Hypothesis
During and immediately following the modernist Second Viennese School of music (ca. 1910-1930), women were excluded from participation in modernist compositional practice due to a lack of recognition, conservatories and their associated gender norms, and the censure of modernist music by the Nazi party.

Abstract
The celebrated composers of music’s Second Viennese School (ca. 1905-1955) undoubtedly had connections to female advisors, including musical colleagues and students. However, the modernist historical narrative is silent on women’s voices. We launched ourselves on unearthing the reasons for this silence. We explored the scholarship on well-known modernist composers such as Arnold Schoenberg, Alban Berg, and Anton Webern, and cross-referenced their sources with numerous databases, books, and encyclopedias on women composers. As a result, we were able to identify a multitude of female musicians closely associated with the Viennese modernist sphere, but excluded from the prevailing histories. These composers include Elizabeth Gyring, Charlotte Schlesinger, and Grete von Zieritz, who had a cosmopolitan output ranging from operas to string quartets. Of the seventy-plus additional women composers we identified with connections to the Second Viennese School, many were more conservative or non-modernist musical ideas. After surveying the literature on women composers with substantial links to Viennese musical modernism, we conducted preliminary case studies on Gyring, Zieritz, and a number of other contemporaries. We concluded that the lack of representation of female composers in musical modernism of the era can be attributed to limitations on women’s education, social pressures, and opposition-stemming from stagnating gender norms, and the later codification of modernist composition, publications, and study by the Nazi party. To illustrate the musical world of these women, we also developed a voice recital program showcasing music by many of the composers we encountered in our research, including Alma Mahler-Werfel, Johanna Muller-Hermann, Vally Wieselthier, and Gyring. By shedding light on their historically shadowed musical contributions, we hope to interactively extend the stories which upon these composers and bring them back to the public consciousness, thereby giving them their deserved place in the musical canon.

Grete von Zieritz
Composer and pianist Grete von Zieritz was born in Vienna, Austria in 1886. Zieritz began her musical education around the age of 13 studying piano and harmony with composer Joseph Marx, and piano with Franz Schreker, a pupil of Schoenberg, at the Berlin Hochschule für Musik (Porter 260). Eventually, Zieritz taught piano herself at the Stern Conservatory, a private music school in Berlin (Porter 260). Considered to be more traditional in style, Zieritz’s music often has a consistent tonal center and clear structure. It is possible that she was encouraged into this compositional style in order to be respected as a woman in a male-dominated field (Porter 260). This conservative approach was deemed acceptable by the Nazi regime, making Zieritz one of only twelve female composers permitted to compose in Vienna during World War II (Porter 117). Around half of Zieritz’s output was vocal music, the other half consisting of chamber and orchestral works. Much of the vocal works were politically driven as they were inspired by the war and connected to the marginalized (Porter 260). Highly praised during her time, Zieritz received many awards and honors throughout her career, including the Mendelssohn Prize for composition in 1928 (Marciano). Zieritz died in Berlin in 2001, at the age of 102, after a long life of celebrated composing and performance.

The Goggle Diagram is a method to visually link individuals by their connections and influences. These links can originate from a main individual, a specific time period, a composing style, or a musical organization. The diagram was beneficial to us for the purpose of organizing these associations within our tracing.

Next Steps
- Identify subjects for case studies (ongoing)
- Translate key German-language resources
- Read, analyze, and code existing sources (ongoing)
- Identify and travel to relevant archives for score manuscripts and other primary documents
- Acquire greater variety of scores; engrave select manuscript scores; record read-throughs of select scores for musical analysis
- Prepare abstract and recital performance for presentation in 2021-2022

Select Bibliography