SELECTED 19TH CENTURY LIEDER BY GERMAN WOMEN COMPOSERS: A PEDAGOGICAL ANTHOLOGY

by

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To my parents, Randy & Sara Compton,
who gave me life and filled it with love and music.

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INTRODUCTION

The 19th century was a turning point for women musicians with the rise of the middle class and the profound transformations brought on by the Industrial Revolution. Pianos became more readily available for bourgeois households. Innovations in communication and technology brought on rapid cultural shifts. Even the work heralding a new dawn of art song, "Gretchen am Spinnrade," is centered on outdated machinery: the spinning wheel. Throughout history, women have always been engaged as performers, composers, conductors, impresarios, and patrons. But the 19th century in particular brought unprecedented opportunities for women to represent themselves as creators and creatives, and for their works and lived experiences to be recorded and, in some instances, widely distributed and discussed. Still, cultural gendered biases often prevented women from attaining the same professional status as their male counterparts, and prevented their contributions towards the development of art song from being appropriately acknowledged and canonized.

Applied voice teachers who wish to advance the representation of women composers in students' repertoire and recital programs can easily become overwhelmed with options. In the 21st century, lieder by women composers is more readily available than ever before. In the digital age, there is an increasing ease with which teachers and students of singing can call up scores and information with the mere thought of a composer's name and the click of a few keys. Scholarship about 19th century music by women has blossomed, and hundreds of new editions published. Exciting research has unearthed both new questions and conclusions about all sorts of works by women. Composer Felix Mendelssohn acknowledged that he published six of his sister Fanny Hensel's lieder under his name in his Op. 8 and Op. 9 volumes. However it was only in

2010 that another cantata thought to be his was revealed to have been composed by Fanny.[1] Composer Martha von Sabinin's Opus 1 was first published in 1855 in Leipzig, but the eight songs included in it had not been heard outside of 19th century salon culture until they were published by Furore in 2017.[2] The same can be said of many of the individual works included in this volume that were printed or published in the 19th century, but only recently revived in a modern edition or anthology. In lieder as in all musical genres, performers and musicologists have a long way to go in balancing the representation of female composers in the standard repertoire which male composers have long dominated. Acknowledging and addressing this inequity— as well as understanding the conditions that created it— is a process that deserves ongoing attention not only in academic journals, but also in the applied studio. While it is true that some songs exist only in manuscript form, still waiting for a first publication, hundreds more exist in clean, perfectly legible copies printed in the 19th and 20th centuries, and often available in the public domain. The biggest hurdle in performing works by lesser-known composers, then, is not traveling to German libraries and spending hours copying manuscripts into Sibelius (though this is also a worthy project for singers and musicologists alike). The difficulty rather is knowing where to begin.

One of the foremost goals in selecting vocal repertoire for the applied studio is to determine what will inspire, challenge, and above all help a student develop technically. A wide range of composers, styles, poets, and musical eras is certainly part of these considerations, but if a student has certain range or tessitura requirements in particular, a teacher is bound to select a

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[1] "Graduate Student solves musical mystery," Duke University, accessed October 1, 2022, https://today.duke.edu/2012/09/eastersonata.

[2] Lawrence Bakst, ed. *Acht Lieder, op. 1* (Kassel: Furore, 2017), 2.

tried and true “go-to” pedagogical option with at least a few key options available. Whether “Caro mio ben” by Giordani, “Heidenröslein” by Franz Schubert, or “Ici-bas” by Gabriel Fauré, every teacher has a personal canon of repertoire appropriate for developing young singers.

This document will introduce recommended vocal repertoire for undergraduate-level singers of 19th century German women composers including Louise Reichardt, Bettine von Arnim, Emilie Zumsteeg, Annette von Droste-Hülshoff, Jeannette Bürde, Fanny Hensel, Johanna Kinkel, Julie Baroni-Cavalcabó, Josephine Lang, Clara Schumann, Marie von Kehler, Martha von Sabinin, Ingeborg von Bronsart, Elisabeth von Herzogenberg, and Luise Adolpha Le Beau. Composers will be introduced chronologically by year of birth. Along with a brief biography contextualizing each composer and her output, individual songs will be profiled and recommended through the lens of pedagogical considerations for undergraduate voice majors.

This guide is meant to provide a practical resource for singers and teachers wishing to explore new German-language repertoire for use in applied study, juries, competitions, and recitals. The songs recommended and information provided here are meant to supplement many wonderful resources that already exist for studio teachers in discovering lesser-known composers, many of which are listed in the references section and Appendix C of this document. All of the songs selected for inclusion are published on some level with scores available, albeit with varying levels of accessibility described in each annotation. While recordings of some of the selected songs can be sourced on YouTube or Spotify, all can reasonably be described as underrepresented in commercial recordings.

Chapter 1: EXPANDING THE CANON

In her pioneering journal article about gender and the musical canon, Marcia Citron points out three things required for music to be accepted as standard repertoire. First, it must be written and published; second, it must be performed repeatedly; finally, it must be discussed and written about.[3] When a piece has not met these criteria, we often assume there is a qualitative reason for it. However, Citron asserts that other factors must be considered in evaluating music by women: "In order to arrive at a just assessment of women's works, other factors must be taken into account: sociological, cultural, historical, economic, and political. Utilization of these analytic categories can help us discover why a piece was not published, not performed, not included on major concert series, not recorded."[4] Since Citron's writing on this topic in the 1990s, a more nuanced approach to gender has developed within society at large: gender is no longer considered a binary. In this paper, however, gender is used to refer to the Male-Female dichotomy that existed in the 19th century. It refers to both assigned sex at birth (male or female), as well as the cultural expectations that accompanied this binary view of women versus men. Taking the whole of a composer's identity into account alongside the relative quality of their works can encourage new voices and perspectives to emerge.

Citron's first criteria, for music to be written and published, was no small feat for a 19th century composer of any gender. From a practical standpoint, at the beginning of the century there were no music conservatories. Developing a personal mentorship with a music teacher, learning the skills required to compose, and obtaining the resources and connections to publish

[3] Marcia J. Citron, "Gender, Professionalism and the Musical Canon," *The Journal of Musicology* 8, no. 1 (1990): 104.

[4] Ibid, 112.

presented many barriers for women composers. Women from musical families were most likely to receive training, but even with financial resources, knowledge and talent, social norms often overpowered a female composer's potential. In the first half of the 19th century, Jean Jacques Rousseau's *Émile* (1762), was not even a generation old. This landmark treatise on education reflects the prevailing attitude of this period that a woman's chief role in education, as in most endeavors, was one of support for men:

> The man should be strong and active; the woman should be weak and passive; the one must have both the power and the will; it is enough that the other should offer little resistance. When this principle is admitted, it follows that woman is specially made for man's delight… she ought to make herself pleasing in his eyes and not provoke him to anger; her strength is in her charms, by their means she should compel him to discover and use his strength.[5]

It is not particularly surprising, then, that Abraham Mendelssohn (1736-1835) expected his daughter Fanny Hensel to be content with her supportive role in encouraging her brother's professional aspirations rather than pursuing a career of her own, regardless of her level of talent:

> Music will perhaps become [Felix's] profession, whilst for you it can and must only be an ornament, never the root of your being and doing. We may therefore pardon him some ambition and desire to be acknowledged in a pursuit which appears very important to him, because he feels a vocation for it, whilst it does you credit that you have always shown yourself good and sensible in these matters; and your very joy at the praise he earns proves that you might, in his place, have merited equal approval. Remain true to these sentiments and to this line of conduct; they are feminine, and only what is truly feminine is an ornament to your sex.[6]

Against this historical backdrop, author Cecilia Hopkins Porter identifies a "Cultural Amnesia" that took hold from generation to generation when women were unaware of the

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[5] Jean-Jacques Rousseau, *Emile*, trans. Barbara Foxley (London: Dent, 1974), 322.

[6] R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York Oxford University Press), 48.

contributions of their forebears.[7] Clara Schumann, for instance, an internationally acclaimed pianist of her era, struggled with the idea that she could be a creator herself: "I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—not one has been able to do it, and why should I expect to? It would be arrogance."[8] As she wrote these words in 1839, Corona Schröter had composed the first setting of "Erlkönig"; Louise Reichardt had written more than 90 songs and choruses; and Fanny Hensel had composed hundreds of lieder, though she wouldn't publish her songs until years later.[9]

Meanwhile, Robert Schumann believed that more practical considerations may have contributed to Clara's attitude, writing that "children, and a husband…do not go well with composition. [Clara] cannot work at it regularly, and I am often disturbed to think how many tender ideas are lost because she cannot work them out."[10] When she did find the time, the results were dazzling, albeit frustrating. In 1841, she wrote in her journal about her latest attempt: "Composing just won't work—I sometimes just want to hit myself on my silly head! I sat around composing quite a bit this week, and produced four poems for my beloved Robert."[11] Included in these poems were "Er ist gekommen" and "Liebst du um Schönheit," two masterful songs that have indeed stood the test of time after being published alongside Robert's as equals in craft and beauty. Feminist author and journalist Florence Fenwick Miller devoted a chapter to

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[7] Cecelia Hopkins Porter, *Five Lives in Music: Women Performers, Composers, and Impresarios from the Baroque to the Present* (Urbana: University of Illinois Press, 2012), 4.

[8] Lorraine Gorrell, *The 19th Century German Lied* (Portland: Amadeus Press, 2005), 184.

[9] Gorrell, *The 19th Century German Lied,* 172.

[10] Ibid, 184.

[11] Joachim Draheim and Brigitte Höft, ed., *Sämtliche Lieder* (Wiesbaden: Breitkopf & Härtel, 1990), 2.

Fanny Hensel in her 1892 book, *In Ladies' Company: Six Interesting Women.* Titled "A Genius Wasted," it includes Miller's mourning of women's creative talents lost to the day-to-day obligations of housework and child rearing:

> Poor, poor Fanny! It makes one's heart beat with indignant pity to think of her wasted genius; and it is almost intolerable to look beyond her and to become aware how many gifted souls enclosed in female bodies have suffered in like manner. Poor women! And poor world, which has wasted so much of its all too rare genius on wiping dust off furniture and rubbing soup through sieves![12]

There is no way to ascertain exactly how Hensel's compositional quality and production might be different had she been encouraged to pursue music professionally. As it stands her output, at 460 total works, is quite prolific by any standard. Whether Hensel's talent was "wasted," as Miller suggests, is a matter of opinion. Only by examining her works in the context of her lived experiences – and those of modern audiences – can we ascertain the value in studying and performing them.

Assuming that a female composer in the 19th century overcame the odds to write and publish songs, the next consideration is whether and where they would be heard, who would hear them, and how they would be received and written about. Though Josephine Lang, for example, published a remarkable 150 lieder, little is known about the contemporary performance history of her pieces because they occurred mostly in the private sphere. Even when women did make inroads with publishing houses, Citron illuminates a damaging viewpoint that emerged, minimizing music primarily performed in a social setting:

> By the end of the nineteenth century composing in small forms was deemed a decidedly lesser activity. Reviewers regularly made a gender/genre association and as a result invariably cast negative aspersions on pieces in smaller forms. The term "salon music" became virtually co-terminous with "woman's music." As

[12] Florence Fenwick Miller, *In Ladies' Company: Six Interesting Women* (London: Ward Downey, 1892), 152.

> such it implied amateurism and hence a lesser creative worth. Soon, regardless of quality, the very fact of genre predicted relegation to a lesser status: automatic trivialization.[13]

Therefore, even women who were accomplished composers, who published, premiered and performed works were relegated to a different category of composer, one whose work was still unlikely to be accepted into standard performance repertoire. Susan Youens argues that valuing only song composers who also wrote symphonic repertoire is detrimental to the field:

> For too long we have been content to think that an adequate understanding of the vast song repertory can be gained merely by looking at those comparatively few lied composers who have survived into the twenty-first century, effectively, those famous in other genres. Symphony legitimates song, or used to do so.[14]

Still, female composers persisted in creating music and performance opportunities. Fanny Hensel organized elaborate, semi-professional *Sonntagsmusiken* performances, Josephine Lang cultivated a small but discerning *Freundeskreis* audience of well-educated friends, and Louise Reichardt successfully published music for amateur musicians that was widely performed. Because singing and playing the piano was perceived as a feminine leisure activity and associated with private performance, female composers had opportunities to explore creatively within the genre, perform, and experience a sense of community as artists and creators.[15] Toward the end of the century, there is evidence of women composing on a larger scale as well. Ingeborg Bronsart's *Hiarne*, which premiered in 1891 in Berlin, enjoyed repeat performances in

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[13] Citron, "Gender, Professionalism and the Musical Canon," 110.

[14] Susan Youens, *Heinrich Heine and the Lied* (Cambridge: Cambridge University Press, 2007), xxii.

[15] David Gramit, "The Circulation of the Lied," in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 308.

Hannover, Gotha, Hamburg, Weimar, and Dessau.[16] In one review in the *Berliner Börsen-Courier,* the critic wrote that Bronsart's opera "does not betray the hand of a woman," a telling indication of the bias women faced in the public sphere.

If not a part of the standard canon of repertoire, what is the significance of teaching music by 19th century female composers in a 21st century voice studio? In creating recital programs for undergraduate students, teachers have a balance to strike in terms of assigning different languages, style periods, and genres. John Nix identifies four main categories to take into consideration: ability, voice type, personality, and musicianship skills.[17] In his 2014 teaching guide, Christopher Arneson poses further questions that might help guide a voice teacher's repertoire selection process: "Why does the student want to study voice? What are the goals for the lessons? Are there any fears of speaking or singing in public? How does the student present himself during conversation? Are there signs of poor self-confidence, such as staring at the floor or over your head when speaking?"[18] Nix's "personality" category in addition to Arneson's questions, posed directly to a singer, suggest that repertoire assignments are often made taking into consideration the identity of the singer as it relates to the musical and poetic material of a work.

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[16] James Deaville, "Ingeborg von Bronsart," in *Women Composers: Music Through the Ages. Composers Born 1800-1899: Vocal Music*, ed. Sylvia Glickman (Farmington Hills, MI: G.K. Hall, 2003), 253.

[17] Barbara Doscher, *From Studio to Stage: Repertoire for the Voice*, ed. John Nix (Lanham, Md.: Scarecrow Press, 2002), vii.

[18] Christopher Arneson, *Literature for teaching: a guide for choosing solo vocal repertoire from a developmental perspective* (Delaware: Inside View Press, 2014), 3-4.

In writing about how the identities of creator and reader interface in the literary world, author Brandon Taylor posits that an author's experience can illuminate a point of view shared by a reader:

> Stories have many functions: entertainment, healing, education, illustration, explanation, misdirection, persuasion. Stories have the power to shape worlds and to change lives, and so there is a lot at stake when an author sits down to write. Many people fold stories like delicate paper ships and launch them from obscure corners of the world, hoping that their ships land on distant shores and spread some of the truth of their lives to strangers. It is an act of communion, an act of humanity, the sharing of your story with another person. We each contain within us a private cosmos, and when we write of ourselves, we make visible the constellations that constitute our experience and identity.[19]

At the core of art song is the combination of words and music to tell a story. Whose stories are told, from what perspective, and in whose voices, are part of what an applied professor might consider. In the art world, the National Portrait Gallery in London took this into consideration in an exhibit entitled *Pre-Raphaelite Sisters*, which displayed works and stories of female artists in their own right, rather than solely in relationship to their more famous male contemporaries:

> Visitors see these women's own art, and their roles as collaborators and business partners, not just as lovers and wives. The captions restore names to the faces gazing placidly from postcards and posters. Everyday objects reveal their lives further, such as the hospital records documenting the death of Rossetti's mistress and housekeeper, Fanny Cornforth, in an asylum. The exhibition is an attempt to reverse conventionally accepted ideas of both the Brotherhood and the concept of the "muse." It turns the women from objects, seen only from the outside, to subjects.[20]

In music, as in literature and art, it is important for singers of all gender identities to be able to see themselves as subjects. Modern studio teachers can work to develop a personal canon of

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[19] Brandon Taylor, "There is no secret to writing about people who do not look like you," *Literary Hub*, August 25, 2016, https://lithub.com/there-is-no-secret-to-writing-about-people-who-do-not-look-like-you/.

[20] Helen Lewis, "A New Exhibition Shows Women as Artists, Not Muses," *The Atlantic*, October 29, 2019, https://www.theatlantic.com/entertainment/archive/2019/10/women-artists-not-muses-londons-national-portrait-gallery/601024/.

appropriate pedagogical repertoire that reflects a diverse group of composers such that students can experience empathy with a variety of creative voices. To that end, this paper aims to focus in one specific time period and genre—19th century lieder—in which compositions by women have historically been underrepresented. Pedagogically appropriate options will be proposed for fulfilling common repertoire requirements for juries and recitals in American colleges and universities. When these works are performed repeatedly, discussed, and written about, the songs and their creators will become more fully established as important contributors in the canon of 19th century lieder.

The songs endorsed in this document can be seen as an informal anthology, providing a curated resource of recommended non-standard repertoire for young singers. While the scores themselves are not included, footnotes detail the edition in which published songs may be found and either downloaded or requested through a library. While not an exhaustive list of songs or composers, the works selected represent important musical and cultural achievements and contributions in the development of 19th century lieder. Sources include Oxford Music Online, the Women's Song Forum website, the Kassia database, Furore and Hildegard publishing houses, Art Song Augmented, as well as anthologies of music by women composers and individual scores. In narrowing hundreds of songs to dozens, the main pedagogical factors taken into consideration and referenced in song annotations include:

- **Range/Tessitura.** This guide provides selections suitable for sopranos, mezzo-sopranos, tenors, baritones, and basses, recommending songs for particular voice types based on both vocal range (lowest to highest note of a piece) and tessitura (where most of the notes within a piece lie). Most of the songs included have somewhat limited ranges of an octave to an octave and a third, making them accessible for developing voices. Some

more advanced pieces with larger ranges are included to suit a variety of ability levels, advanced undergraduates, and potential graduate students.

- **Favorable vowels.** Song annotations describe when and where young singers of various voice types will find advantageous vowels, especially for notes in singers' passaggi where they must transition between formant tuning strategies.
- **Melodic/harmonic difficulty.** Songs were selected taking into account whether the melody is conjunct or disjunct, the length and ascending/descending contour of phrases, whether the vocal line is doubled in the piano, whether the tonal language of a piece is predictable, and if it shifts and modulates unexpectedly. The chosen selections reflect a variety of levels to match a potential variety of ages and abilities in the applied studio.
- **Text**. This document recommends songs that have a relatively limited– 4 to 5 strophes at most – amount of text for a developing singer to memorize and learn with precision. In many cases, the poetry is set by other composers and/or there are common poetic themes that might make songs useful for inclusion in creating recital sets.
- **Accompaniment.** Many of the songs in this guide feature a piano accompaniment that at least partially doubles the vocal line. The size of voice that will carry over the texture of the accompaniment has been considered as well. Many university singers have limited time with accompanists who vary in skill level. Therefore a majority of songs selected feature relatively simple accompaniments. There are certainly a number of exceptions for singers who work with faculty, staff, or student pianists up for a challenge.
- Finally, this document attempts to introduce works that cannot yet be considered **standard repertoire.** If a piece has already been recorded commercially by two or more singers, published in one or more 20th or 21st century volumes or anthologies, *and* has

been analyzed and/or written about by musicologists, performers, or critics, then it has not been included here.

Chapter 2: COMPOSERS AND THEIR WORKS

Composers are listed chronologically by date of birth. One or more of each composer's recommended works follow her biographical information alphabetically by title. Each song listing includes opus number (if applicable), time signature, tempo indication, key, range, recommended voice types, level of difficulty (on a scale of 1-5 with 1 being easiest), level of difficulty for the piano (on a scale of 1-5 with 1 being easiest), poet, and a brief commentary.

2.1: LOUISE REICHARDT (1779 – 1826)

Though Louise Reichardt's mother and father were composers themselves, she received no formal music education. Her mother, Juliane Benda Reichardt, was one of the first women to publish her own songs, but died when Louise was just four years old.[21] Louise Reichardt taught herself piano and picked up what she could from her proximity to her father and his circle of friends. Indeed, the poets and philosophers who frequented the Reichardt residence near Halle are recognizable names including the Grimm brothers, Goethe, Schlegel, Eichendorff, Clemens and Bettine Brentano, and Achim von Arnim. As a young adult, Reichardt moved to Hamburg and supported herself independently through teaching and composing. She was engaged twice, but both fiancées died, and she never married. Because her music was accessible to amateur musicians, it was widely enjoyed during her lifetime and she was able to support herself through publishing. In *Women and the Nineteenth-Century Lied,* Aisling Kenny describes why Reichardt's style of composition mattered from a marketing perspective:

> In the amateur musical world, women tended to compose music for either themselves or other women to perform, deliberately simple in style and easily mastered for the purposes of performance by amateur musicians in the salon

[21] Gorrell, *The 19th Century German Lied*, 173.

> context. Such songs were regularly published in almanacs intended specifically for women: an example of this category is found in the songs of Louise Reichardt.[22]

Reichardt was greatly influenced by the Second Berlin School of songwriters (including her father and Carl Zelter). For them, text and simplicity were key. She selected poetry by leading writers, and her music was known for lyrical, folk-like melodies and accompaniments that purposely supported— rather than rose to equal partnership with— the text.[23] Reichardt was a singer and singing teacher. She made great artistic contributions to the musical culture of the city of Hamburg through her freelance endeavors. In Hamburg she organized large-scale choral concerts featuring many large works by Georg Frideric Handel, whose music she greatly admired. Her work provides excellent examples of the early, pre-Schubertian lied. There are many published editions of her songs, including two helpful volumes both for high and low voice published by Furore in 2006.[24] [25] The songs below could be accompanied by piano or guitar.

Des Schäfers Klage (Reichardt). 2/4, Wehmütig, G major, D4-C5. Mezzo, Tenor, Baritone, Bass. Difficulty (1), Piano (1). Goethe.[26]

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[22] Aisling Kenny and Susan Wollenberg, eds. *Women and the Nineteenth-Century Lied* (Farnham, Surrey: Ashgate, 2015), 24.

[23] Diane Jezic and Elizabeth Wood, *Women Composers: The Lost Tradition Found* (New York: Feminist Press, 1994), 66.

[24] Louise Reichardt, *Lieder: Romantischer Dichter für Singstimme und Klavier. Band 1: Lieder für hohe Stimme*, ed. Renate Moering (Kassel: Furore, 2006).

[25] Louise Reichardt, *Lieder: Romantischer Dichter für Singstimme und Klavier. Band 2: Lieder für tiefe Stimme*, ed. Renate Moering (Kassel: Furore, 2006).

[26] Nancy B. Reich, "Louise Reichardt," in *Women Composers: Music Through the Ages. Composers Born 1800-1899: Vocal Music* (Farmington Hills, MI: G.K. Hall, 2003) 301.

A simple selection for a beginning baritone, this lonely shepherd's lament is set to a text of Johann Wolfgang von Goethe, one of the composer's close friends. The accompaniment features a bass-line-only left hand, with the right hand providing a middle voice and doubling the melody throughout. A young singer, then, is free to focus on the three stanzas of text, all set within the range of an octave.

Die Blume der Blumen (Reichardt). Op. 3, 6/8, Sehr sanft, Ab major, Eb4-Ab5. Soprano, Tenor. Difficulty (1), Piano (1). Runge.[27]

An excellent first German song for a beginning soprano or tenor, "Die Blume der Blumen" is an example of Louise Reichardt's gift for composing lilting, folk-like melodies. There are three verses with a modified tag at the end of the third verse that requires an octave leap and pass through Ab5 on an advantageous bright [a] in the word "daß." The tessitura lies between Ab4-Eb5. There are many [u] and [y] rounded vowels in the lower middle voice that will help sopranos stay light and in head voice. The vowels at Eb4 and F4 (E3 and F3 for tenors) are mostly rounded. The text is primarily syllabic with a rocking tempo that does not rush the singer's treatment of text.

Frühlingslied (Reichardt). Op. 4, 6/8, Lieblich, F major, F4-F5. Soprano, Mezzo, Tenor. Difficulty (1), Piano (1). Novalis.[28]

Sixteenth note figures in the accompaniment provide a rolling texture and "lieblich" foundation for another of Reichardt's appealing melodic lines. There are six verses of text, but

[27] Reichardt, *Lieder: Band 1*, 42-43.

[28] Ibid, 52-53.

the poetic stanzas can stand alone for a singer in need of a shortened version. Both "Die Blume der Blumen" and "Frühlingslied" are available for download via the International Music Score Library Project (IMSLP). However, much cleaner, more modern printings can be found in the 2006 two-volume Furore collections of Reichardt's works edited by Renate Moering. One volume is for high voice, the other for low with different songs in each volume rather than transposed keys of the same selections. The mostly step-wise melody arcs up to an F5 for the first time on lip vowels ("und" and "bunter") in the first two verses, giving sopranos and tenors good practice for rounding in this part of the voice. There is one turn marked for the last strophe only, offering a chance to practice this important musical gesture. The accompaniment is easy enough that singers who are beginning-level pianists could likely accompany themselves in the practice room.

2.2: BETTINE VON ARNIM (1785 – 1859)

A multi-faceted writer, sculptor, novelist, singer, poet, and composer, Bettine von Arnim lived a remarkable Romantic life by any standard. Together with her brother, Clemens Brentano, and husband, Achim von Arnim, she collected songs for *Des Knaben Wunderhorn*.[29] She met and corresponded with Goethe and Beethoven and performed in the Berlin Singakademie under Zelter. A unique woman of diverse talents, her letters and novels convey some of the identity struggles that 19th century women faced. In her article, "Acting Out: Bettine as Performer of Feminine Genius," Lisa C. Roetzel writes of von Arnim's epistolary novel *Die Günderode*:

> In fact, recent von Arnim scholarship has made a very strong case for treating this novel as an aesthetic treatise. Scholars have traced the ways in which the novel

[29] Ann Willison Lemke, "Bettina Brentano," *Oxford Music Online*, https://doi.org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.03941.

> deals with challenges faced by women writers, among them the claiming of voice and a language of their own and the political implications of writing from their own, unique positions of meaning and desire….one important aspect of her aesthetic theories has been overlooked, that is, her creation of a theory of feminine genius.[30]

Roetzel maintains that von Arnim's model for "feminine genius" is a combination of careful cultivation of technical skill with childlike inhibition. It is beyond the scope of this paper to delve further into 19th century gendered ideas about genius. However, it is important to note that Bettine von Arnim, often celebrated for her proximity to male genius, is also admired for work that challenged strongly held cultural assumptions. Approximately a dozen or so of von Arnim's songs were published while she was alive. More unfinished excerpts exist in New York's Pierpont Morgan Library.

O schaudre nicht, aus *Faust* (Arnim). 4/4, Agitato ma non troppo, D major, C#4-D5. Goethe. Soprano, Mezzo, Tenor, Baritone, Bass. Difficulty (1), Piano (1).[31]

This short piece, accessible for a beginning baritone, is a rare example of a song by Bettine von Arnim with a good quality recording available, that of Dietrich Fischer-Dieskau on the Deutsche Grammophon label.[32] It is also available in both low (DM) and high (EM) keys in the popular women composers anthologies edited by Carol Kimball.[33] Even the high key tops out at E4 for tenor, which can be useful for the many young TBB voices who present in

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[30] Lisa C. Roetzel, "Acting Out: Bettine as Performer of Feminine Genius." *Women in German Yearbook* 14 (1998): 109–25. http://www.jstor.org/stable/20688874.

[31] Carol Kimball, ed, *Women Composers: A Heritage of Song, Low Voice* (Milwaukee: Hal Leonard, 2004), 208.

[32] Dietrich Fischer Dieskau, baritone, "O schaudre nicht," track 4 on *Early Recordings on Deutsche Grammophon*, Disc 9, Deutsche Grammophon, 2005, compact disc.

[33] Kimball, *Women Composers*, 208.

undergraduate study as in-between-fach baritenors. The highest note of the piece appears five times, all at the beginning of short, descending vocal lines featuring a variety of forward, mixed, and central vowels— [i], [ɛ], [y], [a]— with which to find clarity and ring. With text from the first part of Goethe's *Faust,* this song is also included in one of six von Arnim lieder in a Furore-Edition collection looking at the poet's and composer's close association. Von Arnim began reading Goethe's writing as a teenager in 1800, and they met for the first time in 1807. Between 1808 and 1810, she wrote of composing works based on texts from *Faust*, including "O schaudre nicht," from Faust's garden scene with Gretchen.

Aus dem Wintergarten (Arnim). 4/4, Andante con moto, Eb major, G3-Ab4. Mezzo, Baritone, Bass. Difficulty (1), Piano (1). Achim von Arnim.[34]

The limited range of this song paired with descending scalar passages that mirror the breath cycle makes it a useful teaching tool for young bass-baritones. Singers can practice using sufficient airflow in a comfortable, middle register without pressing. The tessitura is Eb3-Ab3, with a couple of lower extension notes (Ab2 and G2) at the very beginning and very end of the song. The text, by the composer's husband, reorders the second through fifth stanzas of "Ach hätt' ich nur kein Schiff erblickt," from a collection entitled *Der Wintergarten* (1809). The manuscript is available for download via the International Music Score Library Project, and from the Morgan Library and Museum website. The accompaniment is easily readable, but the composer's cursive handwriting requires some deciphering. Willing students could write in the text themselves, rendering the manuscript serviceable.

[34] Bettine Von Arnim, "Aus dem Wintergarten," Songs and duets with piano, ca. 1805-1820, The Morgan Library & Museum, New York, https://www.themorgan.org/music/manuscript/114290/4.

2.3: EMILIE ZUMSTEEG (1796 – 1857)

Emilie Zumsteeg composed more than 100 works, more than half of them songs, during the first half of the 19th century. Born in Stuttgart, she carried on the musical legacy of her father, composer Johann Rudolf Zumsteeg, who died in 1802 and also served as a model for Emilie's contemporaries, Carl Loewe and Franz Schubert. After her father's death, her mother, with support from the publishers Breitkopf & Härtel, opened a music store.[35] The business was later run by Emilie's brother, Gustav Adolf. Emilie's father was known for his ballads. While Emilie began composing in a simple, strophic style as well, throughout her life, her harmonic language became more complex and Romantic with more evident text-painting. She was part of a strong literary circle, and set the poetry of many of her friends and acquaintances including Helmina von Chezy, Theodor Körner, Nikolaus Lenau, Eduard Mörike, and Friedrich Rückert.

Zumsteeg played an integral role in the private music societies of Stuttgart. A singer, pianist, composer, and teacher, she taught privately, and wrote songs, choruses, duets, and piano music. She organized choruses, conducted (in private) a women's chorus, directed and accompanied cantatas and operas, and elevated the level and amount of both amateur and professional music-making in Stuttgart.[36] She composed songs for her students to sing and play, and primarily supported herself as a composer; a number of her lieder were printed in the *Leipzig Allgemeine musikalische Zeitung* to positive reviews.[37] In his article "The Circulation of the

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[35] Suzanne Summerville, "Emilie Zumsteeg," in *Women Composers: Music Through the Ages. Composers Born 1800-1899*: *Vocal Music* (Farmington Hills, MI: G.K. Hall, 2003), 421.

[36] Marcia J. Citron and Martina Rebmann, "Zumsteeg, Emilie," *Grove Music Online*, 2001, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.47795.

[37] Emilie Zumsteeg, *Lieder und Duette,* ed. Martina Rebmann (Stuttgart: Carus-Verlag, 1998), iv.

Lied," David Gramit references Zumsteeg as a composer who indeed achieved some degree of notoriety, saying:

> If association with the feminine threatened the Lied's status, however, it also made it one of the genres in which activity by women composers was most visible and acceptable. As a result, a succession of women achieved public visibility as composers in whose output Lieder played a dominant role, among them Maria Theresia Paradis, Luise Reichardt, Emilie Zumsteeg, and Josephine Lang... And so the Lied played a role in yet another ambivalent situation: it provided a creative outlet for women, who were strongly discouraged from other public creativity, even while its position within the hierarchy of musical genres reinforced the ideologies that justified their exclusion.[38]

Though she was well-known and critically acknowledged during her lifetime and into the latter half of the 19th century, a majority of her songs were not published or distributed widely until musicologist Martina Rebmann published a collection of 45 lieder and 5 duets by Zumsteeg in 1998. According to Rebmann, most of Zumsteeg's works at that time were still in either manuscript or printed for a limited time by the family business, the G.A. Zumsteegschen Musikalienhandlung.[39] Two further songs, "Morgenfreude" and "Trennung ohne Abschied" are included in the 1992 *Frauen komponieren* anthology, edited by Eva Rieger and Käte Walter.[40] Zumsteeg's works remain largely unrecorded, save for a solo piano Polonaise No. 3 available on a 2021 Mirare recording.[41]

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[38] Gramit, "The Circulation of the Lied," 308.

[39] Zumsteeg, *Lieder und Duette, 68.*

[40] Eva Rieger and Käte Walter, eds., *Frauen komponieren: 25 Lieder für Singstimme und Klavier* (Mainz: Schott, 1992).

[41] Marie-Catherine Girod, pianist, "Polonaise No. 3 for piano," track 23 on *Regards de femmes,* Mirare, 2021, compact disc.

Des Freundes Wunsch (Zumsteeg). 4/4, Allegro vivace, G major, D4-G5. Soprano, Mezzo, Tenor. Difficulty (2), Piano (2). Poet unknown.[42]

A charming song for a young soprano or tenor, this selection requires some musical independence as the vocal line is not doubled in the piano. A short two-pager, the accompaniment is light with classical gestures and the opportunity for the singer to practice legato skips and leaps through the middle range, and two opportunities to lightly touch G5 first on the vowel [y], then on [ɛ] before skipping down a seventh. Sopranos can practice modifying the vowel toward [a] for the most advantageous resonance strategy, and all voice types will do well not to focus on the high note as the main goal of the phrase. Grammatically, the stress of this stanza comes on the downbeat of the bar following the high note.

Schilflied Nr. 2 (Zumsteeg). Op. 6/2, 4/4, Allegro/Langsam, F minor, B3-Db5. Mezzo, Tenor, Baritone, Bass. Difficulty (2), Piano (2). Lenau.[43]

Exemplifying Zumsteeg's through-composed, more Romantic style, this is a short, multi-sectional piece with poetry by the composer's friend, Nikolaus Lenau. The accompaniment mirrors the turbulent water in this stormy "Reed song." A nice choice for a young baritone or mezzo, the singer can practice accompanied recit-style singing with limited text to memorize, just two short stanzas with alternate rhyming couplets. It could easily fit into a set of other romantic poetry, or themes of moonlight, water, or weather.

[42] Zumsteeg, *Lieder und Duette*, 6-7.

[43] Ibid, 23-24.

2.4: ANNETTE VON DROSTE-HÜLSHOFF (1797 – 1848)

An important figure in 19th century literature due in part to her realist novella *Die Judenbuche* (1842), Annette von Droste-Hülshoff was also a pianist, singer and composer. Born into a wealthy, musical family, she studied music theory with her uncle, Maximilian Droste.[44] Her family connections included the brothers Grimm, whom she assisted in collecting fairytales, while also collecting regional folksongs.[45] She set poetry by Goethe, Brentano, Lord Byron, and her own texts as well. Very few of her works are readily available, but several are included in the Furore edition of songs by women composers inspired by Goethe.

Lied des Harfners (Droste-Hülshoff). 3/4, C minor, C4-C5. Soprano, Mezzo, Tenor, Baritone, Bass. Difficulty (1), Piano (1). Goethe.[46]

Droste-Hülshoff composed in an eccentric style, the texture of which is not always the most supportive for young singers. According to Marcia Citron, many of her pieces "leave the listener with a sense of unease."[47] "Lied des Harfners" is an exception with a haunting, almost hymnlike melody. The short text by Goethe is infinitely useful for thematic recital programming. An arrangement for chamber orchestra is available through Furore.[48] As written, the low

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[44] Susan C. Schwaneflugel, "Modes of performance: Women's musico-literary masquerade in early nineteenth-century Germany" (PhD diss., University of Pennsylvania, 1997), UMI (9800922), 39.

[45] Ibid, 42.

[46] Ann Willison Lemke, ed, *Von Goethe inspiriert* (Kassel: Furore, 1999), 44.

[47] Marcia J. Citron, "Women and the Lied, 1775-1850," in *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: University of Illinois Press, 1986), 241.

[48] Wolfgang Danzmayr, ed, *Inspired by Goethe: Songs by women composers for voice and orchestra, Vol. 1* (Kassel: Furore, 2021).

tessitura of about a fifth at C4-G4 suits mostly baritones or mezzo sopranos. However, the accompaniment is simple enough it could easily be transposed up on sight. This is a good beginning piece for German diction, introducing the "ch" sound [ç], but not [χ]. There are no mixed vowels in the poetry, which can be a difficult concept in a first German art song.

2.5: JEANNETTE BÜRDE (1799 – 1875)

Jeannette Bürde (née Milder) was a pianist, singer, and composer who first built a career in Berlin before following her sister Pauline Anna Milder-Hauptmann, a famous singer, to Vienna. Little information is available about Bürde's professional career, but she studied piano, and published several collections of lieder. She was a member of the Berlin Sing-Akademie, studying composition with its second conductor, Carl Friedrich Rungenhagen. Bürde was active in Berlin's musical salon culture. One of the most prominent salon hosts in the city, Rahel Varnhagen, provided her with copies of Goethe texts to set.[49]

Der Berghirt (Bürde). Op. 4/1, 3/4, Mäßig bewegt, Ab major, Eb4-Eb5. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (3). Müller.[50]

Utilizing Müller's text better known in Schubert's setting of the first four stanzas of "Der Hirt auf dem Felsen," Bürde's setting is less showpiece and more narrative. Schubert would have been familiar with Bürde's setting, likely before he wrote his own. Both composers set the same

[49] Rahel Varnhagen, correspondence, S.1: Merz, S.2: Lust und Qual, 1820, Freies Deutsches Hochstift, https://guide.freies-deutsches-hochstift.de/en/mediaguide/romantik-ausstellung/3-obergeschoss/gelebte-gleichheit/abschrift-von-zwei-gedichten-goethes-nach-1820/.

[50] Susan Youens, ""Eine Wahre Olla Patrida [sic]": Anna Milder-Hauptmann, Schubert, and programming the Orient" in *German Song Onstage* (Bloomington: Indiana University Press, 2020), 20.

text with Bürde's sister, an operatic soprano, in mind as the soloist. There are also a number of similarities in rhythm, tone, and yodeling gestures. However where Schubert approaches the dark and pensive valleys, Bürde's shepherd stays buoyant. This charming piece is included on the Hyperion album *Songs by Schubert's friends and contemporaries*.[51] The longest notes are on Eb5's (held over three bars), with an upward arpeggiated approach to the pitch. These longer held notes occur twice per verse. Because the song is set strophically, each verse features two different vowels on the longer held note. Sopranos (the piece just briefly touches middle C), Mezzo Sopranos, Tenors, and Baritones can all find success in this vocalise-like song. Sopranos, especially, may find it useful to approach the diction/text in Bürde's setting as an alternative or supplement to Schubert's setting. Young singers who have some background in German will be most successful with this piece, as there are 5 verses of text which can be daunting for beginners.

Heidenröslein (Bürde). 2/4, Con garbo, D major, E4-G5. Soprano, Tenor. Difficulty (2), Piano (1). Goethe. [52]

This piece also bears comparison to Schubert's version, with some of the same 16th note gestures. Heidenröslein is a charming song requiring flexibility and buoyancy from a young soprano or tenor. There are short, ascending phrases in the middle voice, with a longer held G5 and brief touches on F#5 in each of the three verses of the strophic setting. Included in Ann Willison Lemke's Furore volume of songs inspired by Goethe's poetry, Bürde's "Heidenröslein" is also available with parts for chamber orchestra. Conductor Wolfgang Danzmayr, inspired by

[51] Stella Doufexis and Graham Johnson, performers, "Der Berghirt," CD 3, track 9 on *Songs by Schubert's friends and contemporaries*, Hyperion, CDJ33051/3, 2004.

[52] Lemke, *Von Goethe inspiriert*, 6.

the Furore collection, wrote in the preface to his edition that, "The compositional quality of the songs and the tonal richness of the piano accompaniment allowed a diversity of instrumentation – without interference with the compositions themselves – that was perfectly suited to each song and its lyrics."[53] The repeated, longer held G5's (G4 for tenor) are all set on the first syllable of the word "Röslein," an advantageous vowel for the tenor passaggio. Sopranos, too, will find success with just a little [a] space modification. The phrases of this song are short, and the melodic contour ascends and descends, in contrast to Schubert's ascending-only passages for the text "Röslein auf der Heiden." This allows a singer to practice more balanced offset, without pressing to a high note at the very end of the phrase.

2.6: FANNY HENSEL (1805 – 1847)

Fanny Hensel was one of the most prolific composers of lieder in the 19th century; of her 460 works, more than 300 were songs. Born into a musical family, both she and her brother Felix Mendelssohn studied piano with Ludwig Berger and composition with Carl Friedrich Zelter. An accomplished pianist, by the age of thirteen she memorized all of Bach's preludes in the Well-Tempered Clavier, performing them for her father on his birthday.[54] Despite her prodigious talent, both her father and brother discouraged Fanny's desire to publish her own music until the last year of her life. She published her first volume of songs in 1846 at the age of 41. Though Hensel's *Sonntagsmusiken* in the Mendelssohn home were extremely popular, she clearly felt a void of professional support and engagement, writing in 1836:

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[53] Danzmayr, ed, *Inspired by Goethe,* 3.

[54] Todd, *Fanny Hensel,* 27.

> Once a year, perhaps, some one will copy a piece of mine, or ask me to play something special—certainly not oftener… my songs lie unheeded and unknown. If nobody ever offers an opinion, or takes the slightest interest in one's productions, one loses in time not only all pleasure in them, but all power of judging their value. But my own delight in music and Hensel's sympathy keep me awake still, and I cannot help considering it a sign of talent that I do not give it up, though I can get nobody to take an interest in my efforts. But enough of this uninteresting topic."[55]

Despite her frustrations, Hensel continued to compose until the last day of her life. While conducting a rehearsal for Felix's *Erste Waldpurgisnacht*, she collapsed as the result of an apparent stroke. The score for "Bergeslust" was found on her drawing desk after her death, one of her most hopeful songs, with an arching soprano line that ends with the text, "*Gedanken gehn und Lieder fort bis ins Himmelreich* / Thoughts and songs fly away into the heavens." Her family issued several posthumous editions of her work, but due in part to anti-semitism, world wars, and various circumstances with the autograph scores, her songs were seldom written about or performed by the end of the 20th century. Hensel scholarship has been revived since her bicentenary in 2005, in part with an excellent new biography by R. Larry Todd, and with further research by his student, Dr. Angela Mace Christian. The new website Hensel Songs Online, created by singer and scholar Tim Parker-Langston, makes available 239 songs by Fanny Hensel in high and low keys. The editions can be downloaded free of charge and are also available on IMSLP.[56]

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[55] Todd*, Fanny Hensel*, 206.

[56] Hensel Songs Online (website), accessed December 1, 2022, https://henselsongsonline.org.

Die Mainacht (Hensel), Op. 9/6. 6/4, Andante, Eb major, Bb3-G5. Soprano, Mezzo, Tenor. Difficulty (2), Piano (3). Hölty.[57]

This romantic, almost mournful melody requires a large vocal range and a student with excellent control of the breath. The more famous setting by Brahms ("Wenn der silberne Mond") evokes a similar feeling of *Waldeinsamkeit* called for by Hölty's poetry. The large leaps in the vocal line are helpful in assessing and approaching passaggio notes. In the first verse for example, the first articulation of Eb5 (Sopranos and Mezzos) is on the round vowel [o] ("Mond"). Several bars later, there is a leap from a middle C on the vowel [e] ("den") up to an Eb on an [a] vowel ("Rasen"). Exploring first [o] and then [a] at this pitch level can help Sopranos and Mezzos explore the sensation of rounding and singing with sufficient airflow through the passaggio so as not to carry too much weight up. There are two verses, with the melody touching G5 at the end of each verse. The high note comes at the beginning of the phrases and is followed by more than an octave descent on the primary vowel [a] ("Trau-rig" in first verse, "ein-sam" in the second). Singers can use this passage to practice tracking the breath cycle with the most air for the highest note at the top of the phrase.

Nach Süden (Hensel), Op. 10/1. 12/8, Allegro molto vivace, E major, E4-A5. Soprano, Tenor. Difficulty (4), Piano (4). Poet unknown, possibly W. Hensel.[58]

"Nach Süden" is a lively, joyous song capturing the excitement of visiting Hensel's most longed-for and written-about place: Italy. Its energy and enthusiastic final bars make it a good

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[57] Fanny Hensel, *Und Wüssten's die Blumen: Ausgewählte Lieder für Singstimme und Gitarre*, eds. Guido Böger, Margaret Ellen Fitzgerald, and Annette Maurer (Kassel: Furore, 2015), 4-5.

[58] Fanny Hensel, *Ausgewählte Lieder für Singstimme und Klavier*, ed. Annette Maurer (Wiesbaden: Breitkopf & Härtel, 1993), 30-34.

candidate to close a set or recital program. “Nach Süden” is difficult for young singers because of rapid text and a heavy, pianistic texture that requires a substantial voice to carry without pushing on the many ascending lines. Still, it is a rewarding endeavor and would be a fine selection for auditions or contests. Many phrases mirror the breath cycle, descending from the top of the treble staff (G#/F#5 range) down an octave or more (G#/F#/E4 range). The highest pitch of the piece at the very end, an A5, is set on an [a] vowel that ascends scalarly over the course of two measures from B4. Many of the vowels at pitch levels E, F, and F# are mixed, especially [y] of “Süden.” This will be advantageous for Tenors especially in the passaggio.

Anklänge (Hensel). 4/4 (I-II), 3/4 (III), A (G) minor, E (D) major, C (Bb) major, C#(B)4-A(G)5. Soprano, Mezzo, Tenor. Difficulty (3), Piano (4). Eichendorff.[59]

Fanny Hensel wrote *Anklänge,* three short pieces to be performed attaca, in 1841. This mini song cycle is set to two poems from Eichendorff’s *Sängerleben;* the second poem is divided between the second and third song of the cycle. The poetry selection encapsulates the longing for travel and fulfillment in nature evident in Hensel’s life from her letters, and omnipresent as a theme in her lieder. The vocal line, while mostly syllabic, varies between hymnlike melody, descant-like passages over the churning accompaniment, and soaring ascents. The composer uses chromaticism and tonal shifts to illustrate the combination of colors and sounds in birds, forests, and air. Says Amanda Lalonde in *The Songs of Fanny Hensel*, “Recasting the horn through the piano, it brings the song far outside the spatial restrictions of the drawing room, evoking the woods as gateway beyond the natural.” The original key sits nicely for a soprano or tenor, and it

[59] Fanny Hensel, *Eine Musikalische Italienreise: Ausgewählte Lieder für Mittlere Stimme und Klavier: Selected Songs for Voice and Piano*, ed. Aloysia Assenbaum (Kamen: Karthause-Schmülling, 1998), 20.

is published one whole step lower that mezzos and tenors will find useful as well.[60] However, even the lower key likely will sit too high for a young baritone.

2.7: JOHANNA KINKEL (1810 – 1858)

Composer, poet, pianist, choral conductor, singer, director, and political activist Johanna Kinkel was a multi-faceted musician. She wrote nearly 100 songs in addition to larger scale vocal works for chorus and stage. Born in Bonn, her father was a teacher and her mother a strict and devout Catholic. As an adult, she wrote to a friend reflecting on her childhood:

> To be allowed to stay at home, to make music or to read, was what I wanted to do. But I was required to spend all my leisure hours with my family and we had no common interests. That was unfortunate, because we really loved each other.[61]

In 1836, following end of her first marriage, she moved to Berlin and taught piano lessons to finance further musical studies. There she directed performances, composed and published dozens of lieder and choral works, and enjoyed access to the most famous salons of the era, including Fanny Hensel's *Sonntagsmusiken*. After returning to Bonn, she married the activist Gottfried Kinkel, and in 1850 fled with him to London after his dramatic escape from prison, where he had been sentenced for leftist political activity. In London Kinkel established herself as a music educator, publishing pedagogical guides for young singers and pianists, teaching lessons, giving lectures, and writing scholarly papers. Though productive, Kinkel's

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[60] Fanny Hensel, *Ausgewählte Lieder für Singstimme und Klavier*, ed. Aloysia Assenbaum (Düsseldorf: Edition Donna, 1991), 20.

[61] Suzanne Summerville, "Johanna Kinkel," in *Women Composers: Music Through the Ages. Composers Born 1800-1899: Vocal Music*, eds. Sylvia Glickman and Martha Furman Schleifer (Farmington Hills, MI: G.K. Hall, 2003), 80.

years in London were far from happy as she suffered from depression and poor health. There is some disagreement as to whether her death in 1858 was accidental or suicide.[62]

Johanna Kinkel defied essential feminine expectations of 19th century Berlin, where delineations in gender roles within marriage, social class, music and politics were strictly defined. Biographical portraits of Kinkel are often portrayed with a tragic arc, possibly because her life and works do not fit a traditional framework of success. In relationship to other notable women of the time period, she was a professional musician, but did not achieve star status like Clara Schumann. She was active in salon culture, but for a relatively brief period. She lacked a posthumous revival of her music, as Felix Mendelssohn efforted on behalf of Fanny Hensel. She publicly challenged sexist reviews of her music, including going so far as to send a sarcastic letter to Robert Schumann along with a raucous drinking song for inclusion in his *Neue Zeitschrift für Musik*. But at the same time she benefited from certain reviews that, while biased, publicized her music and allowed her to support her family. She orchestrated a wild escape for her husband from prison, but the political uprising they backed was unsuccessful, and thus she did not win a place in history as a revolutionary victor. In her book dedicated to the "Forgotten Women of Classical Music," the British author and lecturer Anna Beer singles out Kinkel in the introduction as someone perhaps beyond remembering, saying, "It would have been all too easy to find a bookful of Kinkels, to represent every female composer's life as a futile struggle against impossible odds."[63] To be sure, disappointment and disillusionment are frequent themes from Johanna Kinkel's difficult childhood to her ultimate political exile from Germany and tragic

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[62] Ruth Whittle, "Modes of Exile: Revisiting Johanna Kinkel," *Colloquia Germanica* 34, No. 2 (2001): 109.

[63] Beer, *Sounds and Sweet Airs,* 6.

death in London. Musicologists and literary historians have analyzed many of Kinkel's public writings, personal diaries and correspondence. In doing so they have further highlighted the insecurities that seemed to plague her, the injustices that angered her, and the circumstances that prevented her from a more prolific and sustained compositional output. However, Kinkel's surviving songs benefit from further study. Through them, and with posterity in mind, Johanna Kinkel shaped an identity of herself not as a female struggling against insurmountable male authority, but as a protagonist made powerful by embracing both masculine and feminine traits.

Du Nahst! (Kinkel). Op. 15/2, 1839. 4/4, Andante, G minor, D4-Eb5. Soprano, Mezzo, Tenor, Baritone. Difficulty (2), Piano (1). J. Kinkel.[64]

Set to her own poetry, "Du Nahst!" reveals the emotional turbulence of a fraught period in Kinkel's life. It was the final year before her divorce was granted, she was in love with another man, and she was deeply depressed and considering suicide.[65] She confessed in her journal that "Du Nahst!" was about Gottfried Kinkel, who would eventually become her husband, but who was engaged to another woman at the time. The text is dramatic, but manageable for a young singer. The tessitura fits a low or middle voice singer. An unusual piano introduction and diminished seventh chords provide an aesthetic of unsettled anxiety. The vowels at Eb5 are mostly rounded, on words including "Morgenröthe," "tönen," "und" and central, including "Aber" and "Ach." The melody descends to its lowest point (D4 for Soprano/Mezzo) only once in each of three verses, at the end of a phrase and set on a schwa.

[64] Johanna Kinkel, *Lieder*, ed. Linda Siegel (Bryn Mawr, PA: Hildegard Pub. Co., 2000), 35-36.

[65] Siegel, *Lieder*, viii.

Die Mandoline (Kinkel). Op. 19. 4/4, Andante, F major, F4-Eb5. Soprano, Mezzo, Tenor, Baritone. W. Seibt.[66]

With no prelude and two simple strophes set syllabically, this tune is a simple but pleasing melody reminiscent of Louise Reichardt. The indication in the score is for alto or baritone, but young soprano or tenor voices may find success with this beginning piece as well. There are two ascending phrases to Eb5, which is held for less than two counts both times. Three of four times the vowel at that pitch is [a], on "wunderbarem," "Klange," and "alle." The fourth vowel is [e] ("weh"). Baritones especially may need to experiment with rounding the central vowel [a] to find a sufficient acoustic strategy for the passaggio. The subject matter is sad; the translation of the first line is "I feel like a forgotten mandolin." The text conveys having to hold pain inside rather than expressing it. Young singers may be inspired by the sighing gestures around Eb/Db5 to experiment with crying/sobbing ideas, which can encourage balance/chiaroscuro.

2.8: JULIE BARONI-CAVALCABÒ (1813 – 1887)

Julie Baroni-Cavalcabò's mother was an amateur singer with a close relationship to Mozart's youngest son, Franz Xaver Wolfgang Mozart. He ultimately became Julie's teacher, and took her with him from Vienna to Leipzig. He introduced her to Schumann, who said of her musical writing, "she knows how to plan and perfect a piece of music. She gives us variety, elegance and tenderness."[67] Schumann also dedicated one of his works to her, his *Humoresque*

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[66] Johanna Kinkel, *Sechs Lieder für Alt oder Bariton mit Klavier Begleitung* (Cologne: Schloss, 1848), 3.

[67] Quoted in Andrea Schwab, *Außergewöhnliche Komponistinnen* (Vienna: Hollitzer, 2019), 112.

Op. 20. Julie published her first songs in 1830 under her maiden name, Baroni-Cavalcabò. She first married in 1839, becoming Julie von Webenau, and after her first husband's death, she married Johann Alois Ritter von Britto. First printings of about a dozen of her songs are available on IMSLP. The three songs of her Op. 10 are available in a newer edition from Classical Vocal Reprints.[68]

Die Elfenkönigin, *3 deutsche Lieder, 1836* (Baroni-Cavalcabo). Op. 10/3, Allegretto, D major, D4-A5. Soprano, Tenor. Difficulty (3), Piano (2). Matthisson.[69]

This playful song offers singers a technical exercise in articulation and sweet onsets, with many short, detached phrases describing the royal dancing elves. Some of those light, repeated notes are on F#5 and E5, so sopranos and tenors will need to have comfort and flexibility in the passaggio to execute this successfully. The first series of 4 staccati F#5s occurs on the vowel series [ɛ ə ɪ ʊ a] ("Elfen flink und leicht"). The next series on E5's is [i ə ʊ ɑ y] ("wiegen uns am Frühling"). A singer might practice these phrases first in a semi-occluded vocal tract posture to map a lighter mechanism registration with sufficient airflow. There is one A5 that passes quickly (an eighth note in the middle of a phrase) on the [ʊ] vowel of "zirkelrunden." G5s are set with opportunities for a bit rounding and space, such as in the word "Mondscheintanz." While the vowels of this piece are friendly for tenor voices with many fronted tongue mixed vowels, [i]s, and [e]s, the overall short articulation needed in and above the passaggio is best suited for sopranos to practice buoyancy and offsets that are not pressed.

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[68] Julie Baroni-Cavalcabo and Sophie Westenholz, *Lieder and Other Songs by Women Composers of the Classic Era* Volume 10, ed. Barbara Garvey Jackson (Fayetteville: ClarNan Editions, 2020).

[69] Ibid, 50.

Warum (Baroni-Cavalcabo). Op. 22, 3/4, Moderato, Db major, Bb3-E5. Soprano, Mezzo, Tenor, Baritone. Difficulty (2), Piano (2). Bechstein.[70]

A simple, chordal accompaniment with rolled figures and sighing suspensions in the vocal line give this song a peaceful, melancholy air. An excellent recording of the English baritone Konrad Jarnot and pianist Alexander Schmalcz highlights the intimate sadness of the poetry and the expressive use of rubato.[71] In terms of vocal range for a young baritone, there are two full E naturals on the word "erscheine," but preceded by the round vowel [u] of "warum" for some assistance in the passaggio. It is an exquisite lied to suit a variety of artists. The direct, unadorned text is by Ludwig Bechstein, famous for his *Deutsches Märchenbuch* that surpassed even the Brothers Grimm in popularity.

2.9: JOSEPHINE LANG (1815 – 1880)

Josephine Lang was born in Munich in 1815. Lang's first music teacher was her mother, an opera singer who had been taught by Lang's grandmother. In addition to her musical family, one of the biggest influences in Lang's development was Felix Mendelssohn, who took a special interest in encouraging her through correspondence after meeting her in 1830.[72] By this time she had already begun to compose and publish, though she was just 15 years old. Lang married in 1842 and raised six children, which limited her ability to compose for several years. Her husband

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[70] Julie Baroni-Cavalcabo, "Warum" (Wien: Diabelli, 1838), https://imslp.org/wiki/Warum%3F%2C_Op.22_(Baroni-Cavalcabó%2C_Julie)

[71] Konrad Jarnot and Alexander Schmalcz, performers, "Warum?" track 25 on *Mozart: Lieder aus drei Generationen,* Oehms Classics OC 564, 2006, compact disc.

[72] Harald Krebs, ed., *Lieder for Voice and Piano, Vol. 2* by Josephine Lang (King of Prussian, PA: Hildegard Pub. Co, 2006), ii.

died in 1856, and a series of unfortunate health issues plagued several of her children, demanding her constant care. Still, she composed around 300 songs, revitalizing her career at several points with help from contemporaries Clara Schumann and Ferdinand Hiller in addition to Mendelssohn. Dramatic turns in her personal narrative are often connected to her work. One of her biographers, Harald Krebs, points out that "her songs are indeed connected to her life in a number of ways; for example, looking at her chosen texts in relation to her biography frequently reveals interesting correspondences."[73] Additionally, Lang's music is defined by large leaps in the vocal melodic lines, making them both challenging and rewarding for young singers. She uses a variety of techniques in writing for piano, though her harmonic language is on the conservative side. Lang set many prominent poets in addition to several texts by her husband, Rheinhold Köstlin.

Sie liebt mich (Lang) Op. 33 / 4, 4/4, Allegro vivace, G major, E4-A5. Soprano, Tenor. Difficulty (3), Piano (4). Goethe.[74]

Written in 1840, Mendelssohn knew and enjoyed Lang's lied,"Sie liebt mich," admiring its "freshness and vitality."[75] This piece is a nice showcase for a young soprano. A motor rhythm in the piano provides support, and the vocal line is often doubled. A sustained high A in the A section as well as multiple G5s provide opportunity for a young soprano or tenor to explore rubato and romantic melodic gestures. The highest pitches of the song (G/A5s) are set with both [a] and [i] vowels, so both tenors and sopranos will have to practice adjusting to some

[73] Krebs, *Lieder for Voice and Piano*, iii.

[74] Josephine Lang, *Selected Songs*, ed. Judith Tick (New York: Da Capo, 1982), 15-17.

[75] Ibid, viii.

extent to find the most resonance and ease in production. All of the high notes are at the beginning of descending melodic contours.

Traumbild (Lang). Op. 28 / 1, 3/4, Andante, F major, C4-F5. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (3). Heine.[76]

"Traumbild," an excellent choice for soprano or tenor with optional cello obbligato, is a tranquil, lilting lullaby requiring a singer able to float Lang's signature seventh and octave leaps up to the top of the staff. The melody begins chromatically, introduced first instrumentally and then with the opening text. Robert Schumann reviewed this work encouragingly in his *Neue Zeitschrift* in 1838, saying, "The song by Josephine Lang is a fine, extremely tender plant which we recommend to the reader's attentive inspection; it pleases us thoroughly in its intimacy, especially at the modulation to C major. The whole is declaimed in a very expressive manner."[77] Vowels provide some nice opportunities for rounding at the first passaggio for soprano ("gehüllt" on a C4, for instance) and opening up at the second passaggio—"schleicht," "Herzen," and "Tag" are set on F4.

2.10: CLARA SCHUMANN (1819-1896)

One of the most influential musical figures of the 19th century, Clara Schumann began her musical career as a young piano prodigy and internationally acclaimed touring artist. Her impeccable pianistic tone and sense of legato inspired Brahms to deem her "The Greatest

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[76] Josephine Lang, *Ausgewählte Lieder auf texte von Heine, Goethe, Lenau*: *für Singstimme und Klavier*, ed. Barbara Gabler (Kassel: Furore, 2009), 34-37.

[77] Harald and Sharon Krebs, *Josephine Lang: Her Life and Songs* (Oxford: Oxford University Press, 2007), 53.

Singer."[78] Her abilities at the keyboard and excellent music education are evident in her lieder composition, the first efforts of which began when she was just 13 years old. Many of her pieces feature preludes, postludes, varied textures of accompaniment, and pianistic flourishes. Schumann was familiar with the works of Schubert, and those of Fanny and Felix Mendelssohn in addition to, of course, her beloved husband, Robert Schumann. Nancy Reich writes that she was "somewhat ambivalent, even apologetic, about her creative efforts. That she was married to a great song composer certainly accounted for some of her lack of confidence; these feelings were undoubtedly intensified by societal disapproval of women who aspired to be composers."[79] After Robert died, she focused her energy on editing and promoting his works; she composed her last known art song, "Das Veilchen," in 1853.[80]

Eighteen of Clara Schumann's songs were published during her lifetime, and another ten have been edited and published posthumously. Many of her published collections and individual songs are available on IMSLP, and in various song anthologies.

O Lust, O Lust (C. Schumann). Op. 23/6, 6/8, Sehr lebhaft, Eb major, F4-G5. Soprano, Tenor. Difficulty (4), Piano (5). Rollett.[81]

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[78] Gorrell, *The Nineteenth Century German Lied*, 182.

[79] Nancy B. Reich, "Clara Schumann," in *Women Composers: Music Through the Ages. Composers Born 1800-1899: Vocal Music*, eds. Sylvia Glickman and Martha Furman Schleifer (Farmington Hills, MI: G.K. Hall, 2003), 143.

[80] Ibid, 143.

[81] Clara Schumann, *Sämtliche Lieder für Singstimme und Klavier*, eds. Joachim Draheim, and Brigitte Höft (Wiesbaden: Breitkopf & Härtel, 1990), 46-47.

This dynamic, joyful song demonstrates the pianistic prowess of its creator; it is essentially a piano fantasy with a vocal descant. The tessitura is high, making it a good choice for a soprano or tenor with some vocal heft for the ascending lines. “O Lust,” is a good exercise for a student to sustain long, legato lines over an energized accompaniment. Opportunities to breathe between phrases decrease throughout the song, so a singer must achieve a sense of breath renewal that avoids stacking or gasping. The first Eb5 is rounded on the word “Lust,” and many of the F5s feature open vowels like “Klange,” and “Lust.”

Die stille Lotosblume (C. Schumann). Op. 13/6, 3/4, Sehr getragen, Ab major, Eb4-F5. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (3). Geibel.[82]

This “quintessentially Romantic” lied is rewardingly descriptive in its imagery of nature, and probing melody.[83] It is a piece in which a young singer can explore chiaroscuro in the middle voice and baritone primo passaggio with the rounded vowels in “Lotosblume” and “Süß” The brighter vowels in the “Schein,” “Strahlen,” and “Schwan” provide both assonance and alliteration. The vowels on the high notes (F4 for male voice, F5 for female) include [a] (“blauen,” “weisser”) and [ɔ] (“gold’nen”).

2.11: MARIE VON KEHLER (1822 – 1882)

In 1859 composer Marie von Kehler sent her acquaintance, Johannes Brahms, a piece by Bach. The thank you note he sent in response sold for several thousand dollars in a Christie’s auction in 2000, and is one of very few written records that offer insight into Kehler’s life and

[82] Schumann, *Sämtliche Lieder*, 30-32.

[83] Nancy B. Reich, “Clara Schumann,” 144.

work.[84] She was a lady-in-waiting and piano teacher to Princess Friederike of Lippe, in whose court Brahms worked as a musician. Kehler composed around 80 songs, and several opuses were published after her death. It is unknown when exactly Kehler wrote them, who published them, and what inspired them to do so. Musicologist Stephen Rodgers features Kehler in a blog post on his website, Women's Song Forum, writing,

> Playing through [Kehler's songs], one senses an artist of great ingenuity and sophistication, a composer who knew how to write natural, flexible melodies that captured the subtle shadings of textual sound and sense, and who had a knack for expressive chromaticism. These features are no more evident than in her song "Letzter Wunsch" (Last Wish), the first of her op. 5 song collection.

Rodgers continued his analysis of the music and poetry of "Letzter Wunsch" in a podcast[85] and arranged for a baritone and pianist to record it and four other Kehler songs: "Mein Herz ist wie die dunkle Nacht," "Laß tief in dir mich lesen," and "Mein Herz ist schwer."[86] These are currently the only available recordings of Kehler's music, but Rodgers provides 7 opuses of

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[84] Johannes Brahms to Marie von Kehler, March 1859, March 1859. Thanking her for sending a new work by Bach. "You know how much I love this divine man and can well imagine, his melodies (so feared by you) will often resound around me..." Christie's Live Auction Record. https://www.christies.com/en/lot/lot-1790758.

[85] Stephen Rodgers, "Letzter Wunsch (Last Wish): Julius Sturm and Marie von Kehler," in *Resounding Verse*, produced by Stephen Rodgers, December 14, 2022, podcast, MP3 audio, https://podcasts.apple.com/us/podcast/resounding-verse/id1567970395?i=1000590184488.

[86] Stephen Rodgers, "Marie von Kehler and the Depths of 19th-Century Lieder," *Women's Song Forum* (blog), May 28, 2022, https://www.womensongforum.org/2022/05/28/marie-von-kehler-and-the-depths-of-19th-century-lieder/.

scores (including dozens of songs) on another of his websites, Art Song Augmented.[87] Another three songs of Kehler's Op. 28 are available on (IMSLP).[88]

Letzter Wunsch (von Kehler). Op. 5/1, 3/4, Getragen, aber nicht schleppend, Eb major, D4-Eb4. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (3). J. Sturm.[89]

A brief piano introduction sets up the melody. Mostly consonant, there is some chromaticism and dissonance responding to the longing, melancholy poetry by Julius Sturm. Kehler conveys the turning point in the poetry, when the protagonist lays hands on their beloved to bestow their "last wish," with a slower harmonic language and more prayerful, chordal accompaniment figures. Instead of this dramatic climax marking the top of the vocal range of the piece, it marks the lowest with a repeated interval gesture from Bb3 to Eb4. Throughout, "Letzter Wunsch" is a lower middle voice tessitura, never rising above Eb5 and in fact only touching that highest note twice. The setting employs short phrases and plenty of space to breathe with many descending phrases that feel like sighs.

So halt' ich endlich dich umfangen. (von Kehler). Op. 2/3, 3/4, Lebhaft, Db major, C4-F5. Geibel. Mezzo, Tenor, Baritone. Difficulty (3), Piano (4).[90]

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[87] Stephen Rodgers, "Marie von Kehler 1822-1882,"Art Song Augmented, accessed January 20, 2023, https://www.artsongaugmented.org/marie-von-kehler.

[88] Marie von Kehler, *6 Lieder, Op. 28* (Berlin: Hansa Verlag, 1919), https://imslp.org/wiki/Category:Kehler,_M._von.

[89] Rodgers, Art Song Augmented, accessed January 20, 2023, https://www.artsongaugmented.org/marie-von-kehler.

[90] Ibid.

This song is yet unrecorded, published in Leipzig in March 1890, eight years after the composer's death.[91] This is an intermediate level song; the piano occasionally doubles the vocal line, but musical independence is necessary. The range and tessitura would suit a young tenor, baritenor or mezzo. Kehler uses chromaticism and unexpected harmonic shifts, offering a passionate reading of the text. The opening line of the poem by Emanuel Geibel reads: "So halt' ich endlich dich umfangen, In süßes Schweigen starb das Wort" / "Finally I hold you in my arms, in sweet silence words disappear." Geibel's words also eventually "disappear" when the same melody that set these first lines becomes the piano postlude.

2.12: MARTHA VON SABININ (1831 – 1892)

Martha von Sabinin, a pianist, composer and teacher in the mid 19th century, studied with Clara Schumann, Peter Cornelius, and Franz Liszt as a young musician. The daughter of a Russian Orthodox priest, she was raised in Weimar and later served as a music teacher for the children of the Russian Tsar, Alexander II, in St. Petersburg. The songs of her Op. 1 were published in Leipzig shortly before she served her court appointment to the Tsar, but fell into obscurity soon after. Twenty of her published songs are known and available in varying degrees of accessibility, but many further manuscripts have been lost.

Dein Auge (von Sabinin). Op. 1/4, 4/4, Sehr getragen, Db major, F4-F5. Soprano, Mezzo, Tenor. Difficulty (3), Piano (2). Dilia Helena.[92]

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[91] Hofmeister XIX, accessed January 1, 2023, https://hofmeister.rhul.ac.uk/2008/index.html.

[92] Martha von Sabinin, *Acht Lieder, Op. 1*, ed. Lawrence Bakst (Kassel: Furore, 2017), 18-20.

The harmonic language of Sabinin's "Dein Auge" makes it seem far later than its date of origin in the mid 19th century. Two dramatic shifts in tonality serve to deepen the heavenward plea of text. This song requires good musicianship and dramatic interpretation skills. The text declamation is slow, and the melodic line moves mostly in half and whole steps, making this a good piece to train legato line and practice singing vowel to vowel. Closed vowels at the top of the staff ("wem liebend" on F-E5) will be trickier for female voices to navigate. While sopranos and mezzos will certainly be capable of the range, it may be a better choice for tenor and baritenors/baritones with a secure F4. The piano accompaniment is light, with just a single note bass line and arpeggios with minimal chords in the right hand.

Stille Liebe (von Sabinin). Op. 1/2, 3/4, Bewegt, C minor, C4-E5. Mezzo, Baritone. Difficulty (2), Piano (2). Goethe.[93]

Passion and longing are the main themes of "Stille Liebe" with text by Goethe. The vocal line is not always doubled in the piano, and due to some chromaticism is not necessarily sight readable. Still, this song is suitable for intermediate level singers and up. The tessitura is low; most of von Sabinin's songs work best for mezzos and baritones. At the beginning of the song, closed [i] and [o] vowels in "liebe" and "vor" occur on C5, which will be helpful for mezzos especially. Eb/D#5 is set at different times on open ([ɛ], closed [e], and mixed [ø] vowels. A brief, two bar introduction sets up the texture and a similarly brief postlude punctuates this quiet and warm *lied*.

[93] Sabinen, *Acht Lieder,* 12-14.

2.13: INGEBORG VON BRONSART (1840 – 1913)

A notable composer in the second half of the 19th century, Ingeborg von Bronsart was born and raised in St. Petersburg. Her musical family held weekly house concerts, and she began composing piano music by the age of 13. In 1850, Anton Rubinstein was said to have told the young pianist, "You indeed play beautifully, but what especially interests me is your talent for composing."[94] She moved to Weimar to study with Franz Liszt and, like Clara Schumann before her, she gained fame touring as a virtuosic pianist. She married conductor and pianist, Hans Bronsart von Schellendorf in 1861. Von Schellendorf, jealous of his wife's success, tried to forbid her to compose. Tense letters between the two exhibit the strain on the relationship and conundrum Ingeborg faced in her professional development.

James Deaville writes in her Grove Online entry, "The sensitive declamation of Bronsart's vocal music anticipates the style of Richard Strauss's songs and operas. Unfortunately, much of the early piano music and more than 30 songs were never published."[95]

Blumengruss (Bronsart). *5 Lieder WoO,* 1878. 6/8, Allegretto espressivo, D#4-E5, E major. Soprano, Mezzo, Tenor, Baritone. Difficulty (1), Piano (2). Goethe.[96]

This one page song to the Goethe text, "Der Strauss, den ich gepflücket" requires just an octave range and expressive German diction for the many consonant clusters in the text painting. The vocal line is mostly doubled in the piano, and changes in tempi and dynamics provide a variety of expressive options for the performers. The phrases are short, between two and four

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[94] Deaville, "Ingeborg von Bronsart," 247.

[95] James Deaville, "Bronsart, Ingeborg von," *Grove Music Online*, 2001.

[96] Deaville, "Ingeborg von Bronsart," 265.

bars, and each phrase starts with descending interval motion. Mixed vowels at B3/4 and C#4/5 including [y] and [Y] can be helpful for all voice types. There are two E4/5s, both set with rounded vowels on "wohl" and "hundert." "Blumengruss" would make an excellent opening selection for a recital set. The two-bar postlude is identical to the two-bar prelude, so one could sing the piece twice through in performance.

Song Cycle: *Wildenbruch Lieder* (Bronsart). B3-Ab5. Soprano, Mezzo, Tenor, Baritenor. Difficulty (3-4), Piano (3-5).[97] [98]

Ingeborg von Bronsart wrote the *Wildenbruch Lieder*, op. 16 in 1882. The cycle consists of five settings of Ernst von Wildenbruch, a close family friend. The periodic features of the seasons and the lives of flowers are compared to the blossoming and death of a relationship. The composer imposes a circular form on the cycle with an intricate tonal plan and recurring melodic motifs in the first and final songs. The *Wildenbruch Lieder* have dazzling piano accompaniments to complement the expansiveness of the vocal writing. To prepare all five settings may be a stretch for a developing young singer (and pianist), but the songs are also individually excerptable. These works are recommended for highly advanced undergraduates, or graduate students.

I. **Abendlied (Bronsart). 4/4, Andantino, C major, Eb4-E5. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (4). Wildenbruch.**

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[97] Ingeborg von Bronsart, *Fünf Gedichte von Ernst v. Wildenbruch für eine Singstimme mit Begleitung des Pianoforte*, ed. Walter Charles Foster (Hunstville: Recital Publications, 1983).

[98] Melinda Boyd, "(Re)claiming Space for Ingeborg von Bronsart's Wildenbruch Lieder, Op. 16," in *Women and the Nineteenth-Century Lied,* Aisling Kenny and Susan Wollenberg, eds (Farnham, Surrey: Ashgate, 2015), 24.

The piano introduction consists of rolled C major chords that give this evening prayer a mystical, conjuring aesthetic, similar to portions of Grieg's *Haugtussa*. Cast in ABA form, the hymn-like A section gives way to the development of passionate material that conveys emotional unrest before eventually returning to the more peaceful rolled chords. This first song of the cycle is recalled in the last, offering musical unity. This piece, along with the fifth song in the cycle, "Letzte bitte," has a much lower tessitura than the inner three songs.

II. Ständchen (Bronsart). 6/8, Allegretto espressivo, Db major, E4-Ab5. Soprano, Mezzo, Tenor. Difficulty (4), Piano (5). Wildenbruch.

A courtship continues in this song of flowers and the promise of a new relationship. The accompaniment features a piano etude with virtually nonstop 16th notes, highlighting the excitement and breathlessness of the protagonist. Where the first piece of the cycle sits comfortable in the middle voice, topping out at E4, this piece raises the stakes, featuring a longer-held, climactic Ab5. For sopranos and tenors, an interpolated high Bb works harmonically as an alternative to Ab.

III. Zwei Sträusse (Bronsart). 2/4, Animato grazioso, A major, E4-G#5. Soprano, Mezzo, Tenor. Difficulty (3), Piano (3). Wildenbruch.

One of the most charming settings of the group, bouquets of flowers and songs are now presented to the beloved, who is asked to choose their favorites. This song, like the other flower-based songs directly before and after it, sits a bit high for a young mezzo or baritone. These three inner songs could be utilized as a set within themselves for a soprano.

IV. Der Blumenstrauss (Bronsart), 6/8, Andante con moto, E major, D#4-Ab5. Soprano, Mezzo, Tenor. Difficulty (4), Piano (5). Wildenbruch.

"Der Blumenstrauss" gives the flowers new meaning as the bouquet picked in "Zwei Sträusse" wilts in its vase, as impermanent and fickle as love. The rapid accompaniment figures continue, but the texture is not thick, allowing the singer a lot of dynamic and timbral flexibility.

V. Letzte bitte (Bronsart). Op. 16/5. 4/4, Andante, C minor, B3-E5. Soprano, Mezzo, Tenor, Baritone. Difficulty (4), Piano (4). Wildenbruch.

Whether a stand-alone song, or the culmination of the group, "Letzte Bitte" is a challenging work in which both singer and pianist have independence of line and color. Finding a collaborative pianist up to the challenge is one important consideration for the applied studio. The song is declamatory at times, lyrical in others. With melodic and harmonic gestures that recall "Abendlied," "Letzte Bitte" frames the cycle with a losing arc for the protagonist, who sorrowfully ends the cycle with thoughts of weeping and turning bitterly in the grave. This piece, like the first of the cycle, has a much lower tessitura than the preceding three songs.

2.14: ELISABETH VON HERZOGENBERG (1847 – 1892)

Born in Paris in the mid-19th century, Elisabeth von Herzogenberg was raised in Vienna before moving to Dresden and later Leipzig where she joined one of the most illustrious musical circles in history. There, she and her husband, composer Heinrich von Herzogenberg, befriended

Johannes Brahms, Clara Schumann, Joseph and Amalie Joachim, and Philipp Spitta.[99] She died of a heart condition at 44 years of age, and only two of her several dozen works remain.

Nachklang (Herzogenberg). Op. 44/7, 3/4, Ziemlich breit, D major, A3-E5. Mezzo, Baritone. Difficulty (2), Piano (3). Uhland.[100]

Nachklang, originally published under Elisabeth's husband's name, was her only existing work until "Selbst die Bäume" was rediscovered in 2010. Marked "ziemlich breit," the vocal line conveys a sweeping, hymn-like quality. The piano accompaniment consists of quarter and eight-note figures with a few expressive turns. The song is through-composed, but melodic fragments return as the "echo" upon which the piece is based.

Selbst die Bäume weinen (Herzogenberg). WoO, 3/4, Möglichst traurig, nicht schleppend, E major, G4-F#5. Soprano, Mezzo, Tenor. Difficulty (3), Piano (2). Poet unknown.[101]

Rediscovered within the last decade, editor Christoph Jacobi published "Selbst die Bäume weinen" for the first time in 2010. Jacobi writes:

> The manuscript, signed "Elisabeth Stockhausen 1867", is, as far as is known today, her only signed manuscript, and was preserved only by chance. It is in fact the work that the English composer Ethel Smyth, one of Herzogenberg's composition pupils, wrote of in her memoires. She noted that Elisabeth sent it to her in a letter dated 29 May 1878, with a note in English. The song's text reflects her heart-ache and longing after a long separation from her future fiancée and husband Heinrich von Herzogenberg. Given that this love song must have had a special meaning for Elisabeth, the fact that she sent it to Ethel Smyth indicates a very personal friendship between the two women.[102]

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[99] Elisabeth von Herzogenberg, *Lieder für Singstimme und Klavier*, ed. Christoph Jacobi (Kassel: Furore, 2011), 14.

[100] Ibid, 10-11.

[101] Ibid, 8-9.

[102] Herzogenberg, *Lieder für Singstimme und Klavier,* 14.

"Selbst die Bäume," composed decades before "Nachklang," is not as harmonically sophisticated, but equally expressive. The text is syllabic, the melody mostly doubled in the middle voicing of the piano. Rolled chords give a sense of expansiveness. As with "Nachklang," von Herzogenberg's work is well-suited to mezzo and baritone voices. A two-page song with relatively uncomplicated text, this piece would work well for a beginning student, yet could provide interest for more advanced students as well. There is only one occurrence of F#5, on the [a] of "fallen." Both mezzos and sopranos can appreciate the setting of closed [u] and [o] vowels in the lower middle voice to train light mechanism.

2.15: LUISE ADOLPHA LE BEAU (1850 – 1927)

A student of Clara Schumann, Franz Lachner, and Josef Rheinberger, Luise Adolpha Le Beau was an active composer of not only lieder but also an opera, works for chorus, orchestra, solo piano, and chamber music. She authored an autobiography in 1910 that detailed not only her musical accomplishments and connections, but also the barriers she faced in her musical education and critical reception as a woman. She was a large proponent for women's rights and education, arguing in an article:

> "Just do not limit, then, the training of girls. Rather, teach them the same things that are taught to boys. Grow accustomed to a system that has this same fundamental condition for every education, and then see what girls can do after acquiring technical skills and intellectual independence, rather than entrench yourselves against female capabilities by limiting the education of women![103]

[103] Jane Bowers and Judith Tick, eds, *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: University of Illinois Press, 1986), 298.

Le Beau lived with her parents throughout their lifetimes, moving together from Karlsruhe to Munich so that she could study with Rheinberger, and later to Wiesbaden, Berlin, and Baden-Baden. She wrote in larger forms, including opera, and went so far as to rent a printing press to prepare orchestral and choral parts in order to shop the work to companies. Though her first opera *Hadumoth* did have a successful premiere, she later had a falling out with her teacher Rheinberger, and struggled in general to find reception and appreciation for her work. She wrote in the preface to her memoir, "If one or another of my compositions is worth something to future generations, then I have not written in vain." [104]

Le Beau was an active musician and performer throughout her life, premiering her own piano concerto as a soloist with orchestra at the age of 72 and performing a concert of her own works to celebrate her 75th birthday.[105] She wrote nearly 50 songs, around 30 of which are available in print editions on IMSLP. Her works are largely unrecorded, save for a 2003 Dreyer-Gaido CD recording of Le Beau's Piano Concerto, Op. 37 in three movements with pianist Katia Tchemberdji.[106]

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[104] "Sollte eine oder die andere meiner Kompositionen wert sein, späteren Generationen noch zu gefallen, so habe ich nicht umsonſt geschrieben." Luise Adolpha Le Beau, *Lebenserinnerungen einer Komponistin* (Baden-Baden: E. Sommermeyer,1910), ii pg. 4, https://hdl.handle.net/2027/nyp.33433075681084.

[105] Arno Lücker, "009/250: Luise Adolpha Le Beau," *250 Female Composers* (blog), December 17, 2019, https://van-magazin.de/mag/250-luise-adolpha-le-beau/.

[106] Katia Tchemberdji, pianist, Emilie *Mayer, Fanny Hensel, Luise Adolpha Le Beau* with the Kammersymphonie Berlin, conducted by Jürgen Bruns, 2003, Dreyer Gaido, compact disc.

Frühlingsnacht (Le Beau). Op. 18/5, 4/4, Ruhig, Ab major, Eb4-Ab5. Soprano, Tenor. Difficulty (3), Piano (2). Max Bernstein.[107]

A lullaby for soprano or tenor, "Frühlingsnacht" offers a young singer good practice in transitioning between acoustic : most of the two-bar phrases span between a sixth and an octave. It is a two-page song with text that doesn't pass too quickly, and the accompaniment offers energy with interlocking eighth notes throughout. Sopranos will appreciate that the high note of the piece – an Ab5 – is set on an advantageous vowel with the word "Nacht."

Am Arno (Le Beau). Op. 11/5, 2/4, Ziemlich bewegt, Db major, Db4-F5. Soprano, Mezzo, Tenor, Baritone. Difficulty (3), Piano (3). Dyherrn.[108]

"Am Arno" is another useful teaching song of two pages with short, arpeggiated, vocalise-like phrases. The accompaniment is supportive, with rolling triplets that propel the singer forward. The piano does not, however, double the vocal line, and chromaticism keeps the melody interesting. The range and tessitura allow for a soprano, mezzo, or tenor. A young baritone could also be successful; F4 occurs once and is set with the mixed vowel [Y] on the word "begrüßen."

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[107] Rieger, *Frauen komponieren*, 60-61.

[108] Luise Adolpha Le Beau, *Fünf Lieder, Op. 11* (Kassel: Voigt, 1880), https://imslp.org/wiki/5_Lieder%2C_Op.11_(Le_Beau%2C_Luise_Adolpha).

Chapter 3: Repertoire Guide for the Applied Studio

The tables below sort the repertoire discussed in Chapter 2 into suggested repertoire for developing Soprano, Mezzo Soprano, Tenor, Baritone, and Bass singers. Repertoire is listed chronologically by composer date of birth. **Level of difficulty** is ranked on a scale of 1-5. Levels 1 and 2 would be appropriate first German songs for undergraduate voice majors. Levels 4-5 are potentially too difficult for a beginning collegiate singer, but would be appropriate for advanced undergraduates or graduate students. **Piano accompaniment** is also ranked on a 1-5 scale where Level 1 is sight-readable and Level 5 may require a faculty or staff pianist in a university setting. Each song's **vocal range** is indicated. If a song is available in the public domain for free download with the **International Music Score Library Project (IMSLP),** this is indicated with the word "yes."

Table 3.1: Suggested Repertoire for Sopranos

Composer Name	Song Title	Level (1-5)	Piano (1-5)	Range	IMSLP
Reichardt, Louise	Die Blume der Blumen	1	1	Eb4-Ab5	Yes
Reichardt, Louise	Frühlingslied	1	1	F4-F5	Yes
Arnim, Bettine von	O schaudre nicht	1	1	C#4-D5	Yes
Zumsteeg, Emilie	Des Freundes Wunsch	2	2	D4-G5	No
Droste-Hülshoff, Annette	Lied des Harfners	1	1	C4-C5	No
Bürde, Jeannette	Der Berghirt	3	3	Eb4-Eb5	No
Bürde, Jeannette	Heidenröslein	2	1	E4-G5	No
Hensel, Fanny	Anklänge (I, II, III)	3	4	C#(B)4-A(G)5	Yes
Hensel, Fanny	Die Mainacht	2	3	Bb3-G5	Yes
Hensel, Fanny	Nach Süden	4	4	E4-A5	Yes
Kinkel, Johanna	Die Mandoline	1	1	F4-Eb5	Yes
Kinkel, Johanna	Du Nahst!	2	1	D4-Eb5	Yes

Baroni-Cavalcabo, Julie	Die Elfenkönigin	3	2	D4-A5	Yes
Baroni-Cavalcabo, Julie	Warum	2	2	Bb3-E5	Yes
Lang, Josephine	Sie liebt mich	3	4	E4-A5	Yes
Lang, Josephine	Traumbild	3	3	C4-F5	Yes
Schumann, Clara	Die stille Lotosblume	3	3	Eb4-F5	Yes
Schumann, Clara	O Lust, O Lust	4	5	F4-G5	Yes
Kehler, Marie von	Letzter wunsch	3	3	D4-Eb4	No
Sabinin, Martha von	Dein Auge	3	2	F4-F5	No
Bronsart, Ingeborg von	1. Abendlied (*Wildenbruch Lieder*)	3	4	Eb4-E5	No
Bronsart, Ingeborg von	2. Ständchen (*Wildenbruch Lieder*)	4	5	E4-Ab5	No
Bronsart, Ingeborg von	3. Zwei Sträusse (*Wildenbruch Lieder*)	3	3	E4-G#5	No
Bronsart, Ingeborg von	4. Der Blumenstrauss (*Wildenbruch Lieder*)	4	5	D#4-Ab5	No
Bronsart, Ingeborg von	5. Letzte Bitte (*Wildenbruch Lieder*)	4	4	B3-E5	No
Bronsart, Ingeborg von	Blumengruss	2	2	D#4-E5	Yes
Herzogenberg, Elisabeth von	Selbst die Bäume	3	2	G4-F#5	No
Le Beau, Luise Adolpha	Am Arno	3	3	Db4-F5	Yes
Le Beau, Luise Adolpha	Frühlingsnacht	3	2	Eb4-Ab5	Yes

Table 3.2: Suggested Repertoire for Mezzo Sopranos

Composer Name	**Song Title**	**Level (1-5)**	**Piano (1-5)**	**Range**	**IMSLP**
Reichardt, Louise	Frühlingslied	1	1	F4-F5	Yes
Reichardt, Louise	Des Schäfers Klage	1	1	D4-C5	No
Arnim, Bettine von	O schaudre nicht	1	1	C#4-D5	Yes
Arnim, Bettine von	Aus dem Wintergarten	1	1	G3-Ab4	Yes
Zumsteeg, Emilie	Des Freundes Wunsch	2	2	D4-G5	No
Zumsteeg, Emilie	Schilflied	2	2	B3-Db5	No
Droste-Hülshoff, Annette	Lied des Harfners	1	1	C4-C5	No

Bürde, Jeannette	Der Berghirt	3	3	Eb4-Eb5	No
Hensel, Fanny	Anklänge (I, II, III)	3	4	C#(B)4-A(G)5	Yes
Hensel, Fanny	Die Mainacht	2	3	Bb3-G5	Yes
Kinkel, Johanna	Die Mandoline	1	1	F4-Eb5	Yes
Kinkel, Johanna	Du Nahst!	2	1	D4-Eb5	Yes
Baroni-Cavalcabo, Julie	Warum	2	2	Bb3-E5	Yes
Lang, Josephine	Traumbild	3	3	C4-F5	Yes
Schumann, Clara	Die stille Lotosblume	3	3	Eb4-F5	Yes
Kehler, Marie von	Letzter wunsch	3	3	D4-Eb4	No
Kehler, Marie von	So halt' ich endlich dich umfangen	3	4	C4-F5	No
Sabinin, Martha von	Dein Auge	3	2	F4-F5	No
Sabinin, Martha von	Stille Liebe	2	2	C4-E5	No
Bronsart, Ingeborg von	1. Abendlied (*Wildenbruch Lieder*)	3	4	Eb4-E5	No
Bronsart, Ingeborg von	2. Ständchen (*Wildenbruch Lieder*)	4	5	E4-Ab5	No
Bronsart, Ingeborg von	3. Zwei Sträusse (*Wildenbruch Lieder*)	3	3	E4-G#5	No
Bronsart, Ingeborg von	4. Der Blumenstrauss (*Wildenbruch Lieder*)	4	5	D#4-Ab5	No
Bronsart, Ingeborg von	5. Letzte Bitte (*Wildenbruch Lieder*)	4	4	B3-E5	No
Bronsart, Ingeborg von	Blumengruss	2	2	D#4-E5	Yes
Herzogenberg, Elisabeth von	Selbst die Bäume	3	2	G4-F#5	No
Herzogenberg, Elisabeth von	Nachklang	2	3	A3-E5	No
Le Beau, Luise Adolpha	Am Arno	3	3	Db4-F5	Yes

Table 3.3: Suggested Repertoire for Tenors

Composer Name	**Song Title**	**Level (1-5)**	**Piano (1-5)**	**Range**	**IMSLP**
Reichardt, Louise	Die Blume der Blumen	1	1	Eb3-Ab4	Yes
Reichardt, Louise	Frühlingslied	1	1	F3-F4	Yes
Reichardt, Louise	Des Schäfers Klage	1	1	D3-C4	No

Arnim, Bettine von	O schaudre nicht	1	1	C#3-D4	Yes
Zumsteeg, Emilie	Des Freundes Wunsch	2	2	D3-G4	No
Zumsteeg, Emilie	Schilflied	2	2	B2-Db4	No
Droste-Hülshoff, Annette	Lied des Harfners	1	1	C3-C4	No
Bürde, Jeannette	Der Berghirt	3	3	Eb3-Eb4	No
Bürde, Jeannette	Heidenröslein	2	1	E3-G4	No
Hensel, Fanny	Anklänge (I, II, III)	3	4	C#(B)3-A(G)4	Yes
Hensel, Fanny	Die Mainacht	2	3	Bb2-G4	Yes
Hensel, Fanny	Nach Süden	4	4	E3-A4	Yes
Kinkel, Johanna	Die Mandoline	1	1	F3-Eb4	Yes
Kinkel, Johanna	Du Nahst!	2	1	D3-Eb4	Yes
Baroni-Cavalcabo, Julie	Die Elfenkönigin	3	2	D3-A4	Yes
Baroni-Cavalcabo, Julie	Warum	2	2	Bb2-E4	Yes
Lang, Josephine	Sie liebt mich	3	4	E3-A4	Yes
Lang, Josephine	Traumbild	3	3	C3-F4	Yes
Schumann, Clara	O Lust, O Lust	4	5	F3-G4	Yes
Schumann, Clara	Die stille Lotosblume	3	3	Eb3-F4	Yes
Kehler, Marie von	Letzter wunsch	3	3	D3-Eb3	No
Kehler, Marie von	So halt’ ich endlich dich umfangen	3	4	C3-F4	No
Sabinin, Martha von	Dein Auge	3	2	F3-F4	No
Bronsart, Ingeborg von	1. Abendlied (*Wildenbruch Lieder*)	3	4	Eb3-E4	No
Bronsart, Ingeborg von	2. Ständchen (*Wildenbruch Lieder*)	4	5	E3-Ab4	No
Bronsart, Ingeborg von	3. Zwei Sträusse (*Wildenbruch Lieder*)	3	3	E3-G#4	No
Bronsart, Ingeborg von	4. Der Blumenstrauss (*Wildenbruch Lieder*)	4	5	D#3-Ab4	No
Bronsart, Ingeborg von	5. Letzte Bitte (*Wildenbruch Lieder*)	4	4	B2-E4	No
Bronsart, Ingeborg von	Blumengruss	2	2	D#3-E4	Yes
Herzogenberg, Elisabeth	Selbst die Bäume	3	2	G3-F#4	No
Le Beau, Luise Adolpha	Am Arno	3	3	Db3-F4	Yes
Le Beau, Luise Adolpha	Frühlingsnacht	3	2	Eb3-Ab4	Yes

Table 3.4: Suggested Repertoire for Baritones

Composer Name	Song Title	Level (1-5)	Piano (1-5)	Range	IMSLP
Reichardt, Louise	Des Schäfers Klage	1	1	D3-C4	No
Arnim, Bettine von	Aus dem Wintergarten	1	1	G2-Ab3	Yes
Arnim, Bettine von	O schaudre nicht	1	1	C#3-D4	Yes
Zumsteeg, Emilie	Schilflied	2	2	B2-Db4	No
Droste-Hülshoff, Annette	Lied des Harfners	1	1	C3-C4	No
Bürde, Jeannette	Der Berghirt	3	3	Eb3-Eb4	No
Kinkel, Johanna	Die Mandoline	1	1	F3-Eb4	Yes
Kinkel, Johanna	Du Nahst!	2	1	D3-Eb4	Yes
Baroni-Cavalcabo, Julie	Warum	2	2	Bb2-E4	Yes
Lang, Josephine	Traumbild	3	3	C3-F4	Yes
Schumann, Clara	Die stille Lotosblume	3	3	Eb3-F4	Yes
Kehler, Marie von	Letzter wunsch	3	3	D3-Eb3	No
Kehler, Marie von	So halt' ich endlich dich umfangen	3	4	C4-F5	No
Sabinin, Martha von	Stille Liebe	2	2	C3-E4	No
Bronsart, Ingeborg von	1. Abendlied (*Wildenbruch Lieder*)	3	4	Eb3-E4	No
Bronsart, Ingeborg von	5. Letzte Bitte (*Wildenbruch Lieder*)	4	4	B2-E4	No
Bronsart, Ingeborg von	Blumengruss	2	2	D#3-E4	Yes
Herzogenberg, Elisabeth	Nachklang	2	3	A2-E4	No
Le Beau, Luise Adolpha	Am Arno	3	3	Db3-F4	Yes

Table 3.5: Suggested Repertoire for Basses

Composer Name	Song Title	Level (1-5)	Piano (1-5)	Range	IMSLP
Reichardt, Louise	Des Schäfers Klage	1	1	D3-C4	No
Arnim, Bettine von	O schaudre nicht	1	1	C#3-D4	Yes
Arnim, Bettine von	Aus dem Wintergarten	1	1	G2-Ab3	Yes

Zumsteeg, Emilie	Schilflied	2	2	B2-Db4	No
Droste-Hülshoff, Annette	Lied des Harfners	1	1	C3-C4	No

CONCLUSION

The 19th century lieder in this guide merely scratch the surface of useful teaching repertoire by women composers. By exploring these songs and using them to ignite interest in a new framework to select and assign repertoire for young singers, my hope is that teachers and singers might not only discover new repertoire by 19th century women lieder composers, but also a new opportunity for creativity and curiosity in other underrepresented artist groups of many eras. Far from overshadowing the already beloved and established works of this era, expanding the musical canon to include more works by women will encourage new generations of artists to see themselves as creators, subjects, and storytellers.

APPENDIX A: SONGS LISTED ALPHABETICALLY BY COMPOSER

Composer Name	**Song Title**	**Poet**
Arnim, Bettine von	Aus dem Wintergarten	Arnim, Achim
Arnim, Bettine von	O schaudre nicht	Goethe
Baroni-Cavalcabo, Julie	Die Elfenkönigin	Matthisson
Baroni-Cavalcabo, Julie	Warum	Bechstein
Bronsart, Ingeborg von	Blumengruss	Goethe
Bronsart, Ingeborg von	I. Abendlied (*Wildenbruch Lieder*)	Wildenbruch
Bronsart, Ingeborg von	II. Ständchen (*Wildenbruch Lieder*)	Wildenbruch
Bronsart, Ingeborg von	III. Zwei Sträusse (*Wildenbruch Lieder*)	Wildenbruch
Bronsart, Ingeborg von	IV. Der Blumenstrauss (*Wildenbruch Lieder*)	Wildenbruch
Bronsart, Ingeborg von	V. Letzte Bitte (*Wildenbruch Lieder*)	Wildenbruch
Bürde, Jeannette	Der Berghirt	Müller
Bürde, Jeannette	Heidenröslein	Goethe
Droste-Hülshoff, Annette von	Lied des Harfners	Goethe
Hensel, Fanny	Anklänge (I, II, III)	Eichendorff
Hensel, Fanny	Die Mainacht	Hölty
Hensel, Fanny	Nach Süden	Unknown
Herzogenberg, Elisabeth von	Nachklang	Uhland
Herzogenberg, Elisabeth von	Selbst die Bäume	Unknown
Kehler, Marie von	Letzter wunsch	Sturm
Kehler, Marie von	So halt’ ich endlich dich umfangen	Geibel
Kinkel, Johanna	Die Mandoline	Seibt
Kinkel, Johanna	Du Nahst!	Kinkel
Lang, Josephine	Sie liebt mich	Goethe
Lang, Josephine	Traumbild	Heine
Le Beau, Luise Adolpha	Am Arno	Dyherrn
Le Beau, Luise Adolpha	Frühlingsnacht	Bernstein
Reichardt, Louise	Des Schäfers Klage	Goethe
Reichardt, Louise	Die Blume der Blumen	Runge
Reichardt, Louise	Frühlingslied	Novalis
Sabinin, Martha von	Dein Auge	Helena

Sabinin, Martha von	Stille Liebe	Goethe
Schumann, Clara	Die stille Lotosblume	Geibel
Schumann, Clara	O Lust, O Lust	Rollett
Zumsteeg, Emilie	Des Freundes Wunsch	Unknown
Zumsteeg, Emilie	Schilflied	Lenau

APPENDIX B: SONGS LISTED ALPHABETICALLY BY TITLE

Song Title	Composer Name	Poet
Abendlied (*Wildenbruch Lieder*)	Bronsart, Ingeborg von	Wildenbruch
Am Arno	Le Beau, Luise Adolpha	Dyherrn
Anklänge (I, II, III)	Hensel, Fanny	Eichendorff
Aus dem Wintergarten	Arnim, Bettine von	Arnim, Achim von
Blumengruss	Bronsart, Ingeborg von	Goethe
Dein Auge	Sabinin, Martha von	Helena, Dilia
Der Berghirt	Bürde, Jeannette	Müller
Der Blumenstrauss (*Wildenbruch Lieder*)	Bronsart, Ingeborg von	Wildenbruch
Des Freundes Wunsch	Zumsteeg, Emilie	Unknown
Des Schäfers Klage	Reichardt, Louise	Goethe
Die Blume der Blumen	Reichardt, Louise	Runge
Die Elfenkönigin	Baroni-Cavalcabo, Julie	Matthisson
Die Mainacht	Hensel, Fanny	Hölty
Die Mandoline	Kinkel, Johanna	Seibt
Die stille Lotosblume	Schumann, Clara	Geibel
Du Nahst!	Kinkel, Johanna	Kinkel
Frühlingslied	Reichardt, Louise	Novalis
Frühlingsnacht	Le Beau, Luise Adolpha	Bernstein, Max
Heidenröslein	Bürde, Jeannette	Goethe
Letzte Bitte (*Wildenbruch Lieder*)	Bronsart, Ingeborg von	Wildenbruch
Letzter wunsch	Kehler, Marie von	Sturm
Lied des Harfners	Droste-Hülshoff, Annette von	Goethe
Nach Süden	Hensel, Fanny	Unknown
Nachklang	Herzogenberg, Elisabeth von	Uhland
O Lust, O Lust	Schumann, Clara	Rollett
O schaudre nicht	Arnim, Bettine von	Goethe
Schilflied	Zumsteeg, Emilie	Lenau
Selbst die Bäume	Herzogenberg, Elisabeth von	Unknown
Sie liebt mich	Lang, Josephine	Goethe
So halt’ ich endlich dich umfangen	Kehler, Marie von	Geibel

Ständchen (*Wildenbruch Lieder*)	Bronsart, Ingeborg von	Wildenbruch
Stille Liebe	Sabinin, Martha von	Goethe
Traumbild	Lang, Josephine	Heine
Warum	Baroni-Cavalcabo, Julie	Bechstein
Zwei Sträusse (*Wildenbruch Lieder*)	Bronsart, Ingeborg von	Wildenbruch

APPENDIX C: ANNOTATED LIST OF WEBSITES

Art Song Augmented: https://www.artsongaugmented.org

This site was created by Stephen Rodgers, a scholar and specialist in 19th century art song. The site is still in its beginning stages, and more than 20 composers are featured. Each composer page includes a biography, recommended recordings, and links to scores in public domain. In the case of Marie von Kehler, Rodgers curated world-premiere recordings of songs for the site. 19th century women composers of lieder included so far are: Fanny Hensel, Marie von Kehler, and Josephine Lang.

Staatsbiblithek zu Berlin (Berlin State Library): https://staatsbibliothek-berlin.de

The Berlin State Library has digitized many of its manuscript holdings, which are viewable via its website. Letters, diaries, autographs, and sketches of Fanny Hensel, Josephine Lang, and others can be viewed from anywhere in the world.

Furore Verlag: https://furore-verlag.de/en/start/

The Furore publishing house, based in Kassel, Germany, is dedicated to the music of women composers. It has its own recording label, Salto Records International. Not only does Furore make available many excellent editions and collections of music by women, its website also features blog posts and composer profiles.

Hensel Songs Online: https://henselsongsonline.org

Singer and Hensel scholar Tim Parker-Langston has created an all-inclusive edition of Hensel songs with the permission of the Mendelssohn Archiv in Berlin and made them available

for free download. Songs are listed on the website, along with catalogue number, poet information, date of composition, and links to autograph scores via the Mendelssohn Archive in the Berlin Staatsbibliothek.

Hildegard Publishing Company: https://www.hildegard.com

This company is dedicated to publishing music by women composers. Under the "Resources" heading, there is a "Vocal Guide," with several options for purchasing editions and collections of lieder that include works by Clara Schumann, Louise Reichardt, Bettine von Arnim, Ingeborg von Bronsart, Josephine Lang, and others.

Kassia Database: https://www.kassiadatabase.com

Kassia is a developing, crowd-sourced database of art song by women composers. Just over 100 of the works included in the database are by 19th century German women. Composers with listings currently in this database are: Louise Reichardt, Emilie Zumsteeg, Fanny Hensel, Johanna Kinkel, Josephine Lang, and Clara Schumann.

The LiederNet Archive: https://www.lieder.net

This site provides texts and translations in multiple languages for nearly 200,000 vocal works, with hundreds of new settings catalogued every month.

Musik und Gender im Internet (MUGI): https://mugi.hfmt-hamburg.de/content/index.xml

This site launched in 2004 is run and edited by faculty at the Hochschule für Musik und Theater Hamburg. MUGI profiles women composers offering a plethora of information

including biography, list of works, multi-media holdings and recordings, recommendations for future research, manuscript holdings, links, and more. Some composer entries are translated into English, but most are available in German only.

Music By Women: https://www.musicbywomen.org/composers/

Dedicated to providing easily accessible musical examples by women, this site is geared towards music theory classes. It offers composer profiles, reference information, curated playlists, and side-by-side scores and recordings. Some of the composers featured include Fanny Hensel, Josephine Lang, Clara Schumann, Luise Adolpha Le Beau, and Alma Mahler.

New Muses Project: https://www.newmusesproject.com

This site aims to promote music by underrepresented composers. The main feature of the site is a search function connected to a database. An algorithm takes the input of a composer's name and generates a recommendation of a lesser-known composer from a similar time period, location, or style as the person entered. The database may also be viewed alphabetically by composer last name.

Women's Song Forum: https://www.womensongforum.org

The Women's Song Forum provides curated blog posts by a variety of contributors highlighting women composers of all eras and their works. A team of more than a dozen researchers including Marian Wilson Kimber, Natasha Loges, and Stephen Rodgers collaborate to offer composer biographical information, suggest recordings, and discuss new publications and ideas.

International Music Score Library Project (IMSLP) Composer pages:

- Louise Reichardt: https://imslp.org/wiki/Category:Reichardt,_Louise
- Bettine von Arnim: https://imslp.org/wiki/Category:Arnim%2C_Bettina_von
- Emilie Zumsteeg: https://imslp.org/wiki/Category:Zumsteeg,_Emilie
- Annette Droste von Hülshoff: https://imslp.org/wiki/Category:Droste-Hülshoff,_Annette_von
- Fanny Hensel: https://imslp.org/wiki/Category:Hensel,_Fanny
- Johanna Kinkel: https://imslp.org/wiki/Category:Kinkel,_Johanna
- Julie Baroni-Cavalcabo: https://imslp.org/wiki/Category:Baroni-Cavalcabó%2C_Julie
- Josephine Lang: https://imslp.org/wiki/Category:Lang,_Josephine
- Clara Schumann: https://imslp.org/wiki/Category:Schumann,_Clara
- Marie von Kehler: https://imslp.org/wiki/Category:Kehler,_M._von
- Martha von Sabinin: https://imslp.org/wiki/Category:Sabinin,_Martha_von
- Ingeborg Bronsart: https://imslp.org/wiki/Category:Bronsart%2C_Ingeborg
- Elisabeth von Herzogenberg: https://imslp.org/wiki/Category:Herzogenberg,_Elisabeth_von
- Luise Adolpha Le Beau: https://imslp.org/wiki/Category:Le_Beau,_Luise_Adolpha

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