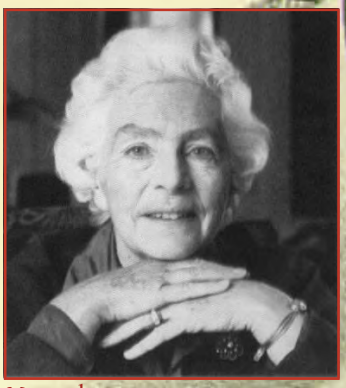
The Maud Powell

Signature

Women in Music



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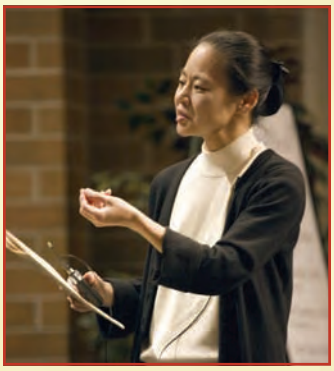

Midori

Nadia Boulanger
Guirne Creith
Janet Hamilton
Virginia Harpham
Mae Lindsay
Elizabeth Maconchy
Midori
Natalie Janotha
Rachel Barton Pine
Denise Restout
Clara Schumann

Pine

Schumann

Clara Wieck Schumann

Restout

Boulanger

Creith

Educators — Spring 2009

The Maud Powell Signature, Women in Music
Educators
Spring 2009, Vol. II, No. 4

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The Maud Powell Society for Music and Education

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Editorial

Why Music Matters!

When I was in the seventh grade in junior high school in Massachusetts more years ago than I care to admit, we were required to take Music Appreciation twice a week – Tuesdays and Thursdays. I looked forward to those classes more than anything. I had recently discovered classical music so I was in my glory listening to recordings, learning to discern each instrument in the orchestra, exploring the history, watching films, reading about composers' lives and works. New worlds opened for me each week. Although the teacher was a woman we did not meet any women composers but we were introduced to women performers.

Then a few years later in high school I was able to take Music Appreciation as a full five-credit major. What a life altering experience it was! The teacher was Mae Lindsay (1903-2005), who based her course on her 1944 master's thesis at Boston University. Subjects I found terminally boring in the ordinary classroom suddenly came alive to me through music – history, geography, government, literature. I soon realized that Miss Lindsay was teaching all subjects through music and in the process made learning exciting, colorful, dramatic and never dull. After high school my interest in music continued to grow. Working on my own I began to develop lectures based on Mae Lindsay's approach. I explored the untapped world of women composers and created a lecture series called "Silent Destiny: The Woman Composer" that I presented in the Greater Boston area. Eventually I turned my interest to British music and ended up writing a dual biography of two English musicians, something that probably would never have happened had I not learned so much about music as part of my early education.

From time to time, I turn back the calendar and revisit those years because they remind me of what we have lost in our contemporary society and what we could regain with a concentrated effort and through programs that educate the educators and parents. It is not easy in times of economic uncertainty to convince people that the arts should be a priority but the arts are exactly what we need to nurture our sagging spirits and to connect us to what is real and meaningful in life. The arts should be a current running through our lives like the water we drink to nurture our bodies.

There are always glimmers of hope but a glimmer is not a flame. Recently three major figures in popular music – Linda Ronstadt, Wynton Marsalis and Josh Groban -- appeared before Congress to press for more funding to sustain arts programs through these difficult times. Some 10,000 arts organizations are at risk this year and that means more than a quarter of a million jobs are also at risk. "The arts are fundamental in putting Americans back to work," says lobbyist Robert Lynch. Yet arts programs are always the first to feel the sharp edge of the cutting blade. Other nations place high value on the arts while the United States limps along regarding the arts as frivolous or too highbrow for the common man/woman. Meanwhile governments in France, Germany and Israel have increased their arts funding.

In France, leaders are looking to the arts as a way to revive the ailing economy and have an arts budget of 2.9 billion Euros (more than $2 billion). Germany has seen steady increases in its arts funding amounting to 20 percent since 2005 and this year has a budget of 1.14 billion Euros. Look at Venezuela's El Sistema program that has provided music education free to a half million children. Or look at Finland where seven-year-old children learn Finnish and math by singing sophisticated songs as part of ordinary classroom curriculum. Finland holds music in high esteem and proportionately it has produced more great musicians than any other country in recent times. (In her comments to Congress, Linda Ronstadt expressed dismay that children can't sing Happy Birthday together in the correct pitch.) Even Israel, a small nation, has increased its arts funding. Israeli cultural minister Ghaleb Majadle observed: "A country that doesn't invest in culture is a country without a soul."

Compare these figures and attitudes with the U.S. budget for our National Endowment for the Arts, a stingy $155 million which would increase by $50 million under the federal stimulus package. In 1992 that figure stood at $176 million, the highest it has been. Then in the 1990s Congress, caving into pressure from conservatives, trimmed that amount to less than $100 million and continued to divest the arts of their importance until Dana Gioia, former chairman of the NEA, came along and started to turn political thinking around. Arts advocates are now seeking a minimum budget of $200 million but even that amount is a disgrace when compared with the money that other nations invest in the arts.

But there are problems even in nations where the arts are held in higher esteem than they are here. Take Britain as an example of what happens when a successful program like Music Services that provided music education in the schools falls victim to "reform" and a stronger focus on sports. In this case reforms instigated by the Conservatives' Education Reform Act of 1988 shoved Music Services into the background and defined it as "non-essential". Music Services trained children from an early age and taught them that classical music belonged to them and was not simply a foreign invention or as something too elite or complex for them. As a result children became engaged in music. This program produced performers, both professional and amateur, and created a generation of committed listeners. Efforts are finally underway to restore music in the schools and Britain has earmarked £332 million for music education, including instruments. Not a lot, but it is a start.

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Why Music Matters!

In the meantime, a whole generation in Britain has lost contact with classical music. Tom Service, a columnist for *The Guardian* tells us that bus and train stations across the United Kingdon now pipe classical music through their public address systems "as a way of stopping young people hanging around. So toxic have the associations [with classical music] become, that this experiment actually works. There is," Service continues, "evidence that playing Beethoven and Mahler has reduced antisocial behaviour on the transport network. An entire generation…seems radically disenfranchised from classical music." This doesn't mean that their behavior has changed for the better, it just means that they don't bother to hang around these public areas any longer, driven away by Beethoven and Mahler! What a pitiful commentary!

How many generations have been disenfranchised from classical music in the United States? How many of our public schools offer music appreciation courses? How many schools utilize music as a learning tool to teach literature, languages, mathematics and other subjects? How many children who might have had music in their hearts and souls were denied the kind of exposure to music that might have led them to careers in the arts as performers, creators, teachers or that might have saved them from making bad choices? What of the power of music to bridge differences and unite people? Consider the work of Daniel Barenboim and the late Edward Said in founding their West-East Divan Orchestra made up of young Israelis and Arabs. Working together for a common goal – making music – makes them equal and closes the gaps that otherwise divide them.

We can learn a lot from the past even in our seemingly advanced era where technology dominates our lives. We can use models like the one created by Mae Lindsay or those created by earlier educators like Hazel Gertrude Kinscella to return music to our curricula and make it a mainstay of education instead of an adornment that is often only brought out when the band performs at football games. I know that there are school systems in the United States that do have music programs but there are not enough of them.

The other day I stumbled across a copy of an article by pianist Olga Samaroff that is very telling about the power of music. Her argument is one that we can use today. It was 1946 and she was concerned about "juvenile delinquency" and crime. She provided some telling statistics. To mark their 25th anniversary the Music School Settlement in New York City released some statistics, she reported. "In its quarter-of-a-century existence, not one of the 30,000 children enrolled in its music studies has ever come before a Juvenile Court for delinquency," she wrote. Samaroff then developed a form letter that she mailed to prison officials in different states. The results were telling. "Eighty-seven percent …had no professional musicians or musically-educated among their prisoners. Out of eleven penal institutions, only four had any musically-educated inmates at all. …Sing Sing had the highest number of musicians – nineteen out of 2,408, or less than one percent. The State Penitentiary at Joliet, Illinois, had the lowest percentage of musicians or musically-educated persons: not one among its 4,787 charges."

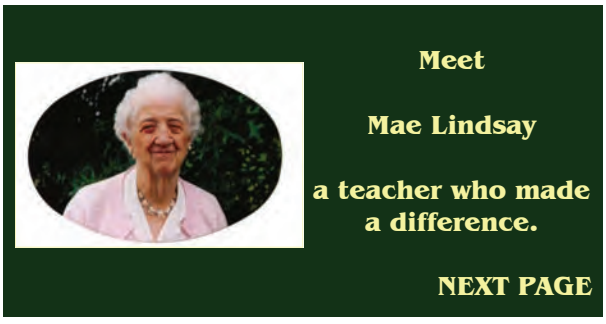
Samaroff quoted the bandmaster of another Illinois penitentiary who declared: "Trained musicians do not commit crimes -- and men who receive musical training in penal institutions stay out when released."

Even back then Samaroff was troubled by the fact that "In spite of the strong argument attesting to its importance, music in the present scheme of general education holds a place far below its potential value. Despite the good, bad and indifferent music appreciation classes in our school curriculum, music is regarded only as a special skill or a diversion. [Sound familiar?] The physically exciting rhythms of popular music are not what I meant when I speak of beneficial music." Samaroff believed that an overdose of this music had a detrimental effect on young people, adding "Of course, as a serious musician, I may be prejudiced, but I sincerely believe great art music exerts an influence for good."

The arts are the lifeblood of humanity. Children who have music (and other arts) in their lives have a sense of purpose that eludes their contemporaries. They become more fully engaged in life and involved in understanding the human condition through feeling. Perceptions begin with feelings that are absorbed through the senses. Music enables us to translate sensory experience into common communication and opens paths to understanding.

Music and the arts enable children to discipline themselves, to relate well to others, to find greater self-acceptance and inner certainty and to discover a rhythm and balance of their own. Music not only encourages children to explore the range of their imagination, it opens vast new worlds to them. Children become creators in their own right, unafraid to follow their own vision and dreams. They also realize their own individuality and are not prone to succumbing to peer pressure. They become the leaders and innovators. These children face the future confident of their ability to participate effectively in the world and make position contributions.

To take the arts from a child is like taking the scent from a rose.



Remembering...

Mae Lindsay, a teacher who made a difference

Karen A. Shaffer Photo

by Pamela Blevins

I first visited the town of New Market, Virginia in the summer of 1991, eight months after I moved to Northern Virginia. Two friends and I arrived there on a Saturday in August just as afternoon edged toward evening. Earlier we had visited the famous caverns at Luray, had driven across the fertile Shenandoah Valley and up through The Gap on the only main road linking the people on either side of the majestic Massanutten Mountain range. It was a dramatic journey and we looked forward to stopping in New Market for a meal and to have a look around.

The mountain stands behind the town like a massive wall, surprisingly flat on top, and runs the length of the valley as far as the eye can see. That evening, I stood in a churchyard on a back street taking photos of the landscape and the mountain. I was impressed by the quiet, splendor and beauty. "What a place to live," I thought.

Little did I know then that had I driven about one mile south out of town along Route 11 and turned left on a dirt road near the golf course, I would have found one of the most important people in my life, Mae Lindsay, living in a small house that looked across fields directly toward the mountain I had just photographed.

Throughout all the years I worked to promote wider public interest in music, introduce it to diverse audiences and encourage a new generation of educators to recognize its value, I often thought of Miss Lindsay and how much I based my own work on what I had learned from her. I wanted to tell her all about it but more importantly, I wanted to say thank you.

I did not know what had become of her or even if she were still alive but I had to find out. In the spring of 1995, I wrote a letter to the local newspaper in Braintree, Massachusetts, where she had taught. I asked if any reader could tell me where Miss Lindsay was but I assumed that she had probably passed away. Immediately a friend of hers called to inform me that Mae Lindsay was alive and well and living in New Market, Virginia. She gave me her telephone number. I could not believe it. New Market was exactly two hours from my front door!

I called her right away and re-introduced myself. Her voice was strong and cheerful and I learned that in a few days she would be celebrating her ninety-second birthday. I told her I would drive out to see her anytime and was wonderfully amused and delighted when she said she needed to get her appointment book so we could arrange a date! She was leading a very busy and active life, directing the choir, editing the newsletter and leading an adult group at her church in addition to enjoying her own circle of friends. We met about two weeks later at her home off Route 11 and went to lunch, the first of many

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Mae Lindsay

Mae Lindsay's parents, Esther Mae Heath and William Wallace Lindsay. Music was part of daily life in the Lindsay household. Mr. Lindsay, a postal worker, and his wife both sang and they encouraged their daughters to pursue their interest in music. **(Author's Collection)**

happy meetings. We had a lot of catching up to do and I wanted to learn more about the life of this remarkable woman.

Mae Louise Lindsay was born in Dorchester on May 29, 1903, arriving a few minutes before her twin sister Lillian. Their parents, Esther Mae Heath and William Wallace Lindsay (a name reflecting his proud Scottish heritage) were both originally from Maine and met when a mutual friend showed Mr. Lindsay a photograph of Esther.

The Lindsays loved music and it became very much a part of their family life. After supper, Mr. Lindsay, a postal worker, played the piano and both he and his wife sang popular songs. According to Mae, he had a beautiful voice and sang in the church choir. Mae and Lillian began to study piano. Ironically, Mae's first piano teacher was Florence Chaminade. Another Chaminade, Cécile Chaminade (1857-1944) had enjoyed a successful career as a concert pianist and composer whose tours brought her to America.

Mae also studied music at a small conservatory in Roxbury (part of Boston) run by a Professor Davis who suggested that the sisters play piano duets. Their parents made some sacrifices so they could buy a second piano. Mae and Lillian played together in a number of recitals throughout the Boston area. Like her father, Mae also had a fine singing voice and eventually took private lessons with Alice Pond Hatch. Miss Hatch, a singer, did not usually take students but made an exception for gifted young Mae Lindsay, inviting her to work with her in her studio.

After graduating from the Boston School of Practical Arts, where girls learned what were then considered practical subjects — sewing and "domestic science" — Mae longed to go to college but there wasn't enough money. Instead she went to work for the Rustcraft Greeting Card Company doing piecework for low pay. The work was hard, the hours long. Then something happened that changed her life.

"It was as if God opened a door," she recalled. "There was a lady on our street, a kind of crabby soul who put out cinders to keep children from roller skating." Her daughter was a secretary to Dean John Marshall at Boston University's College of Music and knew of Mae's talent and her love of music. She arranged an audition for Mae with Professor Marshall and shortly thereafter Mae became a college student at the age of 28. She earned her Bachelor of Music degree in 1934. She began experimenting with her ideas on correlating the teaching of history through music at Braintree High during the early 1940s. In 1944, she completed all requirements for her Masters in Music Education. Her thesis was the *Correlation of Music with World History*, and it became

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Mae Lindsay

the foundation upon which she built her pioneering educational approach. "Education without some musical knowledge is incomplete," she wrote. Her students agreed.

"The study of history and its association with music has proved a very interesting subject to me. A new world of beauty opened to me," wrote a student in the class of 1946. "I began to understand nationalistic characteristics of nations, could feel the joy and sorrow of the peoples of various countries. As I heard the music and listened to an explanation of its meaning, I felt comforted and relaxed, and my day was happier."

"Before music was introduced along with our regular history course, history was just another subject," another student observed. "With the introduction of music, enthusiasm for history arose overnight. When told that music was to be presented on the morrow, attendance was at its highest, conduct at its best, and enthusiasm something to be marveled at. Test papers proved this. Since music is a universal language, it related to us the emotions and feelings of the time. It gave us a clear, definite, concise understanding of what we were reading."

Mae Lindsay continued to apply her innovative approach to education until she and her sister, a dental hygienist, took early retirement at the age of 62 in 1965. Some time earlier, the sisters had been visiting the New Market area and fell in love with it. Lillian had difficulty with the cold New England winters so they decided to retire to the South. They bought a small parcel of land surrounded by fields with Massanutten Mountain as the backdrop and had a house build there. Both were active in the community but in 1974, Lillian died from breast cancer leaving Mae to continue on her own. She loved to sit on her porch looking out across the fields to the massive wall of mountain and watch spring's slow climb from her valley up "my mountain" as she called it.

Spring comes early to the Shenandoah Valley. I often went out to visit with Mae in the early spring so that I too could watch the season unfold in its various stages. By early March, the winter wheat spreads its blanket of green across the fields and a tracery of buds laces the trees with tints of red. The air smells clear and fresh. Light breezes are carried on warmer currents now. In 2005, I made the trip not to rejoice in the changing season with Mae Lindsay but to attend her funeral. She died in her sleep on Saturday, March 5, just two months shy of her 102nd birthday. At the end her mind was still clear and sharp and if I showed her a piece of music she would finger the notes in the air as if she were playing the piano.

Everywhere Mae Lindsay went she touched lives with her positive attitude and her goodwill. She had many friends as was obvious from the number who attended her funeral at the Manor Methodist Church on Tuesday, March 8, a blustery day in the valley. It was a sad occasion but one punctuated with laughter at the memories, particularly of her strong Boston accent which she never lost, and with the quiet joy that comes with having known such a remarkable woman.

Mae Lindsay and her twin sister Lillian aboard the Queen Mary prior to departing for England. Both women were talented musicians but Lillian pursued a career as a dental hygienist. They retired to Virginia's Shenandoah Valley in 1965.
(Author's Collection)

She was laid to rest with her sister Lillian in the Emmanuel Lutheran Cemetery in New Market, where their grave is almost directly in line from their house and looks out across the fields to the mountain they loved. Mae left no traditional family of survivors but she left a large family of friends and I consider myself a fortunate member of that larger family.

In our troubled times when there is such division in our own country and in the world, perhaps it is worth considering Mae's words of wisdom from her 1944 thesis, looking to music as a way to unite us.

"In presenting music as a supplementary part of the history course, this great wealth of music is brought to a large number of pupils who would not otherwise have an opportunity to enjoy the beauty and satisfaction that people find in music," she wrote. "The aspect of education, conception and plan of life for the future has a definite tendency to broaden the international scope of world citizenship rather than be limited to the national scope. No better medium than music can be offered to make the first approaches to international understanding."

Guirne Creith
A life in many chapters

Guirne Creith Estate

Katharine Copisarow

Guirne Creith: A prodigious musical talent

In 1940 *The Times* (London) carried a small notice, recording the birth of a son "to Guirne Creith, wife of Walter Hunter-Coddington." This crumb of information could easily have been missed. There was certainly nothing to suggest that the mother was a composer who, only a few years earlier, had written a major violin concerto. Its manuscript score has only just re-emerged. These days no one has heard of Guirne Creith, this woman with the strange Celtic sounding name. Neither her pupils, nor her friends and family knew that she had written at least five orchestral works, five chamber pieces, many songs and a ballet. She certainly never kept any of her manuscripts and, with the exception of the ballet which was her last known work written during the late 1950s, she never spoke of her compositions either. So finding this accomplished orchestral work, as this violin concerto promised to be, was both a surprise and an exciting opportunity to discover the music and the composer.

Her birth name was actually Gladys Mary Cohen and she was born in London on 21 February 1907, the same year as Elizabeth Maconchy and Imogen Holst. She was a child with a prodigious musical talent and, in a rare personal account, she wrote that "by the age of eight I had developed a more than average talent for musical composition and I think that my parents were totally dumbfounded at having produced a child who didn't conform to the accepted pattern. However, they did their best for me and teachers were found. By this time it was discovered too that I had what I believe Paderewski once called a total fluency in my fingers. So I was handed over to additional teachers and, except for some hours a day devoted to general education, my life from then on was completely absorbed by music." She wrote this somewhat reluctantly during the late 1960s, in response to a request for "more autobiographical notes" from her publisher, Mr Crawley of Faber & Faber.[1]

In 1923, at the age of sixteen, she entered the Royal Academy of Music (RAM) as Guirne M Creith. The origin of her new name is unknown, but while keeping the same initials, is thought to have been fabricated, entirely consistent with the actions of an imaginative and wilful teenager. People have remarked on her apparent penchant for changing her name, which she did no less than five times. However, she was to keep the name Guirne for the rest of her life.[2] Guirne Creith was the recipient of the Josephine Troup Scholarship from 1924–29 and her years at the RAM were dominated by her study of composition. Her professors included Benjamin Dale, Stewart McPherson, Adam Carse, and Stanley Marchant. She won five prizes for composition, including the one-off Profumo prize, of 100 guineas—a very substantial sum in those days. It was awarded for an orchestral piece lasting about ten to twenty minutes, written in the nature of an overture or a symphonic poem, to commemorate the visit of Ernst von Dohnanyi and the Bupdapest Philharmonic Orchestra to the Academy in June 1928. "A letter from Professor von Dohnanyi was read, awarding the Profumo Prize to the composer of *Rapunzel*, pseudonym 'Enigma'. The Chairman opened the sealed envelope bearing the name 'Enigma', and read out the name of the successful competitor, viz: Guirne Creith."[3] It was also noted in the *Musical Times* that 'the winner was the youngest competitor and the only woman to enter."[4]

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As a child Guirne Creith showed the prodigious musical talent that led her to pursue careers as a concert pianist, composer, singing teacher, writer and authority on food and wine. Most of her compositions are now missing.

There was certainly nothing to suggest that the mother was a composer who, only a few years earlier, had written a major violin concerto.

Guirne Creith

Creith also studied viola with James Lockyer and played regularly in the students' first orchestra under Sir Henry Wood, to whom she remained close for many years. That his daughter Avril later became godmother to one of her sons is testament to their friendship. Her other professors included Ernest Read for conducting and Harry Isaacs and Felix Swinstead for piano. And although piano was only her third study subject she went on to explore it more seriously during the 1930s with Vladimir Cernikoff, a well-known Franco-Russian pianist and teacher who had settled in London. It is clear from his light-hearted autobiography that Creith made quite an impression on him. "I never thought, when I started giving lessons to Miss Guirne Creith, that she would become the fine artist that she already is.

At the start I strongly suspect she never worked between her lessons and had always a very great collection of plausible reasons why she could not do this or that. But when she grew up Mademoiselle became intensely serious, worked like . . . at her technique and, as she is uncommonly gifted musically, and provided her health stands the strain, I believe she will make an international career as a pianist and as a composer.[5] She has already written quite a number of good songs and pieces, a violin concerto, a ballet, and is working on an opera."[6]

After Cernikoff's death, Creith became a pupil of Edwin Fischer, the renowned Bach interpreter, and continued her studies with him until 1952, when an accident left her with a permanent injury to her right hand, putting an abrupt and cruel end to her career as a concert pianist. Nonetheless it was Creith who was invited by the BBC to present a commemorative radio programme of Fischer's recordings in March 1963, three years after his death.[7] Details of her life as a concert pianist during the 1930s and 1940s are still sketchy. So far only a few Wigmore Hall recital programmes, radio broadcast announcements and press reviews have come to light. But it is clear her performance of the Rachmaninov Second Piano Concerto at the Queen's Hall on January 17, 1934 went down a storm, as did her recital in Paris the following month, where she met Artur Schnabel. Creith was managed by Ibbs & Tillett, one of the largest musicians' agencies in London, in 1938–39 before being taken on exclusively by Wilfrid van Wyck.

Creith began writing letters to the BBC in an effort to get her works performed and broadcast when she was only twenty. It is a thankless task for any young composer today, let alone an impatient young woman in 1927. But she was not to be put off or

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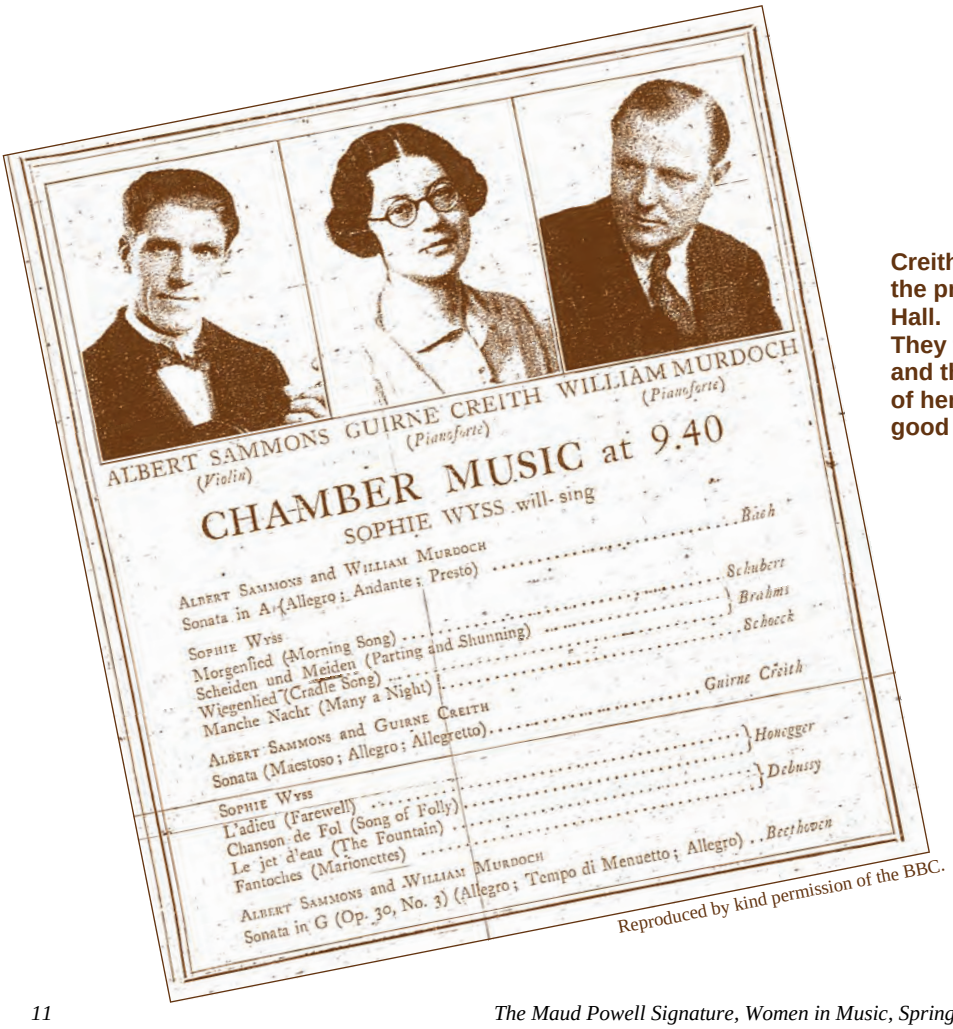
ALBERT SAMMONS (Violin) GUIRNE CREITH (Pianoforte) WILLIAM MURDOCH (Pianoforte)

CHAMBER MUSIC at 9.40

SOPHIE WYSS will sing

ALBERT SAMMONS and WILLIAM MURDOCH
Sonata in A (Allegro; Andante; Presto) ..... Bach

SOPHIE WYSS
Morgenlied (Morning Song) ..... Schubert
Scheiden und Meiden (Parting and Shunning) ..... Brahms
Wiegenlied (Cradle Song) ..... Schoeck
Manche Nacht (Many a Night) .....

ALBERT SAMMONS and GUIRNE CREITH
Sonata (Maestoso; Allegro; Allegretto) ..... Guirne Creith

SOPHIE WYSS
L'adieu (Farewell) ..... Honegger
Chanson de Fol (Song of Folly) .....
Le jet d'eau (The Fountain) ..... Debussy
Fantoches (Marionettes) .....

ALBERT SAMMONS and WILLIAM MURDOCH
Sonata in G (Op. 30, No. 3) (Allegro; Tempo di Menuetto; Allegro) .. Beethoven

Reproduced by kind permission of the BBC.

Creith accompanied violinist Albert Sammons in the premiere of her Violin Sonata at Wigmore Hall. Critics began to recognize Creith's ability. They found her music "pleasantly melodious" and that it "compels attention". One critic wrote of her Violin and Piano Sonata: "...there are good ideas, but too many of them…".

Guirne Creith

Guirne Creith Estate

A bold Guirne Creith wrote to Adrian Boult , Head of Music at the BBC, about her violin concerto. See letter below.

ignored. Who would want to be on the receiving end of this particular tirade? "During the seven months you have had my compositions I should have thought there was at least one programme that they would have suited. When they are eventually performed – if ever – I shall be inclined to treat the occasion as a miracle. Why is there so much delay? Perhaps I have not approached the appropriate authority."[8] Whether this actually progressed matters any faster than they would otherwise have done is highly unlikely. However, the following year did see the first broadcast of one her orchestral works. Two movements from *Ballet Suite* were broadcast on 8 February 1928, conducted by the composer.[9] Creith had won the RAM's Charles Lucas Silver Medal for this four movement, twenty-minute work. A few months later her tone poem *May Eve* received a BBC broadcast performance conducted by John Ansell.[10]

At this time composers weren't able to send their demos to the BBC as they do today. Instead they tried to get their pieces heard by a panel in one of the BBC's regular "new works rehearsals." Another of Creith's orchestral works to go through this process was the Profumo prize-winning tone poem *Rapunzel*. The première was given at the Folkestone Festival in September 1933, and most likely conducted by Sir Hamilton Harty. Four months later BBC broadcast a studio performance, conducted by Joseph Lewis.[11] Adrian Boult, the Head of Music at the BBC, had refused it for the Proms, and in a fit of pique, Creith turned down his offer of a performance in Paris under Pierre Monteux, the original conductor of *The Rite of Spring.* She gave her reason as being because the concert wouldn't be in England. Boult clearly found her behaviour quite extraordinary, until she wrote to apologize for offending him. During 1932 Eugene Goossens took the score and parts of *Rapunzel* to America, but it isn't known whether he conducted it there. In one of Creith's subsequent letters, stating that the music had arrived back from America, we get an insight into *Rapunzel*, as she spells out the orchestration to the BBC.[12]

The discovery of a handwritten full score of a violin concerto after Guirne Creith's death in 1996 came as complete surprise to her two sons. They were able to verify that the handwriting was indeed that of their late mother. The manuscript score is a large cloth bound volume, generally clear to read and in very good condition. The composer wrote most of the work in ink, though there are some details in pencil. Some of the pencil work remains, while some has been inked over, and the pencil work (badly) erased. Most of the pencil work is in the last movement, suggesting that the composer rushed to finish the work in time for the performance. Indeed, among the correspondence between Guirne Creith and the BBC is a handwritten letter to Adrian Boult, dated March 29, 1935.[13]

Dear Dr Boult,

Mr Sammons has told me that you have expressed a wish to see my violin concerto, with a view to including it in one of your programmes.

I have not had time to finish the phrasing and expression marks in the last movement, but I think you will see that it is quite straightforward. The free part is quite slow until the coda. As for the parts I would have them done as soon as I know a performance was in view.

Mr Sammons has been most enthusiastic about the work and I certainly think it is by far the best thing I have so far written.

Hoping you will like it

Yours sincerely
Guirne Creith

Mr Sammons has promised to play the concerto at any performance you may arrange.

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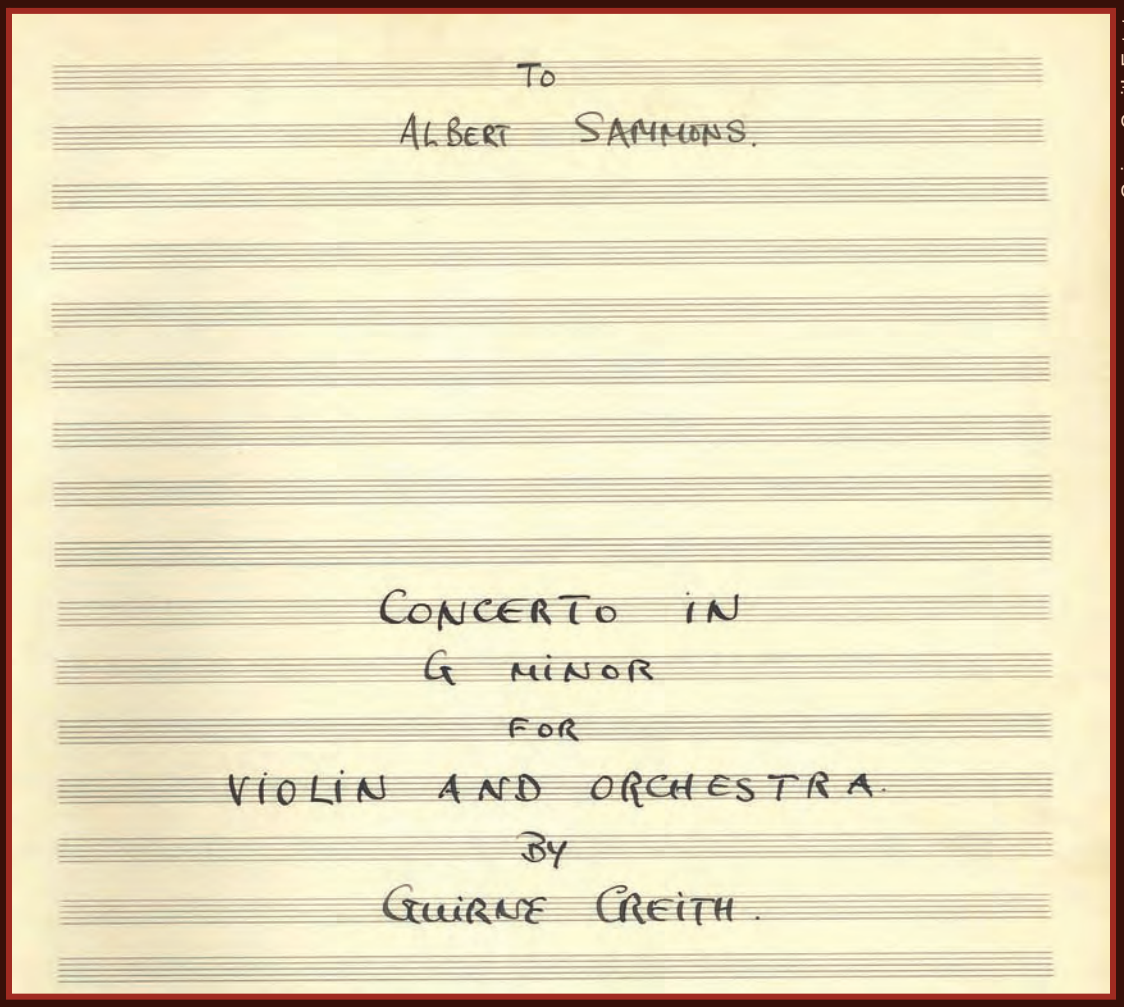
Guirne Creith - The Violin Concerto



Guirne Creith Estate

Lewis Foreman Photo

Conductor Martin Yates and violinist Lorraine McAslan at the recording session of Guirne Creith's *Concerto in G minor for Violin and Orchestra*. Yates was perplexed by obscurity of the concerto. "It firmly marks a young composer ...who has something to say...and knows exactly how to say it." Tamsin Waley– Cohen, a young cousin of Creith, will perform the concerto in London on July 4, 2009.

Guirne Creith

Another distinctive hand appears in the manuscript and this has been identified as belonging to Constant Lambert. His bold conductor's markings are made in thick blue crayon and, at the front of the score, there is a note of three corrections, which he made in pencil. Clearly written at the top of the title page is the dedication "To Albert Sammons." Sadly no recording exists of the première performance, but it is well documented that it was given by Albert Sammons himself and conducted by Constant Lambert in a live broadcast concert for the BBC on May 19, 1936. The programme, typical of a BBC studio concert at the time, was as follows, and published in that week's edition of the Radio Times.[14]

Fauré: Suite *Masques et Bergamasques*
Guirne Creith: Violin Concerto (First Performance)
Warlock: Serenade for Strings
Weber: Overture *Der Freichütz*

A brief review appeared the following month in the *Musical Times*. "Guirne Creith's violin concerto is highly charged with lush, luscious romance; a pleasing change from modern frigidities. Sammons gave it a fine send-off."[15]

This wasn't the first time Sammons had played a work by Guirne Creith. Among the many student concerts which critics from the *Musical Times* often attended was "a more than usually interesting chamber concert" held at the Duke's Hall in the Royal Academy of Music on May 30, 1929. "It was interesting to hear two movements of a Violin and Pianoforte Sonata in B flat, by Guirne Creith. I have written before about this young student, for she promises to do things some day. In this particular work there are good ideas but too many of them; in fact, at the moment the composer is a spendthrift, but so much of the writing is good, and much of it tuneful, that it attracts."[16]

Creith completed the sonata and, in a letter to the BBC the following year, she refers to "a new sonata" in three movements of about 20 minutes long. Albert Sammons, together with the pianist William Murdoch, was renowned for introducing new sonatas by British composers, including John Ireland's Second Sonata. And in a live broadcast of chamber music on February 17, 1931, Sammons played the Creith sonata, with the composer at the piano.[17] Then on June 27, 1933, Sammons and Creith gave a recital together at the Wigmore Hall and the programme included the first public performance of the sonata. One critic from the *Musical Times* was more carried away by the fact that she was suffering from nerves than by the new sonata itself. However, he did convey that the sonata had been "planned on a considerable scale" and that in his view the first movement *Maestoso* had the most character.[18] No recording was made of the BBC broadcast performance and, to date, no-one has found the score to this intriguing sonata.[19]

The fact that Creith was a pianist meant that she frequently included her own works in her recital programmes, as she did with the violin sonata. While none of the music has yet come to light, we do know that for the piano she wrote *Three Satirical Preludes*, which won her the Cuthbert Nunn Prize in 1926, and *A Portrait Gallery*, based on a similar idea to Elgar's *Enigma Variations*. The four movements are *HA The Golden Voice, WW The Yorkshire heavyweight, HH The Melancholy Scott*, and *PN-G*. Another early work is the *Quartet for strings in one movement*. The *Musical Times* comments: "It is an admirably

Violinist Lorraine McAslan describes Creith's Violin Concerto as "beautifully lyrical," and "technically demanding" with "a marvelous range."

written little work and pleasantly melodious; its young composer should do even better things in the near future."[20] "It is a pleasing work, and the young composer is rapidly getting beyond the promising stage."[21] The *Fantasie Sextet*, for piano and wind quintet, won her the Philip Leslie Agnew Prize in 1929 and, as reported in the *Musical Times*: "Her work compels attention; there is a good tune by way of foundation, the music is cleverly worked out, and the construction throughout is musicianly."[22]

Dutton Records has recorded the violin concerto and it has been released on the Dutton Epoch label, which specialises in twentieth century British music, coupled with two further première recordings of works for violin and orchestra by Richard Arnell and Thomas Pitfield. The soloist is Lorriane McAslan, a prolific recording artist who is interested in the more neglected British composers. Among McAslan's chamber music recordings are works by Dorothy Howell, Rebecca Clarke, Kenneth Leighton, Arthur Benjamin and Granville Bantock. Since her critically acclaimed recording of the Britten concerto in 1987 she has built an impressive discography, including the Coleridge-Taylor concerto recently released on Lyrita and the York Bowen concerto with Vernon Handley, also released on the Dutton Epoch label.

Of the Guirne Creith concerto Lorraine McAslan says, "The solo part is beautifully lyrical and explorative, quite technically demanding and it has a marvellous range. Its ever-changing tonality is very much a transient thing, Romantic in style, and I think reminiscent of Ysayë. It doesn't sound very English until the last movement." Having only the original orchestral score to work from, and not the separate solo part, must have been quite a challenge. "A lot of the markings, in terms of phrasing, aren't there and you're left wondering, does she really mean all these notes to be separated? Maybe Albert Sammons had a particular

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Guirne Creith

style of playing, so she thought 'Well, I'll leave it to him and he can do his own thing'. So I'm just going with the musical phrase and hoping I'm capturing what she intended. This is my expression of her music and that's where it's very exciting." While it makes little difference to her that the composer was female, she says, "I do think the question needs to be aired. In terms of the musical style I don't think her writing has anything to do with being female. And I would imagine she'd be so insulted as a composer—such a formidable woman—I don't think she would have taken very kindly to being considered a 'woman composer'!"

Conductor Martin Yates, who is currently recording the orchestral works of Richard Arnell to critical acclaim with the Royal Scottish National Orchestra, joined his forces with Lorraine McAslan to record the Creith and Arnell concertos. "It sometimes seems strange that an important work will have been overlooked and although there are of course many instances where this has been exactly the case, with the Creith Violin Concerto it is even more puzzling," writes Yates. "It's not like it wasn't ever played and when it was the soloist and conductor were seriously important figures in British music. Could it simply be that the music wasn't really up to much? Well, having just conducted the first recording of the work I can honestly say that I am more perplexed by its obscurity than ever. It firmly marks its young composer out as someone who first has something to say and secondly knows exactly how to say it. As some of the orchestra commented to me at the recording sessions, 'it's such a well argued and organised piece' so it's certainly not inferior music after all.

"Personally, I am delighted and also honoured to have been given the opportunity to conduct this piece", Yates continues. "I really loved every bar of this score as it moved effortlessly from its slightly tempestuous first movement into its really beautifully haunting slow movement and concluding with one of the most uplifting and yet questioning rondos that I have heard. The language of the music nods in the direction of Elgar and also Delius, but that is not to be held against the composer or her work as it is elegantly crafted in its own style. In any event Creith was writing the piece for Albert Sammons and he was a violinist who played in a certain and distinctive way. For my taste she captured all that was good about his style and brilliantly put it in this work. In a time when simple elegant sophistication is being re-evaluated positively I think audiences would love this concerto. I can't wait for the rest of Creith's orchestral music to be found."

In 1952 life for Guirne Creith started to move in a different direction. By then she was divorced, with two young sons to bring up, and the name of Creith had gone. The devastating accident to her hand prompted the most extraordinary and remarkable response from her. Guirne van Zuylen, as she became, took up singing in her forties. Although this was to be a short-lived career she applied no less drive and determination to her studies with Reinhold Gerhardt at the Guildhall School of Music than she had to the piano twenty years earlier. In 1956 three of her early songs were published under the name Guirne Javal and appeared in the Boosey's Modern Festival Series.[23] Two other previously published songs, including a four-part madrigal, have also come to light and it is known from early accounts that she wrote other songs too.[24]

Guirne Creith Estate

As a voice teacher Guirne Creith taught her pupils that the singer's objective must be not only to produce beautiful tone, but also to reveal to an audience the intrinsic meaning contained in the words and music.

During this period Creith also started to teach singing and to take in lodgers, mostly music students around the same age as her sons. A former member of the Covent Garden Chorus remembers "she was an excellent teacher, instilling the basics of proper breath control and thus support for the voice, clear diction, using the consonants to one's advantage instead of glossing them over as a nuisance to be got out of the way as quickly as possible in the manner of some modern singers, and developing a seamless vocal line. Her demonstrations in her very individual high soprano were an inspiration. That her methods worked was borne out by the success of two other members of the Covent Garden Chorus. Eventually she handed me over to her own teacher at the Guildhall, Reinhold Gerhardt. I have to say that my lessons with Gerhardt were a disappointment after the ones with her."

One of her lodgers, artist manager Athole Still, remembers this period as one of "artistic revelation for me, as Guirne became a musical mentor and an exceptional 'extra pair of ears', as she described herself, for judging my vocal technique. More importantly, however, her innate understanding and experience of musical interpretation brought home to me that the singer's objective must be not only to produce beautiful tone, but also to reveal to an audience the intrinsic meaning contained in the words and music. Guirne herself admirably demonstrated these indispensable elements of musical performance in a memorable master-class on German Lieder and other Art Song, which she presented in the Art Gallery of my hometown of Aberdeen. Guirne remained a valued friend and 'sounding board' as I continued my journey towards my professional debut at Glyndebourne."

CONTINUED

Guirne Creith

American pianist John Kenneth Adams was another one of her lodgers. "Although I never studied with her, I did play for her, especially lieder repertoire, and often went to play her lessons with Reinhold Gerhardt. Even though we were somewhat opposite in our approach to the piano, she never once criticized what I was doing and I found that quite remarkable. I for one recognized that she was a formidable musician, and attending concerts with her were lessons in themselves. To her I owe the ability to really listen to the singer and so many small details that I still think about constantly today. Many professional singers came to coach oratorio repertoire with her, and here her impressive keyboard skills were a great plus. But I would be amiss if I didn't say she gave as much of herself to the less talented ones as she did to her 'stars'. She was first and foremost a born teacher, and nothing gave her more pleasure than to listen to your maturing thoughts about music, and then add her own perceptive comments. She was a formidable influence, and I vastly appreciate today all she did for me."

On a visit to her sons' school Guirne van Zuylen first met the young David Fanshawe, still a schoolboy. It was an unorthodox audition by any standards, but their chance meeting left Fanshawe with the ambition to study piano with her once he left school. As soon as he started his first job as a trainee film editor Fanshawe seized the opportunity and booked his first piano lesson with Guirne van Zuylen, whom he called "the Baroness". He was to study with her for four years. "Under Guirne's inspirational guidance and tutelage, I grew up. Indeed, I became quite a proficient pianist. Then suddenly, aged eighteen, I fell in love with a girl called Jill and I found myself improvising at the keyboard at one of my lessons. I played it with some trepidation to the Baroness, who remarked: 'David, at last I know where you are going. You are going to become a composer, but it's going to take you years'." *Jill* became a manuscript and won Fanshawe second prize in a competition. It would have won first prize were it not for the mistakes, which according to the examiner, "stretched from here to Abyssynia."

Fanshawe's first published work was *Escapade* for piano solo, soon to be followed by *Escapade no 2*. On the strength of his performance of these, his own published compositions, Fanshawe was awarded a Foundation Scholarship to the Royal College of Music to study composition. He subsequently dedicated *Escapade I & II* to the memory of his late teacher. " I owe Guirne a huge debt of gratitude for persevering with me. There isn't a day that goes by without my recalling her innate passion for music and interpretation, backed up by solid discipline and craft. She was a genius, a great teacher, a mentor, a distinguished pianist and composer whose works deserve now to come out, to be recognised, performed, recorded and enjoyed by us all."

By 1964, when she was still only fifty-seven, the musical chapter of Creith's life had all but come to an end. She lived in France for five years where she became an authority on food and wine. She had two books published by Faber & Faber: *Eating with Wine* and *Gourmet Cooking for Everyone*, which was subsequently brought out in a paperback edition. She moved to Germany in 1970 to work for Deinhardt, one of the world's oldest wine shippers, in Koblenz where she wrote a short book *Beethoven & Wegeler: the story of a lifelong friendship* to commemorate the opening in 1975 of a new and permanent exhibition in the house in which Beethoven's mother was born, now owned by Deinhardt. The following year she married Robert Siddons and moved back to England where she remained until her death in 1996.

Creith's music is coming to the fore once again. The young Anglo-American violinist Tamsin Waley-Cohen, who is a cousin of hers, will perform the Violin Concerto in London on July 4, 2009. "When I discovered that I was related to Guirne Creith it was exciting to find out where my musical gene may have come from—something I always wondered about. To be asked to play a work that has the pedigree of a première by the great Albert Sammons is a real honour. It is also an adventure, after the lifetime of the composer, to bring it back to life for a new generation of listeners. I have a high standard to live up to!"

Now that we are beginning to rediscover Creith's music more than a decade after her death it is clear from the evidence of the Violin Concerto that, while Creith was not a prolific composer, she was a good one and belongs properly among the group of fine women musicians who came out of the London colleges between the two World Wars.

Notes

[1] Extract from a handwritten draft letter.
[2] Guirne is pronounced *gher-na.*
[3] Handwritten entry from RAM record of bequests.
[4] *Musical Times*, March 1930.
[5] Creith suffered from asthma.
[6] Vladimir Cernikoff, *Humour and Harmony*, (A. Barker Ltd, 1936).
[7] BBC Home Service Programme PasB 21.3.1963.
[8] Original letter is held by BBC Written Archives.
[9] *Radio Times*, 3 February 1928, p. 231.
[10] *Radio Times*, 1 June 1928, p. 394.
[11] *Radio Times*, 26 January 1934, p. 243.
[12] *Rapunzel* orchestration: 2+picc/2+ca/2+bcl/2+dbsn/4231/timp+2 perc/ hp/stgs.
[13] Original letter is held by BBC Written Archives.
[14] *The Radio Times*, 15 May 1936, p. 40.
[15] 'Wireless Notes', *Musical Times*, June 1936.
[16] *Musical Times*, July 1929.
[17] *The Radio Times*, 13 February 1931, p. 371
[18] 'London Concerts', *Musical Times*, August 1933.
[19] Readers may find online references to an existing recording, but there is no truth in this – it is a hoax.
[20] *Musical Times*, July 1926.
[21] *Musical Times*, December 1926.
[22] *Musical Times*, January 1930.
[23] Javal was the name of her French paternal grandmother.
[24] *My Ship and I* – words by Robert Louis Stevenson; *The Lamb* – words by William Blake; *Where Go the Boats* – words by Robert Louis Stevenson.

Visit the Guirne Creith website at http://www.guirnecreith.co.uk/

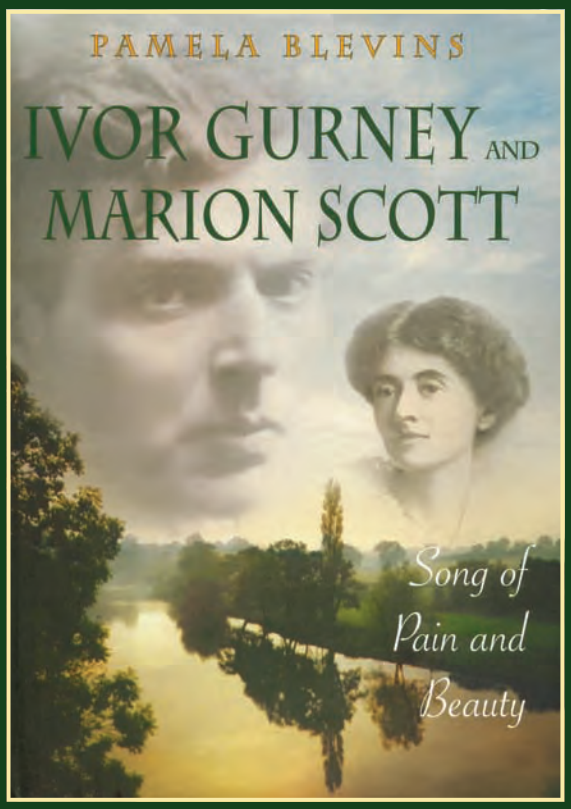
For a list of Guirne Creith's compositions, please continue

Guirne Creith 1907-1996

LIST OF WORKS	Date	First Performance	Score Status
Orchestral Works			
Ballet Suite in Four Movements incl. Country Dance & Stately Dance	1925	BBC/Guirne Creith 1928	lost
May Eve	1927	BBC/John Ansell 1928	lost
Rapunzel	1928	Folkestone Festival 1933	lost
Concerto for Violin and Orchestra in G min Dedicated to Albert Sammons	1932-4	Albert Sammons/Constant Lambert BBC 1936	extant
Chamber Music			
Quartet for strings in one movement	1926	1926	lost
Three Satirical Preludes *(piano)*	1926	Guirne Creith/Wigmore Hall 1935	lost
*Ballade *(piano?)*	1927		lost
Fantasie Sextet *(piano & wind quintet)*	1929	Wigmore Hall 1929	lost
Violin Sonata in B flat Maestoso – Allegro – Allegretto	1929-31	Albert Sammons/Guirne Creith BBC 1931 & Wigmore Hall 1933	lost
A Portrait Gallery *(piano)* H.A. The Golden Voice W.W. The Yorkshire Heavyweight H.H. The Melancholy Scott P.N.-G.		Guirne Creith /Wigmore Hall 1934	lost
Vocal Music			
Tranquillité (One of two songs)		1926	lost
Madrigal *(SATB)* Words from Davison's Poetical Rhapsody	publ: 1929-30 Boosey's Modern Festival Series No 440		extant
First Love Song Words by Hamish Robertson	publ: c1938 Graham Gill; distrib; J&W Chester		extant
†My Ship and I Words by RL Stevenson	publ: 1956 Boosey's Modern Festival Series No 95		extant
†The Lamb Words by William Blake	publ: 1956 Boosey's Modern Festival Series No 96		extant
†Where Go the Boats *(two-part song)* Words by RL Stevenson	publ: 1956 Boosey's Modern Festival Series No 180		extant
Stage Work			
Ballet 'Quest for Sita' Based on 'Heart of Jade' by Salvador de Madriaga	1955-8		lost

*Ballade is only assumed to be written for piano solo. It is possible that it was an orchestral work.
†Composed and published under the name of Guirne Javal

THE DEFINITIVE BIOGRAPHY



The critics have their say…

"The juxtaposition of dependent opposites is appealing … the material about Scott is invaluable…and the book as a whole, with its superb photographs, will prove a vital source for future researchers."
Times Literary Supplement

"…draw[s] extensively on the published letters as well as on a good deal of fresh research including an informative investigation of Gurney's bipolar condition…Blevins brings a journalistic zeal to the interaction of these two lives." *Gramophone*

"Vividness is a quality of the writing throughout… Scott's overarching story lends the book an almost metaphysical air…an important milestone in the ongoing story of Gurney, and crucial in the rehabilitation of Marion Scott." *Finzi Friends*

The dual biography of IVOR GURNEY and MARION SCOTT tells the dramatic story of two geniuses who met at the Royal College of Music in 1911 and formed an unlikely partnership that illuminated and enriched the musical and literary worlds in which they moved. Gurney's poetry and songs have taken their place as 'part of the inheritance of England'. Scott, Gurney's strongest advocate, emerges from his shadow for the first time. Her remarkable achievements as a pioneering music critic, musicologist, advocate of contemporary music and women musicians place her among the most influential and respected women of her generation.

Based on original research, this is the first biography of Gurney since 1978 and the only biography of Scott. It offers new, in-depth perspectives on Gurney's attempts to create music and poetry while struggling with the bipolar illness that eventually derailed his genius, and restores Marion Scott's rightful place in music history.

PAMELA BLEVINS is an award-winning journalist, photographer and public relations/advertising consultant. She is currently managing editor of *The Maud Powell Signature: Women in Music*.

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Midori

Residency with the Elgin Youth Symphony and Elgin Symphony Orchestras

It's all about the music and the kids

Denise Linke

Midori and the Elgin Youth Symphony

"I learn as much as I hope I teach them"

With a half-hour left in September, superstar violinist Midori Goto steps off yet another plane into yet another frenetic airport – O'Hare Airport this time, just outside of Chicago. After a full day of teaching students as the Jascha Heifetz Chair professor at the University of Southern California, the petite 37-year-old is tired. Her schedule for the next five days is grueling, crammed with three school programs and several meetings with Chicago-area cultural groups on promoting the arts – not to mention rehearsals and performances with four separate ensembles. Yet she smiles in anticipation of her residency with the Elgin Youth Symphony and Elgin Symphony orchestras, because it will let her immerse herself in every facet of what she loves – teaching, exploring, sharing, receiving, renewing.

For Midori, it's all about the music.

October 25, 1971 – Midori's birthday

The road leading to Midori's EYSO residency starts with her birth in Osaka, Japan, to famed Japanese concert violinist Setsu Goto. Surrounded by classical music since before she was born, Midori first demonstrated her talent as a two-year-old. "My mother was cooking supper and she heard me singing part of a Bach piece she'd been practicing earlier that day," Midori told Elgin Youth Symphony students at a workshop following dress rehearsals for the October 5th concert. "Not surprisingly, she started me on violin lessons soon afterward," she added.

Five years later, the child prodigy made her public debut in Japan, playing one of Paganini's 24 Caprices. Soon she was performing professionally throughout Japan and the U.S. "I attended one of her performances at Aspen when she was nine," recalled Geoffrey Fushi, chairman of the American Stradivari Society, which loaned Midori the Guarneri violin she played then and sold her the Guarneri Ex Hubermann she plays now. "When she was done playing, she got off the stage, sat on the floor and started playing dolls with a couple of other little girls."

Perhaps her most famous performance happened in 1986 at the Tanglewood Festival. Soloing with the New York Philharmonic under the direction of Leonard Bernstein, 14-year-old Midori broke her E-string in mid-passage, traded violins with the concertmaster and resumed playing within seconds. A few measures

CONTINUED

Midori, ever the teacher!

All Photos by Sierra Studio
East Dundee,Illinois

"When she was done playing, she got off the stage…and started playing dolls with a couple of other little girls."

Denise Linke

Midori and the Elgin Youth Symphony

later, that violin's E-string broke, and again she traded violins, this time with the assistant concertmaster, and finished the piece without missing a beat. Bernstein knelt before her onstage in awe while the audience cheered wildly.

Though she performed professionally throughout her teens, Midori didn't decide to make music her full-time career until she was in her early twenties, more than five years after leaving the Juilliard School of Music. "I toyed with many career options," she said. "I always wanted to keep playing, but at various times I also wanted to be a diplomat, a nun, a psychologist, a historian and an archaeologist." She went back to school in the late 1990s, earning a bachelor's degree in psychology from New York University in 2000 and a master's degree in psychology from the same school in 2003.

Now she divides her time between teaching violin at USC; performing more than ninety times per year with orchestras around the globe; and running several non-profit organizations that she founded to bring music education to families worldwide. Midori and Friends sponsors programs for disadvantaged children in New York City; other initiatives find her playing for underprivileged villages in Japan, Indonesia and Eastern Europe. The Midori Residency Program ties generations of musicians together by enabling Midori to hold workshops and performances with an adult community orchestra and an area youth orchestra.

"One aspect . . . of this devotion is the two-times-a-year residencies that she offers "to small American orchestras," wrote conductor and columnist Henry Fogel in the webzine *Arts Journal*. "The residency is almost a full

CONTINUED

Midori addresses Karen Darling, concertmaster of the Youth Symphony, during the coaching of the Maud Powell String Quartet.

EYSO students and families listen intently as EYSO Music Director Randal Swiggum asks Midori questions submitted by students. Questions ranged from favorite books and childhood memories, to travel and practice schedule..

Denise Linke

The Maud Powell String Quartet receives coaching from famed violinist, Midori, following their performance at Elgin's Larkin High School. The group's members Karen Darling, Gabi Pittsford, Berit Goodman and Colin Clark played for district U-46 music students and teachers, followed by Midori's coaching and critique.

week long, and it includes performing a concert with the professional orchestra (often used as a gala fund raiser) as well as working with young people for the week – all for a fee astonishingly lower than her normal single performance fee. In fact, I would guess that, given expenses, she at best breaks even on the week.

"But what's even more generous than her financial sacrifice," Fogel continues, "is the way she gives of herself: fully and passionately. In addition to working with the youth orchestra as a whole, she'll coach strings and chamber groups, work with public schools, meet with and work with whomever the community wishes in order to help them explore improving their music education programs."

That passion is how Midori came to be at O'Hare Airport near midnight on September 30th, waiting for a ride to Elgin.

Wednesday, October 1, 2008

After a day spent meeting with EYSO and ESO officials to finalize details of their upcoming concerts, Midori held a last-minute preliminary rehearsal with EYSO's three main orchestras: Prelude, for string players ages 9 -15; Philharmonia, for intermediate-level string, brass, wind and percussion players in grades 6–12; and Youth Symphony, for top-level musicians in high school and college. Primo, a string ensemble for 5- to 9-year-olds, and Brass Choir, for brass and percussion players ages 13 and up, sat out the residency, though most Brass Choir musicians participated as members of Philharmonia or Youth Symphony.

Students and their families converged on the Visual and Performing Arts Center at Elgin Community College, eager to catch their first glimpse of the celebrity they have been awaiting since the residency was announced in April. Musicians, directors and EYSO office staff all wore black T-shirts with the words "I Played With Midori" printed in Japanese on the front and English on the back, both in bright green because Midori's name means "green" in Japanese. "When she steps onto the stage with us for the first time, we want her to see just how much her being here means to us," EYSO Music Director Randal Swiggum explained while announcing the T-shirt distribution a month earlier.

The fact that Midori was not wearing a black T-shirt was almost the only thing that kept her from passing as one of the Asian-American teenagers who participate in EYSO. Her small frame and smooth features made her look much younger than her 37 years. Her prim, dark jumper dress, white blouse and black flats enhanced the impression of youth. People who had passed her in the wide hallway without a second glance turned to stare as EYSO Executive Director Kathy Matthews welcomed her to the facility.

On stage in the Blizzard Theater, EYSO's usual performance venue, Midori effortlessly controlled her rehearsal with Prelude, even though several of the elementary school students towered over her. Without hectoring, she coaxed younger musicians into improving their intonation, even playing a B-flat with one violinist to help her match the pitch. The musicians focused with an intensity far beyond their years as they and Midori worked their way through "Autumn" from Vivaldi's *Four Seasons*.

"All the students understand how special this is," said Kyoko Siewenie of Inverness, whose daughters Mariko and Yumiko play violin in Prelude and Philharmonia, respectively. "Midori is a world-renowned figure. This is a story they will tell their grandchildren and great-grandchildren when they're 100."

The world-renowned figure looked even tinier in front of Philharmonia's high school students. But her energetic

CONTINUED

Denise Linke

Midori and the Elgin Youth Symphony

performance of the third movement of the Bruch G Minor Violin Concerto inspired them despite the stops and starts of rehearsal playing. “She looks so small, but when she’s playing she’s like Ricochet Rabbit – bouncing all over the place,” one horn player commented in the hallway after the rehearsal. “Her energy kind of pumps up the rest of us.”

As Youth Symphony musicians filed onstage for their rehearsal, Midori slipped away for another cup of coffee. “What really struck me was that the first thing she did when she arrived for our first rehearsal was ask for coffee,” noted Philharmonia conductor David Anderson. “That really made her seem more human to me, because I’m a coffee drinker myself.”

Thursday, October 2

Shortly before 9:00 a.m. members of the EYSO’s Maud Powell String Quartet, dressed in concert black, waited nervously on stage in the Larkin High School auditorium while hundreds of jeans-clad students from Elgin’s U-46 school district filled the seats. In a few minutes, Midori would emerge from the wings and critique the quartet’s playing in front of nearly every musician and music teacher in the district, one of the largest in Illinois.

“I was terrified,” admitted cellist Colin Clark of Elgin, a Larkin student who was playing in front of his classmates.

“It was a combination of excitement because we were about to play for Midori and be taught by her and terror because I was afraid we might not play as well as we could,” added second violinist Gabi Pittsford of Wheaton. Other quartet members include violist Berit Goodman of Woodstock and first violinist Karen Darling of St. Charles.

Within minutes, nervousness gave way to absorption in Midori’s coaching. Most of the maestra’s advice centered on how musicians should work together to weave their individual parts into one cohesive, transcendent sound. “You’re not just four people playing at the same time,” she asserted. “[Chamber music] is a musical conversation. You have to engage in the music with each other; you have to get your voices out and exchange conversations.”

“Midori had a lot of wonderful things to say about playing in an ensemble and making music tell a story, something the average high school musician doesn’t yet understand,” said Larkin orchestra director Kelly Larson. “Sometimes students find classical music less accessible [than pop music]. I hope they find what Midori said helpful in letting them really hear and understand the music they play in our ensembles.”

Making classical music more accessible to the average person requires getting children involved as early as possible, Midori and community music educators agreed

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Top: Philharmonia's Michelle Chin listens to feedback from Midori during her master class. Also participating in the master class was Prelude Orchestra's Will Mueller and Youth Symphony's Theresa Goh and Karen Van Acker.
Bottom: Midori rehearses with the Prelude Orchestra. She rehearsed and performed with three of EYSO's five ensembles.

Denise Linke

Midori and the Elgin Youth Symphony

In her third performance in just two days, Midori and the Youth Symphony perform Tchaikovsky's Violin Concerto. Also perfomed by the violin virtuoso was "Autumn" from Vivaldi's Four Seasons and Bruch's Violin Concerto.

> *"If the students feel that they're contributing to the community [by performing], they'll be more likely to stick with the learning process."*
>
> Dale Lonis

at a roundtable discussion that followed the coaching session. The challenge is convincing children and their parents that the joy of hearing and performing music is worth the time, effort and expense of learning to play an instrument.

"It's easier to keep children focused in Third World communities because they have fewer distractions and options for recreation," noted Midori. "We need to create opportunities for children to get away from distractions and come face to face with music. It's not about teaching kids; it's about helping them find their musical voices so they can use music to communicate."

Directors around the conference table concluded that to make classical music part of a community, schools must start by offering performance-based programs for students and promoting their performances throughout each school and its neighborhood. "The biggest thing community members can do is just show up at their local school's concerts. So often all we get is the parents of the students [playing in a concert]. If the students feel that they're contributing to the community [by performing], they'll be more likely to stick with the learning process," commented Dale Lonis, Elgin Symphony Orchestra CEO and a longtime music professor at major universities.

Regional orchestras such as the EYSO also play a pivotal role in raising communities' musical standards because they give more advanced students challenges that they often can't find in their school programs. "The institution of school is not set up to let teachers motivate students and keep them motivated through the drill and skill-building process throughout their [students'] careers," Swiggum said. Because children can enter the EYSO program as early as age 9 and stay until they turn 21, they can progress in a stable environment that includes competitive auditions, peer cooperation within their ensembles and mentoring between older and younger students. Their concerts attract fine arts patrons and area residents as well as parents, and Youth Symphony students sometimes perform with the Elgin Symphony Orchestra, whose members are all professional musicians.

After the roundtable discussion ended, the educators headed back to their classrooms while Midori took a break before addressing the joint staffs of the EYSO and ESO and then rehearsing with the ESO for two weekend concerts.

Friday, October 3

At 7:30 a.m., the Blizzard Theater's stage was once again filled with people and sound. This time classical music mavens throughout northern Illinois munched their way through a lavish breakfast buffet spread while waiting to hear Midori and other speakers discuss how arts advocates can support local programs such as the EYSO

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Denise Linke

Midori and the Elgin Youth Symphony

and ESO. When Midori took the podium, she emphasized how much value community orchestras bring to area residents. “Working with these groups has been such an inspiration to me,” she exclaimed. “My experience in Elgin has been spectacular. We musicians know the sheer joy of having music in our lives. The efforts of musicians and foundations to bring music into the schools are laudable. Music should be an inclusive art form, and I hope you can help young musicians get more involved in their communities.”

Illinois Arts Alliance Executive Director Ra Joy, who spoke at the breakfast on the difficulty of funding public arts programs in a struggling economy, described Midori as a powerful advocate for local and regional music organizations. “Midori represents two things: the arts’ universal appeal and the arts’ power in education, leading young people to be critical thinkers,” he said. “It’s an honor to have her here working on our behalf.”

A few hours later, while Midori was en route from speaking at Judson University in Elgin to St. Charles North High School in St. Charles, Swiggum found yet another way to describe her to School District 303 middle school musicians waiting to hear her coach their chamber music groups. “She’s the Michael Jordan of violinists,” Swiggum said. “Imagine Michael Jordan coming here to coach your school basketball team, and you’ll understand just how unique and important this afternoon is.”

Like she did the day before at Larkin High School, Midori encouraged students to treat their music as more than pitches and rhythms to perfect. “The one important thing in music is to go for the character [of the piece],” she explained. “Often we like to wait on issues like character and expressiveness until we’re very, very comfortable with the notes. But I don’t think they should be so separated. Concentrate on playing the right notes, but don’t forget to let your music express what you’re feeling.”

As soon as she began coaching, bored middle schoolers stopped squirming in their folding chairs and fell under the spell of her soaring sound as she demonstrated how to improve passages in the groups’ pieces. Exacting but never harsh, she repeatedly emphasized the difference between technical performance and expressive playing. “You’re playing together wonderfully, but you’re not making music together,” she told one string quartet. “You have to really listen to what everyone else is playing and then respond to it with your own playing.”

After the middle school students boarded the buses to go back to their buildings, Midori and her protégé, USC violin student Corbinian Altenberger, sat in on rehearsals of the St. Charles North and St. Charles East high school orchestras. Throughout the residency, Altenberger functioned as sort of a shadow Midori, filling in as soloist at some rehearsals while she played at other rehearsals and even headlining a weeknight concert with the ESO before she soloed with the orchestra Saturday and Sunday.

Saturday, October 4

Nearly 300 EYSO musicians came together to rehearse again with Midori, this time in the Hemmens Cultural Center in downtown Elgin, where they would perform with her the next evening. The 950-plus-seat hall is the largest formal venue many of them have ever played in.

After their own rehearsals, Prelude and Philharmonia students lingered in the theater to hear Midori and Youth Symphony rehearse the first movement of Tchaikovsky’s Violin Concerto, which most of them did not get to hear Wednesday. The concerto carries a special significance for local music history buffs because it was premiered in the United States by Maud Powell, the country’s first violin star and a native of nearby Aurora.

“Midori is a lot like Maud Powell,” observed ESO board member Joyce Dlugopolski. “A century ago Maud traveled the country by train, bringing classical music to small towns that didn’t have access to big-city orchestras. Now Midori is doing the same thing, but all over the world.”

After a morning of intense rehearsing, students and their families relaxed over a communal box lunch and a short discourse by Fushi on the history of violins in general and the Cremona masters’ works in particular. As a special treat, Fushi gave participants a close-up look at a Stradivari and a Guarneri worth a total of $30 million. “I’ve never been near a historic violin before, and today I’ve seen three of them,” said one awed student, obviously including Midori’s Guarneri in her count.

While students found Fushi’s talk interesting, they were fascinated by Midori’s question and answer session. Their queries ran the gamut from technical performance issues to nonmusical facts such as her favorite foods and what hobbies she practices. Though Midori spends half of each week on the road and five to six hours a day practicing violin, she said she manages to squeeze in time for knitting, reading, writing and surfing the Internet, particularly for photos of dogs. “My favorite childhood memories are of spending time with our dogs. For me not to have dogs now seems really strange,” she revealed.

Perhaps the most insightful answer Midori provided concerned why she’s devoted so much of her life to music, especially teaching it in workshops and residencies. “Music has made me learn a lot about myself,” she said. “[Outreach programs] are not about trying to give to others. Sharing music is very powerful. It really energizes and inspires me.”

Midori devoted Saturday afternoon to a two-hour master class featuring violinists from Prelude, Philharmonia and Youth Symphony performing solos for her to critique. Unlike her ensemble coachings, during the master class Midori delved deeply into musical technique,

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Denise Linke

Midori and the Elgin Youth Symphony

Donning their "I played with Midori" t-shirts, Philharmonia students practice during Saturday's dress rehearsals, followed by a luncheon and question and answer session with Midori.

Maestro Randal Swiggum shakes hands with Midori following her performance with the Youth Symphony Sunday night. The excitement and amazement of the students, conductors and audience was evident.

offering suggestions on bowing, phrasing and dynamics. The audience swelled as members of the public joined EYSO musicians for the open program.

"I really learned a lot about bowing techniques [while watching the master class] because I got to see Midori demonstrate what she was talking about," said 16-year-old Carmela Galluzzi, a violin student from Geneva who came with her mother, Theresa, to hear the maestra play in an informal setting. "And I really enjoyed hearing her play her Guarneri. She sounded fantastic."

Sunday, October 5

For Midori, walking onstage in a sleek, pale green concert formal to thunderous applause must have felt somewhat routine. After all, she averages nearly two concerts a week, and her appearance with the EYSO Sunday evening would be her third performance in two days. But for the orchestras and the family members who watched them in the crowded theater, it was the event of a lifetime. The prohibition against photographing or recording the concert made the moment seem all the more precious. As each ensemble finished its program and took its bows, the audience grew more and more festive, clapping loudly even for the pieces that didn't include Midori.

The party atmosphere continued after the concert – especially in the VIP reception area, where EYSO and ESO board members, staff and prominent donors nibbled on hors d'oeuvres while they waited for Midori to finish greeting musicians and visitors outside the velvet rope. It wasn't a short wait; despite her obvious fatigue, Midori seemed to have infinite capacity to chat and smile with students while proud parents snapped photos of her standing with them.

"In working with young musicians, I learn just as much as I hope to teach them," Midori said later in an e-mail interview. "Much as any orchestra takes a slightly different perspective on the music, so did the Elgin Youth Symphony. The enthusiasm of the young players made the experience particularly special and exciting."

Even after she finally entered the reception area, Midori sought out students among the admirers who vied for her attention. Though she graciously accepted compliments from adults, only with youngsters in concert black did she truly relax and let her personality shine through.

"Everything she's done here is for the kids, which is rare among musicians of her caliber," Anderson noted as he watched her laughing with a young brass player and his girlfriend. "Even when they do work with youth programs, most of them are primarily in it for the money. She really is in it for the kids."

It was close to midnight before the last well-wishers had taken their leave and Midori could sit back and rest while EYSO parent Dave Moller prepared to drive her back to her hotel. She had less than eight hours before she and Altenberger had to return to O'Hare for the flight home.

"This can be tiring sometimes," she'd admitted a few minutes earlier. "But the passion for music that we all share makes it inspiring."

Denise Restout

a down to earth, simple countrywoman, and master teacher

Denise Restout, teacher, pianist, writer, and assistant to Wanda Landowska carried Landowska's methods and legacy to new generations of musicians. (Anya Laurence Collection)

The first time I saw Denise Restout was a very exciting event for me. It was Spring 1969 and I was auditioning to become her pupil. The "House on a Hill," as I had titled my article on Wanda Landowska's life for *Poland Magazine* (April 1972), loomed large and impressive as I ascended the driveway from Route 44 in Lakeville, Connecticut. Here I was at the legendary harpsichordist Wanda Landowska's home and I would soon be playing on her piano!

As I walked across the broad front verandah I wondered what Mme. Restout would be like. Perhaps a rather sophisticated French lady of style—upswept hairdo and stiletto heels—or more likely, an imperious woman who would lead me to the piano and say, "Play!" She was neither of these. Denise Restout was a down-to-earth, simple country woman who greeted me warmly and invited me to come in and sit down. I felt at home immediately.

As we talked, my eyes roamed around the room, which was exactly as Wanda Landowska (b. Warsaw, 1879–d. Lakeville, Connecticut, 1959) had left it. Nothing had been disturbed, even to her spectacles that sat on the desk—as if she would return from one of her long walks and put them on again. There was a huge picture of Landowska in the entrance hall which had been taken by Denise, who was a remarkable photographer. The eyes seemed to follow one around the room; wherever you went Landowska followed.

And then the moment came: "What would you like to play for me today?"

For some reason I started to tremble and muttered something about "Haydn."

We crossed the room to the grand piano and Pleyel harpsichord and I took my place at the piano keyboard. I began to play the Haydn Variations in F Minor and all was going well until suddenly, three-quarters of the way through, I felt that Wanda Landowska was watching me. And she wasn't just watching, she seemed to be in the room listening to me.

I stopped and turned to Denise and said, "I want to stop now."

Restout looked at me and almost demanded that I continue. When I had finished she said, "That was the last piece Wanda ever played on this piano." We stared at each other as if something magical had happened, and perhaps it had.

We stared at each other as if something magical had happened, and perhaps it had.

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Anya Laurence

Wanda Landowska reading a score at her desk. Denise Restout did not disturb the desk after Landowska's death. (Anya Laurence Collection)

Denise Restout, master teacher

Denise Theresa Restout was Wanda Landowska's friend, assistant and companion for all the years they lived in Lakeville. But her story starts in Paris where she was born on November 15,1915. She began lessons at an early age and studied organ with Joseph Bonnet, piano with Lazare Levy, harmony and counterpoint with Noel and Jean Gallon, pedagogy with Paul-Marie Chevais at the Sorbonne, and voice with Marguerite Joy. She auditioned for Landowska in 1933 and was accepted as her student at the École de Musique at St. Leu–La-Foret, France, under a special scholarship granted personally by Mme. Landowska.

Denise later became the teaching assistant and companion to Landowska and was with the great harpsichordist until her death in Lakeville, Connecticut, in 1959. On each anniversary of Wanda's death Denise would have the parish priest, Father Joseph Forte, come to the house to celebrate mass. Many of Denise's students would attend and on these occasions during the informal reception Restout would often play the harpsichord, to the delight of the assembled students.

The house in Lakeville, Connecticut, known as The Landowska Center, was a repository of all things Landowska. Here were her annotated scores, her two harpsichords, her grand piano, her recital gowns and many musical scores. She was a tiny woman, and the sleeves on her gowns were perhaps the right size for a ten-year-old girl. Everywhere she played she made the stage homey—a lamp, a shawl across the harpsichord and perhaps a table—she was just playing for her "friends" in the audience. Landowska, too, was a very simple woman.

After Landowska's death Denise continued to teach at the house and wrote the book *Landowska on Music*, a wonderful volume dotted with annotated scores and many tips from the queen of the harpsichord. Restout also began Wanda's biography, but it remained unfinished at the time of her death on March 9, 2004.

Denise Restout taught privately for many years and during that time also became an at-large faculty member of the Peabody Institute in Baltimore, Maryland, the Hartt College of Music in Hartford, Connecticut, the University of Southern Mississippi, Hattiesburg, Mississippi, and Purchase College of the State University of New York at Purchase, New York, and others.

When I began lessons with Denise I had just finished five years of study in New York City with the celebrated Czech pianist Rudolf Firkusny, whom I adored, and I had made my New York debut with a recital at Carnegie Recital Hall. I chose to go to Denise because I wanted to explore more deeply the early music, something that had eluded me up to that time. The keyboard works of Bach were dry and sterile to me as were Handel's Suites and other works. Would I ever understand them—or even grow to like them? Their vocal music was glorious, but the keyboard works were another story.

And then I had my lessons with Denise and grew to love J. S. Bach's Two-Part Inventions and the Sinfonien, some of the Preludes and Fugues, Partitas and above all the Italian Concerto. As I was a piano student the harpsichord was an unknown quantity to me. At one lesson, early on, I started to play the Italian Concerto when she said, "Come. Let's go to the harpsichord."

I let my fingers drop into the keys and was astounded. "Why, it almost plays itself," I declared.

"Of course," Denise replied. "That's the instrument he wrote it for."

As a teacher myself now, I think it would be most advantageous for every piano student to start with the harpsichord.

After that we explored the musical literature with great gusto. I loved the works of Galuppi and Soler and worked on many of

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Anya Laurence

Denise Restout, master teacher

their sonatas. I also learned some pieces by Louis Moreau Gottschalk for a competition, and the B Minor Sonata by Liszt. Quite a range of compositions! Denise knew exactly what to do with each one, but the most important gift she gave me was the Landowska keyboard technique, which has never failed me.

That technique is a simple one and consists of lifting and dropping of the individual fingers. It sounds so simple, and it took me a while to get it right! But with Denise there beside me I soon picked it up and it has never left me. It seemed to be a technique that remained in the memory of the fingers and did not require hours and hours of scales, arpeggios, trills and other drills that are pounded into the heads of so many conservatory students. Landowska had the answer, and Denise Restout was only too happy to impart this knowledge to every serious student who sought her advice.

One day I was sitting in my kitchen having lunch when I turned on the radio and a Mozart Concerto was being played. It had the most wonderful sound and the articulation was unbelievable. I was mesmerized and when the artist was announced at the conclusion there was no surprise. It was Landowska—and I could just imagine her practicing in the living room at the Center and coming across a thorny part in her work. She would then stop, and put her shawl on and walk along Route 44 where the truck drivers knew her and would beep their horns in greeting. She would work out the difficulty on that walk and return home refreshed and ready to go on.

I heard many tales about Landowska from Denise and loved to hear about the recording of J. S. Bach's Forty-Eight Preludes and Fugues she made at the Center and about the time she entertained the French Ambassador—she took him into the kitchen for supper! One funny story told about the time Landowska had appeared on the TV Wisdom Series about great people. But alas! They did not have a television set in the house. So they all trailed down to the local tavern and sat and watched with wonder (accompanied by a couple of town inebriates) as Mme. Landowska appeared on the screen.

If I seem to be writing as much about Wanda Landowska as I am about Denise Restout, it is unavoidable. To speak of Denise's teaching without mentioning Landowska would not be possible. Restout was a faithful disciple of Landowska's keyboard method and the spirit of the great harpsichordist seemed to be all over the house.

I have in my possession a card from the late Sir Clifford Curzon, who studied with Landowska in New York. He also went, on occasion, to the Center in Lakeville, and in response to my article in *Poland Magazine*, "A House on a Hill," Curzon wrote to me of the cherished "house" where he had visited:

Dear Miss Laurence,

It was so kind of you to send me a copy of your beautiful article on Landowska with your most kind and appreciative letter. Although Wanda is never far from my mind (I have just spoken about her on a BBC programme called 'Desert Island Discs'. . . and, needless to say, I took one of hers with me!).Your "House on a Hill" brought visits to Lakeville vividly back. Thank you! And, too, for your warm appreciation of my K491. What a masterpiece it is! And how many hours I spent with Wanda on it. I owe Denise a letter, which I shall write before too long. Give her my love. Once again, warmest thanks for your kindness. Every good wish,

Very sincerely, Clifford Curzon

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Wanda Landowska with her students, including Denise Restout, third from the left. Restout continued teaching at the home she and Landowska shared in Connecticut to make what would have been Landowska's 91st birthday. Mme. Restout is in the center on the stairs. Author Anya Laurence is sanding by the pillar on the left.

Denise Restout, master teacher

Denise Restout with Anya Laurence and below with Canadian pianist Andreas Thiel. The portrait of Landowska taken by Restout "seemed to follow you everywhere in the room" observed Ms. Laurence.
(Anya Laurence Collection)

At various times through the years he would write to Denise asking for her advice on different musical questions. She would often mention "Kleeford" at my lessons. What a wonderful legacy we all received from this great mentor!

Wanda Landowska bequeathed her musical library, instruments, annotated scores and a wealth of notes and documents to Mme. Restout. In 1965 Denise Restout recorded a series of programs on the "Art of Wanda Landowska," for Pacifica Radio Network and in February of 1963 she prepared the script for "Reminiscences of Wanda Landowska," for a performance at the Poetry Center in New York City with the actress Agnes Moorhead.

Denise also wrote continuo parts for Purcell's Sacred Songs, Bach's Flute Sonatas and some Cantatas. She translated from the French musicological essays by Tessier and Brunold on the keyboard works of Chambonnieres and added her own preface to a new edition of these works. When Landowska appeared as soloist in the Bach Concerto in D Minor in Carnegie Hall, Denise played the continuo part.

Denise Restout was a master teacher. She had a great knowledge of music of the past and present and knew the way they should be played. She was especially brilliant in her understanding of keyboard fingering and would fit the fingering to the phrasing and to the individual student's hand. She knew their faults and strengths and would work with whatever the student's musical gifts were. Practicing was never a chore when working with Denise. Everything was explained so beautifully that it was a joy to go to the instrument and work out different problems—and what a feeling of accomplishment you felt when you overcame technical, musical or interpretive challenges!

Denise Restout was my teacher, but above all she was my friend. She understood my personal difficulties at the time and was very supportive without being too sympathetic, which would probably have been very detrimental to my advancement. She demanded a high standard but never pushed. She knew how to get the best from a student instinctively. She taught each pupil as the individual he/she was, not as just one of many who entered the Center for enlightenment. In thinking of great pedagogues of the past—Kullak, Tausig, von Bülow, Leschetizky, Liszt, and many others— I would most definitely have to add the name of Denise Restout to their number.

Clara Schumann Teacher

Annemarie Vogt

Clara Schumann's teaching – "Play with truth, sincerity and love"

The picture of an infant prodigy comes to most people's minds when thinking of Clara Schumann. Next we remember one of the sweetest love stories in history—Robert and Clara. Their letters have been edited carefully, creating a beautiful legacy. Few people, however, know anything about Clara Schumann's life after Robert's early death in 1856.

When Robert Schumann died Clara was thirty-seven years old and mother to seven children. At times it appears that Clara devoted even more of her life to her husband after his death than during his lifetime. She played his compositions in concerts, taught his music to many students, and edited his complete works. One of her students, Fanny Davies, wrote about her devotion to Robert's music: "Clara Schumann was practically the one link between his genius and the world. She not only acted as his pioneer, but during all her life, like a chosen Priestess, she faithfully guarded the soul of his music."[1] It is likely that without Clara's promotion of her husband's oeuvre, Robert Schumann would not be remembered today the way he is.

Clara's devotion to Robert's work went beyond sheer emotion. Keeping up Robert's fame enabled her to provide financially for her still under-age children. And by passing her knowledge on to as many students as possible she spread his fame further. So apart from Clara's concert tours, her teaching became a central part of her life after Robert's death.

As is commonly known, during the nineteenth century women did not have easy opportunities to study or work. In Germany the only real choices they had were either to become a governess, lady companion, or piano teacher. Clara Schumann's piano teaching, however, bears no resemblance to the typical female piano teacher of her day. Clara stepped into the male spheres of teaching from the beginning and eventually moved up to the newly founded Hoch-Conservatory in Frankfort. However, it was a long, hard journey.

Clara's father and teacher, Friedrich Wieck

Not every great pianist is automatically a great teacher. From an early age, Clara had profited by watching her father Friedrich Wieck teach piano. He not only taught his own daughter but many students came to learn from him as he had a great reputation. Among them was Clara's future husband Robert Schumann.

It is difficult to find out details about Wieck's methods of teaching piano. It appears that he cared very much about the individual, adjusting to the single student's abilities. In the beginning of the nineteenth century the "Logier-Method" was quite common in Germany and Wieck integrated some of its elements into his lessons. Johann Bernhard Logier had developed the "Chiroplast" – a device to keep fingers and hands in the right position at the piano. Clara had to practice with this apparatus,

Maud Powell Society

Clara Wieck, the piano prodigy, profited by watching her father Friedrich Wieck teach.

which generated a lot of pain. The other basic ideas of Logier's method were to teach students in groups and to focus on music theory from the very beginning. Clara profited enormously from the latter in writing her own compositions as well as in her playing and teaching.

Wieck himself considered singing and playing by heart essential. His students prove him to have been an excellent teacher and he himself expressed his desire and devotion to his profession in his treatise *Clavier und Gesang* (*Pianoforte and Singing*): "I have always tried to be a psychologist, thinker, man and teacher striving for a wide-ranging education. I had some talent, at least I was passionately trying and with untiring love. I never stood still, learned by teaching and tried to improve every day – tried wherever possible to adjust to the student's moods – in every lesson and with every child I was new and different, always fair and cheerful. By the way, I never was a pedant stuck with certain ideas and views."

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Annemarie Vogt

Clara Schumann's teaching

As Friedrich Wieck took care of the whole personality of his students he did not favor excessive practice. Of course Clara had a certain tension to resolve every day, but her father regularly took her on walks so that she had some exercise and fresh air. Besides music, he only taught her the most basic writing and reading. Anything else was not considered important as Clara was only supposed to play piano. As a result, Clara's letters are full of mistakes and her interest in literature was limited to sharing Robert's love for it.

As a teacher, Clara Schumann inherited her father's gifts and adopted much of her father's approach. Like him, she was a very gifted teacher and probably remembered subconsciously his way of teaching. In later years Clara always spoke of her father with the greatest admiration and gratitude. She must have forgotten that apart from being a great teacher, at times he could be extremely sarcastic, emotionless and mean.

Clara Schumann's private teaching

When Clara was eleven, Friedrich Wieck made his daughter teach her younger brother, Alwin—her first experience teaching piano. Few details are known about Clara's early private teaching. It is very likely that she was already teaching regularly when she was a teenager. When she went on concert tours, she covered her expenses (which exceeded concert fees) by giving piano lessons to interested students wherever she performed. In the beginning when she travelled together with her father, the students might have come initially to learn from him, but Friedrich Wieck soon passed on students to his daughter. Gaining a wider reputation, more and more students came to study with Clara Schumann—mostly daughters from bourgeois or aristocratic families who, in nineteenth-century Germany, all learned to play the piano.

From 1854 on, when Robert's bi-polar illness became more debilitating, teaching became an essential part in Clara's life. After he was incarcerated in the asylum she wrote in her diary: "Monday, March 6, I started teaching again! What a difficult fight! However, I feel that only this kind of exhausting work can help me now, and on the other hand I have the double obligation to earn money."

Clara Schumann had to get along on her own. In 1855 she spent two weeks at the court in Detmold in order to give the princess Friederike von Lippe piano lessons. Clara played in the theatre every afternoon and worked with the princess every day. Later on Friederike moved to Düsseldorf in order to continue her studies with Madame Schumann.

Few of Clara's students could count on regular lessons. She went on tour several times a year, so her students were many but they did not always stay long with her. There was one other reason for that. From her students' reports Clara Schumann must have been a very severe and sometimes cruel teacher, which very few students endured for a longer period of time. In Clara's opinion a pianist could not afford to be hypersensitive and anyone unable to stand her criticism was not suited for the profession.

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Maud Powell Society

Maud Powell Society

Clara Wieck Schumann as a young pianist. Her marriage to Robert Schumann produced eight children — one died in infancy, three preceded her in death, her son Ludwig spent 30 years in an asylum while another son suffered from drug addiction. The six children in the photograph are Marie, Elise, Ludwig, Ferdinand, Eugenie and Felix. Clara provided income to support her children and later to help support her grandchildren.

Annemarie Vogt

Clara Schumann's teaching

Clara became most unbearable when her female students started composing. She herself had wanted to write music all her life. However, she always suffered from the lack of time to do so. Being married to Robert Schumann she was expected to repress her own ambitions to free him to compose and live as an artist. When he fell ill she bore the full responsibility for her family, preventing her from taking precious time for composing. In the nineteenth century it was commonly thought that women were not able to compose. And several times a frustrated Clara stated in her diary that she agreed with this position. In other entries it is clear that she truly realised that it was only for the lack of time and practice that she could not pursue this profession.

When female students came to her lessons and showed Madame Schumann what they had composed, she could not bear it and many times reacted in such a brutal way that the students left in tears and never came back. This happened with one of her favorite students Natalie Janotha. Janotha, born in Poland in 1856, was an infant prodigy who started learning piano with Clara Schumann's former student Ernst Rudorff. When she was thirteen years old she met Clara's daughter Eugenie in Berlin, who was so fascinated by the young girl that she recommended her to her mother.

Clara was convinced of her talent right away and Natalie soon became her favorite student. Even in times of crisis she kept teaching her. It seemed to give Clara energy. In 1871 when she received bad news about her son Ludwig's health she noted in her diary: "I was not able to play music too much, I only gave lessons to little Natalie Janotha, a great virtuoso talent."

Natalie rarely got to know what her teacher really thought about her. Clara was very strict, always full of criticism and almost never showed her approval. In her diary she writes that Natalie is her only student who gives her joy.

Problems first arose in the winter of 1874 when Natalie started to write music. Eventually she did become quite a promising composer. But when Clara learned of her activities she reacted just like she did with the rest of her students who dared to compose. So Natalie left, although she returned one year later. Clara was happy to have her back.

Whether Clara liked teaching or not, she depended on the extra income. It was imperative for her to teach as many students as possible. Almost all her life she suffered from terrible pains in her arms from rheumatism. Again and again she had to postpone concerts or play in spite of the pain. Longer breaks or cures would bring only temporary relief. If she was not able to play the piano herself it was at least possible for her to teach. Her students and her daughters had to bear her bad moods.

The Polish pianist Natalie Janotha (1856-1932) was Clara Schumann's favorite pupil until she expressed interest in composing Schumann's negative reaction prompted Janotha to suspend her studies but she later returned. Janotha did become a composer.

Driving a hard bargain

In 1874 Clara was not able to play a single concert in public because of her rheumatism. Teaching became more and more important to her. The following year Joseph Joachim offered her a post at the Berlin conservatory. The salary of 1000 Taler would be enough to live on. She would only have to work six hours a week and could retire from stressful concerts and tours. However, Clara could not make up her mind to live in Berlin. She did not really like the city and was not used to staying in one place for long. So she required 1500 Taler from the conservatory and the assurance that she would only have to work during the winter so that she could go on concert tours during the summer. The Berlin conservatory refused her demands.

In 1878 the Hoch'sche Konservatorium in Frankfort was founded with only the top musicians on its faculty. Clara was offered 2000 Taler to teach one-and-a-half hours a day with four months of vacation every year. This time, Madame Schumann decided to accept the offer after the conservatory consented to let her hold her lessons in her home and to have her daughter Marie as an assistant.

So Clara moved to Frankfort and started giving lessons every morning to conservatory students. As there were a large number of students who wanted to study with her, she continued to give private lessons in the afternoon. It actually was extremely difficult to be accepted in her class. Only those who already had a perfected technique and with whom she could really work on music performance were accepted. Others who seemed to be talented but not mature enough yet were sent to study with her daughter Marie (later on also with Eugenie) in order to improve their technical skills. Only after one or two years of training could they hope for a chance to study with Clara Schumann.

CONTINUED

Annemarie Vogt

Clara Schumann's teaching

Each of Madame Schumann's students had two thirty-minute lessons every week. The lessons were held in groups of three students so they actually spent one-and-a-half hours with their teacher twice a week. Less advanced students – those who were still learning with Marie and Eugenie – were allowed to listen to these lessons from an adjacent room. In addition Madame Schumann expected her students to attend rehearsals and concerts of the Frankfort orchestra three or four times a week, reading the score of the music they played.

Learning from Clara Schumann

Quite a large number of students left comments on Clara Schumann's teaching. From their reports it becomes quite clear that most of them were especially eager to learn Robert Schumann's music in an authentic way. In 1925 Clara's former student Fanny Davies wrote: "…[T]hose of us who have had the inestimable privilege of receiving our traditions and practising them first-hand, ought to endeavour, however humbly, to hand down as much as we have imbibed of the wonderful traditions of Robert and Clara Schumann."

Clara did emphasize a lot of her husband's music but just as important to her were Bach, Beethoven, Mozart, Mendelssohn, Chopin and Brahms. Johannes Brahms, with whom Clara shared a very close friendship, even attended her lessons every once in a while making comments about the students' playing. Madame Schumann placed strong emphasis on music and despised mere technical acrobatics as her student Adelina de Lara confirmed in 1945: "She taught us to play with truth, sincerity and love, to choose music we could love and reverence, not music which merely displayed our technique in fast passages and allowed us to sentimentalize the slow ones. We were exhorted to be truthful to the composer's meaning, to emphasize every beauty in the composition and to see pictures as we played – 'a real artist must have vision', she would say."

Clara's teaching obviously revealed her own attitude towards music and her own concerts seemed to be considered "lessons" by some of her students. As Franklin Taylor observed in 1863: "Her playing is characterised by an entire absence of personal display, a keen perception of the composer's meaning, and an unfailing power of setting it forth in perfectly intelligible form. These qualities would lead one to pronounce her one of the most intellectual of players, were it not that that term has come to imply a certain coldness or want of feeling, which is never perceived in her playing. . . . With all this, Madam Schumann's playing evinces great warmth of feeling, and a true poet's appreciation of absolute beauty, so that nothing ever sounds harsh or ugly in her hands." Performing and teaching went hand in hand. Clara was a model in every way for her students which is quite significant as not every great artist is automatically a great teacher. During her lessons she did not speak more than absolutely necessary but demonstrated what she meant by playing herself.

In 1936, Mathilde Verne recalled: "I put my Beethoven Sonata on the piano, and turned down the desk as if I were going to play at a concert, at which Madame Schumann looked a little astonished, and told me to play it with the music. She sat back in her chair, and with a kind smile said (in German): 'Now we will begin'. As Madame Schumann let me play the first movement through without uttering a word, merely nodding her head, I understood her silence to mean that I was now to play my beloved slow movement. I did so, and heard her murmur (again in German): 'Very musical'. Emboldened by this appreciation of my efforts, I dashed into the last movement, which I only respected because it was Beethoven! Suddenly, Madame Schumann stopped me. 'Your rhythm is not good in this,' she continued. 'Play me the slow movement again.' At the end, Madame Schumann looked at me gravely, but kindly, and said, again in German: 'Now you must take the work and study it seriously.' My musical education had begun."[2]

Whatever Clara Schumann said went deep into her students' minds. Her most significant statements are quoted here. Fanny Davies remembered, "Clara Schumann summed up the essentials in these words:

'Play what is written; play it *as* it is written.'
'It all stands there . . .'
'My man is nothing if he is not rhythmic.'
'But though full of sentiment, he is *never sentimental*'."[3]

CONTINUED

Maud Powell Society

Maud Powell Society

Clara Schumann's daughters Eugenie, top, and Marie taught their mother's less advanced students.

Annemarie Vogt

Clara Schumann's teaching

English pianist Fanny Davies was among Clara Schumann's most famous students.

> *"Every note must be played with love and nothing passed over."*
> *Clara Schumann*

Two more Clara Schumann quotes from Fanny Davies' memory:"Every note must be played with love and nothing passed over."[4] "There is nothing that Schumann has written that has not significance, not a note – not a dot – not a rest. Every note must be played with love and nothing passed over."[5]

As for Clara's teaching, which many students experienced as being very severe, Mathilde Wendt recalled in 1919 that Clara Schumann insisted: "You must never let yourself be suppressed. I am so severe because I am setting the highest standard. . . . You can never be more pedantic than in teaching art."[6]

Clara Schumann's students

As Clara Schumann taught piano almost all her life it is impossible to name all her students. Her most famous students surely are Fanny Davies, Adelina de Lara, Carl Friedberg and Ilona Eibenschütz (probably because their recordings still exist) and, of course, Clara's daughters Marie and Eugenie as well as her grandson Ferdinand. The following list gives an idea of some of them. Besides their names it includes their dates of birth and death (as far as known), where they came from and where and when they studied with Madame Schumann. More biographical information can be found about some of the students in Claudia de Vries's book *Die Pianistin Clara Wieck-Schumann.*

Julie von Asten
Germany
Berlin, 1873–78

Leonard Borwick (1868–1925)
Great Britain
Frankfort, 1883–89

Emma Brandes (*1854)
Germany
Different places (Baden-Baden, Utrecht) starting in 1870

Fanny Davies (1861–1934)
Great Britain
Frankfort, 1883–85

Alice Dessauer
Germany
Frankfort, 1885/1886

Heinrich Ehrlich (1822-1899)
Germany
London

Ilona Eibenschütz (1873-1967)
Hungary
Frankfort, 1886–90

Ernst Engesser (+1928)
Germany

Carl Friedberg (1872–1955)
Germany
Frankfort, 1887–89

Marie Fromm
Germany
Frankfort, 1885/1886

Caroline Geisler-Schubert
Germany
Frankfort

Lily Goldschmidt
Germany
Frankfort, 1884–86

Amina Goodwin
USA
Frankfort, 1883/1884

Clement Harris (1871–1897)
Great Britain
Frankfort, 1889–91

Bertha Hufer
Germany
Frankfort, 1884

Nathalie Janotha (1856–1932)
Poland
Different places (Baden-Baden/Berlin), starting in 1871

Adelina de Lara (1872-1961)
Great Britain
Frankfort, 1886–91

Luise Adolpha Le Beau (1850-1927)
Germany
Baden-Baden, 1873

Miss Meadow
Great Britain
Frankfort

Theodor Müller-Reuter (1858-1919)
Germany
Berlin/Frankfort, 1873–80

Leonard Oberstadt
Germany
Frankfort, 1885

Frau Moritz Oppenheim
Germany
Frankfort

CONTINUED

Annemarie Vogt

Clara Schumann's teaching

Maud Powell Society

Clara Schumann towards the end of her life when she was plagued by arthritis and rheumatic pain.

> *"I am so severe because I am setting the highest standard."*
>
> *Clara Schumann*

John Dykes St. Oswald
Great Britain
Frankfort, 1885

Josephine Parson
Great Britain
Berlin, Baden-Baden or Frankfort, during the 1870s

Adine Ruckert
France
Frankfort

Ernst Rudorff (1840–1916)
Germany
Berlin, 1860–63

Emma Schmidt
Germany
Frankfort, 1884–85

Eugenie Schumann (1851–1938)
Germany
Baden-Baden, starting in 1863

Ferdinand Schumann (1875–1954)
Germany
Frankfort, 1894–96

Marie Schumann (1841–1929)
Germany
Different places, starting in 1847

Fräulein Sewell
Great Britain
Frankfort

Mimi Shakespeare
Great Britain
Frankfort

Margarete Stern
Germany
Berlin, 1873–78

Fräulein Stümke
Germany
Frankfort

Franklin Taylor (1843–1919)
Great Britain
Paris, 1863

Lazzaro Uzielli (1861–1943)
Italy
Frankfort, 1878–82

Mathilde Verne (1865–1936)
Great Britain
Frankfort, 1883–87

Mathilde Wendt
Germany
Berlin, 1873–78

Mary Wurm (1860–1938)
Great Britain
Frankfort, 1880–82

Since Clara Schumann was best known in Germany and Great Britain, most of her students came from those countries. Many of them stayed with her for only a short period of time. As she required a mature technique the students learned musical performance almost exclusively from her at the top of their skills. All of her students were praised for extremely musical playing.

They carried Robert and Clara Schumann's legacy into the twentieth century through their own teaching, performances and recordings.

Notes

[1] *Music & Letters*, 6, 1925, p. 214.
[2] Claudia de Vries, *Die Pianistin Clara Wieck-Schumann* (Mainz: Schott, 1996), 231.
[3] Fanny Davies, "On Schumann – and reading between the lines," *Music & Letters*, 6, 1925.
[4] Ibid.
[5] Ibid.
[6] Claudia de Vries, *Die Pianistin Clara Wieck-Schumann*, 233.

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Natalie Janotha — "Undesirable"

by Pamela Blevins

By the summer of 1915, pianist and composer Natalie Janotha, a former pupil of Clara Schumann, had been living in England for thirty years. Prior to the outbreak of World War I, she had maintained a large house with a staff of servants at 20 Grosvenor Street, Westminster in the heart of London. Her elegant home, filled with splendid furnishings and paintings, reflected her success as an acclaimed pianist and had become a popular gathering place for the intellectual and artistic communities that flourished in London. After the war began she moved to the Kensington district. She remained a prominent figure in social functions outside her home.

The Polish-born Janotha performed for British Royalty at Buckingham Palace and Marlborough Court in public and private concerts. She had received the Victoria Badge from Queen Victoria herself. In addition to her strong ties to England, Janotha had also won many other honors in Europe and was an esteemed member of academies of art in Italy and Austria. The Italian St. Cecilia Royal Academy of Rome had awarded her their highest honorary diploma and she had served as court pianist to the German Kaiser, an appointment of which she was proud. Her music was published in England and in Germany and she had translated Polish books on Chopin into English, adding to the body of literature about her countryman.

From all appearances Natalie Janotha was a "harmless woman," an exemplary resident of London, a respected musician throughout Europe and a contributor to the advancement of musical ideals. But to Scotland Yard she was a figure of suspicion. After England and Germany went to war Janotha's movements were closely monitored because she had access to "the houses of many highly placed persons."

Thus, early on the morning of August 8, a quiet Sunday London, Janotha was undoubtedly startled to find officers of the Metropolitan police at her door come to arrest her as an "undesirable alien" per orders from the Home Secretary. She had no recourse to appeal and despite "vehement protests," was taken to Tilbury and placed on a boat to await her departure from England. Her pleasant life had fallen to pieces in a matter of hours. She was 65 years old.

What happened? Janotha was a woman in the wrong place at the wrong time, a victim of war, politics and the kind of public fear that war incites. The news of arrest was greeted with shock and dismay. The Russian Embassy was quick to respond, a spokesman declaring that the arrest came as a great surprise particularly given the fact that Janotha was Polish and not German. "On the representation of the Polish Committee the British Government had agreed to make exceptions in the case of Poles, whatever their nationality, and this is the first case I have heard of in which a Pole has been deported. We certainly know nothing about her to account for her deportation," the official stated.

A member of the Polish Committee said that "a great mistake has been made and great hardship inflicted upon a harmless woman." This same official went on to say that perhaps Janotha had "boasted too much" about her role as court pianist to the German Emperor.

Natalie Janotha picked up the pieces of her shattered life and made her new home in Holland where she died in 1932.

Editor's Note: In the few photographs I have seen of Natalie Janotha, she is usually pictured with a cat which implies that she enjoyed their company and treasured them as pets. One can only hope that when she was deported from England, she was allowed to take them and some of her belongings with her. If anyone has more details of Janotha's life, please contact maudpowellsociety@gmail.com Readers will be interested to learn that the article about Gwynne Kimpton has caught the attention of a relative so we will be providing more about Kimpton in a future issue.

Polish-born pianist/composer Natalie Janotha in happier times with one of her cats before the British Government declared her an "undesirable alien" and

Janotha was a woman in the wrong place at the wrong time…her life was shattered in a matter of hours.

IMOGEN HOLST

A Life in Music

EDITED BY

CHRISTOPHER GROGAN

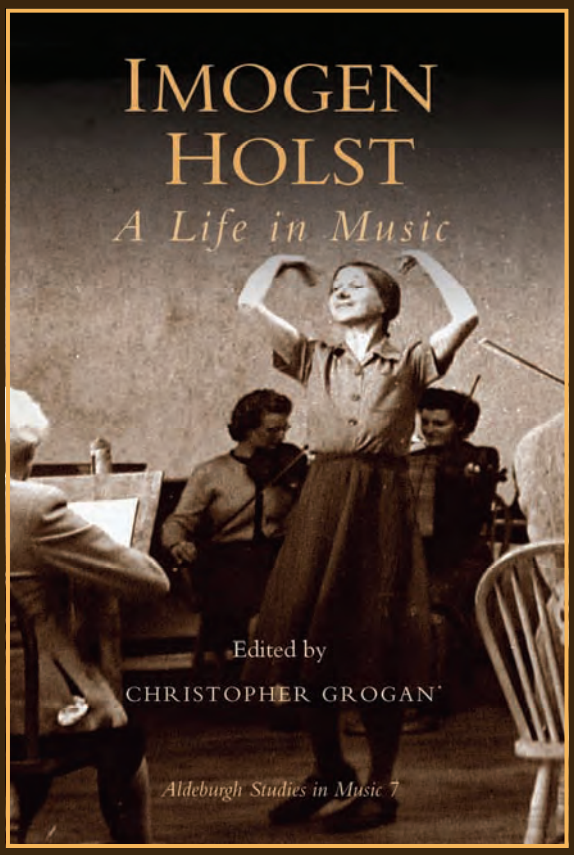
Praise for Imogen Holst: A Life in Music

"This magnificent centenary volume…(miraculously edited to her own high standards) documents a lifetime's pioneering achievement...A compelling portrait emerges of a single minded and uniquely talented woman." *Gramophone (Geraint Lewis)*

"An encounter with a true original...Grogan has put together an excellent critical biography." *Times Literary Supplement*

"This book — available at a remarkably reasonable price given the quality of its production...is a wonderful centenary tribute to a fascinating and often underappreciated figure." *British Music Society News*

"Excellently written...a successful, lively portrait of an important personality in C20th British musical life." *Die Muskiforschung*



IMOGEN HOLST (1907-1984), the only child of Gustav Holst, was a composer and arranger of folksong, writer on music, conductor, and administrator. She also acted as a music assistant to Benjamin Britten, of whom she became a friend and close associate. She subsequently continued as Artistic Director of the Aldeburgh Festival until 1977, when she retired to devote more time to preparing a thematic catalogue of her father's music.

This book offers the opportunity for a full assessment of Imogen Holst's life and achievements, both in her own words and through assessments by noted scholars. The backbone of this volume is the journal she kept at the start of her working association with Britten, from 1952-1954. Here she provides unique insight into the professional and domestic life of a major composer, now published in full for the first time. Around these writings is woven a biographical narrative by Christopher Grogan and Rosamund Strode, the latter Holst's successor as Britten's music assistant and one of her closest colleagues and friends. The volume also includes a complete catalogue of works, and an essay on her musical style by Christopher Tinker.

CHRISTOPHER GROGAN is Librarian at the Britten-Pears Library.

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Bridging the Generations

Rachel Barton Pine and Virginia Harpham

Join Forces at Morehead State University

M. Scott McBride

Bridging the Generations — a voice from the past inspires the present

Violinist Virginia Harpham bridged three generations when she brought violinist Rachel Barton Pine to her alma mater Morehead State University to honor the violinist Maud Powell, an important influence in the lives of both violinists.

Every once in a while, the stars align and people and places converge to create a unique "teachable moment" that connects generations of musicians from the past, present, and future. Such was the case in mid-November 2008 when Virginia Harpham joined forces with her alma mater, Morehead State University, to host a residency featuring the vibrant young violinist Rachel Barton Pine.[1]

The Rachel Barton Pine String Residency was instigated when Virginia Harpham wrote me on May 7, 2007, suggesting a concert and master class by Rachel Barton Pine, "a first class artist who does this sort of thing."[2] Virginia explained, "She has a concert honoring Maud Powell, the great American violinist, who was the first violinist to record for His Masters Voice, the first violinist to play the Sibelius, and Dvorák violin concerti in this country. . . . She stood in for Fritz Kreisler for his concerts during the 1st World War, when his being Austrian made his name unpopular, to say the least."[3]

Maud Powell (1867-1920) was a significant early role model for Virginia. As a director of the Maud Powell Society for Music and Education, Ms. Harpham was impressed by the "remarkable" concert Ms. Pine gave the year before in honor of Maud Powell at the National Museum of Women in the Arts. In the audience, among many others, were Ruth Bader Ginsberg, Supreme Court Justice, and Leonard Slatkin, music director of the National Symphony Orchestra.

I answered, "yes," to her question whether the string program at Morehead was drawing string players who could benefit from the appearance of a great player and teacher. The Morehead State University string program has been in a rebuilding mode for the past few years. As a loyal 1939 alumna of MSU, Ms. Harpham spearheaded the rebuilding effort with the establishment of the Virginia and Evelyn Harpham Music Scholarship for String Players, "a scholarship endowment to recognize the importance of string education at Morehead State University and benefit music students who excel or have special interest in string performance."[4]

Armed with the Harpham scholarship, and with additional support from the University, the music department faculty began the process of rebuilding the University's string program with the philosophy of supporting string education throughout eastern Kentucky and the surrounding states. The faculty began the rebuilding effort first by creating the Tri-State Honor String Orchestra Clinic, a string education event now in its fourth year of operation. The clinic, which now hosts over 230 participants, offers middle- and high- school-age string players a full day of large ensemble and sectional clinics with MSU faculty and guest conductors.

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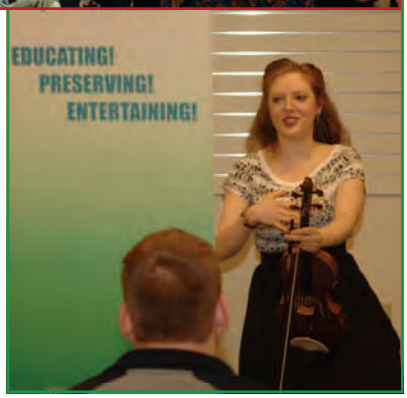
M. Scott McBride



Rachel Baron Pine's residency at Morehead State University included jamming sessions with staff, a master class, a recital and discussion with children in grades K-8 and a concert. Rachel demonstrated her gifts for communicating effectively with all age groups and for captivating the musical sensibilities of even the most seasoned music connoisseur. "It was the most magical weekend you can imagine," exclaimed a delighted Virginia Harpham.

Photos: Morehead State University Staff

Bridging the Generations

Also consistent with the philosophy of supporting string education was the successful establishment of a string program in the local Rowan County schools. Founded by Morehead State's orchestra director, Christina Hartke-Towell, financed with a grant from the local Lucielle Caudill Little Foundation, and partially supported with a supply of instruments from the University, the string program at McBrayer Elementary School has grown to enroll over 70 children and is now expanding into the middle grades.

With these and other successful efforts to re-establish the string program at Morehead State, the stage was set to accept Ms. Harpham's offer to host Rachel Barton Pine in residence at MSU. What's more, with the development of additional resources, including funding from the Buckner and Sally S. Hinkle Endowment for Humanities, Southern Arts Federation, Morehead State Public Radio, and other University sponsors, we were able to expand Virginia's original master class and recital idea to a three-day festival of music and educational programming.

Targeted for school-age children, university students, and the community, Ms. Pine's residency was held November 13-15, in conjunction with the 2008 Tri-State Honor String Orchestra Clinic weekend. Events included a presentation on charitable foundations and philanthropy, a master class and recital for Morehead State students, a fiddling and classical violin workshop at MSU's Kentucky Center for Traditional Music (joining in the fun was MSU President Wayne D. Andrews and Virginia Harpham), a recital and discussion for grades K–5 and 6–8 students at Rowan County Middle School, a classical jam session with the Morehead State music faculty, violin sectionals with high school honor orchestra violinists, and a finale solo recital and concert with the Tri-State Honors String Orchestra.

As anyone who has had the opportunity to hear Ms. Pine perform can attest, she is an electrifying artist. But to me, what makes her performances particularly rewarding is not only her expressive range, but her special ability to "set up" each piece with an engaging commentary that brings the music to life for all listeners, musically schooled or not. It is notable that she dazzled not only the young people and general audience members, but also the highly trained musicians of Morehead State's music faculty. During her visit to Morehead (by way of London!) Ms. Pine demonstrated her unique ability to communicate effectively with all age groups and captivate the musical sensibilities of even the most seasoned music connoisseur.

"It was the most magical weekend you can imagine," Virginia Harpham later exclaimed. "Rachel's vibrant energy and enthusiasm are so contagious that she connects with everyone very easily. Rachel was just superb in every way working with the students." Rachel's genius shines though whether she is performing or teaching. Her

CONTINUED

Bridging the Generations

Rachel was at home in all types of music from jazz, fiddling, heavy metal, baroque, classical and modern music. Her residency bridged the generations with ease.
(Morehead State University Staff Photo)

Virginia Harpham became the first woman to hold the position of principal of the second violins of the National Symphony Orchestra, a post she held for 30 years.
(Morehead State University Staff Photo)

participation in all types of music, from fiddling, jazz and heavy metal to baroque, classical and modern gives her an astounding range of knowledge that she communicates with ease. Her ability to inter-relate all these forms continually surprised and delighted everyone.

Rachel Barton Pine's residency at Morehead State University bridged the generations. Children through aged adults were not only treated to Rachel's wonderful playing and teaching, but also to her orations that so effectively link the intentions of the composer with the creativity of the performer and receptors of the listener. In her own way, Rachel breaks down the traditional barriers between styles, genres, and people. In fact, it could be said that Rachel has become—with her spirit, ideals and sense of purpose—the Maud Powell of our time.

Yet, the span of the generational divide between Maud Powell and Rachel Barton Pine is also buttressed by one of our own, Virginia Harpham. Ms. Harpham was honored at the finale concert on November 15, 2008, with the presentation of the coveted Maud Powell Society Award in recognition of her dedication to the artistic and humanitarian ideals of the pioneering American violinist Maud Powell. Rachel Barton Pine presented the award, reading from a text written by Karen A. Shaffer, President of The Maud Powell Society for Music and Education.

Virginia grew up in Huntington, Indiana, where her first violin teacher Rex Arlington recognized Virginia's gift and instilled in her the conviction that there were no limits to what she could achieve. He prominently displayed two photographs of Maud Powell in his studio, one inscribed to him by Powell. "He gave me an important role model early in life, a woman who had broken down many barriers against women in music and who went on to achieve international recognition," Virginia says. Maud Powell had come to Huntington to give a recital at Arlington's invitation on January 28, 1919. Virginia did not hear the concert – she was only two years old – but Rex Arlington often talked about Powell and told Virginia that with her caliber of talent she should aspire to play like Maud Powell.

Virginia was inspired by Powell's story and her teacher's enthusiasm and encouragement. She excelled in her studies, playing in her school orchestra and performing solos. Then the Great Depression hit. Virginia's family moved to their farm at Pleasant Lake, Indiana, where there were no violin teachers. Unwilling to give up her instrument, Virginia commuted seventy miles every other week to her lessons in Huntington. A determined and very young Maud Powell also commuted a great distance alone – forty miles – to her lessons in Chicago for four years. Both Virginia and Maud had great tenacity and believed in themselves and their musical ideals. At fourteen, Virginia won an audition to become concertmaster of the Northeastern Indiana High School Orchestra.

A college education seemed unlikely until Virginia's sister Evelyn, a cellist, learned that Morehead State University was offering scholarships to students from Indiana. She applied, expecting a call to audition. Instead, on a sultry summer day two faculty members drove up to the Harpham farm unannounced. Picture the scene: Evelyn was practicing her cello in the shade of the trees. Virginia, hardly looking like an aspiring violinist, was off picking raspberries dressed for the job in a torn, berry-stained dress and wearing battered old gloves to protect her hands. Evelyn was auditioned on the spot. When she told the men that her sister played the violin, they expressed interest. Her mother fetched Virginia from the raspberry patch and by the day's end; both Evelyn and her unconventionally dressed sister Virginia had won full scholarships to Morehead. One of those auditors was

CONTINUED

M. Scott McBride

Bridging the Generations

At 91, Virginia still maintains a busy schedule performing with her own string quartet and participating in the Washington, DC Friday Morning Music Club.

(Morehead State University Staff Photo)

Virginia, hardly looking like an aspiring violinist, was off picking raspberries wearing a torn, berry-stained dress when representatives of Morehead came to audition her sister. Called from the berry patch, Virginia auditioned too. Both sisters won scholarships.

Keith Davis, a young violinist and recent graduate of Juilliard, who headed the Morehead String Department.

Upon her arrival at college, Virginia recalls, "the first thing we played was Beethoven's String Quartet No. 4, Opus 18. I had never heard a string quartet and didn't even know what one was, but I fell in love at the first sound. Playing the Beethoven introduced me to the joy of the string quartet, which is, to me, the essence of music." She served as the concertmaster and student violin teacher in the college orchestra.

While at MSTC she was one of four students in 500 who made the highest attainable grade. In 1936–37, she was named "Most Versatile" by campus faculty, based on scholarship, campus leadership, personality and character. Virginia Harpham graduated from Morehead State Teachers College in 1939. She was inducted into the MSU Alumni Hall of Fame on October 17, 2003.

Virginia continued her studies in Washington, D.C. with Emmanuel Zeitlin, who was very supportive and took her through a lot of violin literature. Then, enchanted by the playing of Joseph Roisman, the first violinist in the Budapest String Quartet at the Library of Congress, Virginia knew immediately that she wanted to study with him. Even though she was unaware that he did not take students, she nervously approached him backstage and asked him to hear her play. Roisman agreed and was so impressed by her ability that she became his only pupil.

Like Maud Powell, Virginia began to cut new paths for others to follow. She was hired by the National Symphony Orchestra in 1956, becoming assistant principal of the second violins the next year. In 1964, she applied for and won the position of principal of the second violins, despite warnings that conductor Howard Mitchell would never appoint a woman. She became the first woman to hold a principal position in the NSO other than the harpist. Highly respected, Virginia held that position for more than thirty years (1956–90). Among the highlights, she vividly recalls her historic tour with the orchestra when conductor Mstislav Rostropovich made his triumphant return to Moscow.

Virginia continued to perform chamber music with the Lywen String Quartet and later with the National Symphony String Quartet, which performed at the White House and also with the Juilliard String Quartet. She performed chamber music with Henryk Szeryng, Ilse von Alpenheim and Mstislav Rostropovich. To this day, Virginia heads her own string quartet, delving into the literature with ever-new interest, enthusiasm and joy.[5]

For the past twenty years, Virginia has been actively involved in The Maud Powell Society for Music and Education. Virginia has never forgotten Maud Powell's early inspiration to her own ambition to play the violin and

CONTINUED

Bridging the Generations

wants others to be inspired by Powell's life and achievements. To that end, despite her busy professional schedule, Virginia has faithfully served on the Society's board of directors and steadfastly supported the Society's efforts to preserve and promote Maud Powell's legacy. She has boosted numerous projects of the Maud Powell Society with warm enthusiasm, affirming the value of all the Society's work and ever urging it on, conveying a sense of the vital importance of bringing Maud Powell's inspiration to her fellow musicians and to young people especially.

Rachel Barton Pine's appearance at Virginia's alma mater was Virginia's tribute to Maud Powell and a way of thanking Morehead State University for the educational opportunity afforded her. In this way, Virginia is inspiring other young people to fulfill their dreams, just as she herself did with Maud Powell's inspiration.

The Maud Powell Society Award was presented to her in honor of her exemplary life in music, her artistic achievements, her dedicated service to music, and for personally embodying and carrying forward Maud Powell's artistic and humanitarian ideals. Like Maud Powell, Virginia has brought inspiration for the good and beautiful to all those who know her and who have heard her play the violin.

As one might expect, Virginia was surprised and thrilled with the receipt of the award—especially given that Rachel presented it to her, that it was presented during a weekend that so exemplified the ideals of Maud Powell, and that it was received on the same Button Auditorium stage where Virginia performed so many times during her college days at Morehead State University. It was a special moment for us all!

The school-age children and University students—who now have autographed Rachel Barton Pine String Residency posters hanging on their walls—will long remember their experiences during those three days in November 2008. And for us, who are committed to the development of the Morehead State string program and support string education throughout the region, we are excited about the energy that this very successful event brought to our cause. Virginia is most certainly satisfied that her investment in the residency had a positive impact on students at her alma mater and in the school-based string programs. We are most fortunate to be able to call Virginia one of our own and claim Rachel as our newly found friend. Through them both, the legacy of Maud Powell is alive and well at Morehead State University.

Rachel presented the Maud Powell Society Award to Virginia in honor of Virginia's years of devotion towards helping re-establish Powell's name and her legacy. (Morehead State University Staff Photo)

Students left the Morehead weekend with posters signed by Rachel, who continues the legacies of Maud Powell and Virginia Harpham as she inspires a new generation of young musicians to fulfill their dreams. (Morehead State University Staff Photo)

NOTES NEXT PAGE

M. Scott McBride

Bridging the Generations

Notes

[1] Located in northeast Kentucky, Morehead State University began as the Morehead Normal School in 1887. With the State Normal School Act of 1922, the private Normal School became the public Morehead State Normal School. Music has long played a prominent role in the institution's curriculum and campus life. In 1922 Emma Shader was named Director of Music and Head of the Music Department. In 1923, Professor Shader created and led the first band at Morehead State. Also in the 1920s, a choir and orchestra were established. The Foster Choral Club was formed in 1930 under the direction of Lewis Henry Horton. Members of this group were chosen through competitive auditions. Marvin E. George formed the first Morehead State Marching Band in 1931. A dance band, The King's Jesters Orchestra (later called the Blue and Gold), was added to the campus in 1936 under the direction of Professor Earl K. Senff. (Source: *The Kentucky Encyclopedia*, Dr. John E. Kleber, ed., p. 850). Additional information on Morehead State University and its history can be obtained at

http://www.moreheadstate.edu/ .

[2] For more information on Rachel Barton Pine, *see The Maud Powell Signature*, Vol. II, No. 4, Autumn 2008. Visit Rachel Barton Pine's web site at www.rachelbartonpine.com .

[3] For more about Maud Powell, visit the Maud Powell Society for Music and Education's web site at www.maudpowell.org .

[4] On November 13, 2008, Virginia was welcomed by MSU's President Wayne D. Andrews and Vice President for University Advancement into the MSU Circle of Excellence. The Circle of Excellence recognizes individuals who make unrestricted annual gifts to Morehead State University.

[5] Virginia's late husband, Dale, was the long-time assistant director of the U.S. Marine Band, who served as director for two years until his retirement. Her daughter Evelyn is the assistant Principal violist with the Washington National Opera Orchestra /The Kennedy Center Opera House Orchestra and her son George is a free lance cellist in Paris and Tours, France. Virginia lives in Washington, D.C., where she still performs with the renowned Friday Morning Music Club and with her own string quartet.

Editor's Note: I am sorry to report that Virginia Harpham passed away in the early morning hours of April 13, after suffering a brief illness.

Pamela Blevins

Virginia Harpham found Rachel Barton Pine "superb in every way working with students".
(Morehead State University Staff Photo)

Nadia Boulanger

"A composer must accept discipline before self-realization is possible in any art."

-Nadia Boulanger

Diana Ambache

Nadia Boulanger
Giving voice to the 20th century

Nadia Boulanger was one of the greatest music teachers of all time. A diverse and outstanding musical personality, her many roles included composer, conductor, organist and teacher. She exerted a major influence on American music in the twentieth century.

Boulanger's influence grew out of her long years of work at the Franco-American School in Paris at Fontainbleu, which she had helped to found with the conductor Walter Damrosch after the First World War. Virgil Thompson said, "She had the feeling that American music was about to take off in the way Russian music took off in the 1840s. And she was right. She gave us the confidence to do it."[1]

Boulanger taught more than a thousand pupils, half of whom were American. These included a kind of Who's Who list of musical America: Aaron Copland, Elliott Carter, Philip Glass, Virgil Thompson, Leonard Bernstein and Robert Levin. Virgil Thompson once observed, "Every town in America has a church, a firehouse and a pupil of Nadia Boulanger."[2] Her female American pupils included Ruth Anderson, Marion Bauer (who thought she was Boulanger's first American pupil and who traded music lessons for English lessons), Elaine Bearer, Mary Briggs Sandovnikov, Sarah Cunningham Sumner, Mary Howe, Sharon Kanach, Ruth Kimball, Gail Kublik, Julia Perry, Marta Ptaszynska, Louise Talma, Luise Vosgerschien, and Elinor Remick Warren. Her Fontainbleu American students were known as the "Boulangerie".

An allergy to music

Nadia Boulanger was born on her father Ernest Boulanger's 72nd birthday (16 September 1887). As a young child she was allergic to music, bursting into tears on hearing a note played. However, her response changed as she grew older, and she later declared, "Notes speak faster to me than words; my mind grasps the associations of letters more slowly than the associations of notes."[3] Her father (1815-1900) had won the Prix de Rome in 1835 and both he and her grandfather Frederick Boulanger had taught at the Paris Conservatoire.

In a way Nadia's parents were polar opposites – her father an intellectual, and her mother, a Russian aristocrat, forty-three years younger than he. Nadia's Russian mother Raïssa (1858-1935) ruled the home with an iron rod, couldn't understand lack of attention and brought her children up to think nothing they did was good enough. Nadia learned to apply herself diligently to whatever she undertook. Nadia first learned music from her mother. She could read music fluently by the age of five. Raïssa had been one of Ernest's voice pupils and although she had no academic grounding, she taught herself harmony in order to teach her daughters.

Nadia's precocious maturity may have been partly due to her father's death when she was twelve years old, as she was needed

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Nadia Boulanger's parents, Ernest and Raïssa Myschetsky Shuvalov Boulanger. An air of mystery surrounds the origins of the Russian-born Raïssa, who was 41 years younger than her husband. Ernest fathered Nadia at the age of 71 and Lily at the age of 77.

Diana Ambache

Nadia Boulanger

Lili and Nadia Boulanger. Although Lili suffered from Crohn's Disease and was often critically ill, she studied with Nadia, won the Prix de Rome, did war work and managed to produce a small but enduring body of compositions. Nadia worked hard to promote Lili's music. Today we see the fruits of that labor of love in the number of recordings of Lili's music that are now available.

Nadia and friend Miki Piré with Lili in hosptial, a year before her premature death at the age of 24.

to help support the family. She had entered the Conservatoire at the age of ten, studied organ with Alexandre Guilmant and Louis Vierne, composition with Gabriel Fauré and Charles-Marie Widor, and accompaniment with Paul Vidal. At seventeen, she had won most of the first prizes at the Paris Conservatoire – harmony, 1903; organ, piano accompaniment, and fugue, 1904.

In the Prix de Rome competition in 1908, Boulanger caused some controversy by composing an instrumental fugue for string quartet on the fugue subject that had been given to the contestants rather than the required vocal one. She thought the fugue subject better suited to instruments. The all-male jury included Saint-Saëns, whose gender prejudice was well-documented. In a letter of mild rebuke, he informed her that the jury should have disqualified her for not sticking to the rules, but instead it had appreciated her capabilities and awarded her Second Prize.

Lili Boulanger, an important pupil

Boulanger was very fond of her sister Lili (1893-1918), who was six years younger. Lili was one of her earliest and most important pupils. Nadia believed that her sister had more talent than she and many critics thought Lili a genius. Lili became the first woman (at only nineteen) to win First Prize in the Grand Prix de Rome in 1913. Deeply affected by Lili's premature death at the age of twenty-four, Nadia stopped composing and devoted the rest of her life to conducting and teaching. Nadia remembered her sister with a special memorial service on the date of her death every year and worked hard to champion Lili's music.

Nadia first began teaching in Paris at the Conservatoire (1908–18). After the First World War, she became a professor at the École Normale de Musique (1920–39), teaching harmony counterpoint, accompaniment and the history of music. In 1921 she was appointed professor of harmony, counterpoint and composition at the American Conservatory in Fontainbleu, where she made her mark as the most influential composition teacher of the twentieth century. She became its director in 1948.

At the beginning of her career the combination of gender prejudice, her modest way of dressing, and her tendency to place her public persona in the background meant that Nadia frequently suffered from bad press. For instance, in her concerts Boulanger frequently programmed unfamiliar music, including works by her sister, and when she did, the critics often wrote about the works rather than her performance. Women needed to be assertive and possibly she wore pince-nez to appear more intelligent, important and authoritative, in order to be taken seriously by the male-dominated music establishment. In her youth, there was a good deal of opposition to women's efforts to achieve. Yet she broke down barriers that stood in her way.

Conductor, Organist, Teacher

In 1934 Boulanger made her Paris conducting debut, leading the orchestra of the École Normale. She became the first woman to conduct several other orchestras, including the London Philharmonic Orchestra (1936), Boyd Neel Orchestra (1937), Hallé Orchestra (1962), Royal Philharmonic, Philadelphia Orchestra, and New York Philharmonic (1962). In 1938 Boulanger became the first woman to conduct the Boston Symphony Orchestra, giving the world premiere of Stravinsky's *Dumbarton Oaks*. When asked what it was like, she replied,

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Diana Ambache

Nadia Boulanger

"Well I have been a women for over 50 years now and have recovered from my initial astonishment. As for conducting an orchestra, that's a job. I don't think sex plays much part."[4]

Boulanger's career as an organ soloist lost steam during her first American tour in 1925 while her stature grew as a lecture-recitalist and teacher. Notice of Boulanger's performances suffered from poor scheduling which caused her appearances to compete with concerts by more famous performers, resulting in neglect from the critics. She made her American debut on January 11, 1925, as organ soloist with the New York Symphony Orchestra conducted by Walter Damrosch. That same evening, Wilhelm Furtwängler made his American debut conducting the rival New York Philharmonic. Always promoting her students, Nadia had introduced the young Aaron Copland to Walter Damrosch and Serge Koussevitzky. Copland responded by writing his Symphony for Organ and Orchestra for her to perform at this concert. The renown she was hoping to gain as an organist was buried by the attention drawn to the strange new work.

Evidently attempting to defuse audience hostility to the unfamiliar sounds of Copland's symphony, Damrosch addressed the audience at its conclusion: "When the gifted young American who wrote this Symphony can compose a work like this one at the age of twenty-three, it seems evident that in five years more he will be ready to commit murder."[5] Laughter and applause rippled around the auditorium.

Boulanger's scheduled lectures on this tour were more successful and included insightful comments on American music: "American composers show certain characteristics in common. I would say they are distinguished by a very marked feeling for the rhythmic element of composition and for the cultivation of individuality. Their work is very direct and shows power in handling the element of form."[6]

Boulanger left the United States having made more of a mark as a lecture-recitalist and teacher than concert performer, and she began to accept her vocation as a teacher. Through her credibility as an expert in her field, over time, her public persona changed from the gifted, fiercely ambitious young woman to secular apostle of art and culture, and, eventually, high priestess of music.

Having begun her teaching life in a self-deprecating manner, over the years Boulanger developed more confidence in her abilities and presentation as a lecturer. She began to be more poised on stage and to recognize the excitement generated by her lecture-demonstrations. She often prevailed upon outside artists to assist her, generating even more interest. By the late 1920s Boulanger trusted the intensity and power of her manner of presenting her subject and became a stage personality.

Even when ill, Boulanger sometimes felt it necessary to continue her teaching. She would become so absorbed in the music that she forgot her pain. Harvard-trained Arthur Mendel had a final lesson with her in these circumstances: "Even if I had seen less of d'Indy than I have, I should say that in the trade of being a musician – having a reliable ear and a quick and accurate mind – she leaves him far behind."[7]

In the summer of 1927, an American student came into Nadia's life who later played a large part in it. Louise Talma had already studied at the Conservatoire Américain in 1926, and then enrolled in Isidore Philipp's piano class. She was technically

Nadia Boulanger, made her conducting debut in Paris in 1934 and went on to become the first woman to conduct major orchestras including the London Philharmonic, the Philadelphia Orchestra, Boston Symphony Orchestra and the New York Philharmonic.

Boulanger trusted the intensity and power of her manner of presenting her subject and became a stage personality.

Diana Ambache

Nadia Boulanger

facile as a musician, slender, with long, straight hair, sharp features and wore a beaded Indian headband. She stood out immediately in any group, although she was rather shy socially.

In a Fontainbleu rehearsal of Faure's Requiem she stood by the organ, while Nadia coaxed meaning out of the notes. Nadia seemed to Louise to be a moral force, an author of certainty in a changing world. She wanted to work with her and model herself after her. Some years later, in 1935, when Louise became one of Nadia's many converts to Roman Catholicism, Nadia consented to act as her godmother. And when Nadia decided to tour America again in 1937, it was Louise whom she called on to make the necessary arrangements.

Other people important to Nadia included Yehudi Menuhin, whom she met as a teenage student of Enescu's. He was impressed with the way she talked about the Bach Sonatas for solo violin and her lack of condescension to a youngster. Possibly she reminded him of his imperious Russian mother. The Princess de Polignac, another long-time friend, was also Nadia's patron. The Princess once suggested to Nadia that it was time for her to have a new black dress in which to perform. Nadia replied, "I'll have one exactly the same, please," since the Princess had given her the first one.[8]

Boulanger's friendship was so important to Stravinsky that he would occasionally send her a copy of a new score of his before it was premiered. He said of her, "She hears everything."[9] However, their friendship became slightly bittersweet when he was appointed a "co-professor" with her in the chair of composition at the École Normale in 1935. Discrimination against women had disqualified her from teaching the entire course herself.

Igor Markevitch described Boulanger's remarkable eye and ear by saying that her penetrating understanding always helped her students to appreciate greater depths in the music. The Bach Cantatas that they worked on every week acquired new dimensions. Leonard Bernstein came to her as a pupil of both Aaron Copland and Walter Piston. He was fifty-eight, she was an indomitable lady of nearly ninety. He recalled that he felt like a child when she spotted what didn't work in a song he played for her. The bass B flat was "not new," and she wanted something fresher. She was always ready to illuminate. She insisted on quality in choice.

When considering whether to take on a new pupil, Boulanger would ask herself what natural gifts does this person have? Are they intelligent? Do they have character? Are they capable of loving? She would not take on a "sleeper." If they passed these questions, then she would be draconian about giving them a strong technical basis, as she thought nobody should let themselves be ruled by technique: "A composer must accept discipline before self-realization is possible in any art."[10] She would always encourage a pupil to write honestly and then she ruthlessly challenged their choices, thus developing their ability to analyze and understand their own creative processes. She asked a lot of open questions as a way of getting her students to think about things.

Nadia's extraordinary career as mentor to young composers and performers came from an exceptional love of music: "Do not take up music unless you would rather die not to do so."[11] This gave her life and teaching a rare integrity, a great sense of rigor and moral courage. She liked to be called Mademoiselle by her pupils. In 1970 she said, "One can never train a child carefully enough. If you take general education, one learns to recognize color, to recognize words, but not to recognize sound. So the eyes are trained, but the ears very little. It is not because someone taught me that red is not blue that I practiced to become a painter. But most people hear nothing because their ears have never been trained, and many musicians hear very badly and very little."[12]

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Winnaretta Singer, who became the Princess do Polignac, was an American-born patron of the arts.

American violinist Yehudi Menuhin met Boulanger when he was a teenager. Boulanger treated him as an equal despite his youth. Menuhin was impressed by Boulanger's profound understanding of Bach.

Diana Ambache

Nadia Boulanger

Phenomenal Skills

Her phenomenal skills were well documented. For example, legend had it that she kept herself awake one night in three to memorize the entire canon of Western music starting with Gregorian Chant. Apparently she played all Bach's 48 Preludes and Fugues by heart at the age of seven. Nothing but perfection was acceptable to her, and she developed a sharp and incisive tongue and mind, tempered with a mischievous sense of humor. She remarked, "Sight reading is like life. The important purpose is to come from the beginning and go to the end. Never stop. Never stop life. Continue, even with a mistake."[13] There was no hiding in her classes. She would ask students to play a harmonic sequence and then run it chromatically through the keys.

Nadia suggested to one pupil that he should learn one of the 48 Preludes and Fugues per week, so the whole would take less than a year to learn. The Well Tempered Clavier was the cornerstone of her teaching. Her best students awed their classmates with their incredible ability to read at sight, to transpose from one key to another and to analyze music. In her teaching and in her involvement with her students' personal lives, Nadia gave of herself intensely. She needed her "adopted musical family" for emotional support as much as they needed her. It was painful for her when one of them left. There was a rumor that Annette Dieudonne, her longtime student and then personal assistant, was about to marry, and Nadia was furious. Annette apologized abjectly for the preposterous piece of gossip, begging Nadia's forgiveness. She assured Nadia that it would take a very great love indeed to tear her away from Nadia's side.

Boulanger was interested in an acutely developed understanding of intervals, rhythmic patterns and harmonic progressions. One account of her teaching recorded her saying, "We will begin by conducting in 4/4 time. I will give you the tempo. Bah, bah, bah, bah." She gave a moderate tempo, conducting. "You must not vary the tempo whatever else happens," she continued, conducting steadily as though the beat were a pendulum, which having been set in motion would continue, unchanging, forever.[14] Her hand rested in her lap as the class continued conducting. She commented that the next class would be on Hindemith and a Bach Cantata "What beat are you on?" Someone replied "Two." "No that was three. You are slowing down." She gave other exercises which were designed to cultivate independence of the various compartments of the mind: 3, 5 or 7 equal parts doing one beat with one hand, another with the other and still others with each foot. The pupils realized the tasks were essential for a conductor and any good musician, but felt they were disciplines demanded of the Buddhist priesthood. One of Nadia's cherished possessions was a photograph Paul Valery inscribed to her in 1928: "To Nadia Boulanger who gives enthusiasm through strictness."[15]

Although now we see Nadia primarily as a teacher of composers, several people sought her out for her keen analytical mind. Many students came to her classes wanting to write about music. She did a certain amount of written criticism herself, but always felt nervous about it being printed. Virgil Thompson described her greatest gift as "her instinct for criticism; her real penetrating understanding was very rare."[16] Her own view was that a teacher had four tasks: to develop the student's consciousness of himself, to train his memory, to equip him with technique, and finally to instill in him "a sense of quality."[17]

The list of composers at the beginning of this article also indicates how well she was able to encourage individuals to be themselves and find their own voice. Perhaps this had to do with her ability both to transmit discipline and encourage individuality, rather than impose an aesthetic. And possibly, having abandoned her own composing aspirations, she had no competitive jealousy over her students' successes. As Virgil Thompson observed, "Preconceiving the kinds of work her pupils were to write was never the Boulanger Method."[18] The gift she gave was the ability and confidence of each composer to hear his or her own voice. It was not so much a way of composing, as a way of listening. Her magnetic presence insisted that people listen with more rigor and acuity than anyone else demanded.

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Composer Elinor Remick Warren (1900-1991) was among the many Americans who studied with Nadia Boulanger. Remick Warren greets Boulanger at her surprise 80th birthday celebration in 1967. (Photos: The Elinor Remick Warren Society.

Diana Ambache

Nadia Boulanger

The English composer Richard Stoker, who studied with Boulanger in 1962–63 believed that one of the sources of her teaching success was the attention she gave to each student: "You immediately gain confidence from this attention and you begin to feel a worthwhile person in your own right; no one is too unimportant for this attention and a few moments speaking to her is enough to treasure for a long time to come."[19] She drew out and encouraged the merits of any individual and their work, the result being the growth of their creative character. Boulanger evidently demonstrated to her pupils that a first-class, demanding and genuinely supportive teacher is indispensable to artistic development, and many of her pupils went on to be committed teachers themselves.

Boulanger's very acute perceptions meant that she could analyze a piece in great detail. She delighted in testing her students' commitment to what they had written. Often she would question their reasons for writing a particular turn of phrase, rhythm or dynamic. Sometimes she would change one element – most frequently the bass line – to see if the composer would object. On the rare occasions she praised anyone directly, they glowed with pleasure, until the next lesson, when Mademoiselle might be her old difficult self again.

Boulanger later in life. "One must approach music with a serious rigor and, at the same time, with a great, affectionate joy," she said.

A Legendary Figure

By the 1930s the press were hailing Boulanger as a legendary figure. "We know what components of force, of life and of enthusiasm Nadia Boulanger represents in music," wrote one critic.[20] Her regular Wednesday classes became a place of pilgrimage for students and music lovers.

Boulanger was a great admirer of pianist Dinu Lipatti's artistic integrity. She took him under her wing in 1934. His luminous interpretations, comprised of elegant, linear conceptions and a strong sense of rhythm set everyone on fire. She observed, "The art of music is so deep and profound that to approach it very seriously is not enough. One must approach music with a serious rigor and, at the same time, with a great, affectionate joy."[21] She held up Lipatti as a beacon of good values. To Nadia, he was the spirit of pure music incarnate, entirely dedicated to his art.[22]

Many people believed that Boulanger's combined discipline and imagination made her a particularly exceptional mentor. As she remarked, "A great work of art is made from a combination of obedience and liberty."[23]

Boulanger toured the United States several times and lived there during the Second World War, teaching at the Longy School (Boston), Peabody Conservatory (Baltimore), Wellesley College (Wellesley, Massachusetts), Radcliffe College (Cambridge), and the Juilliard School of Music (New York City). Then she returned to France and took charge at Fontainbleu until her retirement at seventy. She continued teaching privately at 36 Rue Ballu almost up to her death at ninety-two. Between 1960 and 1976, Boulanger made thirty trips to Great Britain, teaching at the Menuhin School, the Royal Academy of Music, and the Royal College of Music. Aging and frailty were very difficult for this forceful woman to face. After her death on October 22, 1979, a newspaper headline simply read: "Mademoiselle is no more."

Boulanger had a massive musical memory, and seemed to know every significant piece by every significant composer. Her teaching regimen and discipline were legendary, sometimes starting before 8:00 a.m. and finishing at 10:00 p.m. This rigor and vast knowledge was recognized in several prizes. She won numerous awards, including Chevalier, Legion of Honour, 1932; Grand Prix du Disque, 1937; Most Excellent Order of the British Empire, 1977; Medaille d"or of the Academie des Beaux-Arts of the Institut de France, 1977, Grand Officier, Legion of Honour, 1977, Order of St Charles of Monaco, and Order of the Crown of Belgium.

The world acknowledged Boulanger's skills in many ways. The French playwright, poet and filmmaker Jean Cocteau said, "It is rare that a young musician intrigues us, or that his work at least partially opens a door, without his disclosing that he is a pupil of Nadia Boulanger."[24] In 1979, her pupil Ned Rorem paid tribute to this great teacher: "As far as musical pedagogy is concerned – and by extension, of musical creation – Nadia Boulanger is the most influential person who ever lived."[25]

Notes

[1–18, 20–21, 23] All quotations are drawn from Léonie Rosenstiel, *Nadia Boulanger, A Life in Music*, (New York: W. W. Norton and Company Inc., 1982).

[19] www.musicweb-international.com/Stoker .

[22] Dinu Lipatti (1917-50), Romanian pianist and composer.

[24] Ted Asiado, "Nadai Boulanger, a Tribute, www.cmlounge.wordpress.com/2006/09/16/nadia-boulanger .

[25] www.nadiaboulanger.org .

Resources

Alan Kendall, *The Tender Tyrant, Nadia Boulanger, A Life Devoted to Music* (Wilton, Connecticut: Lyceum Books, Inc., 1977).

Bruno Monsaingeon, *Madamoiselle, Conversations with Nadia Boulanger* (Manchester: Carcanet Press Limited, 1985).

Léonie Rosenstiel, *Nadia Boulanger, A Life in Music* (New York: W. W. Norton and Company Inc., 1982).

Rolf Jordan rediscovers....

Janet Hamilton —

an early composer of Shropshire Lad songs

Janet Hamilton has long been known as one of the earliest multiple setters of A.E. Housman's *A Shropshire Lad* poems—known, but not particularly remembered. Composers from the same World War I era such as Willie B. Manson and Graham Peel suffered similar fates, earning only passing mentions in surveys of Housman songs. However, Manson and Peel have been the recent subjects of written biographical profiles and are at least in print [1] Hamilton's name vanished almost as soon as her last song was published in 1923.

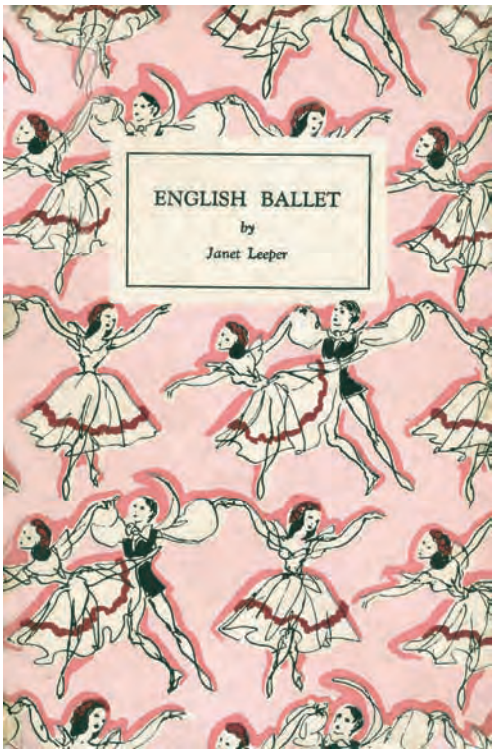
Life

Janet Christina Monteith Hamilton was born on 5 August, 1898, at St John's Wood, London. Her father was the painter Vereker Monteith Hamilton, born at Hafton, Argyll, Scotland in 1856. During the 1880s he met his future wife, Lilian Swainson (born 1865 at Mitcham in Surrey, England), at the Slade School of Art in London, where they shared the same teacher, Alphonse Legros. Legros was responsible for introducing classes on medal making, and this became Lilian's later speciality.[2] She was a cousin of writer-poet Hilaire Belloc. Vereker Hamilton won the Slade landscape painting prize upon leaving in 1886, and in his subsequent career gained a reputation for depicting military subjects.

The Hamiltons were married at the end of their art training, and set up studio at their home in London, where their three daughters and one son were born. However, finding themselves in straightened circumstance after the birth of their youngest, Janet, they sold up and moved to Brittany.[3] As a consequence, Janet spoke French before English.

When Janet was six, the family returned to London. Here she attended Kensington High School with her sister Margot, where they had daily lessons in singing, sight reading and transposing as part of an educational experiment organised by composer Arthur Somervell, then Inspector of Music at the Board of Education. Margot later became involved with the Ballets Russes, and her father found inspiration in painting ballet dancers: one painting sold at auction in 2008 shows Margot dancing with Romola Pulszky, the future Mrs. Vaslav Nijinsky.[4]

Music began to play an important part in Janet's life -- there was much singing and chamber music with her friends. In February 1914, inspired by a visit to Paris, she wrote her first song, a short setting of Paul Verlaine. "Il pleure dans mon Coeur", ("There are tears in my heart"). It may also have been a romantic tribute to her sister Elizabeth's marriage that same month to Lieutenant Neville Usborne, a pioneer British Airshipman.[5]



Janet Hamilton Leeper's English Ballet, published in 1944 sold an estimated 30,000 copies in the first edition.

At the outbreak of World War I, Janet was just sixteen and attending Queen's College, Harley Street. In the first few weeks of fighting, her brother Ian was captured at the battle of Le Cateau. She made a second Verlaine setting "Si bleu, si calme" ("So blue, so calm") in December 1914.[6]

In April 1915, Janet's uncle "Big Ian" wrote to her about encountering poet Rupert Brooke on his way to Gallipolli. Her uncle, no less than the man in charge of Allied landings during campaign, was Major General Sir Ian Hamilton. When he later wrote to her reflecting on the

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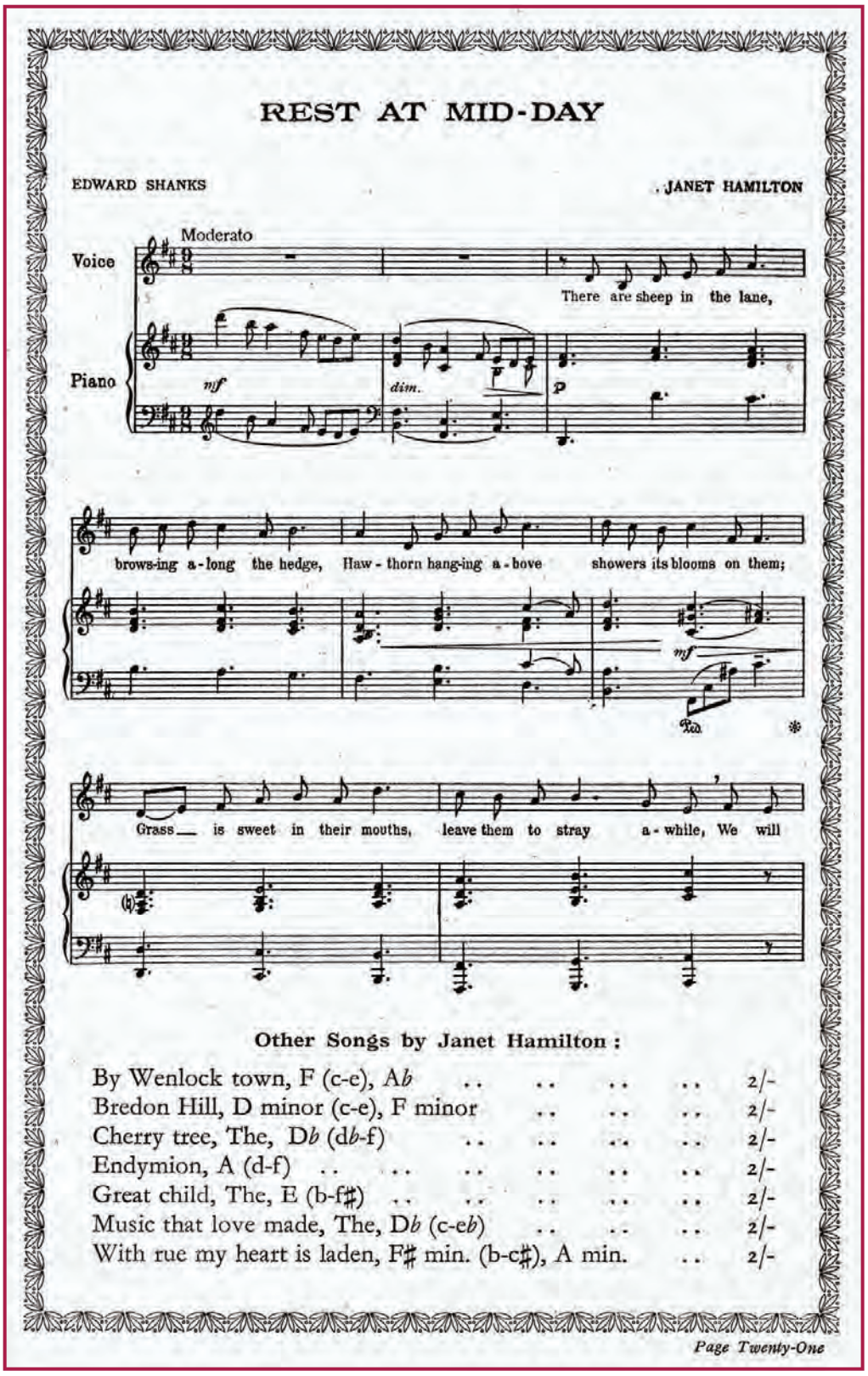
Rolf Jordan

Rediscovering Janet Hamilton



REST AT MID-DAY

EDWARD SHANKS . JANET HAMILTON

Moderato

Voice

There are sheep in the lane,

Piano

mf *dim.* *p*

brows-ing a-long the hedge, Haw-thorn hang-ing a-bove showers its blooms on them;

mf

Grass is sweet in their mouths, leave them to stray a-while, We will

Other Songs by Janet Hamilton :

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Great child, The, E (b-f♯) 2/-
Music that love made, The, D♭ (c-e♭) 2/-
With rue my heart is laden, F♯ min. (b-c♯), A min. .. 2/-

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death of Brooke, her response was to set Brooke's "Song" as "All suddenly the wind comes soft". During the summer, Janet left Queen's College and started war work at Chatham Dockyard. Impressed by her brother-in-law's crucial work in maintaining anti-submarine and minelayer patrols over the south coast, she had volunteered to make rigging for the growing fleet of defensive airships. This work soon extended to fitting the rigging onto the half-inflated ships during their construction. Janet and her Queen's College friend Doffie James were made "charge hands" for this task over six other women.

In January 1916, her Brooke song was performed by a South Kensington neighbour, the celebrated baritone J. Campbell McInnes, at charity concert in Shelley House, Chelsea. The next month, Neville Usborne, now promoted to Wing Commander and Inspector Commander of Airships, was killed during an experimental flight near Chatham Dockyard.

During 1917, Janet was forced to leave work for several months after suffering from appendicitis. She took a cottage at Eton and started composing again. Two of her songs, "Rest at mid-day", with words by Edward Shanks and A.E. Housman's *A Shropshire Lad* XXXIX, "By Wenlock town", date from that year. The contralto Muriel Foster took them up, and probably sang them as the two Hamilton items in an "exceptionally good" programme at Wigmore Hall on 30 November.[7] Winthrop Rogers, an American based in London, who also published John Ireland and Roger Quilter, issued "By Wenlock town" in 1918.

There were more Housman settings in 1918. "Bredon Hill" in May, and in October poem II was set as "The Cherry tree". Also during October, she was packing Red Cross parcels for troops, and then accompanied them over the Channel, where she met her brother, still a POW. The last few weeks of the war were spent working in Holland at a Red Cross canteen run by Baroness Marguerite de Brienen ("Lady Daisy").

Janet returned home to composition lessons with John Ireland, and studied piano with Lily West. During 1919 four more of her songs were accepted by Winthrop Rogers. *The Times* (London) of 10 March thought "Rest at mid-day" "pretty, but no more", and said "there is not much of the lyric feeling left in 'The Cherry tree', which only rants".

This rather unfortunate concert critique also mentioned that Muriel Foster had a bad cold. However, the *Musical Times* was more generous, saying the songs showed 'a composer of undoubted talent. Her songs are very modern in idiom, with a pronounced touch of austerity, and the writing for the keyboard is excellent.' The year's other Hamilton releases also found a sympathetic reviewer:

Two striking new songs by Janet Hamilton, a composer new to us—come from Winthrop Rogers. Both draw on A Shropshire Lad for their words. The first is a simple and reticent setting of 'With rue my heart is laden'; the second adds yet one more to the many versions of 'Bredon Hill'. Opinions may differ as to whether the bells in a setting of these words should be merely suggested, or treated as an ostinato. The composer has adopted the latter plan—not the right one, in our opinion, but undoubtedly the more picturesque. At all events, a very effective and well-written song is the result.

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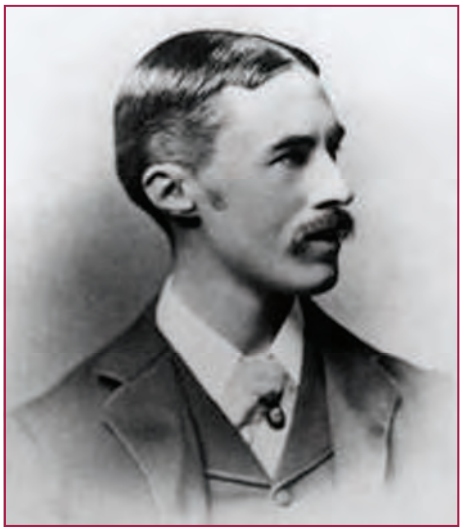
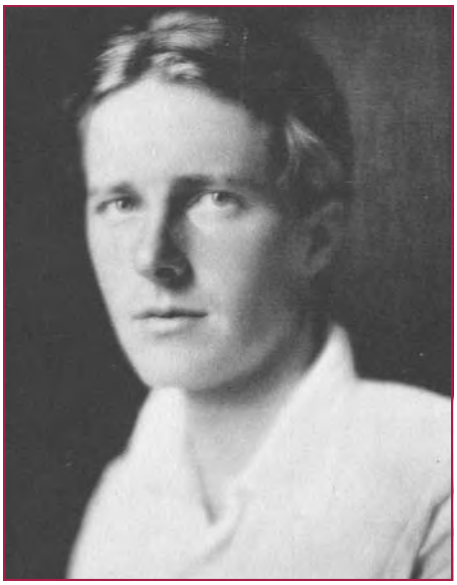


A. E. Housman's *A Shropshire Lad* poems are among the most popular set by British composers. Hamilton was among the first to set his work.



Poet Rupert Brooke, who died during WWI. Hamilton set his words "All suddenly the wind comes soft."

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In June, English tenor Gervase Elwes programmed "By Wenlock town" into a recital at Queen's Hall. Later he recorded it for Columbia. The only known recording of a Hamilton song, it was reissued on an Opal CD in 1990. It is useful to consider that all but one of the four Housman songs was composed before her twentieth birthday, and all during World War I.

At the end of 1920, Janet became engaged to Allan Leeper, who worked for the Foreign Office. Before the war, Leeper had left Oxford with a First, and used his interest in languages to gain a position at the British Museum, where he worked on their collection of Mesopotamian cuneiform tablets. They had first met in early 1918 and had not seen each other until his return from the Peace conference at Paris, where his linguistic skills were put in use. Promotion to the position Private Secretary to Lord Curzon (who was Secretary of State) enabled them to marry on 2 April 1921.

Winthrop Rogers Ltd published "The Music that Love made" to words by Madeleine Caron Rock the same year.[8] The rather bad-tempered reviewer of a performance by Winifred Jenner in *The Times* declared it "commonplace", and had little time for the Quilter, Ireland, Hamilton Harty and Cyril Scott pieces in the same concert. In 1923, her final two songs appeared, to words by Edward Shanks. *The Musical Times* said:

Janet Hamilton has the knack of tunefulness, well shown in a setting of Edward Shanks's 'The Great Child'. In 'Endymion' (words again by Shanks) she is less happy. The rhythm becomes monotonous, and the occasional plunges into unrelated keys seems forced. A good point about this composer is that her accompaniments are not overdone.

In 1924, the Leepers went on a six month sojourn to Australia via Egypt, when Allen was seconded to the Australian Government to organise their diplomatic service. Shortly after this he was posted to Vienna, and they couple settled there for four years. Their daughter Katherine was born in 1926. Muriel Foster became her godmother.

After moving back to England, Allen Leeper became head of the Western Department of the Foreign Office. Tragically, he died at the age of forty-eight after falling ill during a holiday on the Isle of Skye. In her memoir, Janet wrote:

Such a man there has never been, before or since.

At the age of thirty-seven, she was a widow with a young child. The list of mourners in the *Times* report of Leeper's funeral included H.C. Colles, the paper's music critic.[9]

Janet had already written a piece on Chaliapin's *Boris Gudonov* for the paper, and her friendship with Colles, coupled with the purchase of a radio, brought about a new career in journalism.

Any small royalties from music had long since dried up. Following the death of Winthrop Rogers at the time Janet's last songs were published, his song catalogue transferred to Hawkes & Son, but after that company merged with Boosey & Company to become Boosey & Hawkes in 1930, all eight of her songs were forgotten.

Janet sent Colles a review of the BBC Radio "Children's Hour", and since critics rarely wrote about radio broadcasts, it proved a successful exercise. In time, her pieces appeared as often as three times a week, and she was permitted to write on any subject to do with the Arts. Janet became one of the earliest television critics, after EMI lent *The Times* a television. *Contemporary Review* also took her work: there were essays on "Coronation music" in 1936, "Television" in 1937, and "Art and music in wartime" in 1942.

During World War Two, Janet went to live with the recently bereaved "Big Ian" Hamilton at his house in Hyde Park Gardens, London. There, the old Major General was sleeping in his cellar dugout, with his weapons ready for a last stand. He was also working on his memoir that Janet helped him with while working on a book of her own. This was volume twenty of the King Penguin series, edited by Pevsner. *English Ballet*, published in 1944, was a huge success, and apparently sold 30,000 copies in first edition alone. This success led directly to further ballet articles in *The Spectator*, *Apollo* and *Architectural Review* during the coming years. A second King Penguin, on the influential theatre designer Edward Gordon Craig, followed in 1948.

Janet also had interests in various housing Trusts (fostered in Vienna), and sat on their various committees for the rest of her life. Her work appeared in *The Times* until the 1960s. At a talk for the Society of Theatre Research in 1971, she spoke on the cutting-edge pre-1914 performances of Shakespeare staged by Harley Granville-Barker.

Following a stroke in 1979, she died peacefully in Canterbury on 6 May, and is buried at St Peter's Church in Holtye, East Sussex, near her parents.

It is hoped that this first short biography may generate a little interest in Janet Hamilton. Now that the person is known, it may be that the tiny amount of music she wrote may appear, if not more interesting, then certainly less mysterious. Surviving copies of her music are scarce, but not impossible to find, and await modern-day re-evaluation.

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Notes

[1.] Manson in the *Housman Society Journal* Vol. 30, 2004, Peel in *Manchester Sounds* Vol. 8, 2009 (forthcoming).

[2.] Philip Attwood, 'The Slade Girls', *British Numismatic Journal* 56, 1986.

[3.] For this, and many other details, I am indebted to Mrs Katherine Cobbett, who kindly sent me a private memoir written by herself and her mother Janet Leeper during the 1970s.

[4.] http://www.artnet.com/Artists/LotDetailPage.aspx?lot_id=F092B78EB5884278E44CF236F4440964

[5.] See http://www.usbornefamilytree.com/neville1883.htm

[6.] The untitled poem's second line. As "Le ciel est, par-dessus le toit" it was set by Frederick Delius and "Sagesse" by Benjamin Britten. An English translation "The sky above the roof" was set by Ralph Vaughan Williams.

[7.] *Musical Times* January 1918.

[8.] Rock's name was appropriate: a suffragette, she had been jailed for window breaking in 1911, given two months' hard labour for the same deed in 1912, and was charged with assaulting a police officer in 1914 during the arrest of Mrs Pankhurst (*The Women's Suffrage Movement*, Elizabeth Crawford, Routledge, 2000). Arthur Benjamin also set Rock as one of his unaccompanied *Three Mystical Songs* of 1925, "He is the Lonely Greatness".

[9.] Jan 29 1935.

Catalogue

Note: 'With rue my heart is laden' is currently untraced. All are songs for voice and pianoforte.

As Janet Hamilton:

Il pleure dans mon coeur. Words by Paul Verlaine.
Unpublished. MS dated February 1914.
Whereabouts of MS: Toronto Reference Library.

Si bleu, si calme. Words by Paul Verlaine.
Unpublished. December 1914.
Whereabouts of MS. Toronto Reference Library.

All suddenly the wind comes soft. *Allegrettino.* Words by Rupert Brooke.
Unpublished. MS dated June 1915.
Whereabouts of MS. Toronto Reference Library.

By Wenlock Town. *Moderato.* Words by A. E. Housman.
Publication. London, Winthrop Rogers Ltd, 1918. High and low voice. Score dated October 1917.
Recording. Gervase Elwes (tenor), Frederick B. Kiddle (piano). Columbia 71052 1918 or 1919. Reissued 1990, OPAL CD 9844.

Bredon Hill. *Moderato.* Words by A. E. Housman.
Publication. London, Winthrop Rogers Ltd, 1919. High and low voice. Score dated May 1918.

The Cherry tree. *Andante.* Words by A. E. Housman.
Publication. London, Winthrop Rogers Ltd, 1919. Medium voice. Score dated October 1918.

With rue my heart is laden. Words by A. E. Housman.
Publication. London, Winthrop Rogers Ltd, 1919. High and low voice.

Rest at Mid-day. *Moderato.* Words by Edward Shanks.
Publication. London, Winthrop Rogers Ltd, 1919. High and low voice. Score dated June 1917.

The Music that Love made. *Andante quasi allegretto.* Words by Madeleine Caron Rock.
Dedication. 'To Miss Muriel Foster'.
Publication. London, Winthrop Rogers Ltd, 1921.Medium voice.

Endymion. *Moderato.*Words by Edward Shanks.
Publication. London, Winthrop Rogers Ltd, 1923. Medium voice.

The Great Child. *Andante.* Words by Edward Shanks.
Publication. London, Winthrop Rogers Ltd, 1923.Medium voice.

As Janet Leeper:

English Ballet. The King Penguin books, no. 20. Penguin Books Ltd, Harmondsworth, 1944. Revised 1945.

Edward Gordon Craig—Designs for the Theatre. The King Penguin books, no. 40. Penguin Books Ltd, Harmondsworth 1948.

Have you heard of …

Jelly d'Aranyi was born on May 30, 1895, in Budapest, the great-niece of the violinist Joseph Joachim. She began her musical studies at the piano, but changed to the violin and attended the Royal High School for Music in Budapest, where she studied with Jeno Hubay. She gave recitals with Bela Bartok of sonatas he had dedicated to her sister Adila. Maurice Ravel dedicated his "Tzigane" to her, and she was also honored by Ralph Vaughn-Williams who dedicated his Violin Concerto to her. Jelly settled in London and died in Florence on March 30, 1966.

Anya Laurence

John France

Elizabeth Maconchy: An Introduction to her Music through the CD

Many years ago I was pondering writing a biography of the British composer Patrick Hadley. I remember having a phone conversation about Professor Hadley and his music with one of his former pupils, John Eliot Gardiner. Sir John gave me a piece of advice that has remained with me ever since: it is virtually impossible to write about music that you have not heard. At that time there were only about half a dozen of Hadley's works available on CD or record. It would have been an invidious task to write convincingly about the remaining three-quarters of his catalogue. Unfortunately, the same problem exists with the British composer Elizabeth Maconchy (1907–94), although *fortunately* there is a lot more material to explore than just six pieces.

The purpose of this article is to give the potential listener a path in making his or her way through the considerable but far from complete catalogue of Elizabeth Maconchy's music. There can be no sense of completeness here. By definition it is a subjective and curtailed exploration. In fact, I intend to consider only eight works.

There are three ways of approaching this task. First, it would be possible to work chronologically, second, in the order of *my* preference, or last, a progression through the most approachable music to that which is more challenging. It is this last approach that I propose to take.

Proud Thames

I was first introduced to Maconchy's music by that wonderfully evocative description of London's river – *Proud Thames*. Then, as now, I tended to hear this overture in terms of Smetana's *Má Vlast* – although there is definitely an intangible "English" feel to this music. Interestingly, this work was an entry in the London County Council competition of 1952 for a piece to celebrate the forthcoming Coronation of Elizabeth II. Maconchy wrote that the inspiration for this overture "is the river itself." She stated that it was meant "…to suggest its rapid growth from small beginnings to a great river of sound – from its trickling source among green fields to London, where the full tide of the life of the capital centres on its river."

As I write this article, I am high above the Thames near Canary Wharf – and the memory of Maconchy's musical tone-poem, for such it is, on this cold January day makes for poignant thoughts about the river and the city. This is a well-constructed work that shows both confidence and a thorough understanding of orchestration. *Proud Thames* is one of those pieces that should be in the repertoire, along with Malcolm Arnold's *The Smoke* and John Ireland's *London Overture*, but the reality is that it will probably only receive an occasional airing, if that. It would make a terrific "Last Night" opener at the Promenade Concerts.

Choral Music

A fine example of Elizabeth Maconchy's choral music can be found in her settings of Eleanor Farjeon's *Four Miniatures*. These are actually quite "late" works having been composed in 1978. Farjeon was mainly a children's writer, who is possibly best known for the popular hymn "Morning has Broken" which was made popular by Cat Stevens a number of years ago. Farjeon was born in 1881 and grew up in a literary family: she and her brothers lived in a house full of books and enjoyed writing stories from an early age.

I think that Eleanor Farjeon is probably best summed up by a review from *The Horn Book*: "[She] is a master at presenting the

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The Proud Thames as it flows through London today — from its trickling source among green fields to London, where the full tide of the life of the capital centres on its river." (Photo by Pamela Blevins)

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world as romance. Yet there is bite in it. Her worlds of imagination are no simpering constructions, all syrup and sugar, with fairies uprooted from their antique and awesome lineage. They are shadowed with weeping now and then, but the strongest note is affirmation, an exuberance of joy." An earlier generation appreciated her books *Elsie Piddock Skips in her Sleep*, *Martin Pippin in the Apple Orchard*, and, of course, *The Little Bookroom*.

The Four Miniatures for choir as set by Elizabeth Maconchy include such delightful verses as *Light the Lamps up, Lamplighter*; *For Snow*; *The Night will never Stay* and *For a Mocking Voice*. They are a near-perfect fusion of music and text. The opening number makes a journey – a child's journey possibly – from the notion of the gas street lamps being lit to allow people to see where they are going in the town – "Because the night is here." The second verse pleads with Grandmother to light the candles in the house because the children are in danger of stumbling on the stairs – "Because the night is here." But the poem ends with a call to the angel Gabriel to light the stars. For how will the cherubs find

> "Their way across the sky?
> Some will splash in the Milky Way,
> or bump on the moon . . ."

My favourite setting in this group is *For Snow*. This is a beautiful meditation, well mirrored in the music, on a child's view of the transience of snow – or is it an adult's thoughts about life?

> "Oh, the falling Snow!
> Where does it all come from?
> Whither does it go?"

Of course the answer is blessedly simple, at least for Farjeon. It comes from the "Sleep of Heaven" and goes to the "Sleep of Earth."

The *Night will never Stay* is another seemingly simple poem that surely captures a deeper and un-childlike sentiment – the fact that in spite of a "million stars pinned to the sky" or the notion that you have "bound it with the blowing wind," the night "like sorrow or a tune," will finally slip away. Maconchy reaches a perfection of choral music here that is truly gorgeous.

The last song is slightly more complex. It is written, both as a poem and in its musical setting, in the form of a dialogue

> "Who Calls?
> *Did you call?*
> I call!"

It is really a little study of a game that children might play. But maybe there is a deeper meaning here too? Is it the voice of prayer seemingly unanswered? Maconchy is at her most adventurous here with her choral writing, sometimes reminding the listener of Britten but always remaining her own master.

Quintet for Oboe and Strings

I guess that it is hard to imagine a major British newspaper such as the Daily Telegraph running a "chamber music" competition in 2009. In today's more politically correct climate the entrants would not be limited to composing a string quartet in the European tradition. There would have to be equal status for contestants writing works for various ethnic and popular musical forms. That is, assuming a newspaper would even consider such an event. But the world was a different place in 1932 and

Elizabeth Maconchy and her husband, William LeFanu taken in the nineteen-fifties. (Photo: by permission of Nicola LeFanu)

Elizabeth Maconchy won an award in the competition with her excellent *Quintet for Oboe and Strings* – probably regarded as a considerable achievement for a woman composer in those days. This work can be seen as a precursor of her great cycle of *String Quartets*. It is of interest to note that the young Benjamin Britten received only a commendation with his *Phantasy Quartet* in the same year's event!

This work is a good place to begin an exploration of Maconchy's chamber music. The *Quintet* opens with a declamatory phrase from the oboe followed by urgent string chords. This dissolves into some discursive music where oboe and strings vie with each other to gain the upper hand. Much of this first movement is quite reflective. The harmonies are rather astringent yet there is a sense of Arcadian pastoralism even amongst this Bartók-tinged music.

The second movement continues this meditative mood and is the heart of the piece. There is no sense of the archetypical "cow leaning over the fence" here but neither does the prevailing modernism destroy the pervasive sense of Englishness. There is even a hint or two of folk-tunes – a nod in the direction of Maconchy's composition teacher Ralph Vaughan Williams.

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This folk idiom manifests itself in the last movement. It has been noted that there is a suggestion of *moto perpetuum* about the music. However, this vitality is still hedged about with a strain of melancholy that has suffused the entire work. And lookout for the exciting cross-rhythms that cause considerable technical difficulties to the performers. The movement finishes with reminiscences of material that has gone before.

The String Quartets

There is no doubt that the backbone of Elizabeth Maconchy's musical achievement is the series of thirteen *String Quartets*. The first of these appeared in 1933 and the final one was completed in 1984 some ten years before her death. It would be an invidious decision to select the "best" one to begin to explore her cycle of quartets. Yet because they are critical to her output I have decided to suggest two for consideration: the final essay in this form, the *Quartet No. 13 (Quartetto Corto)* and the *Second Quartet* from the years before the Second World War.

Maconchy's cycle of *Quartets* must surely rank along side those of Robert Simpson, Béla Bartók and Dmitri Shostakovich as being an important contribution to this genre in the twentieth century. From the first to the thirteenth *Quartet* there is always a huge sense of purpose and adventure in the writing. There is never a suggestion of waste or padding. To use a common critic's adjective, the writing is "concentrated." The works are characterised by an overflowing of invention, so that interest never flags, even if the musical language is sometimes not quite to the listener's taste.

Of course, there is also a musical development visible in the progression of these works. Martin Anderson wrote in the *Tempo* journal for March 1991, that "gradually, tight melodic argument gives way to more dramatic expression, ratiocination to passion, tonality to an acerbic quasi-tonality, predominately linear writing to chordal outburst." He concludes his comments by suggesting that "the music throughout remains thematically, motivically derived, the work of a master . . . contrapuntalist."

It is unfortunate that the *String Quartet No.13 (Quartetto Corto)* written in 1984 was a test piece of the finalists of the following year's Portsmouth String Quartet Competition. There is a danger of ignoring it simply because it was "practical" music. However, there is nothing pedantic or academic about this great work. It is a short piece lasting only seven minutes and is written in three brief movements. The composer suggests that this work can be listened to in two ways. First, as a traditional three-movement work or second, as a single span with contrasting sections that still show a sense of balance and unity. I would suggest the latter approach – else each movement may appear a little too short.

The opening bars of this work are acerbic, although a sense of the lyrical is never far away. It is this tension that drives this short *allegro moderato.* The emotion seems to vacillate between the introspective and the extroverted, which is quite an achievement in such a short piece. The heart of the work is the very beautiful and moving *lento* where the individual solo lines create a "magical web of harmonies." The music swells to a considerable intensity before dying down to a restful conclusion. The last movement breaks in on this mood with a powerful *allegro risoluto.* There is a quieter moment before the activity bursts out again. The work ends with a shout of protest.

The four-movement *Second Quartet* written in 1936 was first performed at the Paris ISCM Festival the following year. Maconchy herself states that there was a sea change following

The Hanson, Bingham and Mistry Quartets have recorded all of Elizabeth Maconchy's string quartets.

the "exuberant energy" of her *First Quartet*. She insists that this music is no less intense, but is "much more inward, more searching." Certainly the listener will feel that this work displays a more lyrical side of the composer's palette. It has been suggested that *Janáček* may well be an influence in this work – especially the slow movement.

After a quiet opening, the first movement builds to a huge climax by way of a sustained *forte* passage. From the first tentative notes on the viola, the listener feels that this music is in continual development – the unfolding of an argument that is both reflective and passionate at the same time, often with a strange beauty. The movement ends quietly. The composer notes that the material for this entire *molto lento* is contained in the opening bars. Despite Maconchy's declaration that this music is monothematic, it manages to avoid any sense of boredom.

There is barely a breath between the end of the first movement and the *scherzo*, although this is hardly anyone's idea of a musical joke. It is full of activity and irregular rhythms. There is a depth of intensity about this music that surprises, but there are also lyrical moments in lieu of a classically constructed *trio*. Once again this *poco presto* leads into the *lento sostenuto* with hardly a break.

I am not convinced that the *lento* is actually the heart of this *Quartet* – I feel that this honor falls to the opening movement. The music of the *lento* consists of long melodic lines which are interrupted by aggressive figurations. There is a lengthy build up to an intense climax before an enigmatic pizzicato passage leads into the *finale*. In the middle of the movement, the listener should look out for a gorgeous 'cello melody and should note one or two nods to Vaughan Williams.

The final *allegro* is full of rhythmic interest and contrapuntal adventures. The work concludes with a reference to the opening bars of the *lento molto*. It is a cyclic piece in all but name. There is no doubt that this work is a very beautiful piece – it has been well described as "haunting."

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Symphony for Double String Orchestra

It is surprising that Maconchy's *Symphony for Double String Orchestra* (1953) is not in the standard orchestral repertoire. Even a superficial hearing shows this work is in the same league as well-known pieces composed by Sir Michael Tippet and Ralph Vaughan Williams. Critically, it has been regarded as one of her masterpieces – it is certainly one of her most important compositions.

Elizabeth Maconchy has written in her programme notes that she called the work a symphony "on account of its weight and serious content." However the formal construction of the piece owes more to Bach's *Brandenburg Concertos* rather than to the classical symphony. The strings are set as two distinct bodies of instruments. The composer insisted that they were to be arranged in "a shallow semi-circle, with the violins of each body in the wings and the double-basses meeting in the middle." Effectively, this meant that the two orchestras would give the impression of stereophonic sound! Or, in more traditional parlance, they would have an antiphonal relationship to each other.

The *Symphony* is written in four well balanced but powerfully contrasting movements. The *allegro molto* opens with an insistent and quite aggressive "five note figure," which will recur in the final movement. However this is soon offset by a somewhat "pop" sounding pizzicato theme. It is a precursor to what is to come in the *scherzo*. Of course the serious music returns to oust this light-heartedness.

The second movement is quite definitely the heart of this work. It opens with a kind of "water-lapping" figure that soon develops into deeply reflective music that is both passionate and sometimes troubled. There is a "serene" part for solo violin that certainly lessens the tension. The music reaches forward once more to a massive climax before dropping into the reflective "rocking" opening material. The listener is left thinking that this is surely one of the great elegies of British string music. It is a poignant and profound movement.

The *scherzo* is wonderful stuff. It is in complete contrast to the heart-rending *lento*. Yet surprisingly the balance of the whole work is not upset. This music is written antiphonally with the two groups of strings engaging in a spirited dialogue. Yet, typical of a number of other Maconchy *scherzos*, this is not the traditional "joke." There are some serious matters to be debated in these pages. The movement ends with a nod to things French or perhaps even Spanish?

The reflective mood of much of this piece is continued in the last movement – a well-constructed *passacaglia*. This is concentrated music that is well balanced between a long *allegro* section and a soaring *lento*.

Three Bagatelles for Oboe and Harpsichord

The *Three Bagatelles* for oboe and harpsichord were composed for a concert at the Purcell Rooms in 1972 given by Evelyn Rothwell and Valda Aveling. The interest in these pieces is, of course, the baroque instrumentation. It is well known that Maconchy was interested in this period of music – having written a number of pieces for solo harpsichord (1965) and *Trittico* (1980), for two oboes, bassoon and harpsichord. These represent a modern take on the trio sonata.

The matter of greatest note in these *Three Bagatelles* is the distance that Maconchy had travelled since her studies with Vaughan Williams. These short pieces do not create any kind of pastoral musing or folk-like meanderings. Instead the composer makes use of wide-ranging intervals in the melodic line, complex changes of metre and a great intensity of sound in a short structure.

These three pieces are beautifully constructed and full of interest and vitality and are grateful to the players. They are a valuable contribution to the literature of the oboe and harpsichord, a combination which has been largely ignored by nineteenth and twentieth century composers.

The magisterial *Epyllion* for Cello and Strings

The last work that I want to consider in this introduction is the magisterial *Epyllion* for 'cello and strings. I believe that this is not only Elizabeth Maconchy's personal *magnum opus* but that it is one of the finest pieces of concerted music written for 'cello in the entire repertoire.

The title of the piece is a Greek word for a mini epic. The principle idea of the work is the exposition of musical events of a widely varied character. However, there is no suggestion that this piece is in any way programmatic. The composer is at pains to point out that the soloist is more of a leading character in an entire cast rather than the traditional concert soloist. However, it is obvious that the complexity of the solo part would exclude all but the best of performers from this role of *primus inter pares.* The work was commissioned for the Cheltenham Festival where it was first performed on July 13, 1975.

Epyllion is conceived in four sections rather than discrete movements. The first is dark and quite oppressive. Maconchy uses "reiterated chords, low-pitched, with glissandi in harmonics for violins." It creates an unsettling mood. However later bars become much more lyrical – in fact it is here that the listener is most aware of her famous teacher, in his less pastoral moods. Of course she does not mimic, parody or copy Vaughan Williams's style, yet it is somewhere in the background. This is certainly deeply-felt, moving music.

The second section, a *scherzo*, is short and sweet, almost quicksilver in its mood. This is entertaining music. The composer describes the third part as being "lyrical in feeling though mainly contrapuntal in texture, with long interlacing lines; it includes on the way several solo passages for the cello." I am not sure that Maconchy would have regarded the work as cyclical – yet there are definite references to earlier arguments. In fact the opening chords are repeated towards the end of the work. A major part of this last section is a "climbing" passage replete with trills. This frames the reflection on earlier parts of the work.

The total impression of *Epyllion* is one of perfect balance and poise between warmth and desolation and between strings and soloist. I have alluded to Vaughan Williams's influence and of course it is not hard to detect Bartók's as well. It is this clever synthesis of her material that makes this a great work – in fact an undoubted masterpiece.

Recordings

Of course, there are plenty of other works that I could have chosen to consider. One of the on-line catalogues suggests that fifty pieces of Maconchy's music, from songs to symphonies, are currently available. However only some twenty-one CDs feature her music and, out of these, only three discs (or sets of discs) are dedicated to her music alone. Most other pieces are part of compilations or recitals with several other composers represented.

CONTINUED

John France

An Introduction to Elizabeth Maconchy

There are huge gaps in Maconchy's recorded repertoire: *The Land*, the early *Piano Concerto*, and the opera *The Sofa*, to name but three. Yet the encouraging thing is that there are sufficient works available to be able to form a good (or otherwise) opinion of her music. There is sufficient material to cultivate an understanding of her achievement and her development, a luxury that many British composers – both women and men, alive and dead – do not have.

Brief Discography of works mentioned in the text.

Elizabeth Maconchy: *Overture, Proud Thames* (1952) *Symphony for Double String Orchestra* (1953) *Serenata Concertante* for Violin and Orchestra (1962) *Music for Strings* (1983)
Lyrita SRCD.288

Elizabeth Maconchy: Music for Voices *Creatures* (1979) *Nocturnal* (1965) *Four Miniatures* (1978) *Sirens' Song* (1974) *Prayer before Birth* (1972) *This Day (1966*) *On Stephenses Day* (1989) *Two Epitaphs* (1975) *Propheta mendax* (1965) *A Hymn to God the Father* (1931) *The Ribbon in her Hair; The Voice of the City* (1943) *The Armado* (1962) *Still Falls the Rain* (1985)
Lorelt LNT 127

An English Renaissance: Elizabeth Maconchy *Quintet for Oboe and Strings* (1932) With works by Arthur Bliss, Dorothy Gow, Benjamin Britten and E.J. Moeran.
Oboe Classics CC2009

Elizabeth Maconchy: ***Complete String Quartets*** (Three discs)
Regis Forum FRC 9301- A, B & C

From Leipzig to London: Duo Sonatas from the 18th and 20th Centuries Elizabeth Maconchy *Three Bagatelles* for oboe and harpsichord (1972) With works by Gordon Jacob, Stephen Dodgson, J.S. Bach and Michael Head.
Oboe Classics CC2013

20th Century works for Cello and Strings Elizabeth Maconchy: *Epyllion* (1975) With works by Witold Lutolawski, Paul Hindemith, Paul Patterson and Mark Kopytman
Nimbus NI 5815

NEW RECORDING NOT MENTIONED IN TEXT

The Sofa; The Departure, Two one-act operas, Independent Opera at Sadler's Wells, Dominic Wheeler.
Chandos CHAN 10508

The photograph in the text is of Elizabeth Maconchy and her husband, William LeFanu taken in the nineteen-fifties. With thanks to Nicola LeFanu for permission to use this image.

Thanks to MusicWeb International for permission to quote parts of my review of Maconchy's Epyllion and the Oboe Quintet

WOMEN IN MUSIC THROUGH THE AGES

	1600	1750	1850
Music	**Barbara Strozzi** 1619-1664 Italian	**Anna Amalia** Duchess of Saxe-Weimar	**Fanny Mendelssohn** **1805-1847 German**
	Elisabeth Jacquet de la Guerre 1665-1724 French	**Maria von Paradis** 1759-1824 Austrian	**Josephine Lang** 1815-1880 German
		Louise Reichardt 1779-1826 German	**Clara Schumann** 1819-1896 German
			Pauline Viardot Garcia 1821-1910 Spanish/ French
Male Contemporaries	**Purcell** **Vivaldi** **Bach** **Handel**	**Haydn** **Boccherini** **Mozart** **Beethoven**	**Mendelssohn** **Schumann** **Bruckner** **Brahms**

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By **Karen A. Shaffer & Rachel Barton Pine**

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Diana Ambache

Diana Ambache is a pianist, Orchestral Director, musicologist, broadcaster and writer. In 30 years of giving solo and chamber music concerts, she has performed in 33 countries, on five continents, frequently under the auspices of the British Council. She specializes in the music of Mozart, and has recorded 10 of his Piano Concertos, plus numerous chamber works. She has made nearly 20 CD recordings.

Ambache is the only woman in Britain to found and direct her own classical chamber orchestra, The Ambache Chamber Orchestra (www.ambache.co.uk). Their pioneering work reviving music by women composers makes them the most equal opportunities musical group in the UK. They also have a uniquely collaborative way of working, through the interaction of the team. In 1997 she was Artistic Director of the women composers CD series produced by Carlton Classics.

Ambache's work reviving music by women composers of the last 300 years was recognized by her being short listed for the European Women of Achievement Awards in 2002. She has given 45 premières and made several recordings of concertos and chamber works by these women. She has published some of her discoveries through the Internet, Hildegard Publishing and Emerson Editions. Her work has been written about in the *Times* (who described her as 'an elite musical gumshoe'), the *Independent* and *the Daily Telegraph.*

Diana Ambache has made numerous broadcasts on BBC Radio 3, Radio 4, and the World Service. She wrote and presented the Classic fm special 100th Anniversary program 'A Woman's Touch - Clara Schumann and her circle'. BBC Woman's Hour has broadcast three series of features on European women composers, on American women, and on piano music which Mozart wrote for women.

Since 1987 Ambache has applied principals from the Arts to the business world, and taught creativity on the Senior Executive Programme at the London Business School, and on the Evening MBA Programme at the City University Business School. For ten years she was a specialist lecturer for Martin Randall Travel.

Over the last 15 years Ambache has been commissioned to write articles for the *Grove Dictionary*, the *BBC Music Magazine*, *Classic fm Magazine*, *Piano Magazine*, the American magazine R*eflection*s, and the *Independent*. She is the author of the website www.womenofnote.co.uk.

Katharine Copisarow, MA(Oxon)

Katharine Copisarow studied Music at Oxford University under the late Professor Denis Arnold. From there she went straight into Music Publishing, joining Chappell & Co, where she spent seven years running the Music Hire (Rental) Library and promoting the Classical Catalogue. Putting the music of Arnold Bax back on the map for the Centenary in 1983 was one of her highlights, as was personally finding an original Sibelius manuscript, which had been lost since the 1920s.

En route for the Record Industry she took a detour and accepted an offer from the BBC to run its Music Copyright Department. Undaunted by the complex nature of rights (even in those days) this turned out to be a valuable experience. At the same time she was writing feature articles for *Gramophone* magazine - 'the bible' of the record industry. Back on track, she joined EMI Records (UK) as Marketing & Promotion Manager. Finding the press somewhat lackadaisical she took the unorthodox step of holding the launch of Michael Tippett's *The Mask of Time* at London Zoo and this achieved a 100% turnout!

Soon after, she joined the Virgin Group as General Manager of the brand new Virgin Classics label. And among over fifty recordings she made as Executive Producer were the prize winning and highly acclaimed premiere of John Tavener's *The Protecting Veil* and the Opera de Lyon/Kent Nagano recording of Prokofiev's *L'amour des trois oranges*, winner of the 1990 *Gramophone* Record of the Year.

Then, as Director of ICM Artists in Europe she brought pianist Garrick Ohlsson to the stable. And, more recently, she was appointed Executive Vice President of Fremantle Music Publishing International, Fremantle Media (formerly Pearson Television). Here she headed up a new strategic business in the management and exploitation of tv ancillary rights across their companies and affiliates worldwide. She also secured the new title song to the ever-popular *Baywatch*!

Today, with an unusual breadth of experience across the music industry, her consultancy work is wide-ranging and she is always interested in new ventures.

John France

I am over fifty years old: the end of the run of baby boomers! I was born and bred in Glasgow, moving south to York in 1977. I now work in London and live in Wales…but do not do a daily commute !

I have been interested in classical music since performing as a 'pirate' in a grammar school production of the *Pirates of Penzance*. My main interest is British Music (and has been since 1971) from Sullivan/Parry/Stanford onwards – although I do struggle with the avant-garde of the sixties and seventies. I am an enthusiast of so-called 'light' music and still enjoy the rock and pop music of my generation (Zeppelin, Yes & of course the Fab Four)

I first discovered British Music after watching a film about hymn tunes. The village of Down Ampney, the birthplace of Ralph Vaughan Williams, was featured, the eponymous tune was discussed. I went home and found *Fantasia on Greensleeves* in my father's record collection and I was hooked! My favourite composers change by the hour! But must include Finzi, Moeran, Bowen, Scott, Ireland, Bax, Alwyn and Whitlock. Favourite all time work – Moeran's Cello Concerto.

I play the piano for my own pleasure (about Grade 6) and was an organist in earlier days. I am interested in Ecclesiology (I am very High Church! and also a member of the Prayer Book Society), and try to read as widely as possible….I like Scottish literature and still read a bit of Latin now and again! Enjoy Real Ale, and Real (Crumbly) Lancashire Cheese.

I love the 'arch-typical' English countryside – and have always wanted to 'Go West, Boy. Go west' – A. E. Housman and the Georgian poets are a huge influence on my aesthetic. I have spent most of my life looking for the 'Land of Lost Content' and only occasionally glimpsed it…somewhere in…??? In fact that is what I now call my British Music Blog - The Land of Lost Content - British Music Blog

Rolf Jordan

Rolf Jordan is an artist and designer currently living near Liverpool, England. He specialises in graphic design, illustration, painting, printmaking and photograph restoration.

Music has taken an important part in his life, and he has played an active role in several music societies for over fifteen years. His interest in musical history has lead him to write several articles for *The Journal of the RVW Society*, to serve as Editor of the *Ivor Gurney Society Newsletter* from 2002-07, and as the current editor of the *Finzi Journal*. He also wrote on his discovery of the first recorded Ivor Gurney song for the *Ivor Gurney Society Journal* in 2008.

Rolf edited, designed and illustrated the 2007 Finzi Friends' anthology *The Clock of the Years* (Chosen Press/Boydell), and recently provided covers for *Gloucestershire Rhymes* by E.R.P. Berryman (Chosen Press) and *Ivor Gurney and Marion Scott: Song of pain and Beauty* by Pamela Blevins (Boydell).

His musically-inspired artworks include a series of composer portrait busts created in 2000-02, and the solo exhibition of oil paintings and ink drawings entitled 'Inspired by English Music', held in Ludlow, England during the May and June 2007 to coincide with the Weekend of English Song.

In 2008, he was awarded a Finzi Scholarship to research his biography of the singer James Campbell McInnes, currently being written. The *Signature* article on Janet Hamilton is the first fruit of the Scholarship research.

Anya Laurence

A writer, teacher and classical pianist, I have had three books published, as well as many articles in various magazines and newspapers. I studied piano in New York with Rudolf Firkusny and at the Landowska Center in Connecticut with Denise Restout. I was on the music faculty of the University of Guelph in Ontario, Canada. I gave my debut recital in Carnegie Hall, New York, in 1978.

The winner of the **"**Amicus Poloniae" award from *Poland Magazine* for the prize-winning article about harpsichordist Wanda Landowska and the St.Cecilia Medal for music, I have also received the National Music Clubs Award for the book *Women of Notes, 1,000 Women Composers Born Before the Year 1900,* my first book published by Richards Rosen Press, New York, 1978.

My second book was The House of the Bass Clef, an educational manual for piano students. My latest book**,** *Love Divine: The Life of Henry Ward Beecher,"* was published in 2005 by iUniverse Press. Other topics I have covered in my writing include biography, music, women's studies, New England history, humor, New Age, health and others. *"*

I am blessed to have had the opportunity to travel extensively, and I really love to write about all I have seen and experienced. Now a resident of Canada, for many years I lived in New York and New England and absorbed as much of the regional culture as I possibly could!

Denise Linke

Denise Linke is a veteran journalist who has interviewed such interesting luminaries as astronaut Sally Ride, Nobel Prize-winning physicist Leon Ledermann, former U.S. House Speaker Dennis Hastert, King Michael I of Romania and, of course, Midori Goto. She lives and works in the far western suburbs of Chicago.

The daughter of a semi-professional concert violinist and a semi-professional folk musician, Denise played viola in Northwest Youth Symphony, the 1977 and 1978 Illinois All-State orchestras, Illini Symphony at the University of Illinois Champaign-Urbana and Northwest Symphony in Des Plaines, Ill., until her work schedule pre-empted her rehearsal schedule. Since then, she has moonlighted as a folk singer, Celtic harpist and songwriter.

For the past four years she has been reliving her youth orchestra days through her son, Eric Linke, who plays horn in the Elgin Youth Symphony program.

M. Scott McBride, Ph.D.

M. Scott McBride was appointed Interim Dean of the Caudill College of Humanities at Morehead State University in 2008 after serving for five years as Chair of the Department of Music. He has also served as Chair of Music at the University of West Georgia, Director of Bands at Jacksonville State University (AL), and Associate Director of Bands and Coordinator of Music Education at California State University, Fresno. He also taught instrumental music—elementary through high school—in the public schools of Ohio.

A native of Ohio, McBride earned the Bachelor of Music degree in Music Education (1976) and the Master of Music degree in Performance (1978) from Kent State University. In 1990 he earned the Doctor of Philosophy degree in Music Education from the University of Oklahoma.

As a trombonist, he has performed with several regional symphony and jazz orchestras, and occasional and church ensembles. As an orchestrator he has received critical acclaim for his wind band arrangement of Philip Wilby's *Paganini Variations*, a brass band work originally commissioned by the BBC and published by Novello & Co., Ltd. He is an active conductor, clinician, adjudicator, and consultant throughout the United States and Canada. He is published in variety of professional journals and has made numerous appearances as a performer, clinician, and presenter. In all, his professional his professional work has taken him to 30 states, the District of Columbia, three Canadian provinces, and the United Kingdom.

He is a member of a number of professional societies and organizations. He is currently serving as a member of the Board of Directors of the National Association of Schools of Music (NASM) and Chair of NASM Region 8 (Alabama, Kentucky, Mississippi, and Tennessee).

Annemarie Vogt

Dr. Annemarie Vogt, musicologist and violinist, lives and works in her hometown Berlin, Germany. Due to extended studies in various European countries she gained a profound knowledge of occidental music history. As a public relations officer and author, she worked for several German orchestras including the Berlin Philharmonic.

In 2002 she received her Ph.D. degree in musicology at Technical University in Berlin with a doctoral dissertation on the history of the Berlin Philharmonic, focusing on its repertoire and concerts during the second half of the 20th century ("Warum nicht Beethoven? Repertoire und Programmgestaltung des Berliner Philharmonischen Orchesters 1945 bis 2000").

In addition she is the editor of two books about music and arts in Finland ("Sibelius und Deutschland", "Schweigen in Kommunikation und Kunst"). Currently, she is working on a new project to make music more accessible to parents and children. As a violinist she is presently concentrating on teaching young children.