



With support from the Berlin Program and German Studies Association, Dr. Noelle McMurtry (2024/2025 Max Kade Fellow) will present **IN SEARCH OF COMPOSER LUISE ADOLPHA LE BEAU: A LIEDERABEND** on Friday June 6th from 7-9pm.

This concert will explore the songs of German composer Luise Adolpha Le Beau in performance, including commentary on the socio-cultural, historical, and musical elements of Le Beau's Lieder *oeuvre*. This event is free and open to the public; it will be followed by a garden reception. During the event, commentary will be given in German. Please register by sending an email to **bprogram@zedat.fu-berlin.de**. For further event details, please see above.

Luise Adolpha Le Beau (1850-1927) composed approximately twenty Lieder opuses, ten of which were published during her lifetime. With a career that spanned over four decades as a composer, concert pianist, music critic, and piano pedagogue, Le Beau both defied gender prejudice and expanded socio-cultural perceptions of female musical achievement in late 19th-century Germany.

Le Beau documented her struggles to succeed as a woman composer, most importantly through the 1910 publication of her memoirs *Lebenserinnerungen einer Komponistin* and the self-curation of her own *Nachlass*. By bequeathing her estate to state libraries in Berlin, Karlsruhe, and Munich, Le Beau hoped her music and life story would survive to earn an "*unparteiischer und gerechter*" assessment from future generations.

While secondary scholarship has explored Le Beau's life, career, and her instrumental and larger-scale musical works, no scholarship on Le Beau's Lieder exists. Ten of her song opuses remain unpublished, and scant professional recordings of Le Beau's Lieder are available to the public.

While Le Beau was affected by entrenched gendered constructs throughout her musical career, her relationship to the Lied differs from her predecessors. Unlike other early to mid-19th-century European women composers, Le Beau composed in both large and small-scale musical forms. She had access to a robust music education and benefited from publishing, particularly her Lieder, from an early age. In all, these considerations frame Le Beau's Lieder practice, not only as a remarkable window into her overall compositional ethos, but as a much-needed representation of a late 19th-century German woman composer engaging with the Lied on her own terms.