass  
klein er hellt vom Mon - den - schei - ne und  
Ruh' und leich - te Wölk - chen zie - hen und

Pno.

8

*ped.* *ped.* \*

11

ich dein ei - gen bin dass ich dein ei - gen bin! Ich Und O  
den - ke in - nig dein und den - ke in - nig dein!  
we - hen ab und zu und we - hen ab und zu!

Pno.

15

will es nie - mand sa - gen ein  
al - les öd - le kein  
lass mich dein ge - den - ken, dein

Pno.

17

lei - - - ses duft' ges  
Lüft - - - chen ich regt fer - ges  
wenn - - - ich fer - ne

Pno.

18

Bild  
mehr  
bin

will  
des  
ich

ich's  
Ta-  
will's

im  
ges-  
in

Her-  
rei-  
Nacht

zen  
che-  
ver-

Pno.

20

*pp*

tra - gen was mei-ne See - le mei - ne See - le füllt was mei - ne See - le  
Fül - le ruht schlum - mernd rings - um - her bin ruht schlum - mernd rings - um -  
sen - ken dass ich dein ei - gen dass ich dein ei - gen

Pno.

24

füllt.  
her.  
bin.

2. Ich  
3. Nur

Pno.

“Wenn der Abendstern die Rosen”  
Wilhelmina von Chézy  
Translation by Sharon Krebs  
Reprinted with kind permission.

Wenn der Abendstern die Rosen  
Still mit Sehnsuchtblicken grüßt  
Und bei lauer Lüfte Kosen,  
Blume sich an Blume schließt,  
Dann ergreift mich heißes Bangen,  
Ach! zu ruhn an deiner Brust,  
Und von deinem Arm umfängen,  
Zu vergehn in Schmerz und Lust.

Wann in grüner Waldung Mitte,  
Rings von Blum und Busch umkränzt  
Nun des Landmanns stille Hütte,  
Friedlich süß im Monde glänzt,  
Ach! Dann wünsch ich mir hienieden  
Solch ein Hüttchen, still und arm,  
Seelger Unschuld Herzensfrieden,  
Und den Tod in Deinem Arm!

When the evening star greets the roses  
Silently with glances of yearning,  
And at the caressing of warm breezes  
Flower lines up beside flower,  
Then I am seized by fervent trembling,  
Ah! To rest upon your breast,  
And, embraced by your arms,  
To perish in pain and rapture.

When in the middle of the green woodland,  
Encircled by flowers and bush, The quiet hut  
of the peasant now  
Shines sweetly peaceful in the moonlight,  
Ah! then I wish for myself down here on  
earth, Such a little hut, quiet and warm The  
heart's peace of blessed innocence,  
And death in your arms!

# Wenn der Abendstern die Rosen

Text by Wilhelmina von Chézy  
Edited by Stephanie Sadownik  
and Britta Epling

No. 3

Emilie Mayer  
1848

**Andantino**

Piano *p con espressione*

4 *p*

1. Wenn der A - bend - stern die Ro - sen still mit  
grü - ner Wal - dung Mit - te rings von

7

Sehn - suchts Bli - cken - grüsst und bei lau - er We - ste  
Blum' - und Busch um - kränzt nun des Land - manns stil - le

Pno.

10

Ko - sen Blu - me sich an Blu - me schliesst dann er -  
Hüt - te fried - lich süß im Mond - licht glänzt ach dann

Pno.

13

greift mich hei - sses Ban - gen ach zu ruh'n an dei - ner -  
wünsch ich mir hie - nie - den solch ein Hütt' - chen still und

Pno.

*Ped.*

16

Brust und von dei - nem Arm um - fan - gen zu ver -  
arm seel' - ger Un - schuld Him - mels - frie - den und den

Pno.

*cresc.*

19

geh'n in Schmerz und Lust und von dei - nem Arm um -  
 Tod in dei - nem Arm seel' - ger Un - schuld Him - mels -

Pno.

22 *f*

fan - gen zu ver - geh'n in Schmerz und Lust zu ver -  
 frie - den und den Tod in dei - nem Arm und den

Pno.

*f* *dim.*

25

geh'n in Schmerz und Lust! 2. Wenn in  
 Tod in dei - nem Arm!

Pno.

APPENDIX B

ZWEI GESÄNGE

EDITED BY STEPHANIE SADOWNIK AND BRITTA EPLING

“Abendglocken”

Johann Nepomuk Vogl

Translation by Sharon Krebs

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Wand’rer zieht auf fernen Wegen  
In der Brust der Sehnsucht Qual.  
Horch, da tönt die Abendglocke  
Lieblich durch das stille Thal.

Und der Wand’rer steht und lauschet  
Auf den Stab gestützt, ihr zu:  
“Abendglöcken, Abendglöcken,  
Wiegst nun Alt und Jung zur Ruh!”

“Wiegst zur Ruhe alle, alle,  
Und mit ihnen Lust und Schmerz,  
Wann, o Glöckchen, rufst du endlich  
Auch zur Ruh’, zur Ruh’ mein Herz?”

A wanderer travels upon distant paths,  
In his breast the agony of yearning;  
Hark, the evening bell sounds  
Beautifully through the quiet valley.

And the wanderer stands and listens to it,  
Leaning upon his staff:  
“Little evening bell, little evening bell,  
You are now rocking old and young to rest!”

“You are rocking to rest everyone, everyone,  
And with them joy and sorry,  
When, o little bell, shall you finally call  
To rest, to rest, my heart as well?”

# Abendglocken

Text by Johann Nepomuk Vogl  
Edited by Stephanie Sadownik  
and Britta Epling

No. 1

Emilie Mayer  
1842

**Andante**

Piano

7

Pno.

13

1. Wand' rer zieht auf fer - nen We - gen, in der Brust der Sehn - sucht  
Wand' rer steht und lau - schet, auf den Stab ge - stützt ihr  
Ru - he, al - le, al - le, und mit ih - nen Lust und

Pno.

17 *sf*

Qual, horch da tönt die A - bend - glock - ke lieb - lich durch das still - le  
 zu, A - bend - glöck - chen, A - bend - glöck - chen, wiegst nun Alt und Jung zur  
 Schmerz, wann o Glöck - chen, rufst du end - lich auch zur Ruh, zur Ruh mein

Pno.

21

Thal, horch da tönt die A - bend - glock - ken lieb - lich  
 Ruh, A - bend - glöck - chen, A - bend - glöck - chen wiegst nun zur  
 Herz, wann o Glöck - chen, rufst du end - lich auch zur

Pno.

24

durch das stil - le Thal, lieb - lich durch das stil - le  
 Alt und Jung zur Ruh, Herz, wiegst nun Alt und Jung zur  
 Ruh, zur Ruh mein auch zur Ruh, zur Ruh mein

Pno.

28

Thal.  
Ruh.  
Herz.

Pno.

32

2.Und der  
3.Wiegst zur

Pno.

“Das Schlüsselloch im Herzen”

Marie Nathusius

Translation by Sharon Krebs

Reprinted with kind permission.

Vor mein Herzlein hab' ich 'ne Thür gefügt.  
Vor das Thürlein hab' ich ein Schloß gelegt.  
In dem Schlößlein hab' ich dein Schlüssel  
gedreht. Aber was hilfts?  
Lass ich den Schlüssel stecken,  
Wird's bald der Dieb entdecken,  
Wenn ich den Schlüssel zog,  
So bleibt das Schlüsselloch.  
Und ist das Löchlein noch so klein,  
Die Lieb' die ziehet doch hinein.  
Was hilft nun Schlüss'lein, Schlößlein,  
Thür?  
Mein Herz bleibt verlibet für und für!

I have placed a door at the gateway to my  
heart.  
I have placed a lock upon the little door.  
In the little lock I have turned a key.  
But what's the use?  
If I leave the key in the lock,  
The thief will soon discover it,  
If I remove the key,  
The keyhole remains.  
And even if the little hold is so small,  
Love can still pass through it into my heart.  
Of what use now is key, lock, door?  
My heart remains in love forever and ever!

# Das Schlüsselloch im Herzen

Text by Marie Nathusius  
Edited by Stephanie Sadownik  
and Britta Epling

No. 2

Emilie Mayer  
1842

**Moderato**

Piano

6

Vor mein Herz - lein hab' ich 'ne Thür ge-fügt, vor das

11

Thür - lein hab' ich ein Schloß ge - legt in dem Schlöß - lein hab' ich den

Pno.

14 Schlüs-sel ge-dreht a-ber was hilfts? a-ber was hilfts?

Pno.

18 *più mosso*  
 lafs ich den Schlüs-sel steck-en, wird's bald der Dieb ent-dek-ken,

Pno.

22 wen ich den Schlüs-sel zog — so bleibt das Schlüs-sel-loch, — und

Pno.

26

ist das Löch-lein noch so klein — die Lieb' — die zie - het — doch hin - ein, die

Pno.

31

Lieb' — die zie - het doch hin - ein.

*pva*

Pno.

36

*rit.*

Was hilft nun Schlüss'-lein, Schlöß-lein, Thür? Was hilft nun

*loco*

Pno.

\*A case could be made for either performing the D# as indicated or a D $\natural$  instead.

40 *a tempo*

Schlüss'-lein, Schlöß'-lein, Thür? Mein Herz\_\_ bleibt ver - lie - bet

Pno.

45

für\_\_ und für,\_\_ mein Herz bleibt ver - lie - bet für\_\_ und für!

Pno.

51

Vor mein Herz - lein hab' ich 'ne

Pno.

55 *rit.*

Thür ge-fügt, vor das Thür - lein hab' ich ein Schloß ge-legt, a-ber was hilfts? a-ber was

Pno.

59 *a tempo*

hilfts? a-ber was hilfts? Mein Herz blei - bet ver-

Pno.

64

lie - bet, für und für, mein Herz blei - bet ver - lie - bet, für und

Pno.

70

für!

*p*

3 3

75

Pno.

APPENDIX C

“ERLKÖNIG”

“Erlkönig”

Johann Wolfgang von Goethe  
Translation by Philip L. Miller

Wer reitet so spat durch Nacht und  
Wind?  
Es ist der Vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm,  
Er fast ihn sicher, er halt ihn warm.

Mein Sohn, was birgst du so bang dein  
Gesicht?  
Siehst, Vater, du den Erlkönig nicht?  
Den Erlenkönig mit Kron' und Scheif?  
Mein Sohn, es ist ein Nebelstreif.

“Du liebes Kind, komm, geh mit mir!  
Gar schöne Spiele spiel' ich mit dir,  
Manch bunte Blumen sind an dem  
Strand,  
Meine Mutter hat manch gülden  
Gewand.”

Who rides so late through night and  
wind?  
It is the father with his child;  
He folds the boy close in his arms,  
He clasps him securely, he holds him  
warmly.

“My son, why do you hide your face so  
anxiously?”  
“Father, don't you see the Erlking?  
The Erlking with his crown and his  
train?  
“My son, it is a streak of mist.”

“Dear child, come, go with me!  
I'll play the prettiest games with you.  
Many colored flowers grow along the  
shore;  
My mother has many golden garments.”

Mein Vater, mein Vater, und hörst du  
nicht,  
Was Erlenkönig mir leise verspricht?  
Sei ruhig, bleibe ruhig, mein Kind:  
In dürren Blättern säuselt der Wind.

“My father, my father, and don’t you  
hear the Erlking whispering promises to  
me?”  
“Be quiet, stay quiet, my child;  
The wind is rustling in the dead leaves.”

“Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter sollen dich warten schön;  
Meine Töchter führen den nächtlichen  
Reihn  
Und wiegen und tanzen und singen dich  
ein.”

“My handsome boy, will you come with  
me? My daughters shall wait upon you;  
My daughters lead off in the dance every  
night, and cradle and dance and sing you  
to sleep.”

Mein Vater, mein Vater, und siehst du  
nicht dort  
Erlkönigs Töchter am düstern Ort?  
Mein Sohn, mein Sohn, ich seh’ es  
genau:  
Es scheinen die alten Weiden so grau.

My father, my father, and don’t you see  
there the Erlking’s daughters in the  
shadows?”  
My son, my son, I see it clearly;  
The old willows look so gray.”

“Ich liebe dich, mich reizt deine schöne  
Gestalt; Und bist du nicht willig, so  
brauch’ ich Gewalt.”  
Mein Vater, mein Vater jetzt fasst er  
mich an! Erlkönig hat mir ein Leids  
getan!

“I love you, your beautiful figure  
delights me!” And if you are not willing  
then I shall use force!”  
“My father, my father, now he is taking  
hold of me!” The Erlking has hurt me!”

Dem Vater grauset’s, er reitet  
geschwind,  
Er halt in Armen das ächzende Kind,  
Erreicht den Hof mit Mühe und Not;  
In seinem Armen das Kind war tot.

The father shudders, he rides swiftly on;  
He holds in his arms the groaning child,  
He reaches the courtyard weary and  
anxious:  
In his arms the child was dead.

# Emilie Mayer

# Erlkönig

Erste Komposition (um 1842)

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Hilzweg 7, 69121 Heidelberg

kultur@runge-woll.de

# Erkönig

Emilie Mayer, um 1842  
(mit Korrekturen von Carl Loewe)

Gesang

Klavier

5

Wer rei - tet so

9

spät durch Nacht und Wind? Es ist der

13

Va - ter mit sei - nem Kind, er hat den

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17

Kna - ben wohl in dem Arm, er fasst ihn

21

si - cher, er hält ihn warm.

25

Mein Sohn, was

29

birgst du so bang dein Ge - sicht? Siehst Va - ter

33

du den Erl - kö-nig nicht, den Er - len -

37

kö - nig mit Kron und Schweif? Mein Sohn, es

41

ist ein Ne - bel - streif. Du

45

lie - bes Kind, komm, geh mit mir, gar

49

schöne Spiele spiel ich mit dir. Manch'

53

bunte Blumen sind an dem Strand, meine

57

Mutter hat manchmal gülden Ge-

60

wand. Mein Vater, mein Vater, und

63

hö - rest du nicht, was Er - len -

66

kö - nig mir lei - se ver - spricht?

69

Sei ru - hig, blei - be ru - hig, mein Kind,

72

in dür - ren Blät - tern säu - selt der Wind.

75

Willst fei - ner Kna - be, du mit mir

79

geh'n? mei-ne Töch - ter sol - len dich war - ten

83

schön; mei-ne Töch - ter füh - ren den nächt - li - chen

87

Reih'n und wie - gen und tan - zen und sin - - gen dich

91

ein. Mein Va - ter, mein Va - ter, und siehst du nicht

95

dort Erl - kö - nigs Töch - ter am düs - tern\_

99

Ort? Mein Sohn, mein Sohn, ich seh' es ge - nau,

103

es schei-nen die al - ten Wei-den so grau. Ich\_

107

lieb' dich, mich reizt dei - ne schö - ne Ge - stalt, und

111

bist du nicht wil - lig, so brauch' ich Ge - walt! Mein

115

Va - ter, mein Va - ter, jetzt fasst er mich an!

119

Erl - kö - nig hat mir ein Leids - ge - tan! Dem

123

Va - ter grau-set's, er rei - tet ge - schwind, er

127

hält in Ar - men das äch - zen - de Kind, er -

131

reicht den Hof mit Müh und Not, in

135

*Lento*

sei - nen Ar - men das Kind war tot!

# Erkönig II

Text by Johann Wolfgang von Goethe  
Transcribed by Stephanie Sadownik  
and Britta Epling

Emilie Mayer  
1870

## Geschwind

Piano

4 *mf*  
Wer rei - tet so spät durch

7  
Nacht und Wind? Es ist der Va - ter mit

Pno.

11 *p*

sei - nem Kind; er hat den Kna - ben

Pno.

15

wohl in dem Arm, er fasst ihn

Pno.

18 *mf*

si - cher, er hält ihn warm. Mein

Pno.

21

Sohn, was birgst du so bang dein Ge-

Pno.

24 *p assai*

sicht? Siehst, Va - ter, du den Erl - kö - nig nicht? den

Pno.

29

Er - len - kö - nig mit Kron' und

Pno.

32 *mf*

Schweif? Mein Sohn, es ist ein

Pno.

35 *p* heimlich flüsternd und lockend

Ne - bel-streif. "Du lie - bes Kind, komm,

Pno.

39

geh' mit mir! Gar schö - ne Spie - le\_\_spiel' ich mit dir; Manch' bun - te\_\_Blu - men sind

Pno.

43 *p*

an dem Strand; mei-ne Mut-ter hat manch' gül-den Ge-wand." Mein

Pno.

46

Va-ter, mein Va-ter, und hö-rest du nicht, was Er-len-kö-nig mir

Pno.

52 *mf*

lei-se ver-spricht? Sei ru-hig, blei-be ru-hig, mein Kind; in dür-ren

Pno.

57 *p* *sotto voce*

Blät - tern säu - selt der Wind. "Willst,

60 fei - ner Kna - be, du mit mir gehn? Mei - ne Töch - ter sol - len dich

63 war - ten schön; Mei - ne Töch - ter füh - ren den nächt - li - chen Reihn, und

Pno.

66

wie - gen und tan - zen und sin - gen dich ein, und wie - gen und tan - zen und

Pno.

69

sing - en dich ein." Mein Va - ter, mein Va - ter, und siehst du nicht dort

*p*

Pno.

74

Erl - kö - nigs Töch - ter am dü - stern Ort? Mein

*mf*

Pno.

78

Sohn, mein Sohn, ich seh es ge -

Pno.

81

nau: Es schei - nen die al - ten

Pno.

84

Wei - den so grau. "Ich lie - be\_ dich, mich

*p*

Pno.

87 *cresc.*

reizt ———— dei-ne schö - ne Ge - stalt; und bist du nicht

Pno.

91 *f*

wil - lig, so brauch' ich Ge - walt." Mein

Pno.

94

Va - ter, mein Va - ter, jetzt

Pno.

96 *ff* *mf* *rallentando*

fasst er mich an! Erl - kö-nig hat mir ein

Pno.

100 *sf* *a tempo*

Leids ge - tan!

Pno.

104 *p* Dem

Pno.

107

Va - ter grau - set's, er rei - tet ge -

Pno.

110

schwind, er hält in den Ar - men das

*cresc.*

Pno.

113

äch - zen - de Kind, er - reicht den

Pno.

115 *f* **Andante** *p* *pp*

Hof mit Müh' und Not; In sei-nen Ar-men das Kind war

Pno.

119 *p*

tot.

Pno.

APPENDIX D

TRANSPOSITIONS

TRANSPOSED BY STEPHANIE SADOWNIK AND BRITTA EPLING

# Du bist wie eine Blume

Text by Heinrich Heine  
Transposed by Stephanie Sadownik  
and Britta Epling

No. 1  
Original key: Ab

Emilie Mayer  
1848

**Un poco Adagio**

Voice *p*

Du

Piano *p*

5

bist wie ei - ne Blu - me so — hold so schön und

8

rein, ich schau' dich an und Weh - muth schleicht mir in's Herz hin -

Pno.

12

ein, ich schau dich an und Weh - muth schleicht

Pno.

15

mir in's Herz him - ein. Mir ist als ob ich die Hän - de auf's

Pno.

19

Haupt dir le - gen sollt be - tend dass Gott dich er -

Pno.

*dolce*

22

hal - te be - tend dass Gott — dich er - hal - te so

Pno.

25

rein so schön — und hold so rein und

Pno.

28

hold — so rein — so schön — und hold.

*rall.* *a tempo*

Pno.

31

Pno.

# Wenn der Abendstern die Rosen

Text by Wilhelmina von Chézy  
Transposed by Stephanie Sadownik  
and Britta Epling

No. 3  
Original key: Ab

Emilie Mayer  
1848

**Andantino**

Piano *p* *con espressione*

4

1. Wenn der A - bend - stern die Ro - sen still mit  
grü - ner Wal - dung Mit - te rings von

7

Sehn - sucht's Bli - cken grüsst und bei lau - er We - ste  
Blum' und Busch um - kränzt nun des Land - manns stil - le

Pno.

10

Ko - sen Blu - me sich an Blu - me schliesst dann er -  
 Hüt - te fried - lich süß im Mond - licht glänzt ach dann

Pno.

13

greift mich hei - sses Ban - gen ach zu ruh'n an dei - ner  
 wünsch ich mir hie - nie - den solch ein Hütt' - chen still und

Pno.

16

Brust und von dei - nem Arm um - fan - gen zu ver -  
 arm seel' - ger Un - schuld Him - mels - frie - den und den

Pno.

19

geh'n in Schmerz und Lust und von dei - nem Arm um -  
 Tod in dei - nem Arm seel' - ger Un - schuld Him - mels -

Pno.

22 *f*

fan - gen zu ver - geh'n in Schmerz und Lust zu ver -  
 frie - den und den Tod in dei - nem Arm und den

Pno.

*f* *dim.*

25

geh'n in Schmerz und Lust! 2. Wenn in  
 Tod in dei - nem Arm!

Pno.

# Das Schlüsseloch im Herzen

Text by Marie Nathusius  
Transposed by Stephanie Sadownik  
and Britta Epling

No. 2  
Original key: Ab

Emilie Mayer  
1842

**Moderato**

Piano

*p*

6

Vor mein Herz - lein hab' ich 'ne Thür ge-fügt, vor das

11

Thür - lein hab' ich ein Schloß ge - legt in dem Schloß - lein hab' ich den

Pno.

14 Schlüs-sel ge-dreht a-ber was hilfts? a-ber was hilfts?

Pno.

18 *più mosso*

18 lafs ich den Schlüs-sel steck-en, wird's bald der Dieb ent-dek-ken,

Pno.

22 wen ich den Schlüs-sel zog — so bleibt das Schlüs-sel-loch, — und

Pno.

26

ist das Löch-lein noch so klein die Lieb' die zie - het doch hin - ein, die

Pno.

31

Lieb' die zie - het doch hin - ein.

Pno.

36

rit.

Was hilft nun Schlüss'-lein, Schlöß-lein, Thür? Was hilft nun

Pno.

\* A case could be made for either performing the C♯ as indicated or a C♭ instead.

40 *a tempo*

Schlüss'-lein, Schlöß-lein, Thür? Mein Herz\_\_ bleibt ver - lie - bet

Pno.

45

für\_\_ und für,\_\_ mein Herz bleibt ver - lie - bet für\_\_ und für!

Pno.

51

Vor mein Herz - lein hab' ich 'ne

Pno.

55 *rit.*

Thür ge-fügt, vor das Thür - lein hab' ich ein Schloß ge-legt, a-ber was hilfts? a-ber was

Pno.

59 *a tempo*

hilfts? a-ber was hilfts? Mein Herz blei - bet ver-

Pno.

64

lie - bet, für und für, mein Herz blei - bet ver - lie - bet, für und

Pno.

70

für!

*p*

Pno.

76

Pno.

# Erkönig II

Text by Johann Wolfgang von Goethe  
Transposed by Stephanie Sadownik  
and Britta Epling

(Original key: D minor)

Emilie Mayer  
1870

## Geschwind

Piano



4

mf

Wer rei - tet so spät durch

Pno.



7

Nacht und Wind? Es ist der Va - ter mit

Pno.



11 *p*

sei - nem Kind; er hat den

Pno.

14

Kna - - - ben wohl in dem

Pno.

16

Arm, er fasst ihn si - cher, er

Pno.

19 *mf*  
 hält ihn warm. Mein Sohn, was

Pno. *mf*

22 *p assai*  
 birgst du so bang dein Ge - sicht? Siehst,

Pno.

25  
 Va - ter, du den Erl - kö-nig nicht? den Er - len -

Pno.

30 kö - nig mit Kron' und

Pno.

32 Schweif? Mein

Pno.

*mf*

*mf*

34 Sohn, es ist ein Ne - bel-streif. "Du

Pno.

*p*

*heimlich flüsternd und lockend*

38

lie - bes Kind, komm, geh' mit mir! Gar schö - ne Spie - le\_\_ spiel' ich mit dir; Manch'

Pno.

*p*

42

bun - te\_\_ Blu - men sind an dem Strand; mei - ne Mut - ter\_\_ hat manch'

Pno.

*p*

45

gül - den Ge-wand." Mein Va-ter, mein Va-ter, und hö - rest du nicht, was

Pno.

50 *mf*

Er - len - kö - nig mir lei - se ver - spricht? Sei ru - hig, blei - be

Pno.

55

ru - hig, mein Kind; in dür - ren Blät - tern säu - selt der Wind.

Pno.

59 *p sotto voce*

"Willst, fei - ner\_ Kna - be, du mit \_\_\_\_\_ mir gehn? Mei - ne

Pno.

62

Töch - ter sol - len dich war - ten schön; Mei - ne Töch - ter füh - ren den

Pno.

65

nächt - li - chen Reihn, und wie - gen und tan - zen und sin - gen dich ein, und

Pno.

68

wie - gen und tan - zen und sing - en dich ein." *p* Mein Va - ter, mein Va - ter, und

Pno.

72

siehst du nicht dort Erl - kö-nigs Töch - ter am dü - stern

Pno.

77

*mf*

Ort? Mein Sohn, mein Sohn, ich

Pno.

*mf*

80

seh es ge - nau: Es schei - nen die

Pno.

83 *p*

al - ten Wei - den so grau. "Ich

Pno.

86 *cresc.*

lie - be dich, mich reizt dei-ne schö - ne Ge - stalt; und

Pno.

90

bist du nicht wil - lig, so brauch' ich Ge -

Pno.

93 *f*

walt." Mein Va - ter, mein

Pno. *f*

95 Va - ter, jetzt fasst er mich

Pno.

97 *ff* *mf* *rallentando* *sf*

an! Erl - kö - nig hat mir ein Leids ge -

Pno. *ff* *mf* *dim.*

101 *a tempo*

tan!

Pno.

*mf* *sf* *sf* *sf*

105

Dem Va - ter

Pno.

*p*

108

grau - set's, er rei - tet ge - schwind, er

Pno.

111 *cresc.*

hält in den Ar - men das äch - zen - de

Pno. *cresc.*

114

Kind, er - reicht den Hof mit Müh' und

Pno.

116 **f** *Andante* **p** **pp** **p**

Not; In sei - nen Ar - men das Kind war tot.

Pno. **f** **p** **pp** **p**

121

Pno.

## BIOGRAPHICAL SKETCH

Mezzo-soprano, Stephanie Sadownik, is a charismatic, versatile performer who is known for her complex characterizations and comedic flare. She received her Master's degree in Opera Performance from the Maryland Opera Studio at University of Maryland, College Park in 2009. She graduated with her Bachelor of Music in Vocal Performance from Indiana University's Jacobs School of Music in 2006. Before commencing her doctoral studies at ASU under the tutelage of Stephanie Weiss, Ms. Sadownik performed regularly throughout the Southwest and Los Angeles region. She has been an Apprentice Artist with Sarasota Opera, PORTopera and a three-time Opera Fellow awardee for the Aspen Opera Center. She has earned praise for her portrayals of Marcellina/*Le nozze di Figaro*, Madame Flora/*The Medium*, La Zia Principessa/*Suor Angelica*, Mrs. Lovett/*Sweeney Todd*, Arnalta/*L'incoronazione di Poppea* and Samira/*Ghosts of Versailles*. She has performed under the batons of Marin Alsop, Michael Christie, Jane Glover, Stephen Lord and Robert Spano and has worked with directors such as Ed Berkley, Garnett Bruce, Ken Cazan, Nick Olcott and Leon Major. In addition to performing, Ms. Sadownik is a passionate director and producer. During her time at ASU, Ms. Sadownik has directed the MTO Student Lab productions of *Trouble in Tahiti*, an original adaptation of Purcell's *The Fairy Queen* and a staged version of Dominick Argento's Pulitzer Prize winning song cycle *From the Diaries of Virginia Woolf* with Duo au courant, a new work reading of Laura Kaminsky's new opera *Hometown to the World*. In January she made her professional debut as an assistant director with Arizona Opera on their production of *La Bohème*. She is a co-founder and artistic director of the Arizona Women's Collaborative, an all-female identifying new works initiative which had its second cycle of all new works in March of 2020.