



Women Composers in Viennese musical life in 1928

By Judith Kopecky

Abstract

A study on the representation of art songs in Viennese musical life in 1928, the year in which both the 100th anniversary of Franz Schubert's death as well as the 25th anniversary of Hugo Wolf's death were commemorated, showed that far more than 3400 songs had been performed in concerts and on radio broadcasts. About 450 of these songs were written by 180 Austrian composers living at the time, including eleven female composers. In this paper these artists' origins, education, living and production conditions as well as their professional and private networks will be described and the article will be rounded off by an exemplary presentation of a selected song from these composers' rich song oeuvres.

Keywords

Female composers, art songs, Vienna 1928, Viennese musical life, interwar period

Author information

Univ.-Prof. Mag. Judith Kopecky, PhD
mdw University of Music and Performing Arts Vienna
kopecky@mdw.ac.at
ORCID-ID: 0000-0001-6315-4048

“Professional competition between men and women is not only a question of economics, but also a question of power”

'Higher Daughters' – Women Composers in Viennese musical life in 1928

A study on the representation of art songs in Viennese musical life in 1928, the year in which both the 100th anniversary of Franz Schubert's death as well as the 25th anniversary of Hugo Wolf's death were commemorated, showed that far more than 3400 songs had been performed in concerts and on radio broadcasts.¹

This study was conducted by the author of this article and combined empirical and interpretative approaches. Initially, the program sheets of the Wiener Konzerthaus available in an online database were reviewed, along with the program sheets stored on microfilm by the Gesellschaft der Musikfreunde in Vienna, the program sheets of the Austrian Adult Education Archive that are loosely and still unorganized stored in boxes, as well as the issues of Radio Wien, the program magazine of RAVAG, accessible in the online portal ANNO of the Austrian National Library. Since the data collection mainly relies on printed program leaflets from the year 1928 that are available in various media forms, any short-term program changes or cancellations could not be taken into account, excluded, or confirmed. Thus, the original materials, as Beatrix Borchard put it, are "[...] extensive and incomplete at the same time, creatively preserved and accidentally transmitted, deliberately sought or found by chance."² That this incompleteness of the diverse sources and the varied materials runs like a common thread through the entire research project will be repeatedly highlighted and all presented findings and interpretations should always be read and understood against this background. At the same time, this very circumstance also points to the inherent research potential and can provide insights for further investigation.

About 450 of the above mentioned 3400 songs were written by 180 Austrian composers living at the time, including eleven female composers. These latter were: Irma von Halászy (1880 Vienna — 1953 Vienna), Lio Hans respectively Lili Hutterstrass-

er-Scheidl (1882 Vienna — 1942 Vienna), Trude Kandl (1896 Vienna — ? 1942), Rosa Kiesling (? - ?), Mathilde Kralik von Meyrswalden (1857 Linz — 1944 Vienna), Lise Maria Mayer (1894 Vienna — 1968 Vienna), Johanna Müller-Hermann (1868 Vienna — 1941 Vienna), Kamilla Pálffy-Waniek (1885 Mannersdorf/March — 1941 Bad Ischl), Sarolta von Rettich-Pirk (1863 Vienna — 1948 Vienna), Vilma von Webenau (1875 Constantinople — 1953 Vienna) and Grete von Zieritz (1899 Vienna — 2001 Berlin). In this paper these artists' origins, education, living and production conditions as well as their professional and private networks will be described. The article will be rounded off by an exemplary presentation of a selected song from these composers' rich song oeuvres in order to create a stimulus for the expansion of the concert and teaching art song repertoire and to make these songs, often still unknown and not published yet, known to a wider public.

"Professional competition between men and women is not only a question of economics, but also a question of power [...]"³ wrote painter Illy Kjaër in her essay *Rivals/Competitors*, published in 1927. Illy Kjaër was an activist in the political women's movement and in this article she stated further that women in those professional fields "[w]hen it is not mass work, [...] usually have to use larger amounts of energy to assert themselves and then often to be faced with the result that even with equal performances, the male competition is always victorious."⁴ Although girls already had better educational opportunities in 1928 as access to higher education for women had already been opened up before the turn of the century in Austria, she further complains that in the field of art, even though women have the opportunity to prove their acting talents on stage, creative aptitudes are still disadvantaged. Additionally "[...] the narrative of female inferiority and their lack of ingenious, productive talent [...]" is still perpetuated in order to justify this "[...] blatant injustice [...]"⁵ Even a completed university degree would not protect women from such discrimination, but on the contrary would tempt men to be particularly

competitive if their domain were penetrated.

Now it can be assumed that those eleven Viennese female composers whose songs were programmed at least once in 1928 at venues such as the Wiener Konzerthaus and the Gesellschaft der Musikfreunde as well on the Austrian radio also had to struggle with the challenges described by Illy Kjaër. Which factors, apart from their artistic talent, could have contributed to their success as composers nonetheless will be briefly discussed below. The following statements apply to Irma von Halászy, Lili Hutterstrasser-Scheidl, Mathilde Kralik von Meyrswalden, Lise Maria Mayer, Johanna Müller-Hermann, Kamilla Pálffy-Waniek, Sarolta von Rettich-Pirk, Vilma von Webenau and Grete von Zieritz. They do not refer to Trude Kandl and Rosa Kiesling, since almost no reliable biographical details regarding these two artists could be found yet. Although concerts with compositions by Trude Kandl or performances with the artist as a pianist are documented for the 1928 season, the dates and course of her life could not yet have been retraced. If one wanted to speculate, Trude Kandl could be Gertrude (Trude) Kandl, who was born in Vienna in 1896 as the daughter of the Jewish doctor Leopold Kandl and who was deported to the Izbica ghetto in May 1942 and subsequently murdered there.⁶ This tragic circumstance could also be the reason for the lost traces of her artistic as well as of her private life. In addition to the above-mentioned concert, in which the Austrian mezzosoprano Marianne Mislav-Kapper performed an unspecified number of songs by the Trude Kandl, random research in the online newspaper archive of the Austrian National Library ANNO revealed reviews of concerts with Trude Kandl's compositions for the period between 1924 and 1934.⁷ However, it would be desirable to learn more about Trude Kandl's and Rosa Kiesling's lives and circumstances.

Origin and economy

Among the composers discussed the most obvious common feature is definitely their throughout well-off

origins, which is also the reason for referring to them as 'higher daughters' ('höhere Töchter'). This term has been used in German speaking societies to describe girls and young women originating from upper middle class families and or from the lower nobility in the 19th century, who were brought up for a life that was to unfold mainly in the private sphere. In this context this term also applies to the female composers to be described in this paper.

These artists came either from industrialist families such as Mathilde Kralik von Meyrswalden, Lili Hutterstrasser-Scheidl and Lise Maria Mayer. Mathilde Kralik von Meyrswalden's father was the owner of a glass factory in Bohemia and her mother was an offspring of the famous Lobmayr family, a Viennese glass factory that still exists today.

Lili Hutterstrasser-Scheidl's father, on the other hand, owned a flower and decorative feather manufacture and Lise Maria Mayer's father was a wealthy merchant. Vilma von Webenau's, Johanna Müller-Hermann's, Sarolta Rettich-Pirk's and Grete von Zieritz's fathers were high-ranking diplomats, military or civil servants, whereas Irma von Halácsy and Kamilla Palffy-Waniek grew up as doctors' or chemist's daughters in an educated middle-class milieu. These families very often belonged to the lesser nobility, had sufficient financial means throughout and were able to maintain this prosperity even after the First World War. Economically, most of the female composers, at least during the period under study, were secured by their inheritances or by marriages befitting their status. When married most of the husbands also valued their wives' artistic activities or often even actively promoted them. For example both Lili Hutterstrasser-Scheidl's husband as well as that of Lise Maria Mayer took an active part in their wives' artistic activities – not always to their advantage though. E.g. in January 1929 a scandal arose during the performance of Lise Maria Mayer's symphony *Cocaine*, which she conducted herself at the Berliner Philharmonie. As it turned out later her husband had wanted to boost ticket sales without her knowledge

by means of placing a marriage advertisement saying that a young widow would attend the concert and meet possible candidates there. The marriage candidates deceived in this way started a turmoil in the concert hall and this occurrence was intensively covered by the media. Conductor Franz Schalk, at that time director of the Vienna State Opera, defended his former pupil Lise Maria Mayer against the criticism that women musicians had to use such marketing methods by stating that their conducting skills were only slightly behind those of their male colleagues. Nevertheless, the scandal left its mark on Lise Maria Mayer's career.⁸ In contrast, due to her family's as well as her husband's support Johanna Müller-Hermann was able to devote herself to extensive music studies, which enabled her later on to become the first female professor of composition in the German-speaking world (teaching from 1917 -1933 at the Neues Wiener Konservatorium).⁹ Some of the other female composers with less financial support were working as teachers and received an income from this activity. For example Irma von Halácsy's economic circumstances became precarious after her father's death in 1914, which made her turn from a successful career as a violinist to intensive teaching and even to founding a music school in the early 1930ies.

Musical education

According to Rebecca Grothjahn the upper middle class regarded "[...] music making [...]" as a means of social distinction and at the same time as one for the production of gender roles and identities [...].¹⁰ "The piano playing of the girls and young women [...] [served] the presentation of wealth and education in the 'salon' – the very space in bourgeois homes that functioned as an intersection between the families' inner and outer world."¹¹ Music also played a major role in the parental homes of most of the discussed female composers and all of them were stimulated as well as encouraged in this field at an early age. Furthermore this open attitude towards music and musical education could already be observed in these artists' parents' and even

grandparents' generations.¹² In some of the cases their mothers had already received singing and piano lessons or their fathers loved to play string instruments or, as in the case of Johanna Müller-Hermann, loved to have the children in "[...] Quadrill and round dances [...]". Lili Hutterstrasser-Scheidl and Vilma von Webenau even could refer to composers among their next relatives. Lili Hutterstrasser's cousin Carl Hutterstrasser, owner of the still renowned Bösendorfer piano factory, had appeared as a composer of vocal ensembles under the pen-name of Charles Vernay, and Vilma von Webenau's paternal grandmother, Julie von Baroni-Cavalcabò, had made a name for herself as a composer.¹³ Domestic music and intellectual circles contributed to mental and artistic stimulation. The majority of these composers had received private music lessons at an early age, and the more clearly their talents had become recognizable, the more renowned the girls' teachers had become. These teachers included orchestral musicians at the Viennese Court Opera or professors at the Konservatorium der Gesellschaft der Musikfreunde or they were well-known personalities of Viennese musical life, such as:

Anton Bruckner – teacher of Mathilde Kralik von Meyrswalden

Alexander Zemlinsky – teacher of Vilma von Webenau

Arnold Schönberg – teacher of Vilma von Webenau

Josef Bohuslav Foerster – teacher of Johanna Müller-Hermann and Lise Maria Mayer

Richard Stöhr – teacher of Lise Maria Mayer

Franz Schreker – teacher of Lise Maria Mayer and Grete von Zieritz

Sarolta Rettich-Pirk, then still under the name of Karoline Krippel, was able to study voice and piano at the Neues Wiener Konservatorium in the same way as Mathilde Kralik von Meyrswalden studied composition there. Lise Maria Mayer was accepted as a student of conducting at

the Staatsakademie für Musik und darstellende Kunst.

Publication and public perception

At least four of the female composers used pseudonyms, which, however, did not conceal the fact that these artists were women. Two others among them presented their works under their premarital names:

Lili Hutterstrasser, married to the medical doctor Hans Scheidl, used the pseudonym Lio Hans

Johanna von Hermann, married to the traffic specialist Otto Müller-Martini, used the pseudonym Johanna Müller-Hermann

Irma von Halácsy used the pseudonym Maria Jerstaedt

Karoline Krippel used Sarolta Pirk as her stage name at first and changed it to Sarolta Rettich-Pirk after her marriage to the ministerial official Benno Rettich von Wildenhorst

Lise Maria Mayer, married to the merchant Josef Otto Gaberle, but always used her premarital name

Grete von Zieritz, married the writer Johannes Gigler, but used her premarital name for her artistic activities

This way these composers did not disappear as “[...] sexual beings behind their product [...]”¹⁴ as Freia Hoffmann puts it, but they were able to protect their own privacy as well as that of their families.

The fact that women published their musical or literary works under often male pseudonyms or even anonymously was a widespread phenomenon based on the bourgeois image of women in the 18th and 19th centuries.¹⁵ At that time, both by law and for ideological-philosophical reasons, women were only assigned private space as a place of work. It was considered improper to present oneself publicly as a creator. In the gender image of the time, femininity seemed incompatible with authorship and consequently “[...] mediocrity in all areas [...]” other than the socially envisaged “[...] exclusive determination as a housewife and

wife [...]” was assumed.¹⁶ The image of women at the beginning of the 20th century was already subject to change and resulted not least in a strengthened female self-confidence, which is why female artists no longer resorted to male pseudonyms as often as they had done a hundred years earlier. Nevertheless, the use of a pseudonym may have enabled the artists to maintain the necessary distance from contemporary criticism and from “[...] inhibited reactions, false gallantry and authoritarian-simple-minded attempts at education [...]”¹⁷

Professional activities and networks

As mentioned above all of these eight female composers had received extensive musical training, but only Lili Hutterstrasser-Scheidl and Mathilde Kralik von Meyrswalden were able to devote themselves to full-time to composing. Grete von Zieritz, after initially working as a piano teacher, decided to train and later work as a composer after she had her breakthrough in 1919, at the age of twenty, with her song-cycle *Japanische Lieder*. All the other composers pursued artistic or artistic-pedagogical professions and regarded their compositional activities as part of their manifold possibilities of expression. Sarolta Rettich-Pirk and Kamilla Pálffy-Waniek had been trained as and consequently worked as opera and concert singers as well as vocal teachers. Between 1925 and 1931 Kamilla Pálffy-Waniek even became a member of the teaching staff at the Neues Wiener Konservatorium. In addition, both artists described themselves as writers as well, with Kamilla Pálffy-Waniek also appearing as a successful librettist from the early 1930s onwards. In 1930, six of her libretti were supposed to have been set to music, among them *X-Mal Rembrandt* by Eugen Zadór, *Fremde Erde* by Karol Rathaus or *Film am Sonnenhügel* by Heinz Tiessen. Vilma von Webenau, who is considered to have been Arnold Schönberg's first private student, gave private music lessons as well as theoretical lectures in Viennese adult education centres and in music schools in Graz. Irma von Halácsy's career path was similar as after her economic circumstances had become precarious after her father's death in 1914, she turned from a successful career as a violinist to intensive teaching and even to founding a music school in the early 1930ies in the then little village Mauer near Vienna. Johanna Müller-Hermann was trained as a primary school teacher and worked as such for some years before she got married to the traffic specialist Otto Müller-Martini. It was only after her marriage that she was able to devote herself to the longed-for comprehensive musical education and, after having earned serious reputation in the Viennese musical world, she was appointed professor of music theory at the Neues Wiener Konservatorium in 1918.

Professional as well as private networks were an important factor for female composers in order to have their compositions performed.

However, with the currently available data on the individual artists, it is difficult to provide information that is valid for everyone. It seems though that Lili Hutterstrasser-Scheidl, in whose villa the leading personalities of Viennese cultural life were regular guests, would have had better connections than Irma von Halácsy, who, after the death of her father, moved with her mother to an apartment in Mauer near Vienna and there, far away from the cultural centres, had to earn her living as a music teacher. On the other hand the two singers Kamilla Pálffy-Waniek and Sarolta Rettich-Pirk had the opportunities to perform premieres of their own compositions themselves and they did so on a larger scale. For example Kamilla Pálffy-Waniek premiered her song-cycle *Lieder der Technik* as part of her recital at the Wiener Konzerthaus in March 1928, and Sarolta Rettich-Pirk was able to premiere four of her own compositions as part of her programme *Ernst und Scherz in Wort und Lied*, which took place at the Urania in Vienna in April 1928. As it was more difficult for other composers to hire the necessary musicians to have their pieces performed, they liked to participate in concerts organized by women's associations and often reached their first audience there. Johanna Müller-Hermann, Mathilde Kralik von

Meyrswalden, Lise Maria Mayer and Vilma Webenau had connections to the Neuer Wiener Frauenklub (New Viennese Women's Club). Other similar useful associations were the Club der Wiener Musikerinnen (Club of Viennese Women Musicians) or the Verein der Musiklehrerinnen (Association of Female Music Teachers), of which Vilma Webenau was a member.

With the exception of Kamilla Pálffy-Waniek and Sarolta Rettich-Pirk, between 1919 and 1929 most of the female composers were admitted to the AKM, i.e. the Austrian copyright collecting society of authors, composers and music publishers. Vilma von Webenau became a member of this interest group only in 1949, just four years before her death.

Mathilde Kralik von Meyrswalden, who, in addition to her membership in numerous women's associations, was the only one out of this group to be admitted to the Österreichischer Komponistenbund (Austrian Composers' Association) and she was able to maintain "[...] artistic public presence into old age [...]"¹⁸

Number of performances in 1928

A study of Viennese concert life in 1928 showed that songs by the aforementioned female composers were performed at least once in the Wiener Konzerthaus, the Gesellschaft der Musikfreunde, in the Viennese adult education centres or broadcast on Radio Wien. The following table shall provide an initial overview, in which the concerts are listed in order of the number of performances per composer and in chronological order in general:

Composer	Date and venue	Song title	Performers
Lio Hans pen-name for Lili Hutterstrasser-Scheidl	27. 2. 1928 Wiener Konzerthaus	Tanz der Geisha Am heiligen See both first performances	Rose Fuchs-Fayer, soprano Wiener Sinfonie Orchester Robert Nilius, conductor
	21. 4. 1928 Gesellschaft der Musikfreunde	Haltlos Hexenlied Am heiligen See Tanz der Geisha	Josefine Stransky, soprano Carl Lafite, piano
	5. 6. 1928 Gesellschaft der Musikfreunde	In verschwiegener Nacht Lied in der Nacht Märzensturm	Grete Popovici-Ostheym, soprano Otto Schulhof, piano
Johanna Müller-Hermann	18. 3. 1928 Wiener Konzerthaus	Haltlos Am See (from: Sinfonie op. 27 for soprano, baritone, mixed choir and orchestra)	Josefine Stransky, soprano Maria Dery-Spitzmüller, soprano, Wiener Sinfonie Orchester, Theodor Christof, conductor
	28. 3. 1928 Gesellschaft der Musikfreunde	Dunkle Rosen Abendstunde Es goß mein volles Leben sich	Lilly Kantor, soprano Maria Lueger-Barich, piano
Grete von Zieritz	22. 1. 1928 Gesellschaft der Musikfreunde	from Japanische Lieder: Fern von Dir Erinnerung; Am heiligen See Einsamkeit Japan	Maria Mansfeld, soprano Yella Pessl, piano
Trude Kandl	January 1928	Selected songs	Marianne Mislap-Kapper, mezzosoprano N.N., piano
Mathilde Kralik von Meyrswalden	25. 2. 1928 Festsaal des Wiedner Gemeindehauses	Songs on words by Christine Anger-Nilius	Hilde Tomecek-Hofmann, soprano N. N., piano



Kamilla Pálffy-Waniek	16. 3. 1928 Wiener Konzerthaus	First performance of her song cycle Lieder der Technik: Fabrikstadt Elektrizität Die Telegraphen-stange singt Die Kette	Kamilla Pálffy-Waniek, soprano Ernst Bachrich, piano
Vilma von Webenau	April 1928	Geisha-Lieder	Aglaja Kerschel, voice N.N., piano
Sarolta Rettich-Pirk	1. 4. 1928 Urania	So geschwind wie der Wind Das Gleichnis Henderl pi-pi Das Häschen und der Dackel	Sarolta Rettich-Pirk, soprano Rolf Bitt, piano
Rosa Kiesling	Mai 1928 47. Autorenverbands- konzert		
Lise Maria Mayer	June 1928	Befreite Stunde	Marianne Mislap-Kapper, mezzosoprano Franz Mittler, piano
Irma von Halácsy	23. 12. 1928 Urania	Zwei Gesänge Das Krönelein Der Faun Das Heim Reigenlied	Marianne Halbritter, voice Irma von Halácsy, piano

“It is very often the lack of recordings and interrupted performance traditions that make potential interested parties hesitate to deal with unknown repertoire”

If one seriously thinks about integrating the numerous forgotten or little remembered Art songs of past years into the current concert and teaching repertoire, then it probably will not be enough to just find compositions and provide access to the sheet music. It is very often the lack of recordings and interrupted performance traditions that make potential interested parties hesitate to deal with unknown repertoire. Especially the rich Austrian song production of the interwar period is strongly affected by these interruptions in tradition, as a frighteningly high number of composers and their performers became victims of National Socialism. Therefore the last section of this paper shall be dedicated to one of the female composers' songs performed in Viennese musical life in 1928, Am heiligen See by Lio Hans, i.e. Lili Hutterstrasser-Scheidl. This song shall be looked at from a vocal pedagogical perspective in order to provide assistance with casting and performance questions.

Lio Hans, whose real name was Amalia Caroline Anna Hutterstrasser and was called Lili, was born in Vienna in 1882 as the daughter of the flower and decorative feather manufacturer Eduard Hutterstrasser. Lili grew up without a mother in a "[...] highly culture- and art-loving family circle [...]",¹⁹ including the owner of the Bösendorfer piano factory, Carl Hutterstrasser, who also appeared as a composer under the pseudonym Charles Vernay. As a double talent, Lili Hutterstrasser initially found it difficult to decide between painting and music, but at the time when her first songs were published by the Doblinger publishing house in 1907, she seemed to have made her final choice. She subsequently completed a comprehensive musical education on a private basis in piano and violin playing, took singing lessons and devoted herself to composition and instrumentation theory with the following reasons:

„Nachdem gerade diese Fächer von Frauen bisher nur selten gepflegt wurden und diese im Konkurrenzkampf mit dem Manne sich nur wenig Anerkennung in der Öffentlichkeit erringen konnten, ging all mein Streben – ernst und jahrelang – dahin, mich ganz besonders darin

auszubilden.“²⁰ („Since these subjects in particular have so far only rarely been cultivated by women and as they have been able to gain only little public recognition in competition with men, all my efforts – seriously and for years – have been directed towards educating myself in this very special way.” translation by the author).

After her marriage to the medical doctor Hans Scheidl in 1909, Lili Hutterstrasser-Scheidl turned their villa, located in the upscale Viennese cottage district, to “[...] a meeting place for social and cultural life in Vienna [...]”.²¹ Furthermore she cleverly used the professional and social contacts established there to consistently develop her artistic career. Lili Hutterstrasser-Scheidl published her works under a pseudonym, which was not uncommon at that time, and according to Marx and Haas she had been using the pen-name Lio Hans “[...] from 1905 at the latest[...].”²² Vocal compositions were clearly a central part of her oeuvre, but she devoted herself to manifold other genres as well, which were ranging from piano and instrumental pieces to orchestral songs and even to operas. The world premiere of her opera Maria von Magdala at the Viennese Volksoper in December 1919 can certainly be regarded as the climax of her fame and presence in European musical life, but after that it became quieter around the artist. Her later revealed anti-Semitic attitude and her membership in the NSDAP should also be discussed critically, but a detailed treatment of this topic would go beyond the scope of this article.²³

In 1928 songs by Lili Hutterstrasser-Scheidl were performed under the pen-name of Lio Hans a total of three times in the Wiener Konzerthaus and at the Gesellschaft der Musikfreunde. The two songs Tanz der Geisha and Am heiligen See were premiered on February 27th with orchestral accompaniment, only to be performed with piano accompaniment just a few weeks later by soprano Josefina Strinsky in one of her recitals focusing on contemporary repertoire. The remarks on the musical text of Am heiligen See in the following section refer to the manuscript of the piano accompani-

ment version available in the music collection of the Austrian National Library.²⁴

Vocal profile: Lio Hans (Lili Hutterstrasser-Scheidl) Am heiligen See

(words: Ohotsuno Ozi, Alfa, German adaptation by F. Angermayer)²⁵

Similar to many of her composing contemporaries, Lili Hutterstrasser-Scheidl followed the preference for Asian and Japanese poetry that has prevailed in the German-speaking world since the turn of the century. As a result of the world exhibitions, which had taken place regularly in Europe from 1851 onwards, interest in foreign cultures had been further strengthened and this was taken into account not least by German adaptations of foreign-language poetry.

Japanese art and culture enjoyed great popularity, especially after the world exhibition in Vienna in 1873, and it was to remain a popular topic for vocal compositions not only before the First World War, but also in the interwar years. In 1928 a number of songs based on Japanese texts were performed on Viennese concert stages. Some of them were Japanisches Regenlied (Japanese Rain Song) by Joseph Marx, which had already been set to music in 1909 and Julius Bittner's Japanische Lieder (Japanese Songs) for alto and orchestra. But also other Austrian composers belonging to a younger generation turned to this subject: Wilhelm Grosz, Japanischer Frühling op. 3 (Japanese Spring) from 1915, Grete Zieritz's ten-part song-cycle Japanische Lieder (Japanese Songs) from 1919, Egon Wellesz, Kirschblütenlieder op. 8 (Cherry Blossom Songs) from 1911, Anton Reichel Liebeslieder des Ostens op. 11 (Love Songs of the East) from 1924 or Maria Bach, Japanischer Frühling (Japanese Spring) from 1930.

Lili Hutterstrasser-Scheidl's estate, which is kept in the music collection of the Austrian National Library, contains three settings of Japanese poetry with the titles Am heiligen See, Tanz der Geisha and Die Bambusflöte. In the composer's worklist compiled by Eva Marx and Gerlinde Haas these three songs were combined under the title Drei japanische

Gesänge (Three Japanese Songs).²⁶ This collective title does not emerge from the manuscripts themselves though. One of the challenges of translating poetry into another language and translating it into another cultural environment is to always adequately grasp the meaning as well as the content and cultural significance of a text and to have background knowledge that goes beyond mere language mastery. Frank Lange's collection of poems

Altjapanische Frühlingslieder (Old Japanese Spring Songs) from 1884 was obviously one of those translations of Japanese poetry that met these requirements and was therefore used by numerous composers. Even more popular, however, were the collections Japanische Novellen und Gedichte (Japanese novellas and poems), published in 1906 by Paul Enderling, and Japanischer Frühling (Japanese Spring) by Hans Bethge from 1911.²⁷

Interestingly, Lili Hutterstrasser-Scheidl did not resort to one of these common and sought-after translations, but chose an adaptation by Fred (actually Alfred) Angermayer,²⁸ who had transformed the concise form of the original Japanese text into a four-stanza poem according to the 19th century central European tradition. The below comparison of both translations by Enderling and Angermayer is intended to illustrate this fundamental change

Am heiligen See
(Übertragung F. Angermayer)

Am heiligen See von Iware,
Da gibt es ein lustiges Schneien
Die Kirschen blüh'n,
Die Herzen glüh'n,
Die Paare lustwandeln im Freien.

Am heiligen See von Iware,
Da gibt es ein wonniges Träumen.
Im dichten Grün,
zwei Menschen drin,
erschauern in Liebesträumen.

Am heiligen See von Iware,
Die Wildgänse ziehen in Scharen.
Die Lieb verglüht,
Vorbei das Lied,
Der Herbstwind kam gefahren.

Am heiligen See von Iware,
Schwimmt hin ein duftiger Schleier.
Und dichtgeballt
Der Nebel wallt
Zur Liebestotenfeier.

Am heiligen See
(Übertragung Paul Enderling)²⁹

Blüten schneien....
ein Nebelschleier verhüllt den See.
Die Wildgänse schreien
am heiligen Weiher von Iware.

Dunkler Träume Schar
tanzt ihren Reihen;
mein Herz ist schwer:
wenn übers Jahr
die Wildgänse schreien,
hör' ich's nicht mehr.



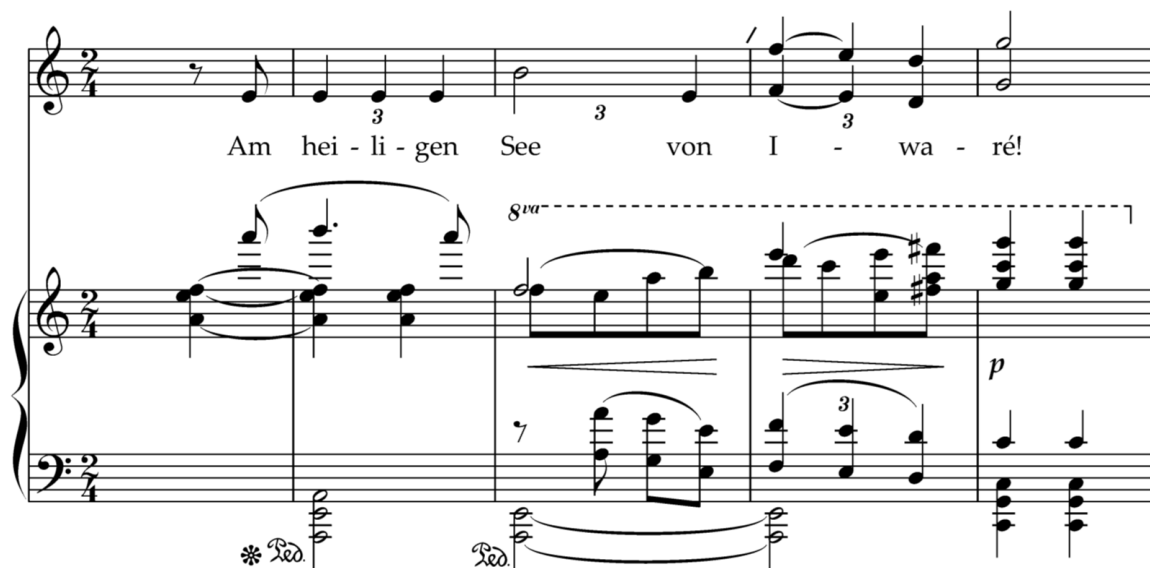
Ex. 1: Lio Hans, Am heiligen See, bars 26 – 30, beginning of the second verse

Lili Hutterstrasser-Scheidt's verbatim setting of this text was correspondingly extensive, with 26 bars each for the first and third and 23 bars each for the second and fourth verses. Whether this extensive setting is related to the compositions' design as orchestral songs cannot be proven at this time. Due to the solemn tempo, the through-composed musical form and the long vocal phrases, the song requires an already well-trained voice, which should master a lyrical legato, have good breathing ability and a sufficient vocal condition. The basic tempo is given as *sehr ruhig* (very calm), and in this the vocal line also opens the respective verses with the recurring text module Am heiligen See von Iware. Tempo indications

such as *bewegter* (moving) or *etwas bewegt* (somewhat moving) are added as interpretational instructions for the further text passages, but indications such as *wieder ruhig* (calm again) lead back to the initial tempo at the end of each verse and makes the above-mentioned text module a haven of peace in terms of tempo, but also in its tonal simplicity.

The tessitura of the vocal line has its core area between e1 and e2 and only occasionally exceeds this range to g2 or a2 in notes usually held over the duration of a whole bar. This indicates with a cast with a mezzo-soprano or, taking into account the fact that the two performances in 1928 were each performed by female sopranos, for a

cast with a spinto soprano.³⁰ Bars 59 to 73, which lead the vocal line to its lower range from f1 to b in accordance with the gloomy mood of the third verse, are also in a decidedly low register for a soprano voice. In this version, only more dramatic sopranos or mezzo-sopranos can develop their timbre, the desired sonority and penetrating power, while lighter sopranos would have difficulties at this point, especially in the orchestral version.³¹ The composer seems to have been well aware of this, as she introduced an alternative way of performing the particularly low notes by octaving these passages and thus transferring them to the higher register.



Ex. 2: Lio Hans, Am heiligen See, bars 51–54, beginning of the fourth verse

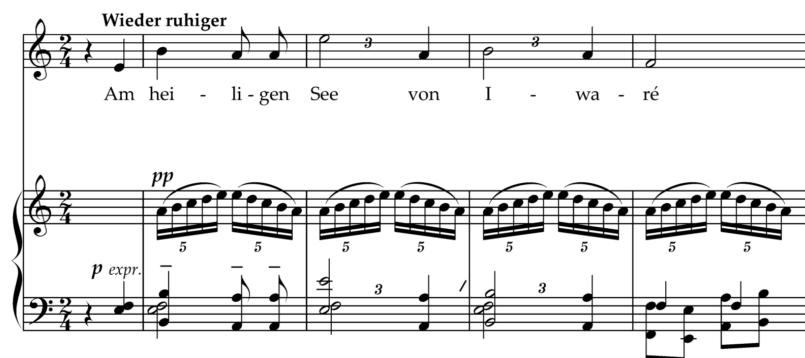
The entire range of tones therefore includes b to g2 in the original version (mezzo-soprano) and d1 to a2 in the alternative version (soprano) and thus covers more than one and a half octaves in each case.

Within this range, the singing voice has to regularly cope with leaps in tone, most of which are led from bottom to top, which also entails the mastery of balancing registers as a vocal technical prerequisite. The independent execution of the vocal line in relation to the

instrumental part also requires a higher level of training with the associated musical security. Laid out in 2/4 time throughout, the instrumental part begins with very quiet regular quaver movements, to which quaver triplets are added in the upper voices from bar 13 onwards. In places, the vocal line is rhythmically inserted into these triplet movements, but there are also passages, such as in bar 2, in which the singer has to perform quarter triplets versus quaver triplets in the orchestra

or the piano respectively. Overall, the instrumental part becomes rhythmically denser from verse to verse. For example, quintuplets or sevenths in the upper voices are combined with quarter triplets in the lower voices. The resulting sound fabric, which makes rhythmic focal points disappear, allows for the singer's freedom in executing the overlying vocal line, but also asks for musical as well as rhythmic autonomy and independence.

Wieder ruhiger



Am hei - li - gen See von I - wa - ré

Ex. 3: Lio Hans, Am heiligen See, bars 77–81, beginning of fifth verse

Bewegt.



Schwimmt hin ein duf - ti - ger Schlei - er Und

Ex. 4: Lio Hans, Am heiligen See, bars 82–86.

Although the vocal line is always harmonically embedded in the instrumental part, these harmonic relations are not always clearly audible in the rhythmically and tonally particularly dense passages, so that in this respect too, independent vocal leadership and design is required.

The dynamic range of the vocal part extends from piano to mezzoforte within the first verse and from piano to forte in the second. The third stanza remains in the mezzoforte throughout,

probably due to the low register, while the fourth finally develops from a beginning in pianissimo to a dynamically restrained climax in mezzoforte. This means that the ability to dynamically modulate one's voice should already have been trained and particularly fine tonal gradations in the low to medium volume range should be mastered. These requirements are usually met better by already well-trained voices than by singers with lower levels of training. Overall, this composition, in its through-composed form, in terms of content through Angermayer's

traditional text transmission and in the treatment of the vocal part, follows the traditions of orchestral songs from around 1900. However, the creation of a polyrhythmic texture, the use of pentatonic sounds, the departure from a tonal center and the experimentation with timbres reveal the composer's engagement with the musical trends of her time. This positioning between tradition and modernism contains challenges for the performers, which can only be mastered by well-trained or even professional voices.

Bibliography:

This paper is based on the corresponding chapter of my book "1928. Wien und das zeitgenössische österreichische Konzertlied", which was published in German in 2023 as a printed book (Hollitzer Verlag Wien) as well as an open access version (<https://doi.org/10.2307/ij.2840651>), but was modified for PlaySpace and adapted for an international audience.

Baumgartner, Marianne, *Der Verein der Schriftstellerinnen und Künstlerinnen in Wien (1885 – 1938)*, Wien et al. 2015.

Baur, Uwe; Gradwohl-Schlacher, Karin (Hg.), *Literatur in Österreich 1938–1945. Handbuch eines literarischen Systems*. Bd. 3: Oberösterreich, Wien et al. 2014.

Fritz-Hilscher, Elisabeth Th.; Kretschmer, Helmut (Hg.), *Wien Musikgeschichte. Von der Prähistorie bis zur Gegenwart*, Wien 2011.

Grotjahn, Rebecca, *Alltag im Innenraum: Die ‚Höhere Tochter‘ am Klavier – Innenraum, Außenraum, Geschlechterraum*, in: Keym, Stefan; Stöck, Katrin (Hg.), *Musik-Stadt. Traditionen und Perspektiven urbaner Musikkulturen Bd.3, Musik in Leipzig, Wien und anderen Städten im 19. und 20. Jahrhundert: Verlage – Konservatorien – Salons – Vereine – Konzerte*, Leipzig 2011, p. 431–441.

Hasegawa, Keiko, *Japanischer Frühling. Untersuchungen von Vertonungen japanischer Lyrik in deutschen Nachdichtungen im 20. Jahrhundert Diplomarbeit Universität Wien*, Wien 2010.

Hauer, Georg, *Der Club der Wiener Musikerinnen. Frauen schreiben Musikgeschichte*, Wien 2003.

Heller, H. E., *Bei Lio Hans*, in: *Musikalischer Kurier*, 2. Jg. Nr. 1, p. 6–7.

Hofmann, Freia, *Instrument und Körper. Die musizierende Frau in der bürgerlichen Kultur*, Frankfurt/Main et al. 1991.

Kjaër, Illy, *Konkurrentinnen*, in: *Die moderne Frau*, Heft 12, 15. Mai 1927, p. 4–5.

Kloiber, Rudolf, *Handbuch der Oper*, Erweiterte Neubearbeitung von Wulf Konold, Kassel 1985.

Kopecky, Judith, 1928. *Wien und das zeitgenössische österreichische Konzertlied*. Wien 2023

Kord, Susanne, *Sich einen Namen machen. Anonymität und weibliche Autorschaft 1700 – 1900*, Stuttgart et al. 1996.

Korotin, Ilse (Hg.), *biografieA. Lexicon österreichischer Frauen*, Bd. 1–4, Wien et al. 2016

Krones, Hartmut (Hg.), *Österreichischer Komponistenbund 1913 – 2013*, Wien 2013.

Loges Natasha; Tunbridge, Laura (Hg.), *German Lieder Onstage. Lieder Performance in the Nineteenth and Early Twentieth Centuries*, Bloomington, Indiana 2020.

Marx, Eva; Haas, Gerlinde (Hg.), 210 *Österreichische Komponistinnen vom 16. Jahrhundert bis zur Gegenwart*. Biographie, Werk und Bibliographie, Salzburg et.al. 2001.

Österreichisches Biografisches Lexikon online, ab 1815, 2. revised edition, <http://www.biographien.ac.at/>.

Österreichisches Musiklexikon (oeml) online, <https://www.musiklexikon.ac.at/>.

Peham, Helga, *Die Saloniéren und die Salons in Wien. 200 Jahre Geschichte einer besonderen Institution*, Wien et al. 2014.

Rode-Breymann, Susanne (Hg.), *Orte der Musik. Kulturelles Handeln von Frauen in der Stadt*, Köln et al. 2007.

Notes

- ¹ See Judith Kopecky, 1928. *Wien und das zeitgenössische österreichische Konzertlied*. Wien: Hollitzer 2023, p. 97.
- ² Beatrix Borchard, *Stimme und Geige. Amalie und Joseph Joachim*, Wien 20072, S. 24.
- ³ Illy Kjaær; *Konkurrentinnen*, in: *Die moderne Frau*, vol. 12, 15. 5. 1927, p. 4-5, here p. 4.
- ⁴ Ibid., p. 4.
- ⁵ Ibid., p. 4f. Recent studies on female creative inferiority include, e.g. Karol Jan Borowiecki a., Martin Hørlyk Kristensen a, Marc T. Law, *Where are the female composers? Human capital and gender inequality in music history*, European Economic Review 171 (2025) 104893, <https://doi.org/10.1016/j.euroecor-2024.104893> (accessed on 30. 6. 2025), Eugene Gates, *Why Have There Been No Great Women Composers?* Psychological Theories, past and Present, The Journal of Aesthetic Education, Summer, 1994, Vol. 28, No. 2 (Summer, 1994), pp. 27-34 Published by: University of Illinois Press Stable URL: <https://www.jstor.org/stable/3333265> (accessed on 30. 6. 2025) Marian Wilson Kimber, *The "Suppression" of Fanny Mendelssohn: Rethinking Feminist Biography*, 19th-Century Music, Fall 2002, Vol. 26, No. 2 (Fall 2002), pp. 113-129 Published by: University of California Press Stable URL: <https://www.jstor.org/stable/10.1525/nem.2002.26.2.113> (accessed on 30. 6. 2025)
- ⁶ see <https://www.geni.com/people/Gertrud-Kandl/6000000031623713991> (accessed on 20. 1. 2025).
- ⁷ From the year 1928 itself comes a review from Wort der Frau of 21.2.1928, on a 'novelty evening', which had been organized on 13.2.1928 in the 'Women's Club' by the Association of Music Teachers in Vienna concluding: "Among the works performed, we would like to mention especially the very pretty compositions by Trude Kandl, Martha Linz and Maria Bach, who asserted themselves most honorably in the round dance of works by proven composers." („Unter den aufgeführten Werken wollen wir besonders die sehr hübschen Kompositionen von Trude Kandl, Martha Linz und Maria Bach erwähnen, die sich im Reigen der Arbeiten bewährter Komponisten ehrenvollst behaupteten."). See *Wort der Frau*, 21. 2. 1928, rubric Theater und Kunst. Konzerte, p. 6.
- ⁸ Bettina Graf, art. Mayer (verh. Gaberle), Lise Maria (born Elise; E. Maria, Lisa M.)", in: *Oesterreichisches Musiklexikon* online (accessed on 1. 2. 2025) <https://dx.doi.org/10.1553/0x003eb005>
- ⁹ Marx, Eva; Haas, Gerlinde (Ed.), *210 Österreichische Komponistinnen vom 16. Jahrhundert bis zur Gegenwart. Biographie, Werk und Bibliographie*, Salzburg et al. 2001, p. 323 f., p. 264 f. and p. 280 f. as well as H. E. Heller, Bei Lio Hans, in: *Musikalischer Kurier*, 2. Jg. Nr. 1, p. 6-7.
- ¹⁰ Rebecca Grotjahn, *Alltag im Innenraum: Die „Höhere Tochter“ am Klavier – Innenraum, Außenraum, Geschlechterraum*, in: Keym und Stöck (Hg.), *Musik-Stadt*, S. 431-441, here p. 432.
- ¹¹ Ibid., p. 432.
- ¹² See Marx and Haas, *210 Österreichische Komponistinnen*, p. 280.
- ¹³ See Marx and Haas, *210 Österreichische Komponistinnen*, p. 323 and p. 385.
- ¹⁴ Freia Hoffmann, *Instrument und Körper. Die musizierende Frau in der bürgerlichen Kultur*, Frankfurt/Main et al. 1991, p. 21
- ¹⁵ Men also often published under pseudonyms, but for completely different reasons than women. A detailed description of this phenomenon can be read in Susanne Kord, for example. See Susanne Kord, *Sich einen Namen machen. Anonymität und weibliche Autorschaft 1700-1900*. Stuttgart et al. 1996.
- ¹⁶ Ibid., p. 41
- ¹⁷ Hoffmann, *Instrument und Körper*, p. 21.
- ¹⁸ Marx and Haas, *210 Österreichische Komponistinnen*, p. 243.
- ¹⁹ Marx and Haas, *210 Österreichische Komponistinnen*, p. 323.
- ²⁰ In: *Die Theater- und Musikwoche 1919/20*, Nr. 34 quoted according to Marx and Haas, p. 323.
- ²¹ Marx and Haas, *210 Österreichische Komponistinnen*, ibid.
- ²² Ibid., p. 324.
- ²³ Ibid., p. 327.
- ²⁴ ONB Musiksammlung, Signatur F208.Hutterstrasser-Scheidl. 56 MUS MAG.
- ²⁵ Marx und Haas, *210 Österreichische Komponistinnen*, p. 328.
- ²⁶ Ibid.
- ²⁷ For a more detailed analysis of the translation problem see Keiko Hasegawa, *Japanischer Frühling. Untersuchungen von Vertonungen japanischer Lyrik in deutschen Nachdichtungen im 20. Jahrhundert Diplomarbeit Universität Wien*, Wien 2010, p. 22-25.
- ²⁸ Alfred Anton [Antoine] Angermayer (1889 Mauthausen – 1951 Wien). Pseudonyme: Angermayer, Fred A.; Lynx; Theodor Greif; for a detailed treatise see Uwe Baur und Karin Gradwohl-Schlacher (Hg.), *Literatur in Österreich 1938-1945. Handbuch eines literarischen Systems*. Bd. 3: Oberösterreich, Wien et al. 2014, p. 118-125.
- ²⁹ See *Japanische Novellen und Gedichte*. Verdeutscht und herausgegeben von Paul Enderling, Leipzig 1906.
- ³⁰ Klobier's definition of the vocal range of a spinto soprano is: "Lyric soprano voice with greater volume, which can also create dramatic climaxes" and states the vocal range required in the vocal literature as c1 to c3, while stating a vocal range from g to b2 for mezzo-sopranos. See Rudolf Klobier, *Handbuch der Oper*, Erweiterte Neubearbeitung von Wulf Konold, Kassel 1985, p. 1041 f.
- ³¹ The documents listed in the music collection of the ONB under the shelfmark F208. Hutterstrasser-Scheidl 57 MUS MAG The available parts for this composition show the following instrumentation: Violin 1 (4x), Violin 2 (3x), Viola (2x), Violoncello (2x), Double bass (2x), Flute 1 + 2, Piccolo flute, Oboe, Cor anglais, Clarinet 1 + 2, Bass clarinet, Bassoon 1 + 2, Horn 1 + 2 + 3, Trumpet 1 + 2, Trombones 1 + 2 + 3, Percussion, Harp 1 + 2, Celesta.