

LIED DER SAPPHO

für Gesang und Klavier

Sappho's song

for voice and piano

Mathilde Kralik von Meyerswalden



Lieder zur Lyrik von Johann Gottfried Herder nach Sappho

Songs on poetry by Johann Gottfried Herder based on Sappho

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Mathilde Kralik von Meyrswalden (December 3, 1857 in Linz on the Danube - March 8, 1944 in Vienna) was the daughter of the Bohemian glass industrialist Wilhelm Kralik Ritter von Meyrswalden (1807-1877) from Eleonorenhain. Her father was raised to the nobility in 1877 by Emperor Franz Joseph I for industrial and humanitarian effectiveness with the title "Knight of Meyrswalden". After the death of his first wife Anna Maria Pinhak (1814-1850), with whom he had had 13 children, he married Louise Lobmeyr (1832-1905) on May 28, 1851.

Mathilde Kralik von Meyrswalden is the fourth of five children from her second marriage to Louise. To her brother, Richard Kralik von Meyrswalden (the poet-philosopher, historian and cultural politician) was she a kindred spirit and confidante in his world of thought from childhood. Her first compositions were based on lyrical poems and hymns by her brother, as was the text of her three-act fairy tale opera "Flower and White-Flower". House music was played regularly in the family, her father Wilhelm played the violin and her mother Louise the piano. In this musically influenced milieu the children not only got to know classical chamber music, but also some orchestral music of the time (preferably by Haydn, Mozart and Beethoven) arranged for string quartet. The parents recognized their daughter's talent early on. Her father's financial possibilities made it possible for Mathilde to take private lessons from the best music teachers of her time and not have to worry about her livelihood.

Mathilde Kralik von Meyrswalden was a student of Anton Bruckner, Franz Krenn and Julius Epstein. She also took courses in music history. As a student, she achieved the annual financial statements with awards. In the first year (after completing the second year) she received the second prize for the scherzo of her piano quintet. After completing the third year, she received the first prize for her thesis, *Intermezzo* from a suite, which she herself conducted at the "Concours of the Training School for Composition" on July 2, 1878 when she was 20 years old. She graduated from the Conservatory in 1878, just two years after starting her studies, with a diploma in composition and the "Silver Society Medal".

Mathilde Kralik von Meyrswalden and Gustav Mahler attended the composition class at the Vienna Conservatory at the same time. Gustav Mahler was one of her friends, as was his wife Alma geb. Schindler. Gustav Mahler also finished his music studies in 1878 and, like Mathilde Kralik von Meyrswalden, was a prizewinner.

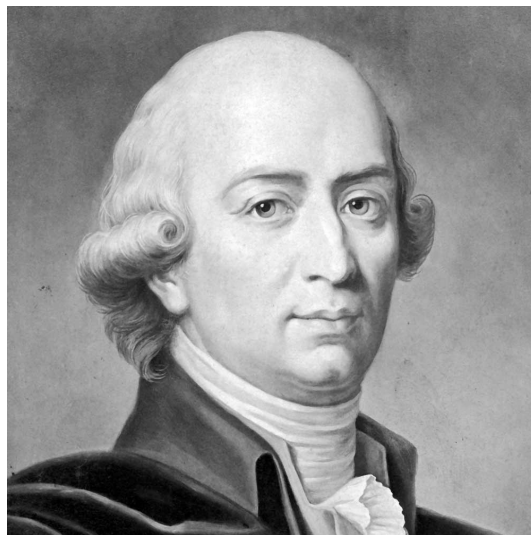
The soirées held regularly on Sunday afternoons in her house on Weimarer Strasse (Vienna-Döbling) were appreciated by music lovers, at which Mathilde Kralik von Meyrswalden offered a great deal of artistic pleasure with her virtuoso piano playing. It can almost be taken for granted that the collaboration of the siblings Richard and Mathilde Kralik von Meyrswalden would also extend to the field of opera. Her older brother Richard Kralik von Meyrswalden was a writer and cultural philosopher. He founded the conservative Catholic magazine "The Grail", and most of his works also had religious themes. In his honor the City of Vienna named the "Richard-Kralik-Platz" in the Döbling district. The artistic debut of the siblings was the three-act fairy tale opera "Flower and White-Flower", the libretto of which was written by brother Richard based on the popular book "Flos and Blankflos". Like many of her colleagues, Mathilde Kralik von Meyrswalden was also active in club life: Honorary President of the Vienna Ladies Choir, the Vienna Bach Community, the Austrian Composers Association, the Association of Writers and Artists of Vienna and the Club of Vienna Musicians. In the latter club she often met the composer Wilma von Webenau. Her mother Louise died on October 3, 1905 at the age of 83. The death of her mother shook the 48-year-old Mathilde Kralik von Meyrswalden badly, she reacted with a six-month stagnation of her work. From 1912 the until then single composer Mathilde Kralik von Meyrswalden lived with Dr. Alice Scarlates (1882-1959) together in the apartment Weimarer Str. 89 in Vienna. Alice Scarlates worked as a lecturer for Romance languages at the University of Vienna until her retirement, but no further information about her has come down to us in the estate. Only in the will of Mathilde Kralik von Meyrswalden dated July 31, 1934 is the "long-time friend ... who shared joys and sorrows" named as the main heir of her estate.

She died on March 8, 1944 in the "Herbstsonne" old people's home on Argentinierstrasse, and she was registered at Weimarer Strasse 89 until her death. She was buried in Vienna's central cemetery (Gate 2). The death certificate was signed by Mathilde Kralik from Meyrswalden's sister Louisa and her partner Dr. Alice Scarlates. After the death of her friend Mathilde Kralik von Meyrswalden, Alice Scarlates lived in the shared apartment at Weimarer Str. 89 until her own death in 1959.

Johann Gottfried von Herder (Mohrungen, Prussia, 25 Aug. 1744- Weimar, 18 Dec. 1803) was a German philosopher, critic and poet. He was the son of a poor schoolmaster, but friends procured him an appointment in Frederick's College, where he was at first tutor and at a later period instructor. During this period he became known to Kant, who permitted him to hear all his lectures gratis. His unrelaxing zeal and diligence enabled him to become acquainted with science, theology, philosophy, philology, natural and civil history and politics. In 1764 he was appointed an assistant teacher at the cathedral school of Riga, with which office that of a preacher was connected. In 1769 he went to Paris; he became traveling tutor to the Prince of Holstein-Oldenburg, but in Strassburg he was prevented from proceeding by a disease of the eyes; and here he became acquainted with Goethe, on whom he had a very decided influence. Herder had already published his "Fragments on the More Modern German Literature", his "Critical Woods" (Kritische Wälder), etc., which had gained him a considerable reputation, though he had not published anything of importance in theology; yet, while in Strassburg, he was invited to become court preacher, superintendent and consistorial councillor at Bückeburg, whither he proceeded in 1771. He soon made himself known as a distinguished theologian, and in 1776 received an invitation to become court preacher, general superintendent and consistorial councillor at Weimar. This appointment was through the influence of Goethe. In 1801 he was made president of the high consistory, a place never before given to a person not a nobleman, and was subsequently made a noble by the Elector of Bavaria. As a theologian Herder contributed to a better understanding of the historical and antiquarian part of the Old Testament. His "Geist der hebräischen Poesie" is highly valued. He did much for the better appreciation of the classical authors, and his philosophical views of human character are full of instruction. His greatest work is his "Ideen zur Philosophie der Geschichte der Menschheit" (1785 et seq.). In poetry Herder effected more by his various accomplishments, his vast knowledge and fine taste than by creative power; yet he has produced some charming songs; and his 'Cid,' a collection of Spanish romances into a kind of epic, is one of the most popular poems of Germany.



**Mathilde Kralik
von Meyrswalden**



**Johann Gottfried
von Herder**

Der Text des Liedes / The lyrics of the songs

1. Ich kann nicht süße Mutter

Ich kann nicht, süße Mutter,
Nicht mein Gewebe weben.
Mich quält ein schöner Knabe,
Die böse Liebe quält mich

2. Der Mond ist schon hinunter

Der Mond ist schon hinunter,
Hinab die Siebensterne,
Ist Mitternacht! -- Die Stunde
Vorbei schon und ich Arme
Bin noch allein.

3. Ach die gliederlösende böse Liebe

Ach die gliederlösende böse Liebe quält mich,
Lieblichbitter singet der untreffbare Vogel,
Liebster Artis, du warst mir einst so spröde,
Nur auf Andromeden dein Herz gerichtet.

O Mädchenthum, o Mädchenthum,
Wo gehst du hin von mir?
Ich komm nicht mehr, ich komm nicht mehr,
Ich komme nie zu dir.

4. Lieblicher Abendstern

Lieblicher Abendstern,
Alles bringst du, bringest Wein,
Bringst Freud' und Freunde,
Bringst der Mutter ein Bübchen,
Und was bringst du mir?

5. Komm, o Cypris

Komm, o Cypris, komm mit deinem
Vollen gold'nen Nektarbecher,
Reich ihn diesen holden Knaben,
Meinen Freunden und auch deinen.

6. Erstorben wirst du liegen

Erstorben wirst du liegen,
Und niemand wird dein denken,
Niemand zu allen Zeiten:
Denn nie hast du die Rosen
Pieriens berührt.
Unscheinbar wirst du müssen
In Todes Wohnung gehen,
Und niemand wird dich anseh'n
Im Heer der dunkeln Schatten.

Lieder der Sappho

1. Ich kann nicht süße Mutter

Mathilde Kralik von Meyerswalden (1857 - 1944)

Johann Gottfried Herder (1744 - 1803)

In langgezogenen Tönen

Gesang

Ich kann nicht, süs - se Mut - ter nicht mein Ge - we - be we - ben. Mich

Klavier

5

quält ein schö - ner Kna - be, die bö - se Lie - be quält — mich. Mich quält ein schö - ner

5

10

Kna - be, die bö - se Lie - be quält — mich. die

10

15

bö - se Lie - be quält mich.

15

20

Ich kann nicht süs - se Mut - ter, nicht mein Ge - we - be we - ben.

20

2. Der Mond ist schon hinunter

Sehnend

Der Mond ist schon hin - un - ter, hi - nab die Sie - ben -

5

ster - ne, ist Mit - ter - nacht! Die

8

Stun - de vor - bei schon und ich Ar - me

sfz

sfz

12

bin noch al - lein.

3. Ach die gliederlösende böse Liebe

Leidenschaftlich

Ach die gliederlösende böse Liebe

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature, marked 'Leidenschaftlich'. The lyrics are 'Ach die gliederlösende böse Liebe'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

quält mich, Lieblich bitter singt der untreffe

The second system continues the musical score. The vocal line lyrics are 'quält mich, Lieblich bitter singt der untreffe'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

ba-a-re Vo-gel, Liebster Artist, du warst mir

The third system concludes the musical score. The vocal line lyrics are 'ba-a-re Vo-gel, Liebster Artist, du warst mir'. The piano accompaniment continues with the same accompaniment style.

17

einst so sprö - de, nur auf An - dro me - den dein

23

Herz ge - rich - tet. O Mäd - chen - thum, O

29

Mäd - chen - thum, wo gehts hin von

35

mir? Ich komm _____

42

_____ nicht mehr, ich komm _____ nicht mehr, ich komm _____ nie _____

49

_____ zu dir. _____

4. Lieblicher Abendstern

Einfach

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "Lieb - li - cher A - bend - stern, al - les bringst — du, brin - gest Wein, bringst Freud' und Freun - de,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

Musical score for the second system. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "Lieb - li - cher A - bend - stern, al - les bringst — du, brin - gest". The piano accompaniment is in a grand staff with the same key signature and time signature. The piano part continues the accompaniment from the first system.

Musical score for the third system. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "Wein, bringst Freud' und Freun - de,". The piano accompaniment is in a grand staff with the same key signature and time signature. The piano part continues the accompaniment from the previous systems.

26

bringst der Mut - ter ein Büb - chen,

37

und was bringst du mir? **Langsam**

sfz

5. Komm, o Cypris

Mit Weicher Kraft, Dithyrambisch

Komm, o Cyp - ris, komm mit dei - nem vol - len gold' - nen Nek - tar - be - cher, reich ihr di - sem

8va

breit

8va

6

hol - den Kna - ben, mei - nen Freun - den und auch dei - nen.

6

abfallend

11

11

6. Erstorben wirst du liegen

Er - stor - ben wirst du lie - gen, und

8va

sfz *sfz* *pp*

7

nie - mand wird dein den - ken, nie - mand, nie - mand, zu al - len Zei - ten:

13

denn nie hast du die Ro - sen pi - e - ri - ens be - rüh - ret. Un -

18

schein - bar wirst du müs - sen in To - des Woh - nung ge - hen,

24
und nie - mand wird dich an - seh'n im Heer der dun - keln

24
8va

30 *ff*
Schat - ten, nie - mand, nie - mand!

30
8va
ff