

Signature

Women in Music



Myra Hess



Olga Samaroff



Bluebell Klean



Josephine Lang



Elinor Remick Warren



Meira Warshauer

**Myra Hess
Bluebell Klean
Josephine Lang
Liza Lehmann
Olga Samaroff
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Spring/Summer 2011

Signature: Women in Music

Spring/Summer 2011, Vol. III, No. 2

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Cover Background Photo: A pensive Elinor Remick Warren on the eve of her fifth birthday.



Signature, Women in Music

Spring/Summer 2011, Vol. III, No. 2

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How many words?

When writers query us about proposed articles, they inevitably ask “How many words?” Our reply is always the same: “Whatever it takes to tell your story. We have no word limits.” This kind of verbal freedom is unusual in an era of sound bites. People have grown accustomed to receiving their information in condensed doses that don’t take much time to read but seem to run short on substance.

So often we hear writers wondering how they can tell a life story or provide an account of a composer’s or performer’s contributions to her art in a mere 1500 to 2000 words. Something is always lost when word counts become more important than substance. Consider the mainstream music magazines, the few that exist, and it becomes clear that space is at a premium even when it comes to letters to the editor. Letters are usually limited to 200 words or less. We recall a letter that a friend wrote to one of these magazines about 20 years ago. Her letter covered a column and a half and was rich in substance and information. When this same person had another letter published recently in the same publication, it contained about 150 words.

Some might say that because we publish online, we have an advantage and while this is true to a degree, we would still tell writers “no word limit” even if Signature were a print publication. We believe that quality and substance are more important than quantity. As a result we believe that Signature offers rich, diverse and rewarding content that allows writers to expand our knowledge through their research.

In this issue we are moving forward through time, starting with song composer Josephine Lang in the 19th century to Olga Samaroff, Myra Hess and Elinor Remick Warren in the 20th century and Meira Warshauer in the 21st century. Each woman made or is making significant contributions to music. Some like the little-known Bluebell Klean fell into obscurity while others like Liza Lehmann enjoyed success in more than one field of music.

Josephine Lang scholar Sharon Krebs has made an important contribution to our knowledge not only about Lang but she has also opened a window into the lives and work of the women poets whose texts she chose to set to music. Sharon did extensive new work to shed light on these poets, many of them obscure or forgotten. Not only did she unearth important information about each of them she also managed, against considerable odds, to find illustrations.

Donna Kline’s interest in pianist and teacher Olga Samaroff led her to write a biography but then she went on to produce a documentary film about this gifted

artist. In addition to enlightening readers about Samaroff’s background and her pioneering efforts as both a pianist and visionary teacher, Donna tells us about the process of making her first film.

Pianist Myra Hess is still well known in Britain, particularly for her life-enhancing concerts during the dark years of World War II, but she is not as well known today in the United States. John K. Adams, who had the privilege of knowing Hess, provides insights into her as an artist and as a woman and recounts her experiences in America.

Contemporary composer Meira Warshauer writes of the experience of “hearing the call from within” as she composed *Tekeeyah (a call)*, her concerto for *shofar*, trombone and orchestra. I attended the premiere in Brevard, NC, and it was a profoundly moving experience. The audience was held breathless by the beauty and quiet contemplative power of this composition.

Musicologist John France has a gift for uncovering information about obscure or forgotten women in music. For this issue he tells us as much as possible about Bluebell Klean mainly through accounts about performances of her music. As well as being a composer and pianist, Klean was a champion angler. We always hope that articles like this one will prompt others to come forward with information. John is now searching for scores of her music.

Our *Children’s Corner* focuses on American composer Elinor Remick Warren, who like Amy Beach, showed remarkable gifts at an early age. She began composing at the age of five and continued to write music until six months before her death at the age of 91. Her first composition was published when she was 18 and the 1940 premiere of her choral symphony *Legend of King Arthur* caused a sensation. Elinor serves as a wonderful role model for children.

Musicologist and critic Marion Scott (1877-1953) who knew composer-singer Liza Lehmann provides a look at her through a review of Lehmann’s autobiography. A new CD of film music by English composer Doreen Carwithen raises the question “what might have been?” had Carwithen be given the opportunities of her male contemporaries in the film industry. Although her contribution did not contain any well-known films, she had the stuff of greatness as her music reveals.

One final note. We welcome your ideas and suggestions for articles so don’t hesitate to share them with us.

Pamela Blevins
Editor

Lest we forget...

Liza Lehmann and Her Work

Ed. Note: Marion Scott's review of Liza Lehmann's autobiography appeared in the *Christian Science Monitor* on April 10, 1920. Scott knew Lehmann personally and had worked closely with her when Lehmann served as president of the Society of Women Musicians, an organization Scott co-founded in 1911. Scott was the London music critic for the *Monitor* from 1919 to 1934.

Few artists have had happier conditions of work, or put them to a better use than Liza Lehmann. The autobiography of this distinguished composer, published by Fisher Unwin, is a very agreeably written book and shows that she had other gifts and graces besides those of the vocalist and the composer.¹ Her literary talent she probably inherited from her mother, who was a daughter of Robert Chambers, the Scottish publisher and author of the 'Vestiges of Creation.'² On her father's side she came of a very mixed strain. Rudolph Lehmann was a famous portrait painter, though not quite of the first rank, much of whose work may be seen in the London National Portrait Gallery.³ He, though a naturalized Englishman, was of German and Italian origin, with a certain English admixture. At the time of his daughter's birth, Rudolph Lehmann had a studio in Rome and was one of the famous colony of English and American artists who in the middle of the last century flourished exceedingly in that city.

Notable Childhood Friends

Liza – pronounced Leeza, as she is very careful to point out – although actually born in London, was soon transported to Italy, and spent all her early years in that sunny land, the language of which came earliest to her lips. Here as a child she made the acquaintance of the first batch of that gifted and somewhat Bohemian set of artists and musicians in whose society it was her happy lot to spend most of her days. These early years naturally play a small part in the recollection of maturity, but she still has a vivid remembrance of Franz Liszt, then also living in Rome. As a particular friend of her parents he had a delightful habit of dropping in for his favorite dish of eggs and bacon – which he always pronounced 'baccon and aches,' and of playing to them on the piano as only Liszt could play, whilst the dish was being prepared.

The Mold of Circumstance

Ten years later, when the parents transferred their home and studio, owing to the increasing number of English commissions, to the more prosaic Kensington, this fortunate child was still surrounded by the most gifted and delightful people. Mil-lais, Watts, Leighton, Helen Faucit, and Robert Browning, were frequent visitors at her father's house.⁴ And a certain demure lady who asked to hear the little Liza sing proved to no less a person than Jenny Lind; indeed, the Swedish Nightingale afterwards became her teacher.

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Composer-singer Liza Lehmann

In Italy, the young Liza Lehmann met Bohemian artists and musicians, including Liszt who dropped by the Lehmann home for "bacon and aches" and played the piano while waiting as they were prepared.

Liza Lehmann and Her Work



Liza Lehmann, center, in her role as President of the Society of Women Musicians with co-founders Marion Scott on Lehmann's right and Katharine Eggar on her left.

Under these favorable artistic conditions, it was difficult for the girl to decide whether to make a profession of music or of painting, the two parents leaning in different directions. Liza felt that she inherited more of her mother's musical gift than of her father's pictorial one, though a couple of original drawings in the memoir under review show that she had a talented pencil – and so music won. Always addicted to the writing of original melodies and other youthful compositions, and having a naturally pure and sweet voice – though not one of great volume – she decided to become a professional singer. Family circumstances and environment had favored her with what so many singers lack, an absolutely tri-lingual equipment, and to the gift of tongues she added others not too frequently met with on the concert platform, pure intonation and keen musical intelligence.

Early Creative Efforts

Composition, however, had the chief place in her regard, and it was her hope and ambition to raise the standard of her sex among the writers of original music. Chaminade and Maude Valérie White, and a German woman named Wurm had pointed the way and done something to remove the reproach that there were no women composers.⁵ A visit to Clara Schumann to Frankfurt, who had admired her singing in London, and who gave her daily lessons on the traditional renderings of the exquisite Schumann Lieder, may have quickened her resolve and given practical direction to her aim. For when her original compositions began to appear, with 'In a Persian Garden' and 'In Memoriam,' they were all in the Schumann style of the song-cycle. Even the humorous songs from 'Alice in Wonderland' and the charming 'Bird Songs' were in this form. More serious again was the musical setting of the old morality play, 'Everyman'.

Gifted at Composition

Without doubt Liza Lehmann had genuine and delightful gifts as a composer. In her settings of the Persian poem, as in the very different one of the 'Alice in Wonderland,' the music fulfills Schumann's great canon and test of song-writing, that it

shall appear to flow out of the words. The twenty-nine or thirty stanzas of Fitz-Gerald's marvelous translation of Omar which the composer chose for her text are treated quite differently from Granville Bantock's more ambitious setting of the same poem. The Lehmann setting is not orchestral or dramatic, but is pure chamber music, written for solo voices, duets, and vocal quartets, with a continuous pianoforte accompaniment. Contrast and occasional climax in the music is obtained by making a sort of artificial section of a verse cluster, such as that of the popular and beautiful:

Ah, moon of my delight, that know'st no wane,

and much variety is infused into the setting whilst preserving the tone and feeling which govern and inspire the elegiac character of the poem. One has little doubt in describing this work as Liza Lehmann's masterpiece, though the setting of Tennyson's 'In Memoriam' has some memorable and delightful airs. The 'Persian Garden' is a thing of beauty, taking its color directly from the poetry, but original in its melodies and its harmonies, its use of leit-motif, and – though its scale precludes any attempt at grandeur – rich in emotional range, from that of tragic intensity to that of melting pathos.

Humor also found its place in Liza Lehmann's musical equipment, and her setting of the Lewis Carroll 'Nonsense Songs' showed her power of taking the color of her original as remarkably as the 'Persian Garden' and the 'In Memoriam' did. One cannot be too grateful for an incursion into this legitimate field of the humoresque, too rarely trodden by English composers.

The autobiography somewhat tails off in interest toward the close, and the press notices included so copiously are perhaps a mistake in a memoir of this kind. One would have preferred more anecdotes of Brahms and Rubinstein, Joachim, and the rest. But those that are given are good and are first-hand stories, and the memoir gives the impression of a delightful and gifted personality. In this respect it only fulfills one's expectation of the composer of the ever-popular 'Daisy-Chain' and the less familiar but equally delightful opéra comique, 'The Vicar of Wakefield.'⁶

Notes

1. Liza Lehmann (1862-1918). Her autobiography was *The Life of Liza Lehmann, by Herself* (T. Fisher Unwin, London, 1919).

2. Robert Chambers (1802-1871) publisher and author. Her mother's name was Amelia Chambers. In addition to her literary interests, she taught and composed.

3. Rudolph Lehmann (1819-1905).

4. Helen Faucit (1817-1898) was an actress.

5. Mary Wurm (1860-1938) pianist, composer, conductor, teacher, born to German parents in Southampton. She was a piano pupil of Clara Schumann and was among the first women to study composition with Stanford at the RCM. Her songs anticipate the work of Ivor Gurney and George Butterworth while some of her piano music suggests what was to come in the future from Bartok. She founded a woman's orchestra in Berlin. She had three sisters, who changed the family name to Verne, and had successful careers as pianists in England – Matilde, Adela and Alice.

6. Although this piece appeared in 1920, Scott makes no mention of the fact that Lehmann had died in 1918. After her death, the Society of Women Musicians established the Liza Lehmann Memorial Fund to provide grants to members in need of financial assistance.

Olga Samaroff



Courtesy Sonya Stokowski Thorbecke

The Evolution of an Artist-Teacher

Donna Kline

Olga Samaroff - Teaching from life's experience



Olga Samaroff with her grandmother Lucy "Mawmaw" Grunewald and her mother Jane Hickenlooper. "Mawmaw" instilled in her granddaughter the fundamental disciplines and technical mastery that shaped her as an artist.

*Among her friends and equals,
Samaroff counted Mahler,
Strauss, Ravel, Stravinsky
and Gershwin*

"It is a long and difficult business to master the mechanics of piano playing, but the inner musical development of the student is a far greater problem."¹ These words, penned by pianist and artist-teacher, Olga Samaroff, in the late 1940s, sums up her unique and innovative approach to the art of teaching piano. Olga Samaroff (1880-1948) was perhaps one of the most original, if not the most sought-after piano teacher in America during the 1930s and 1940s. As former student, William Kapell, described his teacher, "Lessons with her were like performances. She never played for her students, yet the imagination she put into each lesson made it vivid as the finest demonstration from the concert platform."² Former student, Dale Bartholomew, recalled, "Her general approach to teaching was just wonderful...She was very supportive and positive. She just knew how to handle all of her students individually. I remember her saying to me, 'I'm going to teach you so you can be rid of me. Play all you can'...What I learned from Madam was confidence in my musicianship and broadening myself as a person."³

When Olga Samaroff became the first American-born woman on the piano faculty at the newly opened Juilliard Graduate School in 1924--and subsequently the Philadelphia Conservatory in 1928--she had no prior teaching experience. At first, she felt at a disadvantage with her more experienced Juilliard colleagues. Yet, with her customary confidence and intellect, she decided that she would approach her new teaching career with enthusiasm and some definite plans on how she would teach her future piano students. Samaroff's approach to teaching would evolve from her own musical education and her struggles building her concert career. Samaroff's teaching came out of her life experiences.

During Olga Samaroff's virtuoso performance career between the years, 1905 and 1924, she was at the very center of the musical world of her time. She was the leading American female pianist on the concert stage in both America and Europe. Although she was born in an era that was rich with virtuoso pianists, it was also a time when Old World prejudices and the more restrictive, antifeminist years would attempt to limit her potential musical training. While these restrictions certainly did influence her development as a concert artist, it would be the combination of her family's musical heritage, her exceptional talent and her confidence in the face of all obstacles that would direct her future as a musician and artist-teacher.

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Olga Samaroff, Artist-Teacher

Samaroff's many achievements (especially for a woman of this era) would be outstanding even in our own time, let alone during the more confining late nineteenth and early twentieth centuries. She knew and performed with all the great orchestras and conductors in both American and Europe. She counted as her equals most of the great performing artists and composers of the era, from Gustav Mahler, Maurice Ravel, Sergei Rachmaninoff, Igor Stravinsky, and Richard Strauss, to George Gershwin. She was the first American pianist to perform all thirty-two Beethoven sonatas in concert (1920-22), and among the first to make recordings (1908). In 1896, she was the first American woman to be admitted to the piano classes at the Paris *Conservatoire de Musique*, and the first American female pianist to give her debut in New York's Carnegie Hall (1905), although she had to first acquiesce to a promoter's pressure and adopt a European-sounding name. As the first wife of the famous conductor Leopold Stokowski (1911-1923), whose musical talent she recognized and quietly fostered, Samaroff was behind the scenes of America's budding symphony orchestras. And as New York's first female music critic (*New York Evening Post*, 1924-26), she viewed and reviewed the musical scene from both sides of the footlights.

Yet, today despite these many pioneering accomplishments, the single most enduring achievement of Samaroff's legacy is her term as the respected and beloved artist-teacher and mentor to our first generation of American-born, American-trained concert artists. Known as "Madam" to her ever-increasing number of piano students from 1924 to her untimely death in 1948, Samaroff was the quintessential artist. She believed in music as one of the highest forms of expression, and she taught it as an art with the piano as the instrument for its expression. As an artist-teacher, her defining goal to her students was to teach them to find their own musical expressions independently so that they, as artists, might project their way. Her famous students are legion. A few include, Joseph Battista, Joseph Bloch, Wendel Diebel, Maurice Hinson, Eugene List, Raymond Lewenthal, William Kapell, Paul Nordoff, Vincent Persichetti, Rosalyn Tureck, Claudette Sorel, Natalie Ryshna Maynard, and Alexis Weissenberg. Van Cliburn almost made it to this distinguished list, for Samaroff accepted him as her student for the autumn of 1948. Unfortunately, she died of a heart attack on May 17, 1948.

Olga Samaroff, whose actual birth name was Lucy Jane Olga Agnes Hickenlooper, was born into a refined musical family on August 8, 1880 at Fort Sam Houston in San Antonio, Texas.⁴ Young Lucy's early musical skills were obvious, for she was able to improvise melodies on the piano by the age of three. Music was always present in the Hickenlooper household. In addition to her mother, Jane Hickenlooper, Lucy's grandmother, Lucy Grunewald (Mawmaw), taught piano in their home. They also regularly performed musicales for family and friends. Young Lucy, a.k.a. Olga Samaroff, must have listened with rapt attention to their frequent musical gatherings.



Lucy Jane Olga Agnes Hickenlooper at the Paris Conservatory in 1896. She came from a refined musical family in San Antonio, Texas. (Courtesy Sonya Stokowski Thorbecke)

While Lucy's mother contributed to her daughter's early musical training, it was "Mawmaw," who instilled in her granddaughter the early fundamental disciplines and technical mastery she would need as an artist. She wrote many years later, "I remember thinking...that she somehow made me feel ashamed when I played wrong notes. She not only corrected them, but she managed to make me feel it would have been much simpler to play the right ones in the first place. She was ahead of her time."⁵

While "Mawmaw" continued to be young Lucy's primary piano teacher, her academic education was pursued at Galveston's Ursuline Convent and Academy. (In the late 1880s, work had taken Olga's father, Carlos Hickenlooper, to Galveston, where he was an auditor.) The Ursuline Order was known for its emphasis on academic education for women, and unlike most female finishing schools of the era, they emphasized strong female self-development and academic excellence. Lucy's Ursuline education was unquestionably a major influence in her formative years.

When Lucy was sixteen, she was taken to Paris for further musical study. Some years earlier, the Hickenloopers had

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Olga Samaroff, Artist-Teacher

been advised by leading musical authorities that they should take their prodigy to Europe. Such advice was very common for aspiring American musicians in the late nineteenth/early twentieth centuries, for European prestige was so great, Americans wanting a performance career had to first obtain a European reputation.

It was decided that Lucy, accompanied by her grandmother, would first study privately in Paris before entering the very competitive entry exams at the *Conservatoire de Musique*. She studied with France's most renowned teachers of the time: Ludovic Breitner, Antoine Francois Marmontel (who was considered to be the patriarch of the French tradition of piano playing), and Charles Marie Widor, the French composer and organist.

After two years of private study, Lucy entered the competition and won a full two-year scholarship, making her the first American woman to ever be admitted to the prestigious *Conservatoire de Musique*. Lucy was enrolled in the piano class of well-known pedagogue Eralim-Miriam Delaborde. As the lone American in his class, she soon learned that Delaborde had the conviction that all Americans were hopelessly unmusical, making her lessons with Delaborde intolerable. His prejudice was stifling her artistic training, not encouraging it. It didn't take Mawmaw and Lucy long to realize that the *Conservatoire de Musique* wasn't the music conservatory to continue her musical study. Instead Mawmaw took Lucy to Berlin, Germany where she studied privately.

with Ernest Hutcheson and Ernest Jedliczka, a former student of Nicolas and Anton Rubinstein. Samaroff credits Jedliczka with giving her what she termed the "Russian tradition" of piano playing—phenomenal technique combined with passion and dramatic power. She also studied composition with the American teacher and organist Otis Bardwell Boise, a former pupil of Moritz Hauptman, Hans Richer, Ignaz Moscheles, and Franz Kullak, and organ with Hugo Riemann.

During Lucy's years of musical study in Paris and Berlin, she was fast coming to the conclusion that she wanted to establish herself as an *independent* musician, free from any nationalistic traditions. She had come to the realization that the nineteenth century-system of teaching experienced in Europe had far too little insistence upon the student's independent use of his own knowledge. When Samaroff began her Juilliard Graduate School and the Philadelphia Conservatory teaching career, musical independence was the most important philosophy that she would imbue in her students. "Shall I pass on to my students the Paderewski tradition, the De Pachmann tradition, or the Gabrilowitsch tradition? Or shall I pass on the Russian tradition as I learned it from Jedliczka, pupil of Nicholas and Anton Rubinstein? I could also pass on the French tradition of which I had a copious dose at the *Conservatoire de Paris*... The truth is that the tradition passed on by any teacher is based upon what he was

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Maud Powell Society

Samaroff studied privately with the Australian-born pianist and composer Ernest Hutcheson (1871-1951).



She also studied with the French organist and composer Charles-Marie Widor (1844-1937).

Olga Samaroff, Artist-Teacher

taught, and this whole chain of passed-on traditions is actually inspired either in the beginning or somewhere along the line by preference...I try to lead them straight to the composer."⁶

After years of anti-American biases and the financial burden on her family for her study in Europe, Samaroff was also questioning the wisdom of studying abroad for Americans. Although the United States had a few good music teachers and conservatories at the time, Americans were thought to be inferior to European musicians. As she wrote in her autobiography, "America's musical dependence on Europe had created a deep-rooted national inferiority complex..."⁷ As a future artist teacher at the new Juilliard Graduate School and the Philadelphia Conservatory, it was a national inferiority complex Samaroff would change.

In late 1904, Lucy returned to America with no traditional European debut. A brief, but disastrous marriage in Berlin to a Russian civil engineer had failed. Demoralized and haunted by the considerable financial sacrifices her family had made for her musical education, she decided to risk her entire future career and give an American debut.

Against tremendous odds, young Lucy Hickenlooper, under the advice of a publicity agent, Henry Wolfsohn, changed her name to a European-sounding name, borrowed money, hired the New York Symphony under the baton of Walter Damrosch, and rented Carnegie Hall for the evening of January 18, 1905. Henry Wolfsohn also wanted to present her as a European, but Samaroff objected to the idea, since she saw it rooted in the assumptions of European superiority and American inferiority. And so in January 1905, **Olga Samaroff**, a young and talented American woman pianist, who was born in Texas, but had a Russian-sounding name, was born. Samaroff's American debut received mixed reviews, although she performed *two* piano concertos and some solo works to attract the music critics. It was a staggering program for an experienced pianist, let alone an inexperienced one.⁸ Within the next few weeks, Samaroff received many performance invitations. Although she had to accept lower concert fees than her male counterparts, her concert career began to soar. At age 26, Olga Samaroff was now a recognized, suddenly sought-after, American woman concert artist. Against tremendous odds, she had risen from complete obscurity to be one of the most famous American woman pianists of the first half of the twentieth century.

Some years later—1928—with memories of her risky American debut, Samaroff would establish the Schubert Memorial, which would become the first nation-wide contest only for young Americans. She wanted to help young American music students to overcome the prejudices against American performers and the lack of performing opportunities that she had encountered. In her view, the same conditions at her debut as unfavorable to American-born, American-trained artists were still present in 1928. She wrote, "...the conversations...that led to my debut concert...burned themselves into my brain as something so significant in connection with the fate of professional American musicians that



In 1905, Lucy Hickenlooper became Olga Samaroff, born in Texas but with a Russian-sounding name. She rose from obscurity to become the most famous American woman pianist of the first half of the 20th century.

it became the basis of all the work I did later in founding the Schubert Memorial for the benefit of young American artists."⁹ Clearly, the European "stamp of approval" combined with her European musical education had a deep influence on Samaroff's teaching approach. But it was her goal to do much more. She not only wanted to educate her students toward a complete musical independence, but she wanted to develop the complete human being.

These two goals—musical independence and human development—were the most important principles she would instill in her students, a decided departure from the established coaching method, which she deplored. It was her design to foster her students' never-ending growth. A well-rounded education, she maintained, developed the inner resources of the individual. These are the main reasons why she rejected the coaching methods of her contemporaries and never performed for her students. She called these methods "the nineteenth-century system of teaching music." She often said the only thing that can come out of your fingers is who you are as a person inside.

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Olga Samaroff and Leopold Stokowski around the time of their marriage. She quietly helped advance his career as a conductor while his approach to music was one of the influences that led to her own teaching technique. (Courtesy Sonya Stokowski Thorbecke)

Olga Samaroff, Artist-Teacher

Samaroff also acknowledged two influences taught her *how* to teach. In her customary praise of her former husband conductor, Leopold Stokowski, Samaroff gave him credit for his meticulous study of the score before he ever went into rehearsal. He had a complete technical and fundamental grasp of the music at hand before one note was sounded. During their twelve-year marriage, Stokowski was first the conductor of the Cincinnati Symphony and then the Philadelphia Orchestra. Samaroff watched her husband rehearse with each orchestra countless times. Like Stokowski, Samaroff also believed a complete technical grasp of the score away from the instrument was the best method of understanding and learning music. She therefore required her students to at first study the score away from the piano.

But merely studying the score away from the piano was not enough. The true artist must carefully practice. She acknowledged this source from the well-known French actor, Constant Benoit Coquelin, whom Samaroff had known from her concert tours in Paris. She recalled, "...no real artist can afford to depend entirely upon the mood of the moment."¹⁰ The true artist, he maintained must be fully prepared for mastery. Technical mastery, study, and practice, he believed would give the true artist freedom for creativity. Coquelin's advice plus Samaroff's early disciplinary practice from her grandmother and her study at the *Conservatoire de Musique* validated her resolve for true artistic self-discipline.

Along with Samaroff's acknowledgment of Stokowski's and Coquelin's teaching influences, it was undoubtedly her own rich background of experiences, her intellect, and her inspiration that would be her greatest attributes as a teacher. "The world is full of slick pianists," she wrote, "By that I mean the pianist who can play a great many notes at once, achieve great speed, read well at sight and memorize a great many pieces. This is all praiseworthy and requires a great deal of hard work, but unfortunately one can do all these things without being an artist...It is the right combination of being and doing that produces the real artist."¹¹ She was more interested in the broad artistic concepts. Former Juilliard students Joseph Bloch and Solveig Lunde Madsen describe Madam's approach as teaching in broad musical concepts and bringing out what each person had in them.

As Madsen recalled, "That was her great pedagogical gift...She taught with imagery. She could say one word and a whole passage would come to light before your eyes...She didn't go into technique a lot. She didn't like percussive playing, and she was always saying more arm weight, more tone."¹² Former student, Joseph Bloch confirms, "her lessons had a lot of poetic imagery in them. She never would give much technical guidance and would never illustrate anything. She always expected us to work out our own interpretations."¹³ Samaroff wanted her students to stand on their own.

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Donna Kline

Olga Samaroff, Artist-Teacher



Samaroff encouraged her students to broaden their experience by visiting museums, attending the theatre and opera, studying folk art to help them see the larger picture surrounding music.

(Courtesy Sonya Stokowski Thorbecke)

As a teacher, Samaroff made it her practice never to criticize without explaining the reasons behind her criticism

She wanted to foster their natural talents, not define them.

Samaroff was a major influence in all her student's lives, the way they thought of themselves and the way they thought of music. She was concerned about and helpful with every aspect of her student's overall artistic lives. In addition to her teaching, many students recalled living with "Madam" and all recalled her very generous financial and other nurturing and personal forms of support. The highly talented students who won a fellowship to Juilliard were from all walks of life. And Samaroff knew that talent had to be nurtured and encouraged rather than commanded. It was not enough for her to teach her students a solid musical education, but to also help them develop socially. There are many examples of her generous help, from living expenses (she often invited students to live with her in her Fifth Avenue apartment), to purchasing tickets to the theater, opera, or ballet. Former student, Maurice Hinson, recalled, "She sent me to the Metropolitan Museum of Art to look at a display of eighteenth-century furniture when I was working on a Mozart sonata and also insisted that I should go and visit the Museum of Folk Art to see something of the clothes that people wore. She also insisted I read a play by Moliere, and of course, sent me to the opera to see *The Marriage of Figaro* at the Met."¹⁴

As a teacher, Samaroff was always positive, supportive, caring, inspiring, and patient with those who worked hard to meet her high standards. She made it her practice never to criticize without explaining the fundamental reasons behind her criticism. If a student was having a problem with a certain musical idea or concept, she would suggest a book or article on the subject. At the next lesson they would be responsible for reporting to her what they had learned. Samaroff gave reasons *why* their musical instincts led them to interpret the music as they did.

Early in her teaching career at Juilliard and the Philadelphia Conservatory, Samaroff began to hold evening fortnightly Musicales in her Fifth Avenue apartment to give her students an opportunity to perform before their peers as well as many of Samaroff's social and artistic friends. According to all her students they were the test of fire, for they never knew who of Samaroff's guests would be in the audience. The Musicales were a very significant part of her student's training because she was forcing them to be independent. She was also giving her students opportunities to be heard by people who might be able to help them in their careers after they graduated.

Some of the guests could be conductor, Eugene Ormandy, pianists Harold Bauer, Myra Hess, and Ossip Gabrilowitch with his wife, Clara Clemens Gabrilowitch (daughter of author, Samuel Clemens, a.k.a. Mark Twain), violinist, Fritz Kreisler, actress Katherine Cornell, or the wealthy social families, Otto Kahn to the Rockefellers. Juilliard student Etta Schiff recalled, "Her home was filled with famous luminaries and society people...Felix Warburg, Atwater Kent and

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Olga Samaroff, Artist-Teacher

others...The audience was always so enthusiastic and Madam always sat proudly as we played...As she listened to us, every fiber within her responded to our interpretation and concept of the music...After the Musicale, we all shared refreshments in her beautiful dining room and mingled with her friendly guests.”¹⁵ Joseph Bloch recalled, “Her Musicales were a great institution. There’s been nothing like them since...All the boys had to wear black tie and the girls were in long dresses. All kinds of celebrities were invited. These were not master classes. They were in lieu of master classes. They were always followed by scrambled eggs, popovers and champagne. They were an experience I will never forget.”¹⁶

At the beginning of each school year, Samaroff would work out an entire concert program that the student was expected to learn in the school year. She always assigned a varied and well-balanced repertoire from the different eras of music history. She was also very interested in what was being composed in the twentieth century and believed the modern composers should be studied and performed. In April 1945, she organized and presented a few of her students in a successful all-Prokofieff concert series at Town Hall in New York. In a series of two concerts, seven of her students performed each of the seven piano sonatas (at that time Prokofieff had composed only seven.) Samaroff was giving her students more public exposure and also exposing more contemporary music to the public. While the study of twentieth-century composers is more of the norm today, it was not in the early days of Juilliard. Samaroff was ahead of her time.

Samaroff encouraged all of her students to choose careers in music, however, she did not urge all of them to become performing concert artists. In fact, she often discouraged them. Not all her students—although highly talented—had the temperament for the grueling pace and lonely life of a concert pianist. However, she knew America needed a wide range of regional pianists and good teachers. She always encouraged her students who did not have the temperament for the concert life to return to their communities where their talents would be welcomed.

In the early 1930s, Samaroff pioneered yet another musical venture, the Layman’s Music Courses (LMC). She was concerned that music schools like Juilliard and the Philadelphia Conservatory were graduating musicians, but there was a decreasing demand from interested audiences to hear them. While she encouraged her students who were not slated for stage careers to return to their hometowns to foster local concerts, she also realized the future of music in American required larger and more educated listeners. Her goal was different from most adult musical education courses, for she set out to develop a simple and effective method to teach laymen how to distinguish for themselves what they were hearing with ear training and theoretical studies. As she began she admitted, “I know of no more difficult type of music teaching.”¹⁷ The LMC were tremendously successful. From their humble beginnings, first at Steinway Hall, they were eventually moved to Town Hall on 45th Street, where they were

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Olga Samaroff and her German Shepherd “Wolf” in the early 1920s. (Courtesy Soyna Stokowski Thorbecke)

Donna Kline

Olga Samaroff, Artist-Teacher

given two nights a week to crowded, enthusiastic audiences. Her great ambition was to expand the LMC nationwide, but they were discontinued a few years after her death in 1948. Samaroff had been the driving force behind their success. Samaroff authored four books in connection with the Layman's Courses, and wrote her autobiography in 1939. In 1931, in recognition of her many musical achievements, she was awarded an Honorary Ph.D. in music from the University of Pennsylvania. In the 1940s she had her own weekly radio program where she answered questions sent in by listeners and interviewed guests, which included current musical personalities, from Artur Rubinstein to Richard Rodgers. She lectured all over the U.S., often giving speeches in connection with the Schubert Memorial or the LMC. She even made her television debut in 1944 and wrote articles commending the great benefits television could be for education. Unlike some of her professional colleagues, she did not fear the new technologies. She welcomed them, however she was criticized by some her co-workers when she started to use glass slides and phonograph recordings in her lectures for the LMC. At that time, among the faculty at Juilliard, there was a lack of desire to change, as evidenced by their early reticence to teach new works by twentieth-century composers. Samaroff's use of audio-visual materials in her LMC and her early recording (1908), are testimony to her forward-thinking views.

Samaroff's untimely death of a heart attack in May 1948 left an enormous gap in the musical world. She was a true artist and musical progressive. She was also an achiever and an innovator. She encouraged and led her students to find their own way and to make music their own. It was the central part of her humanness as an artist and teacher. High standards, personal caring, integrity, generosity, openness to new ideas and enlightenment through music were Samaroff's banners. These were the

central part of her humanness as an artist and teacher. These ideals directed her life and evolved into a teaching approach that continues to be affirmed by her former students, "grand students: and "great grand students" today. As Philadelphia student Eleanor Krewson Read wrote, "Madam Samaroff simply opened my mind...She taught me discipline at the piano and she taught me discipline in my life."¹⁸

NOTES

¹ Samaroff Stokowski, Olga, "Accuracy in Performance," *Musical Journal*, (Jan., 1953), p. 48.

² Kapell, William, "Technique and Musicianship," *Etude*, (Dec., 1950), p. 21.

³ Bartholomew, Dale, interview with author, Norwalk, Conn. Oct. 21, 1990.

⁴ Although no birth certificate exists, Samaroff (Lucy Hickenlooper) was born in 1880, not 1882 as all reference books indicate. Kline, Donna S., *Olga Samaroff Stokowski: An American Virtuoso on the World Stage*, p. 9, 243. See also, *San Antonio Daily Express*, August 11, 1880, unpag. After her divorce from Leopold Stokowski, Samaroff continued to use her former husband's name as: *Olga Samaroff Stokowski*. However, she dropped the *Stokowski* name in 1945, after his marriage to Gloria Vanderbilt.

⁵ Samaroff Stokowski, Olga, "Accuracy in Performance," *Musical Journal*, (Jan., 1953), p. 46.

⁶ *Ibid.*, p. 48.

⁷ Samaroff Stokowski, Olga, *An American Musician's Story*, p. 16.

⁸ Samaroff's program at Carnegie Hall on January 18, 1905 consisted of: Franz Liszt's Concerto no. 1 in E-flat Major; Nocturne, by Giovanni Sgambati; Humoresque, by Peter Tchaikovsky; Frederic Chopin's Etude, op. 10, no. 3, and Polonaise in A-flat, op. 53; and Robert Schumann's Piano Concerto in A-minor, op. 54.

⁹ Samaroff Stokowski, Olga, *An American Musician's Story*, p. 39.

¹⁰ Samaroff Stokowski, Olga, *An American Musician's Story*, p. 178-79.

¹¹ *Ibid.*, p. 179.

¹² Madsen, Solveig Lunde, interview with author, Saalt Lake City, Utah, August, 1987.

¹³ Bloch, Joseph, interview with author, Larchmont, New York, March, 1987.

¹⁴ Hinson, Maurice, to author, March 5, 1987.

¹⁵ Shiff, Etta, to author, March 12, 1987.

¹⁶ Bloch, Joseph, to author, March 17, 1987.

¹⁷ Samaroff Stokowski, Olga, *An American Musician's Story*, p. 257.

¹⁸ Read, Eleanor K., to author, August, 1989.



Madam Samaroff with her students ca. 1943. She was the driving force behind their success. (Courtesy Solveig Lunde Madsen)



Solveig Lunde and William Kapell with their teacher at the Juilliard in 1944 just after juries. It was taken on the steps outside the old Juilliard when it was located on Claremont Avenue in Morning Side Heights, New York. (Courtesy Solveig Lunde Madsen)

Donna Kline —Tales from a first-time filmmaker

Producing *Virtuoso*: *The Olga Samaroff Story*

Looking back over the past six years, I often wonder how I—a musician, author, and senior citizen—well past the traditional retirement age—could have ever entertained the thought I could produce and direct a film. My experience in film-making of any kind was absolutely zero. But some ten years after my book—*An American Virtuoso on the World Stage*—was published in 1996, that's exactly what happened. I had often entertained the thought of producing a *theatrical* film about Olga Samaroff Stokowski's colorful life. I thought it would make an excellent movie, but the thought that I would produce and direct it was pure fantasy.

Yet, it was my husband, Sylvan, who encouraged me to make the film. "Why don't you look into the possibility? It's a great story and I will back you up," he said. So with these words of encouragement, a lot of naiveté, and a total lack of experience, I plunged in.

The first step in this (what would be) five-year saga was to join a non-profit film foundation. It was essential, especially for a novice like me. I joined the Film Arts Foundation of San Francisco (near where I live) and was soon drawn into the fascinating orbit of the film world. It was at FAF that I found much needed advice, some good down-to-earth guidance, and also a few words of caution. "Making a film is not for the faint of heart," I was warned. "It's very expensive and many times so frustrating many first timers quit." They were words well taken and I appreciated their counsel, but I wanted the challenge. Somehow I believed in a successful outcome.

There are many, many components to good filmmaking. Of course having a good story is most important, but perhaps the most critical is having a good film editor onboard. It was important to me to find someone who would be as passionate about Olga's story as I was. Fortunately, it took only a few weeks to find just that person. Wendy Slick, an enthusiastic and experienced documentary filmmaker, who had heard about my *Virtuoso* project and search for an editor contacted me. She loved Samaroff's story and agreed with me that it would make a great film. She was also a lover of women's stories and classical music. That clinched it. I knew it would be a perfect match! Soon we were shaking hands and agreeing on a general plan for *Virtuoso*.

All of Madam Samaroff's former students, her daughter, Sonya Stokowski Thorbecke, and good friend, Henry Steinway, were more than happy to cooperate in our venture. They gave me their valuable time and they gave me their patience. I could not have asked for more, nor could I have done it without them. All were appreciative that I was making a documentary about their former teacher and friend. I could only conclude that giving their valuable time to be interviewed and filmed was a testimony to Madam Samaroff's teaching legacy, and their respect for her as a human being. Henry Steinway even generously offered the Rachmaninoff Room at Steinway Hall to use as our filming location while in New York.

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Narrator, Frederica von Stade, Recording session, Berkeley, CA. 2010



Sonya Stokowski Thorbecke with Donna Kline and "Skinny Bones" 2006, Sewickley, PA 2006

Producing *Virtuoso: The Olga Samaroff Story*

With Wendy's expertise and her husband, Jerry's ability to manage the filming and sound engineering we were on our way. Over the next few months we made filming trips--a.k.a. "shoots--" to New York City, Larchmont, New York, Seattle, Salt Lake City, San Francisco, Westport, Connecticut, and Sewickley, Pennsylvania. Although the budget was stretched for these very important "shoot" locations, the experience filming these former students, friends and family members allowed me to re-connect with many of Madam Samaroff's students. It was an odyssey I will never forget.

As a musician and writer of music history the most difficult concept in filmmaking for me was to grasp the idea that an image was vital for each scene. As an example, when Samaroff injured her arm and had to stop her performance career after her divorce from Stokowski in 1923, a problem arose how to show it on film. As a writer I was used to simply writing it in the script. "But Donna, we must have an image. We must have some way to portray this important event in her life. It is essential," Wendy said.

The magic of digital photography and Wendy's long experience as a filmmaker soon resolved our dilemma. Wendy and husband, Jerry, filmed the pianist's hands in slow motion, slowly drawing away from the keyboard, giving the illusion of an injury. It was brilliant.

Every component in producing a film is important. We had to gather archival footage, film a woman pianist's hands, get the music rights, write the script, and find just the right narrator and voice for Madam Samaroff. It was a large order, but Wendy's contacts in this business were indispensable. With her recommendations, I hired an experienced Music Rights person and also an Archival Film professional. It was money well spent for each professional knew the sources for what we

wanted, saving us many hours of precious time and money. Samaroff's daughter, Sonya, was happy to give us all the rights to her mother's recordings. Since there were no recordings of Samaroff's concerto repertoire (the technology wasn't available at the time she made recordings) I wanted to get recordings of her former students performing the concertos we would use in the film. The estate of former student, Eugene List, was more than happy to allow me to use his concerto recordings, but the Rights of the recording company and the orchestra were still under copyright. Therefore, they were compensated. It was the very same with former student, Jerome Lowenthal, who performed the Liszt Piano Concerto No. 1 in E-Flat Major for the film. Samaroff's recordings were used as much as possible, with the two professional women pianist's hands I used in the film playing works that were in Samaroff's repertoire. (The two women pianists we filmed are professional pianists and personal friends.)

Wendy and I met almost daily in her studio, editing and discussing the film's development. Along the way I learned a lot of the film world's jargon. My favorite was the most ghastly and the most painful. The expression, "It's like throwing babies on the floor," means I had to cut out some images and/or segments from the film that were very dear to me. For many reasons we simply couldn't include "some of my babies" in the film. It was so painful the horrific image of someone "throwing a baby on the floor" seemed appropriate! My next favorite expression was, "That's a Hamburger Helper," meaning extending shots to fill-in space where you don't have

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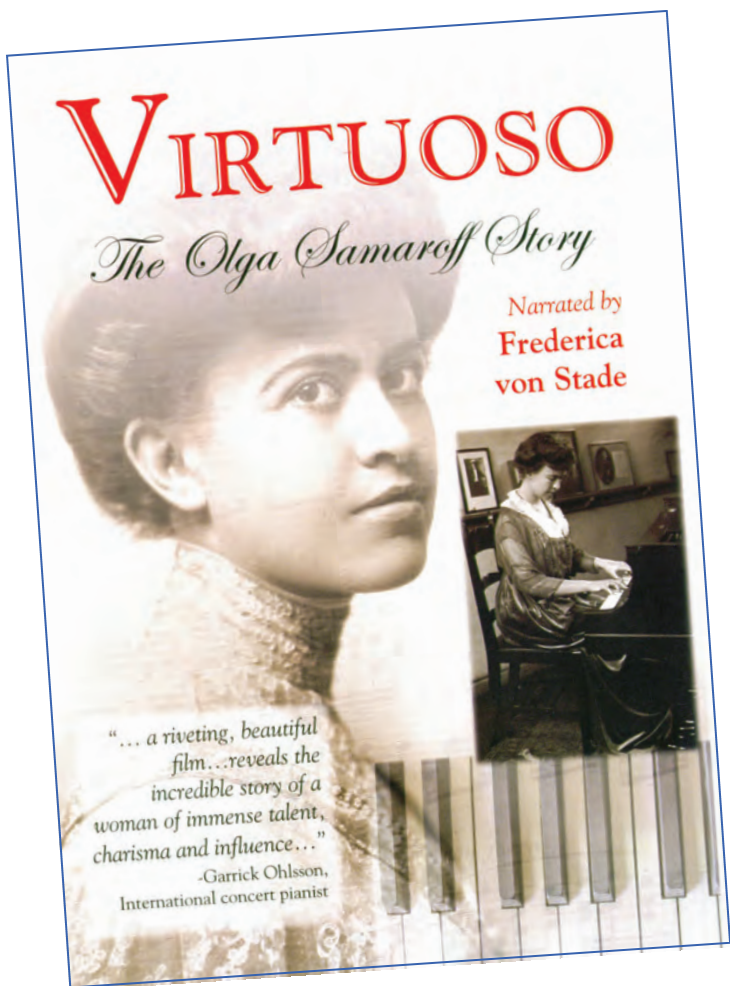
Joanne Kline and Film Editor, Wendy Slick
filming "Olga's hands writing." Tiburon, CA 2008



Filming some of Samaroff's recordings on
original RCA phonograph player, circa
1920s. Videographer, Jerry Slick; Archivist,
Bob Wahlberg, in background.
Sound Engineer, Greg Bottini on far left.
San Francisco, CA 2009

Donna Kline

Producing *Virtuoso: The Olga Samaroff Story*



Donna Kline spent six years producing *Virtuoso*, her full-length film about pianist and teacher Olga Samaroff. To learn more about the film and how to order a copy, visit <http://www.olgasamaroff.com/>



Donna Kline with Henry Steinway after film interview, Steinway Hall, NY 2006

enough images to fit the dialog. I am happy to report we didn't need any "Hamburger Helpers".

The digital age also made filmmaking much easier in gathering images and finding particular people we needed for the film. My computer skills were honed during this time. To keep costs down it was important to find images that were in the public domain. As an example I could not find a particular picture of Samaroff's Paris teacher, Eralim-Miriam Delaborde in the public domain. A search on the Internet eventually linked me to a man in the Ukraine who was happy to lend me a picture for the film! It was experiences like this that made this project even more enriching.

As our editing was coming together in one cohesive story, it was time to find a voice for Madam Samaroff and a narrator. We posted a notice for actresses in San Francisco's ACT (American Conservatory Theater.) We had only a few recordings of Samaroff's voice and our objective was to get as close a match as possible. Actress Lori Holt was our choice after only a half dozen auditions.

For the narrator we were very fortunate to acquire the melodic voice of the Metropolitan Opera contralto, Frederica von Stade. We were able to contact her through her manager. She was more than happy to be our narrator after she had read my book. Her narration provided an expressive professional touch to our film, and we were ecstatic.

In late 2010 we finally completed *Virtuoso*. The one-hour documentary, designed for television programming took us five years. It is a journey that was one of the most challenging and at the same time, the most exhilarating. Since filming Madam's former students and associates, four of them have passed away. I am grateful I have these artists on film for American music history and future research. I am also grateful for the opportunity to have met so many creative and talented artists in the film business. My hats are off for their creativity and dedication to filmmaking. Today I look at films with much more understanding of the work that it takes to produce a film. As for *Virtuoso* I am happy I accepted the challenge.

Josephine Lang

Pencil portrait of Josephine Lang (probably by Carl Müller), frontispiece of H.A. Köstlin, "Lebensabriss."



and Her Women Poets

Josephine Lang—the composer and her women poets

When one has published a biography of a composer and then is asked to write more about that same composer, one is faced with the question of what aspect of the composer's life or songs to address. Our book *Josephine Lang: Her Life and Songs*¹ had pretty much dealt with our particular woman in music. Or so I thought. But the subtitle of *Signature – “Women in Music”* – made me think about all the different ways in which women can be ‘in music.’ I realized that as authors of the text of a *Lied*, women could be ‘in music’ without actually being performers or composers. With that realization, I had my topic: Josephine Lang and her women poets. One always gains new insights by looking at a body of work that one knows well from a different angle. Although we had in our book discussed some of these songs, we had never isolated them as a distinct subgroup of Lang's output. Doing so has been most rewarding for me.

Josephine Lang – A Brief Look at her Life

Josephine Lang was one of the most productive song composers of the 19th century, and one of the most widely published. In her century she was a much more famous composer than either Fanny Hensel or Clara Schumann. Her rediscovery in the 20th century, however, was hampered by the fact that, unlike those two women, she did not have a famous composer as a brother or a husband. Thus, she remains less well-known than they even today. And yet she composed many beautiful songs that deserve greater fame and more frequent performance.

Lang was born into a musical family in Munich in 1815. Her mother, the renowned singer Regina Hitzelberger, gave Lang her first singing and piano lessons. Her father, Theobald Lang, was a violinist in the Munich court orchestra. In both her immediate and her extended families, Lang had many role models of artistic women who remained professionally active even after marriage.² She therefore likely grew up with a more progressive view of ‘a woman's place’ than was generally the case among young women of her time.

She began to compose little songs at the age of five, for some of which she also created the texts.³ Thus, she was already her own ‘woman poet’ at an early age; it is unfortunate that none of these very early works survive. She did not return to authoring her own texts until late in life, but the seeds were sown in her childhood.

Lang's godfather was the court painter, Joseph Stieler.⁴ Stieler and his family were an important influence on Lang's development and played a major role in her life. It was at his house that she met many members of Munich's high society. She also found two of her women poets in Stieler's family: his

second wife, Josephine, and their daughter, Ottilie.

In 1830 she was introduced to Felix Mendelssohn at the Stieler residence, a meeting that she herself described as life-changing.⁵ It is owing to Mendelssohn that Lang began to get her manuscripts in order and to publish her compositions. Her early manuscripts contain little or no information about poets, date of composition, etc. Organization was never to be Lang's strong suit, but things did improve after Mendelssohn took her in hand. Poets' names appeared on her songs (although they were sometimes incorrect), but more importantly, Lang began to date her manuscripts and even to include interesting biographical tidbits such as “composed on the 14th of November on a Thursday in bed as I lay sick”⁶ or “composed on the 29th of October 1838, written down on the 14th of March [1839] after I recovered from my severe toothache.”⁷ Some of these inscriptions show that a considerable amount of time often elapsed between the composition of a song and its notation on paper.

The 1830s were an extremely productive time for Lang. Many of her best songs were composed during this period, and she published eight song collections. No opus numbers were assigned to these early publications; only by the seventh collection did the designation “Op. 7” appear on the title page. The opus numbers for the first six collections were added by Lang in 1867 when she made a list of her publications. Op. 8 was favourably reviewed by Robert Schumann in the *Neue Zeitschrift für Musik* in 1838. Schumann also published one of Lang's songs in a supplement to that journal.

In 1839 Lang's father died. In the winter of that year she became very ill, and in June 1840 she was sent to Wildbad Kreuth for a whey cure under the sponsorship of the Bavarian Queen mother. It was there that she met her future husband, Christian Reinhold Köstlin. Köstlin was a prolific poet, whose texts dominated Lang's songs for decades. After a somewhat stormy courtship, the couple married in 1842 and moved to the university town of Tübingen, where Köstlin had taken up a lectureship.

During their 14-year marriage, Lang published five further song collections. The majority of these songs, however, had been composed before she was married. Her duties as a wife and mother precluded much compositional activity. Lang became pregnant immediately and had a total of six children in seven years. It seems that all of the children were frequently ill, but the health of Lang's second son was of particular concern. Already at the age of nine he developed a tubercular lesion of the hip that resulted in his becoming lame; he remained a bedridden invalid until his death in 1873 at the age of 28.

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Josephine Lang

In 1853 Lang's husband developed a mysterious throat ailment that caused him to lose his voice. Since a voice is essential to a lecturing professor, he had to give up his job at the university, and the family was plunged into serious financial hardship. He died only three years later, leaving Lang a widow with six children. Her financial situation deteriorated. In order to receive the small pension to which she and the children were entitled, Lang had to remain in Tübingen rather than moving back to Munich to be near her family. To supplement her income she began to teach voice and piano. She also returned to composition. Both Clara Schumann and Ferdinand Hiller interceded on her behalf with various publishers, and she was able

to resume her publishing career.

In the early 1860s Lang's eldest son developed psychological problems and had to be institutionalized. He never recovered and died in the asylum in 1868. Lang's two daughters, her youngest children, both married and moved to distant cities. In the spring of 1880 Lang's third son returned home gravely ill and died. In December of that year, Lang, predeceased by three of her six children, suffered a fatal heart attack. Her last song was a collaboration with a woman poet. Her last piece was an incomplete *Nocturno* for piano, composed only 14 days before her death.

The Poets

As mentioned above, Lang not only sometimes omitted the poet's name on her manuscripts, she also frequently made errors in her poet attributions. It has been and continues to be a challenge to determine who authored some of her texts. We have been able to confirm many poets either from their published poems, or from handwritten copies of texts that Lang set among the poets' private papers at various archives in Germany. But for approximately one-third of Lang's *Lied* output such confirmation has not yet been possible. For some of these songs, the poet attribution does not even allow one to determine whether the poet is male or female. There may, therefore, be further women poets to be discovered in Lang's oeuvre.

As is the norm among composers of either sex, the majority of Lang's poets were male. They included famous poets such as Goethe, Schiller, Heine, Lenau, and Uhland, but lesser-known individuals are also among them. She was acquainted, or close friends with most authors of her song texts. It was Mendelssohn who pointed Lang toward more erudite poetry. Despite his influence, however, she tended to favour unknown or even unpublished authors throughout her life; it is this predilection that makes confirming the authorship of the texts she chose so challenging. One of these unknown poets was her husband. As mentioned above, he wrote the words for a significant number of her songs; three published song collections consist exclusively of settings of his texts.

But Lang also set texts by 17 different women. In fact, among Lang's approximately 300 *Lieder* there is a higher proportion of texts by women than is the case among her contemporaries, Clara Schumann, Fanny Hensel and Johanna Kinkel. Of these three composers, Hensel is the most similar to Lang in that both composers indulged in the "delightful and sociable *quid pro quo*" of writing "their songs to poems by their friends,"⁸ and both set poems by published women authors. There are 10 different women poets among Hensel's textured music and at least 17 among Lang's, but the proportion of Lang's *Lieder* with texts by women poets is approximately twice that of Hensel's.

Lang's settings of texts by women fall into two main groups.

In the period up to and including 1840, she set several texts by women. That was also the period of greatest compositional activity on her part, and hence the *proportion* of her output with texts by women was relatively small. There followed a 23-year gap in which only one of Lang's songs was based on a text by a woman. This gap includes the years of Lang's marriage, during which she composed relatively few songs. In 1863 Lang again began setting texts by women; the majority of these were written either by herself or by her friends. From 1863 to her death, the *proportion* of texts by women among her songs was the largest of her compositional career. A chronological examination of her settings of texts by women sheds some interesting new light on her life and compositional activity.

Lang's earliest settings of texts by women poets

Already in Lang's second published set of songs, one finds a text by a woman, namely Karoline Pichler (1769-1843), a poet who was also set by Schubert and Loewe. Pichler was an Austrian author who wrote both prose and poetry; her complete works comprise 60 volumes. Pichler presided over a literary salon in Vienna.⁹

Identifying Pichler as the poet of this song took a bit of detective work as neither the manuscript¹⁰ nor the published score gives any indication of the author of the text. Lang selected Pichler's poem "Die Abendglocke auf dem Berge (The evening bell on the mountain)." This poem was destined for music from the start. From the published poem, one learns that Pichler wrote it with a specific tune in mind, namely "Glöckchen tönt von luft'gen Höhen" by Freiherr von Krufft.¹¹ Lang often took her texts from other composers' settings, so one cannot determine whether she found this poem among Pichler's published texts or whether she came across a score in which it had been matched to Krufft's music. Lang's song is typical of her early works – strophic, with an arpeggiated accompaniment. The latter, however, is charming in that the arpeggios terminate in a bell-like motif.

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Josephine Lang's Women Poets



Karoline Pichler



Louise Brachmann

Lang's other woman poet from early in her compositional career is Louise Brachmann (1777-1822). She, too, required some detective work, for again Lang gave no hint as to who had authored the two texts she set. One of Lang's Brachmann songs is simply entitled "Lied," while the other is untitled. Both of these songs are unpublished and the manuscripts are not dated, but judging by the look of the paper and by their placement in Lang's manuscript booklets, they are early works.

There are two manuscript copies of the setting entitled "Lied."¹² The text comes from Brachmann's novella "Das Pyrenäenthal." In the novella, the poem appears just after the first paragraph as a song sung by shepherds. It is untitled and begins with the words "Lieb' ist schön wie Morgenröthe (Love is as beautiful as the red of dawn)."¹³ It is an odd little poem about how filial duty both is and should be more important than yielding to the joys of love. Lang chose to omit the stanzas that deal explicitly with the prior claims of one's parents; both manuscripts contain only the first two stanzas of Brachmann's poem. The second stanza of Lang's strophic setting ends with a reference to the "holier commands that stir within our spirits." In the context of the complete poem, we are soon enlightened as to the nature of these "holier commands" – namely, filial duty, but in Lang's song, they could just as well be interpreted as an admonition to refrain from enjoying the pleasures of love before marriage. While Lang's piano writing in this piece is not adventurous (it consists entirely of 16th notes in the right hand), the vocal line is pleasing.

There is only one manuscript copy of the other Brachmann song¹⁴ and Lang set only the first stanza. There is, however, a repeat sign at the end of the piece, suggesting that she intended a strophic setting of the poem. Lang likely took this Brachmann text, entitled "An meine Laute (To my Lute)", from another musical setting – probably Albert Methfessel's. Lang often took her texts from other composers' settings in her youth. Both Lang's and Methfessel's songs begin with the words "Süße, liebliche Vertraute (Sweet, lovely confidante)",

while Brachmann's published poem begins "Treue, liebliche Vertraute (Faithful, lovely confidante)."¹⁵

These three very early songs on texts by women poets must predate Lang's meeting with Mendelssohn. It is fortunate that she respected him so deeply and took his decree for order in her manuscripts so seriously. The bulk of our work in confirming Lang's poets was done before the current heady days of googlebooks, and involved hours of work in German libraries. Without Mendelssohn's influence the task would have been much more difficult.

The mysterious Fernanda Pappell

There are numerous manuscript copies of two unpublished songs from January 1833. The poet is a bit of a puzzle, appearing as "Pappel" on one manuscript, as "Fernanda [then a vigorously crossed out word] P." on another, as "Fernanda. Pappell" on a third, and being completely absent on the remaining three.¹⁶ When we were identifying Lang's poets we had no option but to trust her in this case and to assign these two songs to a "Fernanda Pappell." We guessed that this might have been a *nom de plume* of Fernanda von Pappenheim (1806-1880), but we had no way of confirming that guess. The fact that two of Lang's manuscripts of these songs specifically state that the piece "belongs to Frä. Fernanda v. Pappenheim"¹⁷ seemed to lend support to this notion.

In taking a closer look at these two songs for this article, I was dismayed to discover that one of them, entitled "Ins Blaue (Into the blue)," was actually by a man: Adolph, Ritter von Tschabuschnigg.¹⁸ Although it was disappointing to lose a song from the women poet collection, the fact that another of Lang's poets had been positively identified provided some consolation.

I did, however, get more nervous about the second song, "Gestern und Heute (Yesterday and Today)," particularly as the text is written from the perspective of a male lyric I. There is,

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Josephine Lang's Women Poets

of course, no reason why a woman poet could not choose to speak for a man; plenty of male poets have spoken on behalf of women. Nevertheless, it seems unusual. However, as the most assiduous searching has failed to yield a poetic source, we continue to ascribe this text to the mysterious Fernanda Pappell. If Fernanda Pappell really was the same person as Fernanda von Pappenheim, Lang likely got the poem directly from the author, as she was closely associated with various members of the Pappenheim clan (Agnes von Calatin, for instance – see below).

The song is one of Lang's most beautiful compositions. There is a lengthy, gorgeous piano introduction. The voice enters in a low register over a throbbing piano accompaniment. The song is strophic, but Lang is fortunate in how the poem is constructed. At the same point in each stanza, the poetic content justifies Lang's thinning of the piano accompaniment. As may be seen in Example 1, the first stanza refers to the drab light of morning that shines, but does not warm; the second, to the songs that are missing the spirit that usually sang them; and the third, to lost happiness. The structure of this poem thus allowed Lang to write a song that does not suffer from the usual ills of strophic settings.

Not surprisingly, the song nearly made it to publication. One of Lang's manuscript booklets contains a collection of eight songs that were to be published together.¹⁹ "Gestern und

Heute" is one of them. The title page for this booklet has various possible opus numbers written on it. The eight songs might have become op. 7, op. 9, or op. 17. In the end only four of them were ever published, one in op. 9, two in op. 11, and one in op. 40. Of the eight, I find "Gestern und Heute" to be one of the most beautiful. It seems to have fallen through the cracks and remains unpublished to this day. Many of Lang's compositions were published by her children in an edition that came out two years after her death, but "Gestern und Heute" was not among them.

Eleonore von Kersdorf

Eleonore von Kersdorf was another of Lang's poets who required a lot of detective work, but not because Lang neglected to identify her; Kersdorf's name appears on both of Lang's manuscripts of the one text she set.²⁰ Rather, the problem lay in determining who this woman was. She and her husband were friends of Mendelssohn; he stayed at their house during his visit to Munich in 1830, when Lang met him. Thus there is an important connection between this woman poet and the composer who was to be such a lodestar in Lang's life.

Kersdorf's maiden name was Eichthal, and once one has that piece of information, another link to Lang's life may be

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Example 1: "Gestern und Heute"

30

Wol-ken dich-tem Flor. Es schim- mert matt sein düst-res Licht es
sie dein Glück zu Grab. Ich kenn' sie wohl an ih-rem Klang, doch
war's die Son- ne nicht? O keh- re heim, ent-floh-nes Glück du,

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leuch- tet, doch er- wär- met nicht. es leuch- tet doch er- wär- met nicht
fehlt der Geist, der sonst sie sang. Ich kenn' sie wohl an ih-rem Klang
die mir's raub- te, kehr zu- rück! Kehr' heim, kehr' heim ent-floh-nes Glück!

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Josephine Stieler

Lang likely perceived Stieler as more of a sister than a woman of her godfather's generation.... she was a poet who exercised a musical and poetic influence over the family.

established. The Eichthals were a prominent family of bankers in Munich. One of the sons of the house, Wilhelm, was romantically interested in Josephine Lang when she was still very young. There seem to have been serious problems with the relationship, with the situation reaching a crisis in 1833. The relationship was eventually terminated and Lang maintained complete silence about it for the rest of her life.²¹ There is a lengthy letter from Eichthal to Mendelssohn²² that outlines his feelings and concerns, but all we know about the relationship from Lang's point of view has had to be gleaned from little clues on her manuscripts.²³ The song with a text by Eleonore von Kersdorf is one of these little clues. Based on its position in Lang's manuscript booklets, it was likely composed in 1835. It is not one of Lang's better songs, but she had it copied out neatly with a separate title page, suggesting that it was to be presented to the poet.²⁴ Lang might have been in the position of feeling she had to base a song on this particular text because of the poet's relationship to Wilhelm von Eichthal. If Lang did indeed set the text out of a feeling of obligation rather than because of a personal emotional response to the poetry, the quality of the song could well have suffered.

Josephine Stieler

The second wife of Lang's godfather, Josephine Stieler (1809-1890), née von Miller, provided several texts for Lang's songs. Since she was only six years older than her husband's godchild, Lang likely perceived her as more of a sister than a woman of her godfather's generation. Biographies of Joseph Stieler refer to his second wife as a poet and state that she exercised a musical and poetic influence over the family.²⁵ She was 28 years younger than her husband; she became a step-mother to five children and had three of her own. She was also a friend of Mendelssohn's – a friendship that predated her marriage.

It has unfortunately not been possible to confirm Josephine Stieler's authorship of any of the texts Lang ascribed to her. Surprisingly, the *Stieleriana* collection at the Bayerische Staatsbibliothek does not contain any of her poetry manuscripts. It is uncertain whether she gave up writing poetry after her marriage. She seems, however, never to have published her work, nor to have preserved her poetry manuscripts.

The text of one of Lang's songs must stem from the period before Josephine Stieler's marriage, for one of the manuscripts gives a version of her maiden name as the author.²⁶ Lang also jokingly calls her "J. Schubert" on two manuscripts.²⁷ If the published score had not given her real name (and it is the only one of the published Stieler songs that does so), we would never have made the connection. Exactly why Lang renamed her poet is unclear. Perhaps it was a reflection of Stieler's musicality, or perhaps Lang felt there was some connection between Schubert's *Schöne Müllerin* and Stieler's maiden name (von Miller, which Lang renders as Müller).

Josephine Stieler was one of three of Lang's women poets to whom she dedicated a published song collection. Op. 9 was

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Josephine Lang's Women Poets

“dedicated in the most friendly manner” to her (see Figure 1). She also has the distinction of having the most settings of her texts published during Lang’s lifetime, although, as mentioned above, she is only identified as the poet on one of the publications. The songs are scattered across different collections, appearing in op. 15, op. 23, and op. 28.

All of the Stieler songs were composed between 1835 and 1838, but they were not published until much later. The first to appear was “Sehnen (Longing),” op. 15 no. 6, in 1848. Its tessitura is one of the lowest in Lang’s oeuvre, making it perfect for an alto voice. As is typical of Lang’s early songs, it is strophic, but the content of the poetry is uniform across the stanzas and each strophe works well with Lang’s music. The second song, “Der Himmel mit all’ seinen Sonnen wär’ mein (Heaven and all of its suns would be mine),” op. 23, no. 3, appeared in 1859; it is a very long song and must be performed at a fast tempo in order to be effective.²⁸ The third published Stieler song, “Herz, mein Herz, so schweig auch du! (Heart, my heart, fall silent too!),” op. 28, no. 2, came out in 1861. Opus 28 is Lang’s only song collection that is scored for voice, cello and piano. Both songs in op. 28 are beautiful, with the cello adding a wonderful richness. The Stieler setting, however, suffers somewhat from being strophic and therefore extremely long. The song would be perfect if one did not have to do the whole thing over again with the text of the second strophe. It seems that Lang was reluctant to omit text or cut the poetry written by people of whom she was fond.

There exists also a very long unpublished Stieler song entitled “Am Grabe (At the Graveside).”²⁹ On the basis of its position in Lang’s manuscript booklets it was likely composed in 1835 or 1836. “Am Grabe” has considerable potential, but it could not have been published without a major going-over to clean up parallel fifths and to insert numerous forgotten accidentals. Lang was a little careless about such things and as a result she sometimes suffered when her songs got into the hands of reviewers.³⁰ “Am Grabe” would be worthy of tidying up and publication.

Agnes von Calatin

The closest relationship between Lang and a woman poet was likely that between her and Agnes von Calatin (1813–1844). Agnes and her two older sisters were born out of wedlock. Her father was Count Carl von Pappenheim, her mother a tradesman’s daughter. In 1819 the mother and daughters were raised to noble status, and the name “von Calatin” was assigned to them.³¹ Calatin was only two years older than Lang; she was a singer and poet, possibly a composer, so the two had much in common. Calatin must have been an extremely personable and talented woman. All who met her were captivated by her. Her oldest sister, Emma, who wrote much about both Calatin and Lang, gave Calatin the name “Magnaeta” in her works³² – a name that includes most letters of the name Agnes and suggests her ‘attractive’ personality.

The friendship with Calatin provided Lang with much more than a source of poetic texts. Calatin was important as a performer of Lang’s songs in various Munich salons. Many of



Figure 1: Title page of *Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte*, op. 9, dedicated to Josephine Stieler.

Lang’s songs seem to have been written especially for Calatin’s voice. Approximately thirty songs in Lang’s manuscript booklets are unofficially dedicated to Agnes von Calatin, some merely labelled “Agnes”, but some with more elaborate inscriptions such as “To Agnes, my dear little angel”³³ and “[This song] is already destined for Agnes.”³⁴ She also appears to have been a source of inspiration for Lang; on one manuscript we read that the song was composed after “a pleasant, highly interesting conversation with my dear Agnes.”³⁵

Furthermore, it was through Calatin that Lang was able to make valuable contacts with intellectuals and artists of the time, including two of her male poets, Nikolaus Lenau and Justinus Kerner. As well, the fact that Calatin’s older sister was a writer meant that Lang was mentioned in her published works.³⁶ The closeness of Lang and Calatin’s friendship is also evident from the cover page of Lang’s *Sechs Lieder*, op. 10 (see Figure 2), which are “lovingly dedicated” to Calatin.³⁷ Lang set four of Calatin’s texts, two in her youth (in 1838 and 1839) and two later in life (in 1864 and 1866). Only one of these songs was published during Lang’s lifetime; two appeared posthumously. The Calatin songs are unusual in that every one of them is through-composed; there are no strophic settings.

The one Calatin song that has never been published is musically the most unusual. No other song by Lang involves such a rich variety of interplay between the voice and the piano. The

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Agnes von Calatin on her deathbed. Drawing by Franz Graf von Pocci (Pocciana, Mappe 22, Nr. 39). Reprinted with permission of the Bavarian State Library.



Figure 2: Title page of *Sechs Lieder für eine Mezzo-Sopran- oder Altstimme mit Begleitung des Pianoforte*, op. 10, dedicated to Agnes von Calatin.

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song begins abruptly, without an introduction. The voice enters alone, the piano answers, the voice again sings alone and the piano answers. This initial dialogue is characterized by silences of varying lengths. It is an eerie little piece and it is not surprising that when Lang's children were choosing the music for the posthumous edition of her songs, they shied away from this one. The song is, however, a little gem that still awaits publication.

The only Calatin song that was published during the poet's and the composer's lifetime was "Ew'ge Nähe" (op. 8, no. 3) in 1838. The text is most interesting, although its *double entendre* is lost in translation. It begins with the words "Heller ward mein inn'res Leben," which is usually innocuously translated as "My inner life became brighter." However, in the mid-1830s Lang had become acquainted with the pianist Stephen Heller, a friend of Robert Schumann's and a member of the *Davidsbund* (under the name of "Jean-qui-rit"). It is possible that Lang was rather fond of Heller and that Calatin knew it and wrote a poem in which the first line could also be translated as "Heller became my inner life." The text goes on with a reference to an imminent separation and the lyric I's statement that "even if separated on earth, in my heart you will remain mine." Stephen Heller left for Paris in 1838. There is no documentation of a romantic liaison between Heller and Lang; in fact, Heller specifically denied that he had fallen in love with "this curly-haired brunette,"³⁸ but that is not to say that Lang did not entertain some hopes in that quarter.

The characteristics of the song "Ew'ge Nähe" reflect the relationship between Lang and Calatin. On surface it sounds

like a beautiful love song, but underneath there is a sparkle of fun, a love of word play, and a secret shared by two good friends.

Ida von Hahn-Hahn

As mentioned earlier, in the early summer of 1840 Lang was sent to Wildbad Kreuth in the mountains south of Munich to undergo a whey cure. She must have taken a book of Ida von Hahn-Hahn's poetry along on this trip.³⁹ Her two settings (one is only a fragment), both composed during the summer of 1840, represent one of the rare situations where she obtained her texts from a book instead of from another song or from the author personally.

Both Hahn-Hahn songs are connected to Lang's relationship with Reinhold Köstlin. Just over a week after they met, Lang began the Hahn-Hahn setting that was to remain only a fragment. The text is from the poem "Erstes Begegnen (First Meeting)" and begins with the words "Mir ist, als kennt' ich dich seit Jahren, so heimisch fühl' ich mich bei dir (It seems as if I had known you for years, so at ease do I feel with you)."⁴⁰ This feeling of having known one another for a long time was shared by Lang and Köstlin. He articulated it in a letter to Mendelssohn, wherein he stated that after only three days such a good understanding flourished between him and Lang that it was as if they had known each other for all eternity.⁴¹

Lang's manuscript of the "Erstes Begegnen" fragment indicates the exact time and place of this first meeting – "Kreuth den 1. Julij 1840. Mittwoch Nachmittags ½ 4 Uhr am Clavier

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Josephine Lang's Women Poets



Ida von Hahn-Hahn

(Kreuth 1st of July 1840. Wednesday afternoon 3:30 at the piano).⁴² As well, above the song she wrote the words “Rein und hold . . . wie deine Seele . . . muß auch dein Lieben sein (Your love must be as pure and lovely as your soul).” Unfortunately, Reinhold Köstlin’s love did not live up to the promise of his name. After approximately six weeks of a summer idyll, he declared himself to Lang and then disappeared without a word the following morning. Lang was devastated. For weeks she had been composing songs based on Köstlin’s texts, all of which suggested that this was to be a true and abiding love. Two days after his mysterious departure, Lang turned again to her Hahn-Hahn volume. She chose the poem “Wenn du wärest mein eigen (If you belonged to me).”⁴³ There is something touching about her selection of this text at a time of such betrayal. The song ends with the words, “I shall not leave you in all eternity. Even in heaven, there can be no joy without you. That is my comfort and my hope!” Hahn-Hahn’s poem originally had “him” instead of “you” in these last lines, but Lang changed the text to the more personal “you.”

The manuscript of the second Hahn-Hahn song states that it was “composed in Tegernsee on 16 August 1840 [and] notated on 25 September 1840.” There is a substantial gap between these two dates. Perhaps, then, the first Hahn-Hahn song was also a complete piece, only one that never made it to paper. In the interval between the two Hahn-Hahn settings, Lang was completely taken up with setting Köstlin’s texts. Most of the songs of that summer were not actually notated until September. “Erstes Begegnen” might simply have

gotten lost in the midst of all of these other songs. Alternatively, Lang may have found it too painful to complete the notation of such a significant piece. Her disillusionment is also apparent from her subsequent crossing out of the words “Your love must be as pure and lovely as your soul,” which she had initially written above the song.

The Hahn-Hahn songs thus form a kind of frame to those six weeks in the Bavarian mountains that were to result in such a significant change in Lang’s life. The various complexities and hindrances to the Lang-Köstlin’s relationship were eventually sorted out, and the two became formally engaged in 1841.

The ‘Quote Poem’ Songs

There are three songs in Lang’s oeuvre that have a very unusual text derivation. When I was working through Reinhold Köstlin’s poetry manuscripts, I noticed that there were seventeen poems from the time of Lang’s and Köstlin’s betrothal that were encased in quotation marks and written in a feminine voice. When he copied out these poems to send them to Lang, Köstlin included titles that reveal what he was up to. One of them, for example, is called “Aus deinen Briefen (From your letters)”; another has a little note in the top left corner saying, “Da hab’ ich eben geschwind noch ein Motiv aus deinem Brief aufgegriffen (Here I have quickly taken a motif from your letter).”⁴⁴ Köstlin was using Lang’s thoughts, as expressed in letters to him, and transforming them into poetry.

Three of these poems inspired her to composition; the resulting songs are “O wärest du da (Oh, if you were here),” op. 12 no. 4; “Der Herbst (Autumn),” op. 12 no. 5; and “Zu Tod möcht ich mich lieben (I would love unto death),” op. 27 no. 6. Only the first of these songs is dated, but they likely all originated in 1841. Despite Köstlin’s intermediate step of converting prose to poetry, Lang was in a sense her own woman poet for these ‘quote poem’ songs. The three songs are musically quite different. The first is a hymn-like, solemn composition, the second bubbles over with joy and anticipation, and the third is one of Lang’s most passionate songs. In these three ‘quote poems’ Köstlin must have reproduced Lang’s feelings so well that she was moved to echo them once more in music.

The text of a Dienstmädchen

One of the most touching settings of a woman poet by Lang is the unpublished song, “Meine Lieblingsblümchen (My favourite flowers).”⁴⁵ It is the one song with a text by a woman that falls into the 23-year period from 1840 to 1863, during which Lang set no other women poets.

The song was composed on September 7, 1853 in Beuron, where Lang must have been taking a cure. Lang provides a great deal of information about her poet on the manuscript: “Rosa Bürkle v. Urach. Dienstmädchen in Constanz (Rosa Bürkle of Urach. Servant girl in Constanz).” Since Beuron is neither Rosa Bürkle’s home town (Urach), nor her place of employment (Constanz), she must have been a fellow patient of Lang’s. Bürkle’s poem is addressed to the little blue flowers

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Josephine Lang's Women Poets

along a stream and mentions an unrequited love. It is possible that it was precisely this unrequited love that undermined the poet's health, so that she had to be sent to Beuron for a cure.

There is no information about how the two women came to collaborate on a song, but perhaps Lang set the servant girl's text in an attempt to comfort her. The song is simple in every way; it is strophic, the vocal range is quite small (unusual for Lang), and it has a simple accompaniment reminiscent of her earliest pieces. This suggests that Lang modified her compositional style to create a song that a servant girl could actually sing. One might imagine them in Beuron: Lang at the piano, and Bürkle shyly trying out 'her' song.

Hélène von Orléans

Hélène von Orléans, the author of the text of Lang's op. 36 [38], no. 3, was another poet who was difficult to identify. The published score contains the note, "Gedichtet von der Herzogin von Orleans in ihrem 14ten Jahre (Written by the Duchess of Orleans in her 14th year)." One might wonder why a woman with such a French-sounding name would write a German poem. Once one tracks her down, however, that becomes clear: she was the Prinzessin Helene Luise Elisabeth zu Mecklenburg-Schwerin (1814-1858), who later married Ferdinand Philippe d'Orléans, duc de Chartres.⁴⁶ Depending on the sources consulted, her title (sometimes a princess, sometimes a mere duchess) and the spelling of her numerous names vary.

During my hunt for the identity of this poet, I came across a beautiful portrait of Hélène d'Orléans and her baby son painted by Franz Xaver Winterhalter. According to Lang's son, Lang, too, had had her portrait painted by a "Winterhalter,"⁴⁷ so it seemed as if the two women might have had a painter in common. Intriguing as it was to imagine the poem coming to Lang through a painter, I soon had to abandon that theory. First, it is by no means certain that Lang's Winterhalter was the famous Franz Xaver. A portrait of her does not appear in his list of works,⁴⁸ and it is difficult to imagine that painter who was in high demand among all the royals of Europe would condescend to paint – or even sketch – the wife of an impecunious university professor in Tübingen. Lang's portrait might have been done by Franz Xaver's younger brother, Hermann Fidel Win-



Hélène von Orléans

terhalter, or even by another Winterhalter not related to either of these.

It is much more likely that Lang encountered the poem in a book that first appeared in Munich in 1859, namely the memoirs of Helene Louise, Herzogin von Orleans, constructed from her own letters.⁴⁹ The editor, a professor who corresponded with the princess from the time she was nine years old to just before her death, published the book only a year after she died.⁵⁰ The memoirs must have been very popular, for they were reissued in 1860 and again in 1862. Lang's song was composed in 1863, so it is likely that the 1862 edition yielded the text.

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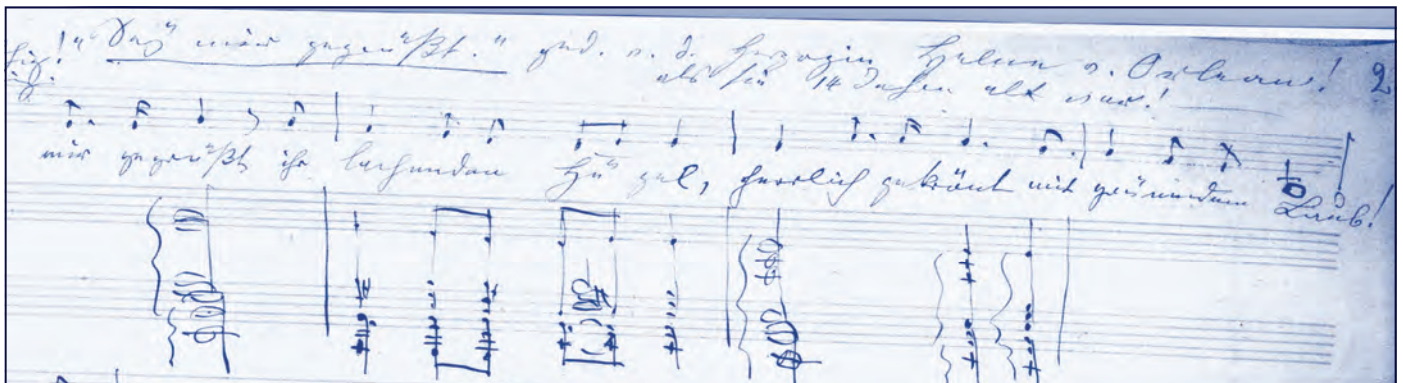


Figure 3: Earliest autograph of op. 36[38] no. 3 (Mus.fol.53z, 22r, Württembergische Landesbibliothek). Reproduced with permission.

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The text Lang chose is not only the first poem in the book; according to the editor, it is the first poem that the princess Helene ever wrote.⁵¹ The fact that the princess was only 14 years of age when she wrote this poem was obviously very important to Lang. Each one of the three manuscripts of this song⁵² contains that information, and Lang also ensured that it was included on the published score.

It is indeed an unusual poem for a 14-year-old to write. The melancholy references to the “land of [her] youth” and to images of joy that passed away so quickly suggest a much older author. At the time of the poem’s genesis, Helene apparently had just returned home from an extended journey during which one of her brother’s friends had died. That experience may well be responsible for the sombre tone of the text. This text must have moved Lang deeply. Her excitement is reflected in her extensive use of exclamation marks on the first autograph, shown in Figure 3 (see previous page). Exclamation marks are not confined to her poet attribution; she also added a number of them to the poem itself, and, surprisingly, after the tempo indication – “Langsam, ruhig! (Slowly, peacefully!)” – a rather amusing contradiction. Although very common in her compositions of 1840 and 1841, a manuscript bristling with exclamation marks is rare among her later works.

The song is beautiful. Its form is A-B-A', with the second stanza of the poem (the B section) set to music in the relative minor. There is no text repetition in Lang’s setting of the first stanza of the poem. In her setting of the second stanza, however, the words “Sei mir gegrüßt, mein Jugendland! (Greetings to you, land of my youth!)” are stated three times. This was obviously the crux of the poem for Lang. As a Catholic from Bavaria, Lang was to some extent always viewed as a foreigner in the staunchly Protestant Württemberg, and she must have identified strongly with the sense of the returning exile found in that line of the poem. She was, however, never able to greet the land of her youth again; after her marriage she never returned to Bavaria.

Lang's Poems for Hans Schleich

In 1863 a young tenor named Johannes Schleich (1834–1912) came to Tübingen. Lang had a reputation for encouraging young musicians and it is therefore not surprising that they got to know each other. Lang very much admired his voice and the “tender expression”⁵³ with which he sang. He, in turn, very much admired her compositions, performing them both at private gatherings and at public concerts.

By Christmas of 1863, the two were such good friends that Lang began to write poetry that she planned to set for Schleich. There are two songs for him; the music is identical, but the texts are different. Lang began with a song of farewell: “Erster Entwurf einer Hymne im Wagner’schen Stiele (First sketch of a hymn in the style of Wagner).” It is unusual that in this case we have an incomplete song,⁵⁴ but a complete poem.⁵⁵ Lang ended up writing another text and calling the song “Gruß der Engel an ein geätztes bezauberndes Stimmband (Greeting of the angels to a finely-etched, enchanting vocal cord).” The



The front porch of Josephine Lang's home, the Villa Köstlin, in Tübingen. (Photo: Sharon Krebs)

song was never meant for publication; it was a playful little joke between Lang and Schleich. All of the manuscripts state that this song is “nach Lohengrin” or “nach Lohengrin’schen Gedanken!”⁵⁶ It is surprising that Lang would try to imitate Wagner, for she once wrote that if composers were trees, Wagner would be “a crippled little old fir that cannot come to anything because of the others.”⁵⁷

Musically, the song is quite good, but Lang’s text is completely silly. On one of the manuscript copies (presumably the one that Schleich got to keep), Lang wrote “In memory of a Tübingen Christmas Eve. 24 December 1863.”⁵⁸ The song must have been sung that Christmas Eve at Lang’s house. It is difficult to imagine how anyone managed to keep a straight face while carolling, “Greetings to you, oh vocal cord!” and “Oh vocal cord! Oh sound! So gentle and mellow!” Lang could certainly be silly when she wanted to, and perhaps it was this silly streak that endeared her to young people such as Hans Schleich.

Hans Schleich later married Lang’s eldest daughter, Therese. On that occasion, Lang wrote both the words and the music for an unpublished song entitled “Die scheidende Braut (The departing bride).” This song is one of only two where she identified herself as the author of the text, albeit using only the initials of her married name: “J.C.K.” (for Josephine Caroline Köstlin).⁵⁹ The text is serious and well constructed, and that is likely why Lang felt she could ‘own up’ to writing it. The song is also well crafted and harmonically adventurous. It has the interesting feature of only very small or completely absent breaks between the individual lines of the poem, giving the song a rushing quality that is quite appropriate for a departing bride who does “not wish to look back at what is behind” her, but rather to embrace eagerly her future at the side of the man she loves. The rough copy of the song states that it was composed “on my sickbed,”⁶⁰ and indeed the writing is shaky, something that is particularly noticeable on the beams joining the eighth notes. At the end of this manuscript there is a dedication to Therese from her mother.

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Josephine Lang's Women Poets

Otilie Wildermuth

In 1864 Lang published her op. 30, consisting of two songs on texts by Otilie Wildermuth. It appeared with a Stuttgart publisher, and the title page read, "Respectfully dedicated to the dear poet, Frau Otilie Wildermuth" (Figure 4). Exactly when the songs were composed cannot be determined, as none of the manuscripts is dated.⁶¹

Both Lang and Wildermuth had moved to Tübingen because of their husband's jobs, Lang in 1842, Wildermuth a year later. It is intriguing to try to sort out the relationship between them. A German author writing in the 1970s has stated, "A close friendship between the two women never developed; for that, the circles transfigured by poetry and music were too far apart, the origins [of the two women] too different."⁶² It was not only their origins that were "too different"; the two women had completely different personalities. Otilie Wildermuth was an extremely competent and organized woman, who managed to juggle a very successful writing career with marriage and motherhood. She was the sort of woman who, if she went into labour just as she was starting a batch of jam, would finish cooking the jam before taking to her bed to have the child. Not much was allowed to interfere with the ordered running of her household or her fulfillment of what she perceived to be her duties. Josephine Lang was not like that. After Lang's husband died, Wildermuth described her in a letter as follows: "a woman of sensitive spirit and noble character, but who with the best will in the world is impractical through and through and defenseless against fate."⁶³ She also had some concerns about the planning that went into Lang's children's future: "The third son is learning to play violin and to draw beautifully, but nothing much beyond that. Now they want to put the poor chap into the postal service."⁶⁴

Wildermuth's entry in Lang's autograph album is also revealing.⁶⁵ It is a poem of seven stanzas written especially for Lang. It begins by asking how the musically unadorned (*klanglos*) words of a Swabian woman dare to stand in the same album as those of the "kings and princes" of art. Wildermuth describes how all of these illustrious personages bow down before the "mistress of sweet melody." She then goes on to give her personal view of Lang, seeing her caring for her children, sharing her husband's anxieties (Köstlin was already ill at the time of this album entry), bending over the stove, and dealing with the various household labours, but always with the "inner harmony ringing in her soul." Despite her successful writing career, Wildermuth was not a feminist. Her album entry is an interesting mix of her belief that home and hearth were paramount and her realization of and respect for Lang's musical talents.

Despite their differences, the two women did value each other as creative artists. Furthermore, the fact that Lang set Wildermuth's poetry around 1864 suggests that they were indeed friends. Wildermuth never published her poems during

CONTINUED



Otilie Wildermuth



Figure 4: Title page of *2 Lieder für eine Singstimme mit Begleitung des Piano Forte*, op. 30.

Josephine Lang's Women Poets

her lifetime; they were first issued after her death in 1877. Her daughter, who had selected the poems and edited the volume, wrote in the Foreword, "As long as she was alive, Ottilie Wildermuth could not summon the resolve to bring out a collection of her poetry; [she felt that] they were only [written] for her own satisfaction and to serve as a comfort and joy for her nearest relatives and friends."⁶⁶ The fact that Lang had access to these poems during Wildermuth's lifetime indicates that she was numbered among the friends for whose comfort and joy they were intended.

The two poems from op. 30 were written in 1839 and 1848, respectively.⁶⁷ The second of them, "Wiegenlied in stürmischer Zeit (Lullaby in stormy times)", is particularly

interesting. The stormy times to which this lullaby alludes is the year of revolution, 1848. Poet and composer held diametrically opposite views of the political unrest of this period of German history. Wildermuth viewed the events of the times with skepticism and wrote poetry stating that the changes were not necessarily improvements.⁶⁸ Lang, on the other hand, embraced the revolution whole-heartedly, setting political texts and writing songs that she dedicated to "all German hearts from a woman [living] on the banks of the Neckar [river]."⁶⁹ Thus, their collaboration on this lullaby is somewhat ironic. Lang may not have been aware of the political background of the poem (which she mostly likely set much later); her setting is in any case quite restful.

Lang and her daughter, Maria

In the spring of 1868 Lang composed two songs where the poet is only identified by her initials. The first is from April 14 and is a setting of her own text, where the poet is again given as "J.C.K." This song, entitled "Wein' aus deine Freude (Cry yourself out over your joy)," was published posthumously.⁷⁰ Lang's children kept the poet designation exactly as Lang must have had it on her manuscript. I say 'must have had' because the manuscript that went to the publisher appears not to have been returned to the family. The only extant manuscript of this song has no poet attribution.⁷¹

Lang's song begins in the major mode, but soon changes to the minor mode, which then dominates the *Lied*. This juxtaposition of major and minor mirrors Lang's text. "Freude (joy)" only occurs in the title and the first line of text. This song is not about joy; it is about sorrow, pain, and a torn heart. The lyric I desires a surging wave to come and rush and roar over her entire fate. It is possible that Lang wrote this text in her ongoing grief over the death of her firstborn son, Felix, in the mental hospital in Winnenden, which had occurred in the fall of the preceding year.

On April 16, 1868, two days after the preceding song, Lang composed another song. On this manuscript the text is attributed to "M.K."⁷² We have assumed that it was written by her daughter, Maria Köstlin who would have been about 19 years of age at the time.⁷³ The text (given below) could be read as relating to missing one's beloved. The reference to the "mute smile," however, gives one pause. Maria Köstlin might have written this text as something spoken by her mother; the "dear face" and "mute smile" could then be those of her dead brother, Felix. The proximity of this song to Lang's own melancholy text supports this possibility.

Das ist die wehmuthvollste Zeit

Das ist die wehmuthvollste Zeit
Wenn heim der Tag gegangen,
Wenn Blum und Vogel schlaf bereit
Die müden Köpfchen hangen!



Maria Fellingner, née Köstlin

Der Mond mit seinem bleichen Licht
Schaut traurig auf dich nieder;
Zeigt mir dein liebes Angesicht!
Dein stummes Lächeln wieder!
Viel Veilchen und Narzissen blüh'n—
Mich freut der Blumen keine.
Ich sehe still vorüberziehn
Die Frühlingszeit und weine!

CONTINUED

Josephine Lang's Women Poets

That is the most melancholy time

That is the most melancholy time,
When day has gone to rest,
When flowers and birds, ready for sleep,
Hang their tired heads.
The moon with its pale light
Gazes sadly down upon you;
It shows me your dear face,
Your mute smile again!
Many violets and narcissi bloom—
None of the flowers make me happy.
Quietly passing by I see
Springtime, and I weep!

Two years later in 1870, Lang reworked the *Lied* with Maria's text,⁷⁴ but never published it; nor was it selected by her

children for the posthumous edition of her songs. The problem is not the quality of the song – it is a wonderful piece; once one has heard the opening measures, one has them in one's ears all day (see Example 2). Rather, the problem seems to have been Lang's reworking in 1870. The first page of the 1870 manuscript is fairly clean, as is the third page, which contains only minor corrections. But the second page is another matter entirely (Figure 5). The original version has been heavily edited in both pencil and ink. Lang changed the piano part. She changed the melody. She moved some of the text into the piano part and scribbled it out in the voice part. At one point she wrote "Nr. 2" above the staff, which might mean that there was an insertion of some sort notated on another (lost) page. The piece could never have been published in this state, but if someone could be found to put in the hours needed to decipher Lang's reworking of the second page, the world would be the richer by a beautiful song.

CONTINUED

M.K. [Maria Köstlin] Josephine Lang

Das ist die wehmuthvollste Zeit

Larghetto ma non troppo

Das ist die wehmuth-voll-ste
Zeit... wenn heim der Tag ge-gan-gen, wenn Blum und Vo-gel schlaf-be-reit... die mü-den Köpf-chen han-gen!

Example 2:
"Das ist die wehmuthvollste Zeit,"
mm. 1-12



Figure 5: "Das ist die wehmuthvollste Zeit,"
second page of autograph from 1870 (Mus.fol.
53dd, 23r, Württembergische Landesbibliothek).
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Josephine Lang's Women Poets

Otilie Stieler

Lang's godfather, Joseph Stieler, died in 1858. Ten years after his death, in the space of six weeks, Lang set four texts by two of his children, namely his son, Karl, and his daughter, Otilie. It is likely that the anniversary of Joseph Stieler's death resulted in a resumption of correspondence between the families, which may have included some poetry from his children.

Otilie Stieler (1836-1913) is known under several names. She published under the pseudonym Otilie Malybrok-Stieler, but some of her work also appeared under her married name, Otilie Kleinschrod. Dvořák's *Vier Lieder* op. 82 are based on poetry by Otilie Kleinschrod. She also wrote German translations of many composers' Czech songs under the name Malybrok-Stieler. Lang's manuscripts, however, refer to her simply as Otilie Stieler, likely because in 1868 she had not yet published under any name.

The two Otilie Stieler songs were composed within five days of each other (September 3 and September 8, 1868); neither of them has ever been published. The titles of the songs, "Einzigster Trost (Sole Consolation)" and "Seliger Glaube (Blessed Belief)" at first suggest that these could be texts about the poet's dead father, but this is not the case; they are both love songs. "Einzigster Trost" from September 3 is a complete song,⁷⁵ whereas "Seliger Glaube" from September 8 is unfinished. Both songs have adventurous harmonies and beautiful melodies. It is interesting that the manuscript for the unfinished "Seliger Glaube" has the words "mit Violoncello" written above the piano accompaniment.⁷⁶ It is a pity that Lang never completed this song, for it shows considerable promise; it would have been wonderful to have another piece by Lang for voice, cello and piano (which could have been programmed with op. 28 no. 2, a setting of a text by Otilie Stieler's mother for the same ensemble).

Sophie Landmann

Sophie Landmann is another mystery in the circle of Lang's women poets. Lang's song "Schlummerlied an mein Herz (Slumber song to my heart)," based on Landmann's poem, was composed on May 28, 1869.⁷⁷ This date suggests that Landmann was either a resident of Tübingen or that, as was the case with the servant girl in Beuron, Lang met her in some town where they were both taking the cure. It is more likely that Landmann lived in Tübingen; she may have been a friend of Lang's or even one of Lang's students.⁷⁸ Landmann does not appear to have ever published anything (which, given the quality of the poem that Lang set, is quite understandable), so Lang must have obtained her text directly from the poet. Lang did her best with setting this poem. Musically, the song has potential (there are some striking harmonies), but the inferior poetry – particularly the refrain "Eya, mein Herz, popay" – dooms this song to failure.



Otilie Stieler as a child



Otilie Stieler

CONTINUED

Josephine Lang's Women Poets

Songs for Mendelssohn's grandchildren

In 1871 Mendelssohn's youngest daughter, Elisabeth (Lily) Wach, moved to Tübingen because her husband had taken up a position at the university. Lang was overjoyed when she learned of their pending arrival in her town. How much Lang was valued by the Mendelssohn family is reflected in the fact that already before the move, Adolph Wach sought her out on a visit to Tübingen and Lily Wach wrote her "dear, heartfelt letters."⁷⁹

Either just before or just after moving to Tübingen, the Wachs had their first child, Felix. For the little lad's first Christmas, Lang composed a slumber song for which she most likely wrote her own words. She does not identify herself as the author of the text, but the content of the poem is such that there is little doubt. The title page of the "Schlummerliedchen" reads: "The old friend's gift placed upon the cradle of little 'Felix Wach' (Grandson of her eternally unforgettable friend) (Felix Mendelssohn Bartholdy) for his 'first' Christmas 1871."⁸⁰ The poem, too, stresses the relationship between grandfather and grandson; some excerpts are given below:

Hab Großvaters edlen und liebenden Geist!
Und werd' nur wie er! Weil auch Felix du heißt!

....
Großvater winkt aus den Sternen dir zu!
Und wiegt dich mit Grüßen und Küssen zur Ruh!

Sing' ein schön Liedchen wie er einst auch du!
Und werde ein "Stern" einst wie er war auch du!
O sing' es wie er nur mit Herz und Verstand
Dann reicht er dir liebend dazu seine Hand.

Blicke hinauf nur, und hab' ihn recht lieb!
All deine Liebe lieb Kindlein ihm gib.
Nun schlafe! Sein Liebling, der bist ja auch du!
Drum singt aus den Sternen ein Lied er dir zu!

....
Have Grandfather's noble and loving spirit!
And only become like him! Since you are also called Felix!

....
Grandfather waves to you from the stars!
And rocks you to rest with greetings and kisses!

Someday you too sing a beautiful song as once he did!
And you too become a "star" like he was!
Oh sing it only as he did, with heart and mind,
Then he will lovingly stretch his hand out to you as you sing.

Only gaze upward and love him deeply!
Dear child, give him all of your love.
Now sleep! You are also his darling!
Therefore he sings you a song from out the stars.

The music of the "Schlummerliedchen" is charming. Lang's chromatic rendering of the storm wind in the first stanza is particularly appealing (see Example 3).

In 1872, Lily Wach had her second child – another son, Hugo. He, too, received a song: "Ein musikalischer Tauf-Gruß und 'Toaste' [sic] (A musical christening greeting and 'toast') from "his old motherly friend Josephine Lang."⁸¹ On the manuscript in Oxford, someone from the Wach family

CONTINUED

du! Die Lämm - lein schla - fen schon auf dem Ge - fild! Es brau - set da draus - sen der Sturm - wind so

wild. Schla - fe mein Lieb - ling an

Example 3: "Schlummerliedchen," mm. 8-22

Josephine Lang's Women Poets

wrote "Frau Professor Koestlin in Tübingen" after Lang's name, seemingly in order to clarify who she was. That is a little ironic, considering that it was Mendelssohn who was responsible for Lang continuing to use her maiden name professionally after her marriage.

Musically, Hugo's song is quite different from Felix's. It is a simple, hymn-like, strophic piece, with thick piano chords moving into a higher register to lend a triumphant end to each stanza. Again, Lang most likely wrote the poem herself, for the grandfather theme is also present in Hugo's song:

....

Werde nur wie Großpapa!
Dessen Geist auch dir heut nah!
Wähl wie er das große Schöne!–
Meister werd' auch du der Töne!

....

Only become just like your grandfather,
Whose spirit is also near you today!
Choose like him the great beauty
And you too become a master of musical sounds!

....

The texts of both of the songs for Mendelssohn's grandsons reveal that for Lang, the pursuit of music was the best possible career choice. Neither Felix nor Hugo Wach, however, pursued such a career.

Lang's songs for her own grandson

In 1872 Lang herself became a grandmother. The songs from this time are tricky to sort out because for some reason Lang got rather mixed up in her years in 1871, 1872, and 1873. This problem was already apparent in the Felix Wach "Schlummerliedchen," which she erroneously dated 1872 (instead of 1871) on one of her manuscript copies of the piece.⁸²

Lang's eldest daughter remained childless, but Maria and Richard Fellingner had their first child, a son, in 1872. For him Lang wrote a lullaby called "Der Großmutter erstes Angebinde in's Wickelkissen ihres ersten Enkel's Richard Fellingner (Grandmother's first gift placed on the cushion of her first grandson Richard Fellingner)."⁸³ The text of this piece, which Lang wrote herself, is very similar to one she wrote earlier for Felix Wach, only this time the little boy is not exhorted to be like his grandfather but his *father*. Lang, who was very fond of Richard Fellingner, expressed the hope that little "Dicky" would become, like his father, "an angel already here [on earth]" and that he would have his father's "noble, loving spirit." Despite the similarities in their texts, the songs for Felix Wach and little Dicky Fellingner have completely different music. Lang herself got confused about these two songs, for there exists one manuscript of Felix Wach's song that has the title of Dicky Fellingner's song.⁸⁴ Disentangling the manuscripts of these two pieces was extremely challenging.

In December of 1872, Maria and Richard Fellingner must have conveyed to Lang the news of another pregnancy. Lang

was absolutely delighted and excited about the prospect of having another grandchild. She did not wait until this new baby was born but, already during Maria's pregnancy, wrote the text and music for two songs. For little Dicky, she immediately composed "Des klitzekleinen Dicky's erster Traum (Itty-bitty Dicky's first dream)."⁸⁵ It begins with a Heine quote: "Im wunderschönen Monat Mai." The lyric I in this song is Dicky himself, who states that a little brother or a little sister will be his blossom of May. After the first stanza of the poem, however, the sibling is a little girl. The text is very personal and full of little inside family jokes, but the music is quite adorable, with intriguing emphases on the second beats of three-four bars. Since Dicky was in any case much too young to sing 'his' song, Lang made no attempt to keep the vocal range small or the song simple.

In February of 1873 (incorrectly given as 1872 on the manuscript), Lang composed a song called "Der ersten kleinen Enkelin (For the first little granddaughter)."⁸⁶ The incorrectly dated manuscript again initially created some confusion for me. In February 1872, Lily Wach was pregnant. If she had had a girl, it would indeed have been *Mendelssohn's* first granddaughter.⁸⁷ The text of the granddaughter song, however, makes it clear that this song relates to Maria's pregnancy in February 1873. The trend of Dicky's dream continues here; Lang's text reveals that she was certain that Maria would have a girl this time. Furthermore, she expected the Fellingners to name their daughter Maria, so that the two children would have the same names as their parents. The song seems to have originally been planned as strophic. The first page of the manuscript has the text of all three stanzas. Lang changed her mind, however, and the next three pages restate the second and third stanzas of her poem with some modifications in the music. With the exception of minor changes to the rhythm, the melody stays the same, but Lang imaginatively varies the piano accompaniment and inserts a piano interlude between the second and third stanzas. The chords thicken for the second stanza where the child's father is mentioned. In the third stanza, when the child's grandmother appears in the text, the accompaniment changes to rippling eighth notes. This song, with its sweet little tune – indeed, all of the songs for the Fellingner family – palpably convey Lang's love for them.

Unfortunately Lang was wrong about the baby being a girl; Maria Fellingner had another boy. Lang wrote him a song for his christening, but the poet is not given and the text does not allow one to conclude that it was by Lang. She had to wait until 1877 before her first granddaughter was born (the only child of her youngest son, Heinrich Adolf Köstlin). Surprisingly, there are no extant songs for the little girl, neither with a text by Lang, nor with a text by anyone else.

1874 – songs of sorrow

In 1874, Lang composed three songs with texts by women, none of which were ever published. In June, she set two poems whose texts deal with a deceased mother. In October she set

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Josephine Lang's Women Poets

one of her own poems, a slumber song for “two dear departed children.”

The two mother songs were composed on consecutive days, the first on June 25, the second on June 26, 1874; the autographs are consecutive in Lang's manuscript booklet.⁸⁸ My initial hypothesis was that it was the death of Lang's stepmother, Therese Lang, that provided the compositional impetus for these songs. Lang was very fond of her stepmother, who had been “a true second mother”⁸⁹ to her, and she would have been deeply saddened by her death. Furthermore, the manuscript of the first of the mother songs⁹⁰ gives the author as “J.S.” I assumed the initials stood for Josephine Stieler and that she had sent the poem to comfort Lang. Forty years earlier, however, Lang had abbreviated this poet's name as “J. St.” instead of “J.S.” as here, so I was in some doubt about the authorship of the text of this late song. In October 2010, the *Stadtarchiv* of Munich sent copies of city records that provide Therese Lang's dates: she was born in 1798 and died not in 1874, but in 1883.⁹¹

To whom, then, did these mother songs refer and for whom were they written? The text of the second song yielded the answer. The poem is another one by Otilie Wildermuth. Again, Wildermuth must have given the text to Lang personally, for it was only published after her death as the fifth poem of a six-part set entitled “Die Mutter (The mother).”⁹² According to the publication, Wildermuth wrote the poem in 1874 – the same year in which Lang set it to music – and it was in that year that *Wildermuth's* mother died.⁹³ These two mother songs, then, were composed by Lang for Wildermuth, another indication that the two women were friends. Lang may even have known Wildermuth's mother, who had been living with her daughter's family in Tübingen for the last 24 years.⁹⁴ Wildermuth's poem was published without a title; Lang called her song “Der lieben Mutter zur guten Nacht (To the dear mother for a good night),” suggesting that perhaps this mother was dear to her personally.

The author of the first of the mother songs turned out not to be Josephine Stieler. Exactly what the initials “J.S.” mean is a mystery. Tracking down the real author was made difficult by the fact that the first line of Lang's song text deviates from the original. The text is actually by Luise Hensel (1798-1876), and the poem is not a dead mother speaking from the hereafter to her children (as is the case in Lang's song), but a dead child speaking to its mother.⁹⁵ It is a text that over the years has been modified frequently for use in obituaries. In the version Lang set, however, the last line of the first stanza has been altered from “Oh do not weep” to “Oh dear children, do not weep,” making it clear that a mother is speaking. Lang's title, too, is different from Hensel's, which was “Kindesgruß von drüben (Greeting of a child from the hereafter).” Lang originally had “Stimme einer Freundin (Voice of a [female] friend),” but crossed that out and replaced it with “Stimme aus dem Jenseits (Voice from the other side).” As befits the text, the music is solemn, simple and hymn-like.

The Wildermuth setting is a somewhat more agitated piece than the first mother song, perhaps reflective of the fact that



Luise Hensel

here the bereaved children are speaking. The song is well written with some very interesting touches. Lang's setting of the arrival of the grave messenger of death in the first strophe is appropriately spooky. The spooky music still works for the text of the second strophe, but in the third strophe it is not a good fit, for it sets the statement that the dead have entered into God's rest and will be with the Lord for all time.

On October 16, 1874, once again on her sickbed, Lang composed a “Schlummerlied an zwei dahingeschiedene Kinder (Slumber song to two dear departed children),”⁹⁶ based on her own text. The first stanza is addressed to her son Theobald, the lifelong invalid who had died the previous year, and begins with the words “Only sleep sweetly, my dear Dohl!” “Dohl,” which means jackdaw in German, was the family nickname for Theobald. The second stanza is addressed to Felix, stating that he passed into eternal rest much earlier and has now taken his little brother to be with him. In the third stanza Lang addresses both children, wishing them “sweet rest” from their “earthly agonies.” The song begins with a very static vocal line, appropriate for images of sleep and death. Toward the end, the piano's register rises ever higher to suggest an ascent to heaven. It is poignant to read the words that Lang added underneath the song: “Ah, come and get your Mother as well!”

Lang's Lament

There are several years in the 1870s during which Lang had little success in publishing her compositions. Between 1870 and 1877, only one opus was published (in 1872); from 1873 to

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Josephine Lang's Women Poets

1877 nothing appeared. Already in 1870 Lang had complained to Ferdinand Hiller about how her musical “wares [were] no longer appropriate for the marketplace, where better things are available.”⁹⁷ Sometime during this long dry spell in her publishing career, Lang wrote a song as a birthday gift for her son-in-law, Richard Fellingner, called “Der kleinen Galline Klage-Gesang (The lament of little Galline).”⁹⁸ It is another one of Lang’s silly texts. The first two stanzas are a lament about how no one likes her anymore. In the third stanza, however, we gain some insight into the identity of the people who do not like her:

....
Hab oft mich aufgeschwungen
Nach Verlegern schwer gerungen!
Doch was ich einst gesungen
Bei ihnen ist’s verklungen!
So hol’ ich meine Lieder!
Nehm’ sie mit mir in’s Grab.
Scharf in die Erd’ sie ein
Sie soll’n vergeßen sein.
....

...
I often pulled myself up
And laboured hard for publishers!
But that which I once sang
Has faded away for them!
So I gather my songs [and]
Take them with me into the grave.
I bury them in the earth;
They are to be forgotten.
....

Lang goes on to say that it is enough for her to know that her son-in-law likes her. Lang was well aware that musically this song is on the level of a fun, joking piece; she wrote the words “darf nie gedruckt werden (must never be published)” on the title page. Like the songs for little Dicky Fellingner, the text is personal and family jokes abound. Parts of the text are even in dialect. Disguising a serious grievance in an otherwise funny song was a tactic that Lang had already employed in her 1869/70 setting of Viktor von Scheffel’s “Lied des Katers Hiddigeigei (Song of the tomcat Hiddigeigei).” In that case, too, the grievance related to spurned songs.

Lang’s farewell songs for the Samson-Himmelstiernas

Around 1876, Baron Oscar von Samson-Himmelstierna and his wife Emma moved to Tübingen. Through a mutual acquaintance they had been advised to seek out Josephine Lang, and the three of them became very close. Since the Baron and his wife were approximately the same age as Lang’s own children, who by that time were all living in other cities, she took on a motherly role in their lives.⁹⁹ The Baron, too, was a composer, so there was immediately a bond between him and Lang. The Samson-Himmelstiernas gave Lang a new lease on life, spurred her on to new compositional creativity, and likely inspired her to begin publishing again. Lang wrote the texts for two farewell pieces that she composed for this couple.

The first, entitled “Scheide-Gruß der theuren Freundin zur Abreise (Farewell greeting for the dear friend upon her departure),” is from the summer of 1877,¹⁰⁰ when Emma von Samson-Himmelstierna left Tübingen for a time. The text, which Lang would probably not have considered to be a ‘poem’ because it does not rhyme, is neither sophisticated nor complicated. It begins with several statements of farewell and prayers for God’s protection and blessing. Lang then goes on to state that distance cannot separate her from her friend and that in spirit they will be near each other. In Lang’s text there are some echoes of one of the Agnes von Calatin poems that she had set almost 40 years earlier. The music is solemn and hymn-like for the initial farewells and prayers. The song ends with similar slow and solemn statements of farewell. In the middle section the note values shorten and the music becomes almost triumphant as the eternal nearness of the two friends is stated. It is interesting that the vocal line ends with an imperfect authentic cadence, so that the listener is left with the impression that the farewell is not forever. And indeed it was not;

Emma von Samson-Himmelstierna returned to Tübingen, though not for long.

In 1878 the Samson-Himmelstiernas moved away. The second farewell necessitated by this departure was permanent, and Lang’s 1878 piece is a completely different composition. In fact, it is difficult to decide exactly to which genre this composition belongs. At first glance, the manuscript led us to believe that it was not a Lied at all, but a piano piece with recitation. Then we noticed that the words fit the music perfectly, so we changed our minds and decided it really was more of a song. It is, however, a perfectly convincing piano piece that has no need for words of any sort. Perhaps the best way to describe it would be ‘a song without words with words.’ With its quotes from Beethoven’s *Les Adieux* Sonata, the music beautifully expresses a farewell, but it seems as if Lang’s pain at this parting required yet another outlet and she therefore added her own text to the music. At one point (shown in Figure 6, next page) Lang tried three different lines of text before she found the one she wanted. It is the text that truly reveals her anguish and that shows how much these people meant to Lang. She implores them not to leave. She states that she is crying her eyes out over their departure, and that they will “never, never, never” see each other again. It is heartbreaking to look at this score.

Lang did keep in touch with the Samson-Himmelstiernas after they left Tübingen and dedicated two of her late piano pieces to them: the song without words op. 44 (*Gruss in die Ferne*), which appeared in 1878, to her “beloved friend, the Baroness Emilie von Samson”; and her op. 46 (*Danse infernale*), which appeared in 1879, to her “highly honoured friend, Baron Oscar von Samson Himmelstierna.”

CONTINUED



Figure 6: Untitled composition beginning "Die Freunde sie ziehen zum Thore hinaus" (Mus.fol. 54e, 33r, Württembergische Landesbibliothek). Reproduced with permission.

Josephine Lang's Women Poets

Therese von Niemeyer

Therese von Niemeyer (1822-1903) was Lang's last woman poet. She was the wife of Lang's doctor, Felix von Niemeyer. There are three unpublished songs with texts by her, all from the last two years of Lang's life. In fact, Lang's very last song was based on a text by Therese von Niemeyer, a woman to whom she referred as "a dear poet and precious friend."¹⁰¹

The text of one of the Niemeyer songs gives us a clue as to what drew these two women together. Its title is "Aus der Pilgerfahrt am Felix-Tage (From the Pilgrimage on Felix's Name-Day)"¹⁰² and the basic structure of the poem follows Goethe's famous "Kennst du das Land." Aside from the structure, however, the poem is not at all related to Goethe's text; it is a solemn, religious text. Like Goethe's poem, each stanza begins with the words, "Kennst du das...(Dost thou know...)" and ends with "Dahin, dahin, (Thither, thither...)," but the details are different. The lyric I asks "Dost thou know the house?" then "Dost thou know the crucifix?" and finally "Dost thou know the hall?" Goethe's refrain is transformed into an address to the Virgin Mary, for example, "Thither, thither, Mary, let us make a pilgrimage!" What the poem suggests is that Therese von Niemeyer was, like Lang, a Catholic, something that surely created a strong bond between them. Furthermore, the two women knew about the Catholic custom of celebrating name days – the day from the calendar of saints bearing the name of the saint after whom a person is named. Both manuscripts of the "Pilgerfahrt" song are undated, but the date on Niemeyer's poem, which we discovered among her papers at the university library in Tübingen, indicates that this song could have been composed no earlier than 1879. At that point both of these women had lost at least one 'Felix': Lang her mentor, Felix Mendelssohn, and his godchild, her firstborn son,

and Niemeyer her husband, who died in 1871. Their collaboration on this song may have given both of them religious comfort.

From the point of view of the music, the most interesting of the three Niemeyer settings is the song "Mutterlieb' sorget, Mutterlieb' wacht (A mother's love cares, a mother's love watches)" from April 1879.¹⁰³ It is one of the few of Lang's late songs with an elaborate accompaniment pattern akin to those of her earlier works. The poem is addressed to the waves, the winds, and the stars, imploring them for the safety of the ship that bears the mother's only child.

Lang's last song, composed in September 1880, only a few months before her death, was a "Wiegenlied an den kleinen Prinzen Ulrich (Cradle Song for the Little Prince Ulrich)."¹⁰⁴ Prince Ulrich was the firstborn son of Prince Wilhelm of Württemberg, who, along with one of his cousins, had been a student of Lang's while attending university in Tübingen. The presence of two princes in Tübingen was so memorable that the townspeople dubbed the winter of 1866 the Prinzenwinter (the Winter of the Princes). There were numerous festivities, many of which were hosted by Therese von Niemeyer. Thus, both poet and composer knew the young father and likely put their heads together to come up with this gift for the new baby. Lang's daughter, Maria, also knew Prince Wilhelm from his time in Tübingen, and she too contributed her mite to the cradle song. Lang sent it to her to be illustrated with a vignette. Unfortunately, the copy that was sent to the palace in Stuttgart does not seem to have been preserved. It is possible that the royal family found it too painful to keep all the tokens of congratulation, for the little prince only lived to be five months old, dying in the same month as Lang herself.

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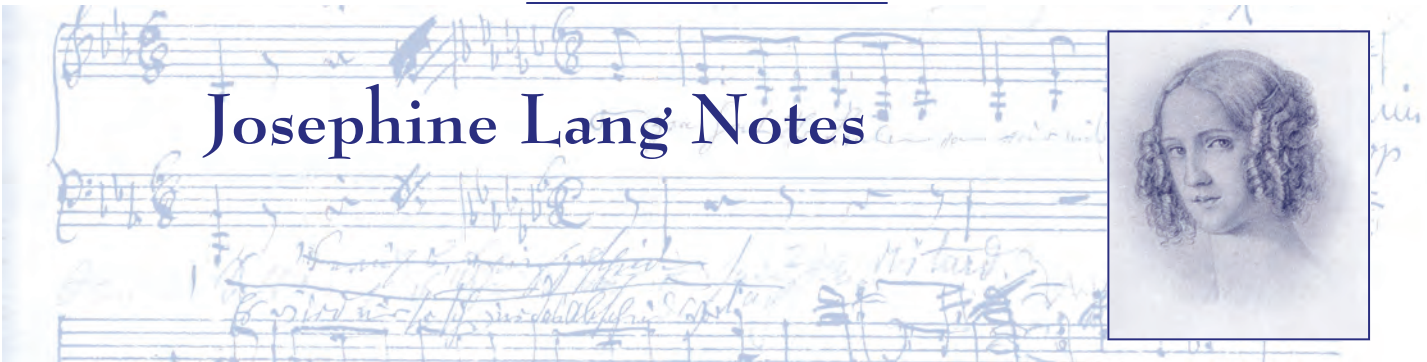
Josephine Lang's Women Poets

Conclusion

Perhaps more than any other composer, Josephine Lang was responsible for getting women 'into music' who might otherwise never have been there. At least six of Lang's women poets were set by no one else. In the case of Agnes von Calatin's "Ew'ge Nähe," Lang's song may even have inspired another woman composer, Maria König, to set the same text.¹⁰⁵

Working through Lang's songs with texts by women poets has been an exciting endeavour, yielding many new insights.

Exploring Lang's settings of her own texts has been particularly valuable. From a biographical point of view, the texts are highly informative, which can distract one somewhat from the music. But Lang's professionalism is evident in the music, and her settings of her own texts are often quite beautiful. When one is confronted with an oeuvre of 300 songs, one cannot know them all in detail. Examining Lang's songs with texts by women poets has allowed me to discover many gems – songs I will enjoy incorporating into future concert programs.



1. Harald Krebs and Sharon Krebs, *Josephine Lang: Her Life and Songs* (New York: Oxford University Press, 2007).

2. *Ibid.*, 10.

3. Ferdinand Hiller, "Josephine Lang, die Lieder-Componistin," in *Aus dem Tonleben unserer Zeit* (Leipzig: Hermann Mendelssohn, 1868), 119.

4. Joseph Stieler is probably best remembered today for his wonderful portraits of Goethe and Beethoven, although in the 19th century he achieved great fame as the painter of King Ludwig I's *Schönheits-galerie* (Gallery of Beauties), housed in the Nymphenburg palace.

5. Lang, cited in Heinrich Adolf Köstlin, "Josefine Lang: Lebensabriß," in *Sammlung musikalischer Vorträge*, vol. III, ed. P. Waldersee (Leipzig: Breitkopf & Härtel, 1881), 158.

6. Mus.fol.53i, 14 (Württembergische Landesbibliothek, Stuttgart).

7. Mus.fol.53t, 1v (WLB, Stuttgart).

8. A. Walter Kramer, "The Things We Set to Music" *The Musical Quarterly*, Vol. 7, No. 3 (July 1921), 311.

9. Henry & Mary Garland, eds., *The Oxford Companion to German Literature*, 3rd ed. (Oxford and New York: Oxford University Press, 1997), 658.

10. Mus.fol.54a, 12v (WLB, Stuttgart).

11. *Anthologie aus den sämtlichen Werken von Caroline Pichler*, vol. 2 (Hildburghausen and New York: Bibliographisches Institut, 1830), 140-141.

12. Mus.fol.53a, 4v and Mus.fol.54d, 21v (WLB, Stuttgart).

13. "Das Pyrenäenthal," in *Novellen von Louise Brachmann* (Nürnberg: Johann Ludwig Schrag, 1822), 161.

14. Mus.fol.55a, 27r (WLB, Stuttgart).

15. "An meine Laute," in *Auserlesene Dichtungen von Louise Brachmann*, ed. Prof. Schütz (Leipzig: Weygand'sche Buchhandlung, 1824), 42.

16. In the order listed, the manuscripts with poet attributions are Mus.fol.53e, 9r, Mus.fol.53i, 17, and Mus.fol.53i, 11; the manuscripts with no poet attribution are Mus.fol.53e, 11r, Mus.fol.53f, 11r, and Cod.mus.fol. zu 53-57, 14r (WLB, Stuttgart).

17. Mus.fol.53e, 9r and 11r (WLB, Stuttgart).

18. I found the poet via googlebooks. Whoever originally owned the book seems to have had some doubts about the quality of the contents; the title "Gedichte (Poems)" was underlined and surrounded by question marks and exclamation marks. Adolph, Ritter von Tschabuschnigg, *Gedichte* (Dresden and Leipzig: Arnold'sche Buchhandlung, 1833), 82.

19. Mus.fol.53e (WLB, Stuttgart).

20. Mus.fol.53d, 2r and Mus.fol.53n, 14 (WLB, Stuttgart).

21. For a detailed discussion of Wilhelm von Eichthal, see Harald Krebs, "Neues zu Josephine Langs Münchener Kreis," *Literatur in Bayern* 72 (June 2003): 32-36.

22. Eichthal to Mendelssohn, Nauplia, 15 May 1833, MS. M.D.M. d.28, no. 91, Mendelssohn papers (Bodleian Library, Oxford).

23. For a detailed discussion see Harald Krebs, "Josephine Langs 'Eichthal-Lieder,'" *Musik in Bayern* 65/66 (2003): 61-83.

24. Mus.fol.53d, 2r-4v (WLB, Stuttgart).

25. Ulrike von Hase, *Joseph Stieler 1781-1858* (München: Prestel-Verlag, 1971), 22.

26. Mus.fol.53b, 1r (WLB, Stuttgart).

27. Mus.fol.53b, 16r and Mus.fol.53o, 4v (WLB, Stuttgart).

28. The song has been recorded by Christel Krömer, soprano and Jutta Vornheim, piano (*Münchner Komponistinnen aus Klassik und Romantik*, Musica Bavarica, MB 75 121).

29. There are two manuscript copies: Mus.fol.53n, 30-34, and a neater copy in Mus.fol.53b, 18r-23r (WLB, Stuttgart).

30. See for example, *Neue Zeitschrift für Musik*, vol. 22, no. 22 (15 March 1845): 93, or *Allgemeine musikalische Zeitung*, vol. 50, no. 24 (14 June 1848): 395-396.

31. Harald Krebs, "Neues zu Josephine Langs Münchener Kreis," *Literatur in Bayern* 72 (June 2003): 37.

32. Emma Niendorf, *Aus der Gegenwart* (Berlin: Verlag von Alexander Duncker, 1844); *Lenau in Schwaben: Aus dem letzten Jahrzehnt seines Lebens* (Leipzig: Friedrich Ludwig Herbig, 1853).

33. Mus.fol.53k, 13v (WLB, Stuttgart).

34. Mus.fol.53k, 9r (WLB, Stuttgart).

35. Mus.fol.53q, 6 (WLB, Stuttgart).

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Josephine Lang Notes

36. See for example, Emma von Nindorf [sic], *Reisescenen in Bayern, Tyrol und Schwaben* (Stuttgart: Verlag von Ebner & Seubert, 1840), 2.
37. The only other compositions that are “lovingly dedicated” are the op. 14 Lieder in 1848 to her two sisters-in-law Louise Reinhard and Adelheid Köstlin, and the op. 32[33] piano pieces to her “beloved friend Frau Caroline von Bergmaier geb. Stieler” in 1864.
38. Stephen Heller to Robert Schumann, Augsburg, 1 August 1838, in Ursula Kersten, ed., *Stephen Heller, Briefe an Robert Schumann*, Europäische Hochschulschriften, Series XXXVI, Musikwissenschaft, no. 37 (Frankfurt: Peter Lang, 1988), 122.
39. It was likely Gräfin Ida von Hahn-Hahn, *Gedichte* (Leipzig: F.A. Brockhaus, 1835).
40. *Ibid.*, 125.
41. Köstlin to Mendelssohn, 8 December 1841, MS. M.D.M. d.40, no. 214, Mendelssohn papers (Bodleian Library, Oxford).
42. Mus.fol.53u, 17v (WLB, Stuttgart).
43. Hahn-Hahn, *Gedichte*, 96-97. Lang did not set the whole poem; she chose the portions she wanted: all of Stanza 1, lines 1-4 of Stanza 2, lines 5-6 of Stanza 3, and Stanza 5. The song was published in 1859 as op. 23 no. 2.
44. Poems [74] and [76], respectively, in Cod.hist.4°437 Fasz. 10a, “Gedichte aus dem Brautstand” (WLB, Stuttgart).
45. Mus.fol.53y, 4v (WLB, Stuttgart).
46. http://de.wikipedia.org/wiki/Helene_zu_Mecklenburg, accessed August 6, 2010.
47. Heinrich Adolf Köstlin, “Köstlin: Josefine Caroline K. (Josefine Lang),” *Allgemeine Deutsche Biographie*, vol. 51 (Berlin: Duncker & Humblot, [no date]), 350.
48. The list is reproduced and annotated in Richard Ormond and Carol Blackett-Ord, *Franz Xaver Winterhalter and the Courts of Europe 1830-70* (London: National Portrait Gallery, 1992), 226-237.
49. Gotthelf Heinrich von Schubert, ed., *Erinnerungen aus dem Leben Ihrer königlichen Hoheit Helene Louise, Herzogin von Orleans, geborenen Prinzessin von Mecklenburg-Schwerin. Nach ihren eigenen Briefen zusammengestellt* (München: Literarisch-artistische Anstalt der J.G. Cotta’schen Buchhandlung, 1859).
50. *Ibid.*, v.
51. *Ibid.*, 40.
52. From the earliest to the latest version these are Mus.fol.53z, 22r-22v, Mus.fol.53aa, 9-12, Mus.fol.54e, 19r-20v (WLB, Stuttgart).
53. Lang to Hiller, 31 May 1867, 36(405), Hiller papers (Historisches Archiv der Stadt Köln). Lang’s letters to Ferdinand Hiller were likely all lost in the collapse of the Cologne City Archive in March of 2009. Digital scans of the letters from our microfilms may be viewed at <http://www.historischesarchivkoeln.de/struktur.php?lang=de&modus=show&a=3&b=15&c=225>
54. Mus.fol. 54b, 7r, 8r-8v (WLB, Stuttgart).
55. A clean copy of the poem is found on the back of the unnumbered page between 93 and 94 in Cod.mus.fol. zu 53-57 (WLB, Stuttgart).
56. Mus.fol. 54b, 8v-9v and 10r-11v (WLB, Stuttgart) and Musikautographe Josephine Lang 2 and 17 (Sammlung des Archivs der Gesellschaft der Musikfreunde, Vienna).
57. Lang to Hiller, 6 May 1868, 37 (519), Hiller papers (Historisches Archiv der Stadt Köln).
58. Musikautographe Josephine Lang 17 (Sammlung des Archivs der Gesellschaft der Musikfreunde, Vienna).
59. Mus.fol. 54d, 22r-23r (WLB, Stuttgart).
60. Mus.fol.54b, 19v-20r (WLB, Stuttgart).
61. Mus.fol. 54c, 28r-29r, 30r-30v, and 31r-32v (WLB, Stuttgart).
62. Martin Katzmaier, *Tübinger Spaziergänge* (Pfullingen: Günther Neske Verlag, 1977), 118.
63. Wildermuth to Kerner, 25 September 1856, *Briefwechsel 1853 bis 1862: Justinus Kerner, Ottilie Wildermuth*, ed. Adelheid Wildermuth (Stuttgart: J. F. Steinkopf, 1960), 139-40.
64. Wildermuth to Kerner, 21 February 1860, *Briefwechsel*, 283.
65. Small album, I.N. 23970, 36r (Fellinger MSS, Gesellschaft der Musikfreunde, Vienna).
66. *Mein Liederbuch. Gedichte von Ottilie Wildermuth*, ed. Agnes Willms (Stuttgart: Verlag der Gebrüder Kröner, 1877).
67. *Ibid.*, 6 and 160.
68. *Ibid.*, 199-202.
69. Mus.fol. 55b, 9r (WLB, Stuttgart).
70. The song has been recorded by Lan Rao, soprano and Mi-caela Gelius, piano (*Anklänge*, Salto Records International, SAL 7010 LC 01986).
71. Mus.fol. 53cc, 20r (WLB, Stuttgart).
72. Mus.fol.53cc, 21r-22v and Mus.fol.53dd, 11v (WLB, Stuttgart).
73. Maria Köstlin married Richard Fellinger in 1871. The pair eventually moved to Vienna and through Clara Schumann they were introduced to Johannes Brahms, with whom they became very close. In fact, several small statues, many of the portraits, and almost all the photos of Brahms were done by Maria Fellinger. She also composed a few of her own songs, but it was in art not music that her true talents lay.
74. Mus.fol.53dd, 22v-23v (WLB, Stuttgart).
75. There are three manuscript copies: Mus.fol.54b, 30r-31r and 74r-74v, and Mus.fol.53dd, 1v-3r (WLB, Stuttgart).
76. Mus.fol.53dd, 3r-4v (WLB, Stuttgart).
77. Mus.fol.53dd, 12r-13v and Mus.fol.54b, 78r-79v (WLB, Stuttgart).
78. It is unlikely that Lang left Tübingen in 1869, for in 1870 she wrote a letter to Ferdinand Hiller that indicates that she was long overdue for a cure (Lang to Hiller, 28 May 1870, 39(419), Hiller papers (Historisches Archiv der Stadt Köln)).
79. Lang to Hiller, 4 February 1871, 40(137), Hiller papers (Historisches Archiv der Stadt Köln).
80. MS. M.D.M. c.23, 30r-32v, Mendelssohn papers (Bodleian Library, Oxford).
81. MS. M.D.M. c.23, 34r-35r, Mendelssohn papers (Bodleian Library, Oxford).
82. Mus.fol.54b, 50r-51v (WLB, Stuttgart).
83. Mus.fol.54b, 48r-49r (WLB, Stuttgart). On this manuscript Lang states that the “correctly written” version of this piece is that in the possession of R. Fellinger. The Fellinger collection in Vienna, however, does not contain a copy of this song.
84. Mus.fol.54b, 52r-52v (WLB, Stuttgart).
85. Two copies in Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna).
86. Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna).
87. A Mendelssohn family tree may be found at <http://www.mendelssohn-stiftung.de/f-Download-d-file.html?id=29>, accessed October 7, 2010.
88. Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna).
89. Heinrich Adolf Köstlin, “Josefine Lang. Lebensabriß,” 55.
90. Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna).
91. Familien-Bogen für Seligman Louis and Familien-Bogen für Lang Theobald, Schachtel V. 460 (Stadtarchiv, Landeshauptstadt München).
92. *Mein Liederbuch*, 178.

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Josephine Lang Notes

93. See <http://www.zeno.org/Literatur/M/Wildermuth,+Ottilie/Biographie>, accessed October 27, 2010.

94. Ibid.

95. Luise Hensel, "Kindesgruß von drüben", *Blüten aus dem zarten Kindesalter. Gedichtsammlung für kleine Kinder*, ed. Robert König (Oldenburg: Druck und Verlag von Gerhard Stalling, 1859), 46.

96. Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna).

97. Lang to Hiller, 27 February 1870, 39(123), Hiller papers (Historisches Archiv der Stadt Köln).

98. Mus.fol.54d, 52r-55r (WLB, Stuttgart).

99. Lang truly seems to have adopted this couple. They were even initiated into some of the jokes that had hitherto only been the property of the immediate family.

100. There are two complete manuscript copies: Mus.fol.54b, 55r-55v (WLB) and Musikautographe Josephine Lang 21 (Sammlung des Archivs der GdMf, Vienna). A fragment may be found in Cod.mus.fol.zu 53-57, 106v (WLB, Stuttgart).

101. Mus.fol.54d, 35r (WLB, Stuttgart).

102. Mus.fol.54d, 35r-37r and 38r-39r (WLB, Stuttgart).

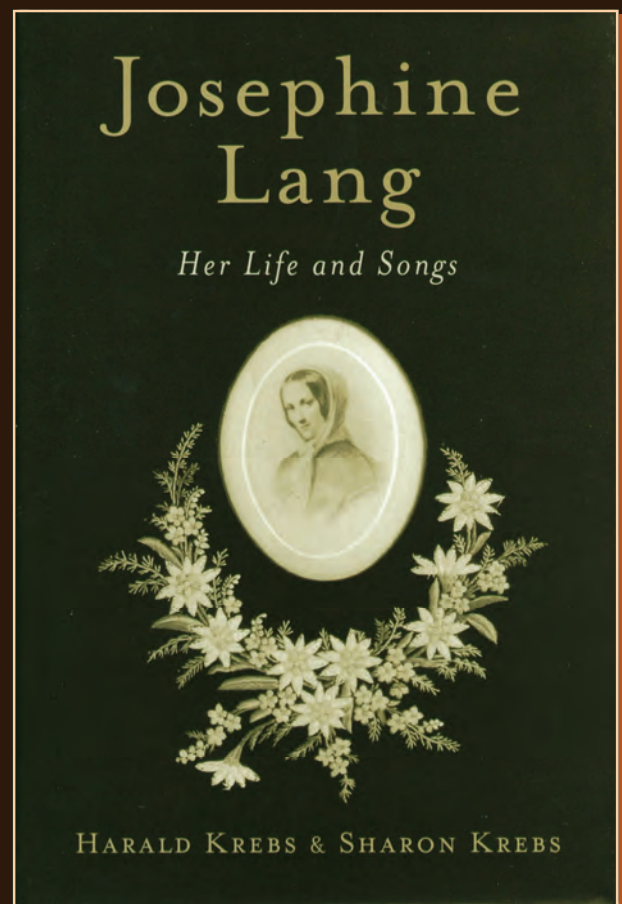
103. There are three manuscript copies: Mus.fol.54b, 62r-63r, 64r-66r, and 68r-70r (WLB, Stuttgart).

104. Aside from a fragment held at the Gesellschaft der Musikfreunde in Vienna, there are two manuscript copies: Mus.fol.54d, 45r-48r and 41r-44r (WLB, Stuttgart).

105. See http://mugi.hfmt-hamburg.de/A_lexartikel/lexartikel.php?id=koen1831, accessed October 27, 2010.

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A Composer's Journey



Meira Warshauer - Hearing the Call from Within

In 2007, my *Symphony No. 1 LIVING BREATHING EARTH* received its world premiere in Hickory, North Carolina, with the Western Piedmont Symphony. The symphony was inspired by my great love for the earth and a hope that somehow, a symphony dedicated to the earth might help spur us to take better care of our precious home planet. The title came to me in contemplating the rainforest as lungs of the earth, and imagining the whole planet pulsing with breath. I wanted to hold the image of a healthy, breathing earth, as a prayer for healing the earth's imbalance.

The day before the premiere, the UN Intergovernmental Panel on Climate Change had announced its finding of human responsibility for global warming. While the performance was a great success, and I was floating afterwards, I woke up the next morning thinking, "now what?" What would it take for us to actually do what is needed to heal the earth? How could we wake up *INSIDE*, to make fundamental changes in the way we relate to the earth and to each other? I thought of the *shofar*, the horn of a ram or other kosher animal, which is sounded on the Jewish New Year to awaken the soul, and felt that it might help bring us to the next place.

Trombonist Haim Avitur was the featured soloist on the concert with my symphony. We had a chance to spend time together during the rehearsal week, especially because heavy snow in NC had caused cancellations in our schedule, and we were thinking about my writing something for him to perform.

After the concert, I asked Haim if he could play the *shofar*. With a big smile, he said he loved to play the *shofar*, and had access to an amazing instrument which he had been using for High Holiday services at a synagogue in Manhattan.



Haim Avitsur and the *shofar*, an instrument made of the horn of a ram or other kosher animal, which is sounded on the Jewish New Year (Rosh Hashannah). “When I hear the *shofar*, the sound penetrates my entire being,” says composer Meira Warshauer. “Its soul-cleansing vibration clears the way for a deeper connection with the Infinite, a path to my true essence.” (Photo by Ed Zirkle)

Meira Warshauer - A composer's journey

I wanted to make a big statement, a concerto with full orchestra. Because of the tonal limitations of the natural *shofar* horn, I felt it would be helpful to have the soloist play both *shofar* and trombone: a concerto for *shofar* and trombone and orchestra. The idea for *Tekeeyah* (a call) was then planted and began to grow.

We approached several orchestras about forming a consortium to help with the commission and to schedule performances. Donald Portnoy, conductor of the University of South Carolina Symphony, agreed to join the consortium; and the Filler and Stern families of Columbia, SC, offered to assist with the commission in memory of their parents, Jadzia and Ben Stern. John Gordon Ross invited us to return to Western Piedmont Symphony as part of the new commission. Neal Gitelman, whose Dayton Philharmonic had partnered in the consortium for Symphony No. 1 LIVING BREATHING EARTH, committed to this one, too. When Steven Errante and the Wilmington Symphony joined the consortium, and Don Portnoy suggested including the Brevard Philharmonic, we had our 5-orchestra consortium!

In several meetings with Haim at the Mannes College of Music, we explored the qualities of different *shofarot* (plural for *shofar* in Hebrew). I decided the large horn of the African Antelope, which Haim had originally mentioned, would be the ideal match for the trombone. It's color and range blended well with the trombone, and we could switch back and forth between the two instruments as needed.

Haim began exploring extensions of that *shofar's* capabilities. We knew we had two stable pitches: the E above middle C, and the C a 6th above that. With the E, Haim could play

any dynamic level, and with practice, was able to control a glissando ranging down a 5th and (with effort), up a 3rd. The high C was only one dynamic: loud. And no glissando worked there.

This exploration gave me the information I needed. The high C would be the climactic arrival pitch. We could begin quietly with the E, and move around in that lower register. The 6th between them would become an emblematic interval of the piece.

I applied for a residency at the MacDowell Colony to begin writing the music, and was privileged to spend the month of May, 2008, in that beautiful and supportive setting. I was able to leave MacDowell with a good sketch of the opening, and a working sense of the shape and direction of the piece.

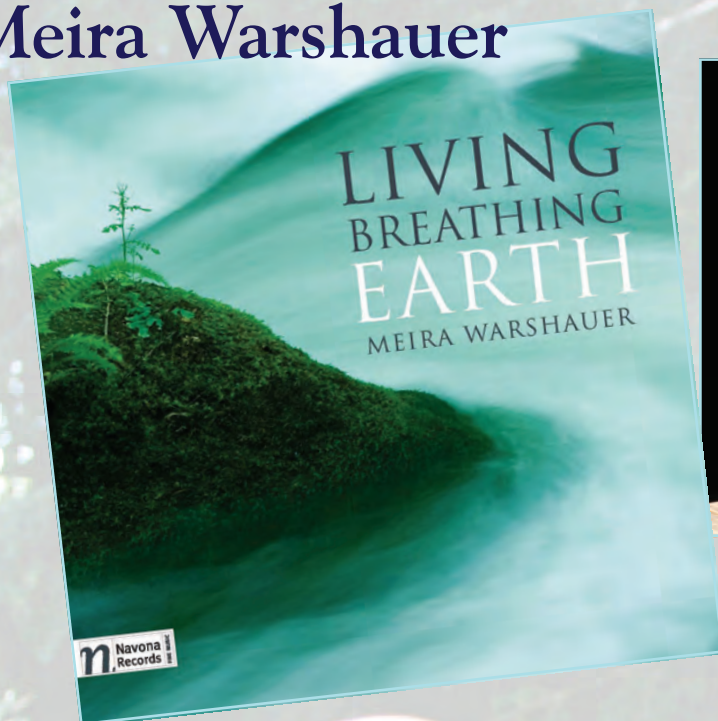
It begins with gentle sounds of whispering, string harmonics, and rustling harp glissandi. I wanted a mysterious aura that might evoke the experience of the soul before entering the body. The idea was to coax us into remembering and reconnecting with our spiritual essence.

As the music developed, I listened to the sounds I was receiving and followed that flow. In my compositional process, I often go back and forth between improvisation and revision, with the goal of creating music that sounds inevitable.

Over the next year, I worked on the music and orchestration, keeping in close communication with Haim when any questions arose about the trombone and *shofar* part. I also relied on musicians closer to home (Columbia, SC) when exploring special instrumental effects, such as the string harmonic glissandi

CONTINUED

Meira Warshauer



Composer Meira Warshauer — her music celebrates life, earth, the Creator and that “we are one”.

in the opening. It was Steven Errante’s suggestion to use plastic megaphones to amplify the whispering of orchestra musicians.

As work on the concerto progressed, life also progressed. My daughter gave birth to her second child in fall, 2008, so I had a chance to witness life beginning, and contemplate the concerto’s opening.

Later that year I volunteered to be a citizen intervener in the Public Service Commission of South Carolina hearing on whether to allow SC Electric and Gas to build a new nuclear power plant. The hearing came in spring, 2009, as I was writing the middle section, “Breaking Walls.” This section recalls the biblical story of Jericho, when the sound of 7 *shofarot* for 7 days broke the physical walls of the city for Joshua and his army. During the hearings I felt like a citizen warrior, returning home to work on the concerto between the sessions.

In “Breaking Walls,” I wanted the music to help break down the walls we create inside — walls which insulate us from our true feelings. This section is the most dense and complex musically, with the orchestra functioning as the loud *shofar*, and the low register of the trombone and other low brass and percussion helping to create strong vibrations. At the end of this second section comes one of my favorite places in the piece, when the *shofar* softly pulses, as if caressing the heart to open to its sweet essence. This quiet music gradually opens to a celebration of freedom.

It was a relief to finally arrive at the last section, the joyful “Dance of Truth.” Here I relied on traditional rhythms for sounding the *shofar*. As noted in my program notes, on *Rosh Hashannah* (Jewish New Year), the *shofar* is sounded in three distinct patterns: *tekeeyah*, a long tone; *shevarim*, three shorter tones; and *teruah*, at least nine staccato notes. *Tekeeyah g’dolah*, a very long *tekeeyah*, concludes the sequence of blowing the *shofar* on *Rosh Hashannah*, and is sounded again at the end of *Yom Kippur* (Day of Atonement), concluding 10 days of *teshuvah* (return or repentance).

In “Dance of Truth” the 9/8 meter derives from the 9 staccato notes of *teruah*. The 3 dotted quarter notes, which punctuate cadences, refer to *shevarim*. And the very long sustained C, first in the *shofar*, then passed to trumpets, horns and trombones, refers to the *tekeeyah g’dolah*. This orchestral *tekeeyah* is longer than humanly possible for a single instrument, and is meant to inspire the greatest release from spiritual constraints. The *shofar* returns for the final sequence of the traditional blasts and the last *tekeeyah g’dolah*, in hope that its raw animal sound will penetrate where orchestral instruments cannot reach.

Tekeeyah (a call), premiered in Wilmington, NC, with the Wilmington Symphony Orchestra, October 24, 2009. Subsequent performances were with the Brevard Philharmonic, November 15 and University of South Carolina Symphony, November 17, 2009. The Western Piedmont Symphony performed the piece February 5, 2011, and Dayton Philharmonic plans to present it in two performances in fall, 2012.

It was recorded in July, 2010, by the Moravian Philharmonic for Parma Recordings’ Navona Records, along with *Symphony No. 1 Living Breathing Earth*. The CD, titled *LIVING BREATHING EARTH*, is due to be released April 26, 2011.

As far as I know, *Tekeeyah* is the first concerto to feature the *shofar* so prominently, and certainly the first for both *shofar* and trombone.

I hope the concerto, paired with the symphony on this recording, will help inspire us to hear the call from inside us, from the earth, and from the Creator, that we are one.

A page on my website about the new release includes purchase information, press reviews and listener comments from the live performances, and a YouTube clip of the Brevard Philharmonic performance: <http://meirawarshauer.com/>

Myra Hess



MAUD POWELL SOCIETY

in America

John K. Adams

English Pianist Myra Hess When America Called...



Aeolian Hall, New York City, where Hess made her American debut in 1922

When Myra Hess first appeared in the Aeolian Hall in New York City in 1922 she was virtually unknown in America except to a few music lovers who had heard her abroad. It was Annie Friedberg, a noted New York concert manager and sister of famed pianist Carl Friedberg, who introduced Myra to American audiences. Although she was reluctant to take an unknown pianist under her wing, Friedberg nevertheless booked a long coast-to-coast tour. To her relief, reviews for Myra's first concert were all raves, the kind of reception to which all artists and managers aspire.

Few in the audience that evening would have dreamed of the long circuitous route Myra had traveled to arrive in America at the age of thirty-two, projecting such a miracle of mature musicianship and communicative warmth. Myra was born in 1890 into a German Jewish family that had lived for years in various parts of North London. Frederick and Lizzie Hess had four children, two boys and two girls, of which Myra was the youngest.

Myra first studied with local teachers who came to the Hess residence, but upon showing real aptitude she was enrolled at Trinity College at the age of seven. She continued on to the Guildhall School of Music before going to the famous English pedagogue Tobias Matthay at the age of thirteen. In a publicity statement issued by Annie Friedberg in 1934, Myra paid the following tribute to her beloved "Uncle Tobs."

The turning point in my career came at the age of 13 when I began lessons with Tobias Matthay, whom I consider the greatest inspirational teacher I know of. I immediately discovered that I had merely touched the fringe of musical art. I had a startling awakening to the beauties of music of which I had not even dreamed. Matthay stressed, ever and always, the musical ideal as the only basis upon which to build a successful career. He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into an artist.

At the age of seventeen Myra made her debut in London performing two concertos with the young conductor Sir Thomas Beecham. The first of these was the Beethoven Concerto No. 4 in G Major, Op. 58, a work she performed throughout her career and which became a sort of talisman for her. Her second, very surprising choice, Concerto No. 4 in C Minor, Op. 44 by Camille Saint-Saëns, did not remain long in her repertoire. The reviews were excellent but the concert did not lead to any noteworthy engagements. Myra continued to arrange all the details of her concerts while supporting herself as a teacher and accompanist. In 1912 Myra made a major advance when she performed Schumann's Concerto in A Minor, Op. 54 with the Concertgebouw Orchestra under Willem Mengelberg in Holland as a last minute replacement. This engagement laid the foundation for her European reputation, and she returned to Holland many times throughout her career.

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Myra Hess in America

In the period leading up to the First World War, Myra was to find making headway in her career in England still very difficult. Her family life was also taking a turn for the worse, especially after her father filed for bankruptcy in 1910. Frederick Hess was a domineering and autocratic ruler of the household, and he and Myra clashed repeatedly. Finally, after a bitter argument, she left home and established herself in digs, living apart from her family for the first time in her twenty-four years. It was 1914 and England was bracing itself for what was to come.

The First World War turned out to be the catalyst for Myra's career, bringing forth many opportunities to perform in all types of venues. She began a long association with the conductor Sir Adrian Boult that lasted throughout her career. Sir Adrian later recalled that they had given all together twenty-two performances of the Beethoven Concerto No. 4 in G Major as well as many other concertos. By 1920 Myra had a big career in England, giving over 100 concerts a year.

Soon America came calling and after a great deal of thought, discussions with her friends and especially with her teacher and mentor Tobias Matthay, the decision was made. A huge coast-to-coast tour of America was arranged, filled with solo recitals and orchestral engagements that included the Boston, Philadelphia, and Minneapolis orchestras, finishing up with two appearances with the New York Philharmonic. Thus Myra established in her first tour a pattern she was to follow for four decades, with the exception of the years she remained

in England during the Second World War. During these early tours Myra traveled by herself, but as this become more and more arduous and lonely for her, she finally asked Anita Gunn to travel with her as secretary/companion, and this relationship endured until her death.

American Friends

Myra made many American friends, and one of her most trusted was pianist Carl Friedberg, the brother of her manager Annie Friedberg and a revered artist-teacher in New York. He had made his debut under Gustav Mahler and the Vienna Philharmonic before coming to America to make his debut in 1914. Because of the war he was unable to return to Europe and was soon invited to teach at the Institute of Musical Arts which eventually merged with the Julliard School. He remained there until 1945. As one of the last students of Clara Schumann and a friend of Johannes Brahms, Friedberg's musical comments were invaluable to Myra. Before each American tour she played her program for him soon after her arrival in New York. It was through lessons with Friedberg in his master classes in Kansas City and comments made by my teacher Mary Newitt Dawson that I first learned of Myra Hess.

Myra formed another life long friendship with Bruce Simonds, one of the many Americans who studied with Matthay

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Pianist Carl Friedberg, brother of Hess' American manager Annie Friedberg, became a close and trusted friend. Hess in the early years of her career.

Myra Hess in America

in London. Myra would often stay with Bruce and his wife Rosalind in New Haven, where Bruce was for many years Dean of the Yale School of Music. Bruce loved to tell the story of leaving the house just as Myra started the theme to Brahms' *Variations and Fugue on a Theme by Handel, Opus 24*. at a snail's pace, warming up for her evening concert. Armed with a long list of shopping, he returned two hours later to find her just launching into the huge fugue at the end!

In reading reviews from the 1930s, it is apparent that Myra's career in America reached a pinnacle of success. Lawrence Gilman wrote the following for the *New York Herald Tribune* in January 1934:

One would like to speak at length of Miss Hess's consummate playing of the music of Bach that stood upon her program, especially the way she delivered the wonderful slow movement of the Italian Concerto, with its rich and delicate unfolding of rhapsodic melody, and of the superb exhilaration with which she made the Finale exciting. But it might suffice to say merely that performances such as these are above praise. One can only note the effect of them, which is to make of music what it always is at its rarest and greatest, an act of faith and a process of incantation.

Myra's decision in 1939 to stay in England as war once again loomed over Europe resulted in the greatest adventure of her career. When the "Battle for Britain" began in earnest in 1939, musical life in London came to a virtual standstill, with nightly blackouts a matter of national security. Myra came to the brilliant idea of organizing a daily noon recital at the empty National Gallery. With the help of her niece Beryl Davis and composer Howard Ferguson, she was able to achieve the feat of providing a recital five days a week for the next six and a half years. These concerts opened up a whole new world of music for people displaced from the daily routine of their lives, hence serious music in London found a whole new audience. A set of concert journals kept by Beryl Davis can be found today in the British Library, proving fascinating reading with exact information about each concert. When the Blitz reached its height and the performers had to move to a shelter deep in the basement of the gallery, attendance faltered. Worried about funds to continue, a check suddenly arrived from her American friends, more than enough to ensure the continuation of the concerts.

In all 1,698 concerts were given. Myra Hess played 146 times, including twenty-one Mozart piano concertos and a vast amount of chamber music. Total attendance came to 824,152. In a letter to my teacher Bruce Simonds, dated December 2, 1940, Myra wrote:

We never have a shade of doubt about the ultimate triumph of Light over Darkness. I only hope we shall keep our sanity when we turn on all the lights and open the curtains wide. Although there have been various vicissitudes....we have not missed a day's concert at the National Gallery. These last weeks have been particularly strenuous, and my programs so varied that I sometimes feel like the chameleon who burst when placed

upon a piece of Scotch plaid. You ask if I practice? Precious little...at least the kind of practicing I like to do, but the Lord seems to be with me and when music is needed as never before, the imagination seems to be forthcoming when one actually gets to the concert. It is incredible how we can adapt ourselves to a state of existence beyond the direst imagination, but the steady belief that "all will be well" keeps us sane and full of determination.

For her efforts on behalf of a grateful nation, King George VI bestowed on her the title Dame Commander of the British Empire in 1941. Queen Elizabeth, a great music lover and patron of the arts, was often in attendance at the National Gallery Concerts, bringing her daughters Elizabeth and Margaret along.

A changed America

Dame Myra's return seven years later to a deeply changed America revealed an artist tempered by the strain of such a vast endeavor as the National Gallery Concerts, yet one somehow empowered to reach for even higher artistic goals. Olin Downes, who had reviewed Myra Hess many times before the war, wrote the following in the *New York Times* after her Town Hall recital in October 1946: "This was not a virtuoso imposing a dominant personality upon an audience, but a true and modest musician who was saying, in her own way, 'these are some of the pages of Beethoven I most deeply revere, and I hope I can persuade you to feel them with me' and the audience came very truly into rapport with Beethoven."

A few weeks after her return a sudden invitation was extended to play with Toscanini and the NBC Symphony. She performed the Beethoven Concerto in C Minor, Op. 37, one of only two women pianists to perform with Toscanini, the other being Ania Dorfmann. Dame Myra kept his photo on her piano, along with one of Matthay, for the rest of her life.

Now in her fifties, Dame Myra confided she found getting back to the routine of solo recitals a real effort, but she had learned one thing from her war experiences and that was the ability to do in an hour what used to take several days. In this post-war period she suffered from remarks made by some critics who objected to her use of the printed score, but she continued on, confident in her decision to enjoy the music free from any memory distractions. She confided to my teacher Bruce Simonds that war time sounds, especially air raid alerts and buzz bombs, had left her shaken, and she needed the comfort of the music in front of her. Many of her page turners commented that she rarely looked at the score.

Dame Myra emerged in the 1950s full of new resolve, and this decade proved to be the climax of her long career. She traveled to France to participate in the Casals Festivals in Prades and Perpignan, resulting in some glorious recordings for Columbia Records. She also began to play duo-recitals with the violinist Isaac Stern, and they were later at the forefront in the effort to save Carnegie Hall from the wrecker's ball.

The author attended numerous Hess recitals in England and America, and the feeling she evoked from sold out houses was

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Myra Hess in America

a tangible experience of love and respect. Particularly memorable were performances she gave in Carnegie Hall in the late 1950s, including definitive interpretations of the last three Beethoven sonatas.

Dame Myra came to New Haven in 1958 and performed with the New Haven Symphony. She performed the Bach Triple Concerto with Bruce and Rosalind Simonds. At the rehearsal she laughed and told her page turner she hadn't played the work in years. We were later somewhat amused at her smoking cigarettes through a long holder.

The following year I was granted a Fulbright Scholarship to study at the Royal Academy of Music. I began my studies with Hilda Dederich, a former child prodigy pianist/composer and a student of Matthay from the age of eight. She was eleven years younger than Dame Myra but became a lifelong friend and confidante. As I was studying accompanying, she insisted I go to Marjorie Gunn for coaching, which I did with great success. She lived with her sister Anita, who was Dame Myra's secretary and travel companion. Marj was a fine violinist, and I loved our lessons in her music studio built in the garden of their Abbey Road home.

Dame Myra was also an old friend of Virginia French Mackie, one of my teachers at the University of Kansas City (later University of Missouri at Kansas City). When I left for London she gave me a letter of introduction to Dame Myra, saying I must offer my services to turn pages if needed. I admit I was more than nervous about sending the letter, and hesitated for a year before I did send it!

I was promptly invited to tea at her home in London, and when I arrived at her rather imposing house in Cavendish Close, a butler opened the door and settled me down in the music room. I had in my mind the picture of Myra Hess on stage, tall and majestic with long black dress and short train. Imagine my surprise when I found her to be quite short, moving around the house with a lively step. She was so relaxed and so funny I soon forgot I was in the presence of one of the world's greatest artists.

I asked her how she enjoyed teaching, as I had already heard several of her pupils. She grew rather serious and said she sometimes had to steel herself before coming downstairs for a lesson, saying she felt they played everything so fast. She was very frank in her comments, saying some students played things in public before they were ready, and that upset her. When I reminded her of the wonderful recording she made of the Brahms Trio in B, Op. 9 with Isaac Stern and Pablo Casals, she laughed and said there was a story to that. Evidently Stern was unhappy with the results and said they shouldn't release it, then suddenly left for other concerts. She continued, "Pau [as Casals was called by friends] and I listened to it, liked it, and told the engineers to go ahead!" It remains one of the finest examples of her playing ever recorded.

As I was leaving, Dame Myra asked what I had planned for the coming Christmas holidays. I told her I was going to Holland to stay with a family I had met the previous summer. She brightened and said, "*Vrolijk Kershfeest*" (Merry Christmas), remarking how much she would like to go there herself.

The last time I heard Dame Myra was in New Haven in



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Myra Hess at 45.

January 1961, not very long after our meeting in London. I went back after the performance and she seemed at first almost dazed. Suddenly she remembered the young violinist I had played with in London and told me Marjorie Gunn wanted him to get in touch with her. Only a few days later she suffered a heart attack that forced her to cancel her tour. She never returned to America.

While studying in London in 1964 I sent her a note, and imagine my landlord's surprise when he answered the phone and it was Dame Myra Hess on the other end of the line. I called her back and she sounded very frail, explaining that she was getting ready to go in hospital for some surgery. The following Christmas she sent a long message through Anita to say she was unable to come to America to perform a series of Mozart concertos in New York. Indeed, her last years were deeply unhappy ones for her, but she never gave up the hope of playing in public again. She died in London on November 25, 1965.

What were the qualities that made Dame Myra a special and unique artist over the span of her long career? First of all, she was truly interested in people and had this great quality of empathy that made you feel special when you attended her concerts or met her in private. Her approach to sound was quite unique; she had an extraordinary range of colors and could control her dynamic range with an infinite variety of touches and attacks. She could thunder out passages of molten bronze in the two concertos by Brahms and render Beethoven's thorny passage work with an exciting brilliance. In Mozart she found the true balance between tension and resolution and joy and sorrow. Her performances of his concertos were consummate musical experiences. Very few artists reach the musical heights Dame Myra managed to scale. If she were suddenly able to reappear today on the world's stages she would be greeted with open arms, being just as modern and riveting as when she first appeared in America almost ninety years ago.

Bluebell Klean Composer, pianist, champion angler

One of the most heart-wrenching problems to beset the musical historian is to find a number of brief tantalising glimpses of the life and career of a composer who has until now been “lost,” “forgotten” or largely ignored. The pages of the musical press are full of references to this great army of missed opportunities. Sometimes a single quotation sets off a chain of research that results in virtually nothing. At other times it is tangible, such as the resurrection of the score of Lilian Elkington’s fine tone poem *Out of the Mist*, discovered in a music shop in Worthing, England by David J. Brown (*Signature*, Autumn 2008).

Bluebell Klean is a case in point. Her name is but a small glimmer of light in the great mass of the history of British and European music. Certainly there is no society dedicated to the performance of her works or to keeping alive her memory. There is no entry in the *Grove Dictionary of Music and Musicians*.

A couple of years ago, I was browsing the 1906 volume of *The Musical Times* in the Royal College of Music Library, when I came across her name in connection with a Piano Quintet. Here and there I have found a few references but no substantial information.

A Brief Biography

Bluebell Klean was both a composer and a pianist. Her parents Simeon Klean and Leonora de Fries were middle class and had a reasonably high standard of living. Her father was a German Jewish watch-maker and manufacturer. They lived for a large part of Bluebell’s early life at 18 Bedford Place, Russell Square in Bloomsbury, a prestigious address at the turn of the Twentieth Century.

She was born Isabel Maud Klean in London c. mid-1875, however by 1891 she changed her name to “Bluebell”. Between 1903 and 1906 she studied with composer Samuel Coleridge-Taylor at Trinity College, prior to which she had private lessons in harmony and counterpoint with a Dr. Greenish, and in pianoforte from Gustave Ernest and Eduard Zeldenrust.

There is precious little about her in the national or musical press, although there are a number of concert reviews in the *Jewish Chronicle*. Some circumstantial evidence suggests that Bluebell travelled to the United States several times, however the ships’ passenger lists are inconclusive on this point. She largely disappears from sight shortly after the end of the First World War.

Bluebell Klean died in Hastings, Sussex in December 1950, aged 75.

An Early concert of Bluebell’s Music

The first of Bluebell Klean’s concerts for which it has been possible to find full details (so far) was held on Tuesday, November 13, 1906 at the Bechstein Hall in London. The programme announced in large writing that “Miss Bluebell Klean



Bluebell Klean around the time of her first all-Klean concert in London in 1906. (Courtesy of the Wigmore Hall and Giles Enders)

*Her name is but a small
glimmer of light in the
great mass of British and
European music history*

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The announcement for the all-Bluebell Klean concert at Bechstein Hall in London in June 1914. (Courtesy of the Wigmore Hall and Giles Enders)

Bluebell Klean

will give an Evening Concert 'kindly' assisted by Miss Esther Palliser, The Hans Wessely Quartet and Miss Johanna Heymann at the piano". The accompanist for the songs was Richard Epstein.

The first half of the evening opened with Schubert's fine *Impromptu* in B flat played by Miss Heymann. Three of Klean's songs followed, "The Voice of Sleep" (Hamilton Aidé), "A Fancy from Fontenelle" (Austin Dobson) and "Open the Door" (Anon).

Fortunately the writer of the program note, who may well be Bluebell herself, chose to describe some of the songs in some detail: "The Voice of Sleep" *'reposes in the minor mode until the last verse, when it appropriately adopts the stronger major mode, 'to toil and fight.'* In the "Fancy" *'Miss Klean has sought to suggest the gentle pathos of the lines of [the song] chiefly by a series of subtle harmonic changes. And finally 'the harmonic scheme of "Open the Door" is bolder than the preceding songs. It might indeed well open the door to discussion, for the signature is F major, the first chord is in G minor, and the last in A major. The transition to the last named tonality*

takes place on the concluding word of the final line – "You shall not kiss me," the result being that the music suggests that the lady might change her mind; for the leading note of the key of the song is converted into the fifth of the new key, and there is always an atmosphere of possibility surrounding the fifth note of the scale.

The major part of this concert was given over to the Quintet in C minor, for piano, two violins, viola and violoncello: the composer played the piano part. Miss Esther Palliser sang three songs before the interval – Richard Strauss's "Ich trage meine Minne," Gabriel Fauré's "Après un Rêve" and the Chopin-Pauline Viardot "Mazourke".

After the interval the composer played three short piano pieces. The programme suggests that "a posy of country flowers requires no description to appreciate its beauties, and analysis of these little pianoforte pieces is equally unnecessary." However the *Cavatina* was originally performed under the title of Bagatelle: it would appear that this is a more appropriate

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name. “The *Scherzo* is short and sweet, proving the old adage that ‘brevity is the soul of wit.’” Finally, she played a *Gavotte* in C minor (1901). The score was inscribed with the words “A stately measure of olden day/In which December would dance with May.”

Esther Palliser then sang three more of Bluebell Klean’s songs. The first was a setting by Longfellow, “A Day of Sunshine” in which the composer “broke the rule that a song ought to begin and end in the same key.” The notes state that the “tonality chosen for [this song] is the popular key of E flat and the signature may be helpful to the accompanist, but in the setting of the last line a modulation is made into C minor, in which mode the song ends.”

This was followed by Mrs. Heman’s “Come to me, gentle sleep.” The set was completed by Lady Alix Egerton’s “The Water-Sprite.” Klean appears to have used different keys for the last verse – the song began in E flat, modulated to G major for the final verse and further changed key to C major for the final words – “...and I am wise.” The writer of the program notes, again most likely Bluebell Klean, suggests that the critics will decide if the composer was wise!

The concert concluded with a *Caprice* in Eb for solo piano. The note suggests that this is one of the composer’s latest productions. The serious matter of the piece was, apparently, contained in the ‘central portion’.

The concert was reviewed in *The Musical Times* (1 December 1906, minor edits):

Miss Bluebell Klean, a native of London, who gave her first chamber concert on November 13, at [the] Bechstein Hall, claims special attention, as the programme consisted almost entirely of her own compositions. The most important of these was a Quintet in C minor for pianoforte and strings, which proved a pleasing and genial work based on melodious themes, which are tersely and clearly developed with admirable perception of effectiveness and contrast. Six songs from the same pen, and some short and bright pianoforte pieces, show considerable originality in their harmonic scheme and avoidance of conventionality, while the songs...should find publishers. They were charmingly sung by Miss Esther Palliser, and the pianoforte pieces were expressively played by Miss Johanna Heymann. The Quintet was excellently rendered by the Hans Wesley Quartet, with the composer at the pianoforte”.

Piano Quintet in C minor

As often happens with any research into the past, another researcher comes to the rescue. I was lucky to receive a scan of the entire programme of this concert and the later “retrospective” from Giles Enders, who had spent some time exploring the Bechstein/Wigmore Hall Archive. In this programme Bluebell Klean has provided a detailed synopsis of her Quintet. It is worth quoting in its entirety, as it gives an excellent description of a piece that has been undeservedly lost. This was a large-ranging four-movement work that is surely a *desideratum* for all British chamber music enthusiasts.

From unsigned program note (possibly by the composer) 15 June 1914:

The Quintet opens with the announcement by the pianoforte of the principal subject, an eight-bar theme, a characteristic of which is the strong accentuation on the second beat in the bar. Immediately repeated by the strings, the melody is followed by a brief modulatory passage for strings alone, leading into the second subject, in G major. This is announced by the first violin, and afterwards heard on the pianoforte, its flowing character being designed to form a contrast to the energy of the first subject. The working-out section begins with the principal theme, but differently harmonised, the tonality being now C major. The development is clear and concise. Much use is made of the phrase contained in the second and third bars of the chief subject, which at one time is used as accompaniment by the pianoforte, while the first violin plays the second subject. In the recapitulation section the second subject is heard in C major, but the movement ends in C minor.

The Andante is commenced by the pianoforte suggesting in a short introduction the principal melody, given out afterwards in its entirety by the ‘cello. The first violin repeats it in a slightly varied form, after which there follow six short variations, respectively in A flat, B flat minor, F sharp minor, C sharp minor, E flat, and B flat minor. The movement concludes with the emphatic delivery of the principal subject in unison by the strings, accompanied by heavy chords on the pianoforte.

The Scherzo is preceded by a short introduction for the strings, founded on the first bar of the chief subject, subsequently announced by the pianoforte, accompanied by light pizzicato chords; after which it is taken up by the first violin, the other instruments having imitative phrases. The Trio section, in G, is begun by the strings only, which give out the theme. Presently the second violin and ‘cello have it in E minor, and subsequently it passes to the pianoforte. The return to the first portion is approached by a few passages in imitation, and the number ends with a short Coda.

Eight introductory bars precede the announcement, by the first violin, of the leading subject of the Finale, an allegro in 2-4 measure. This gay and energetic theme is then transferred to the pianoforte, after which the strings appear to discuss between themselves the approach of the second subject, shortly afterwards introduced by the pianoforte. Another passage for strings alone commences the working up of a climax in which the pianoforte joins, and leads to the repetition of the principal theme. Subsequently this subject is treated in what is technically known as augmentation; that is, the duration of each note of the melody is made longer than it was originally. Interest in the music is increased by the entrance in D of a theme of a reposeful nature which provides an expressive contrast to the context. An episodic modulation into E minor brings back the first subject, followed by development in which the second subject and the episodic theme are combined with contrapuntal resource, ultimately leading into a short Coda based on the second subject.

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Bluebell Klean

A Bluebell Klean Retrospective Concert

The concert held on Monday 15th June 1914 concert was a genuine retrospective of Bluebell Klean's music. In fact, every work played was composed by her. The performers at that concert were the composer herself playing piano, Madame Ada Crossley, contralto and Miss Xenia Beaver, soprano. The members of the string quartet were the Misses Miran Lucas, Beatrice Eveline, Helen Gough and Dorothy Jones.

The evening began at 8:15 p.m. with two *Gavottes* – one in A minor (a “premiere”) and the other in C minor (1901). Both works were played from manuscript copies for this performance. The programme notes suggest that the “spirit of the gavotte (varied considerably in character, and [the two played tonight] illustrate two phases of ‘The stately measure of olden day/In which December would dance with May’.”

The next part of the concert consisted of three songs sung by Xenia Beaver. “Thy Gift” from the pen of Robert Mortimer was first and this was followed by “The Heart of a Rose” and “A Stolen Kiss,” both to words by Harold Simpson. The first and the last were first performances. Ada Crossley then sang Klean's setting of Longfellow's “O gift of God! O perfect Day.” The highlight of the concert was, once more, the Piano-forte Quintet in C minor,

After the interval, Miss Beaver sang “Longing” to words by Florence Hoare, “Your Eyes” by Rabindranath Tagore and “The Water Sprite” to a text by Lady Alix Egerton. Once again the first two songs were first performances. The penultimate part of the recital was “Fair Flower of Life” and “Rose of the Morning” with words by Robert Mortimer and “A Fancy from Tontenelle” by Austin Dobson.

The evening concluded with three piano pieces. The *Humoresque* in G which “is a good thing for music that it can be humorous, for humour is the salt of art, and keeps it fresh and sweet.” This was followed by the *Cavatina*, which “is a song the words and intent of which are best supplied by the imagination of the listener.” And finally Bluebell Klean played a new *Scherzo* in B minor. The program note commented that “it has been accepted that ‘brevity is the soul of wit’. The meaning of the word ‘Scherzo’ is a joke. Miss Klean's *Scherzo* is short [!]”

Only “A Fancy from Tontenelle” and the *Humoresque* appear to be in print, and are available for inspection in the British Library.

The report of this concert was elaborated by Marion Scott and Katharine Eggar writing in *The Music Student: (The Music Student Chamber Music Supplement* July 1914 p.97, minor edits)

A Quintet for the usual allotment of strings and piano, and of more than usual merit, is that by Bluebell Klean. This work has already been heard several times in London, and is both vigorous and agreeable. The first movement opens in virile manner, and its themes are handled with great freedom of style. The second movement, Air Varié, is slightly ‘ordinary’ in its conception, but the extremely vivacious Scherzo is a brilliant movement, very well laid out for all the instruments. The Finale, though of very good ‘finalé’ character at its start, suffers

a little from diffuseness, and from disconnectedness in its very relationships; but the whole quintet is spontaneous, thoroughly musical, and, again to use that unsatisfactory word, most ‘effective.’

The Observer newspaper also picked up on this concert and a short review (June 21, 1914) stated that

In offering her compositions for criticism Miss Bluebell Klean at her concert in the Bechstein Hall on Monday evening obviously claimed only the consideration that is necessary to a refined type of drawing-room music. The composer has heard much music of a similar kind, has an assimilative disposition, and is capable of reproducing her acquisitions in an emulative spirit that permits an occasional fresh look on her material.

Concerto in E minor for Pianoforte and Orchestra

It is always difficult to discuss music that one has not heard. With this Piano Concerto it is highly unlikely to be heard again – unless the score and the parts were to turn up and a beneficial soloist and orchestra could be found! Yet it is a good example of how a major piece can be composed, performed and then largely forgotten. The cynic would suggest that it was because she was a woman, however I could name at least half a dozen other Piano Concertos from that period that have also been lost to the world. It seems to be a common problem.

The first, and most likely the last, performance of Bluebell Klean's Piano Concerto was given at Bournemouth on December 13 1917. The composer was the soloist and the orchestra was conducted by Sir Dan Godfrey. *The Musical Times* records that ‘this work was ‘very capably played by the composer and proved to be a work of merit’. Other works in this concert included Felix Mendelssohn's Symphony in A minor ‘The Scotch’, Op. 56, Frederic Corder's *Prospero Overture* and Gustave Charpentier's *Impression d'Italie*.

Analytical Programme Note by F Gilbert-Webb (minor edits)

The concerto is constructed on classical lines. It begins with an orchestral tutti which starts the delivery of the principal subject, Allegro ma non troppo. It is of emphatic character, in E minor, and is followed by what is technically known as a bridge passage leading to the second chief subject in G major. The bridge passage should be observed as much use is made of it in varied forms as the work proceeds.

If the first theme is taken as expressive of the masculine element of the music, the second theme is amiably feminine. The pianoforte enters with a short cadenza built upon the first subject. When the orchestra re-enters it is with the same subject which is dealt with simultaneously by the solo instrument. In due course the pianoforte takes up the second theme and when it is repeated by the orchestra it is ornamented by the solo instrument.

After the return of the first subject in a tutti in C, the pianoforte indulges in an important cadenza. These portions form

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Bluebell Klean

the development section, in which is contained the recapitulation of the thematic material. In this the second subject returns in E major and proves its feminine character by dominating the situation. The conclusion is approached by a long pedal passage on F sharp, which leads to an exuberant finale.

The second movement is an Andante in E major in three-four measure. It opens with an introduction of twelve bars leading to the announcement by the orchestra of the principal melody, the significance of which is increased by a syncopated accompaniment. The pianoforte repeats the theme slightly varied. Presently the solo instrument introduces two phrases from the principal subject of the first movement. These are repeated by the orchestra on its re-entrance. A climax is worked up and proves the herald of the second subject in C sharp minor. The pianoforte repeats it with varied treatment. Later on the first melody returns in E major on the flutes and violins. Another big climax is built up, but the movement ends quietly with passages based on the principal melody.

The finale is in Rondo form. It is in E major and begins with a short introduction based on the first two notes of the Rondo subject. The pianoforte announces this theme which gains in vivacity by being written in the rhythm of the Polka and by the manner it is supported by the orchestra. The second subject is in C major, is of a light character, and is ingeniously approached by the orchestra, which announces it. Some frisky passages on the pianoforte seem to express satisfaction with the second subject while being delivered by the orchestra. Subsequently the principal themes are heard in combination.

A climax having been achieved there ensues an episode in B flat. This is founded on a singing melody given out by the pianoforte. When repeated by the orchestra the solo instrument indulges in some chattering remarks in counterpoint. In due course the Rondo theme returns slightly varied for full orchestra. The melody of the Episode comes back, but now in E and in augmented form. The pianoforte has some airy passages, and a big climax is worked up in Eb upon the episode from which, by an ingenious modulation, the conclusion is approached, the concerto ending brilliantly in E major.

Conclusion

Unfortunately, for the musical historian, the Piano Concerto along with most of her music does not appear to have survived: COPAC, the library search engine, locates only two published pieces. Bluebell Klean appears to have composed comparatively little music. The fact that the Quintet was the main work at two concerts which were separated by eight years, suggests that there were no further important chamber works. There is no indication (as yet) where the manuscripts, sketches and correspondence have disappeared to. So any evaluation of these works must depend on the precious few contemporary reviews.

Virtually nothing is heard about Bluebell after the performance of her Piano Concerto. It is as if she disappears from the face of the earth. However, one of the strangest notices I found

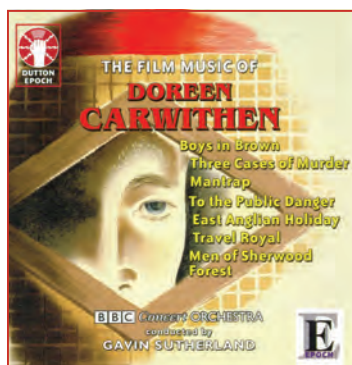


A proud Bluebell Klean displays one of the “sizeable” fish she caught at the 1924 Hastings Angling Festival in a field of 300 competitors.

was also in *The Observer* newspaper on October 5 1924. A report on the Hastings Angling Festival noted that a certain Miss Bluebell Klean took the greatest number of sizeable fish. This was out of a field of 300 competitors, including a ‘number’ of women. A photograph of the event has been found and a comparison with the photo on the programme note certainly appears to confirm that they are one and the same person.

With particular thanks to Giles Enders, Lucy Whitford, Pamela Blevins, Ron Morris and Bournemouth Public Library.

A lost voice is found — Doreen Carwithen



The Film Music of Doreen Carwithen: Men of Sherwood Forest, Boys in Brown, To the Public Danger, East Anglian Holiday, Mantrap, Three Cases of Murder, Travel Royal, BBC Concert Orchestra, Gavin Sutherland, Dutton Epoch CDLX7266

Women have been composing film music for more than 70 years but there is scant evidence of their achievement available on recordings even as we move more deeply into the 21st century. The April 2011 issue of *Gramophone* magazine is a telling example of this neglect. In a 25-page special section on film composers, one woman is mentioned but only in passing -- the French composer Germaine Tailleferre, the single female member of the famous Les Six whose other members Arthur Honegger and Georges Auric enjoyed successful careers composing for film. Honegger's 37 film-credits include *Pygmalion* while Auric's 124 credits include *Roman Holiday*. Admittedly there were far fewer opportunities for women to enter this field in the early years so their music tends to blend into the background like a character with two lines in a crowd scene.

Tailleferre was among the first women to compose for film but unlike her friends Auric and Honegger, she had only six films to her credit. The first was a 1937 French comedy *The Ladies in Green Hats* and her second, the drama *The Little Things* in 1938. Two more films followed in the 1940s, then silence throughout the 1950s until her film career came to an end in the 1960s with scores for two television productions unlikely ever to surface again.

Across the English Channel, women's names appear more frequently but one must dig to find them with the exception of Elisabeth Lutyens (1906-1983) who is credited with being the first woman to compose for a feature-length film, the 1948 comedy *Penny and the Pownall Case*. Lutyens went on to compose music for 25 more films, the majority of them in the horror genre. Welsh composer Grace Williams provided music for the 1949 Welsh drama *Blue Scar* and managed three more films: two shorts and one documentary about the history of margarine! Across the Atlantic in the United States, Peggy Stuart Coolidge composed the score for the 1956 David Niven comedy, *The Silken Affair*. There have been others but not all that many from any nation.

With the release of the film music by English composer Doreen Carwithen on the risk-taking British label Dutton Epoch that has done noble work for women composers, we have what appears to be the first CD by a major recording company that is devoted entirely to the music of a woman working in cinema.¹ It is a stunning revelation and at the same time a sobering commentary on "what might have been" had more doors been open to Carwithen.² She composed music for 34 films, mainly documentaries and shorts but only six feature films,

starting with *To the Public Danger* in 1947 to her last film *Three Cases of Murder* in 1955. She had earlier contributed some music to the documentary short *This Modern Age* in 1946.

Born in Buckinghamshire, England in 1922 to a musical family, she and her younger sister Barbara were both musically gifted and both had perfect pitch. At the age of four, Doreen began lessons in piano and violin with her mother, who remained her daughter's teacher until 1941 when Carwithen entered the Royal Academy of Music to study composition, piano and cello. She performed in string quartets and listened to BBC radio broadcasts to gain knowledge of orchestral music, which she followed with the scores, because her family did not own a record player. In 1946, the London Philharmonic, under Sir Adrian Boult, premiered her concert overture *ODTAA (One Damn Thing after Another)*, a vibrant work with an open-air freshness and energy about it, revealing that Carwithen was a master orchestrator.³

"It could well have been the success of *ODTAA* that led to Carwithen being selected in autumn 1947 for the newly instituted J. Arthur Rank Apprentice Scheme, which enabled composers to study the art of film music," writes Andrew Knowles in his highly informative liner notes. Carwithen was the only composer selected from the RAM and stands as a pioneer for women in film music. The road was not easy and it was littered with the usual issues women face when trying to break into a male-dominated field, among them equal pay and equal opportunities.

As the music on this new CD (all premiere recordings) makes clear, Carwithen certainly had it in her to score major films and might well have earned recognition as one of the great film composers had better opportunities come her way and had she not largely given up composing by 1961 to become the amanuensis and literary secretary for her husband, composer William Alwyn.

The CD opens with the rousing *Men of Sherwood Forest*, a 1954 film that Carwithen described in a single word as "Ghastly", but she felt that her score was one of her best. Arranger Philip Lane created a concert overture from the main musical themes that run through the film. The result is an evocative, lyrical miniature overture that could be whatever a listener imagines it to be -- the men of Sherwood galloping through the ever-changing scenery of the sun-dappled forest or a large canvas capturing the light and atmosphere of a brilliant summer day. It is a short piece, rich in orchestral color.

Boys in Brown was a 1949 film about juvenile delinquents in a Borstal institution where they wore brown uniforms, thus the title. The story revolves around the efforts of the school governor or leader who tries to reform the boys; the delinquents plot to commit another crime, and the efforts of one them to distance himself from their activities when he realizes that he has a family and girlfriend to think about. Once again the music goes well beyond the stated title as it moves through varied moods and action -- ominous, tender, fast-paced, reflective and buoyant.

CONTINUED

A lost voice is found — Doreen Carwithen

Carwithen's individual voice and powerful energy come through with force in the short arrangement of only the opening titles and closing scene of *To the Public Danger*, a short feature film about the dangers of drunk driving. She always sounds modern without losing her sense of lyricism and beauty even when the theme of a film is about the dark side of life.

East Anglian Holiday, shows Carwithen at home capturing a strong sense of place and evoking painterly images through music. This 1954 film was a documentary tour of the East Anglian region of England on the east coast, a land of sea, sailboats, holiday makers, windmills, thatched roofs, churches, cathedrals and rural life mixed together. This suite stands alone as a particularly beautiful tone poem that can hold its own against works like Ralph Vaughan Williams' Norfolk Rhapsodies and Gerald Finzi's portrait of the River Severn. The music is fresh, alive, and jaunty and brilliantly orchestrated with flute, oboe and harp carrying themes through strings while tubular bells and trumpets make appearances at just the right moments. Music directors looking for audience-pleasing music should take note of this work for programming instead of the worn and weary overtures by Beethoven, Brahms and the rest.

In the score for *Mantrap* (1952), a tense mystery in which a woman, Thelma, believes that she is in danger when she learns that her former husband has escaped from jail, Carwithen proves that she can hold her own against the more famous of her fellow British composers who nabbed all of the plumb film jobs. One of the differences between them and her is that her music always sounds natural, never forced. It never falters or struggles to find the right tone or direction. The suite opens with a dramatic symphonic blend of trumpets and trombones with strings, horns and timpani that pulse into a lyrical theme for strings that eventually leads to a dark motif that hints at trouble. "Woman in Danger", the second movement, runs through different moods as the character Thelma faces fear and danger, and then acts to protect herself. *The Closing Scene and End Titles* is edgy and fast-paced with a majestic conclusion.

Some years ago I heard Doreen Carwithen's music when I saw a clip from the 1953 film *Three Cases of Murder* on the Classic Arts Showcase. Prior to that time I had only heard that Carwithen had composed for films but I never thought I'd actually hear an example of her work. The film featured three short stories but Philip Lane arranged the music from only two of them as one contained very little music. I saw the clip from *In the Picture*, the second movement of the suite – "Mr. X's Gavotte" -- in which two men in a gallery stand before an unfinished painting titled "Landscape by an Unknown Artist". There is something both whimsical and sinister about the music and the viewer is required to suspend belief as the two men eventually end up following Mr. X down a path into the painting and what it reveals. The closing piece in this suite is a lovely waltz titled "Reception at the Connemaras".

The final work on this exceptional collection is *Travel Royal*, music from a 1952 British Airways (then British Overseas Airways Corporation) designed to encourage tourists to fly to Britain via BOAC. Carwithen was instructed to include



Composer Doreen Carwithen, stop-watch in hand, times the music for one of her film scores.

familiar folk and national tunes, including Greensleeves, to illustrate popular tourist attractions, among them Shakespeare's birthplace, St. Paul's and the Tower of London, Cotswold cottages, even a Wimbledon Tennis Match. As with *East Anglian Holiday*, Carwithen creates a masterful tone poem brimming with color and atmosphere that surely must have made the scenes of England come alive for viewers.

Gavin Sutherland and the BBC Concert Orchestra give splendid, thoughtful performances of Carwithen's music and the Dutton Epoch sound is clear and full.

If there is a downside to this fine recording, it comes not from the music itself but from the knowledge that Carwithen was an unusually gifted composer who composed so little. This sad fact leaves us to wonder "what might have been" but the recording also leaves us grateful that at last we have her small legacy of film music available on CD.

Pamela Blevins

NOTES

¹ Dutton's catalogue includes music by Guirne Creith, Elinor Remick Warren, Rebecca Clarke, Adela Maddison, Margot Wright, Dorothy Howell, Cecilia McDowell, Lilian Elkington, Elizabeth Maconchy, Elisabeth Lutyens, Lili Boulanger among others.

² For an account of Carwithen's life and work, see Andrew Palmer's "Doreen Carwithen: Breaking down barriers", *Signature*, June 2008.

³ Carwithen's orchestral music – *ODTAA, Concerto for Piano and Strings, Bishop Rock* and *Suffolk Suite* – are available on the Chandos label, CHAN 10365X, released in 1996. The London Symphony Orchestra conducted by Richard Hickox, Howard Shelley, piano. *ODTAA* is based on a John Masfield novel of the same name.

The Children's Corner

The collage consists of three main elements. At the top left is a snippet of a musical score for the song "The Echoing Green" (labeled III), with lyrics by William Blake. The score includes parts for Soprano and Alto, with tempo markings "Moderato, very rhythmically" and "with spirited feeling". The lyrics visible are "The sun a- rise," and "The sun a- rise." Below the score is a black and white photograph of a young girl with curly hair, wearing a white lace-trimmed dress, sitting at a desk and holding a pencil to her chin. To the left of the girl's photo is a color photograph of Elinor Remick Warren, a woman with dark, wavy hair, smiling and wearing a dark dress. The musical score continues below the girl's photo with the lyrics "rise, And make" and "rise, And make".

Elinor Remick Warren

Elinor Remick Warren

by Pamela Blevins

When Elinor Remick Warren was only five years old, she wrote her first musical composition, “Forget-Me-Not Waltz”, and dedicated it to her mother. Her mother, Maude Remick Warren, copied it into an album that would go on to include Elinor’s early pieces for piano and the songs that she composed to her own words.

Eighty-five years later, Elinor showed another treasured, leather-bound album to her friend, the great American singer Marilyn Horne. As Miss Horne held the book, she said “it brings tears to my eyes”. It was a collection of Elinor’s published songs and what brought tears to Miss Horne’s eyes was the inscription: “To Mama, remembering all the hours spent by a little girl’s side at the piano so long ago, which was the beginning and making of these pieces, from her loving Elinor.”

Those words and the book remain a moving tribute to a mother who recognized and nurtured her only child’s musical gifts.

And those gifts were apparent just 13 months after Elinor’s birth in Los Angeles, California, on February 23, 1900. Elinor surprised her parents when she hummed perfectly a part of the lullaby, “Rock-a-bye Birdie”. Two months later she could hum the entire song. More surprises were to come but first, let’s meet Elinor’s parents and see why music was so important in the Warren family.

Mr. and Mrs. Warren were both talented musicians. As a young man in his native Ohio, Elinor’s father James Garfield Warren had hoped to become a singer. He even studied for a while with a pupil of an English voice teacher who had the same name as the famous poet and playwright William Shakespeare. But Mr. Warren had to make a choice. He was not rich and he knew

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Elinor at the age of 13. Her interests included music, acting and writing. All photographs of Elinor are courtesy of the Elinor Remick Warren Society.

Elinor’s gifts for music both as a pianist and as a composer were recognized early. She composed her first piano piece at the age of five and by the age of eight made her first public appearance as a pianist. Her parents were very supportive of their daughter’s gifts and did all that they could to nurture and encourage her to pursue her dreams.

Marilyn Horne was born in Pennsylvania in 1934. She is a mezzo-soprano opera singer who retired from the stage in 1999, and has since devoted her life to the cause of young singers through her own foundation.



Elinor was five years and nine months old when she completed her first composition, “Forget Me Not Waltz”, written especially for her mother. Mrs. Warren copied all of Elinor’s music into notebooks. Elinor composed piano solos and songs for which she also wrote the words. The music above shows a few bars of her first composition.



On the day before her fifth birthday and her first piano lesson, Elinor had her photograph taken. Her grandmother Sarah Jane Remick believed that Elinor was going to do great things in music and suggested that she be photographed “so you will always remember this event”. Elinor proved her grandmother’s belief in her by becoming a very gifted composer and pianist.

MORE



Elinor's mother Maude Remick Warren, above, was a pupil of pianist Neally Stevens, who studied with Franz Liszt, right. Miss Stevens was born in Illinois in 1861, and made her American debut in Boston in 1887. She toured the United States as a concert pianist and settled in Los Angeles where she became known as a fine teacher. Franz Liszt was born in 1811 and was one of the most famous and brilliant pianists of his era. He was also a great composer who wrote more than 300 works, including many for piano as well as orchestra and voice.



he needed money to study with the best teachers. In order to earn that money he had to find a job so he chose to work in a bank. He was so good at his job that he gave up the idea of singing professionally, but he continued to sing for his own enjoyment.

Mrs. Warren, who was born in Iowa, lived in Nebraska until her parents moved to Los Angeles when she was a teenager. In Los Angeles, she became a pupil of a well-known concert pianist named Neally Stevens. Miss Stevens was an American who had studied in Europe with the famous pianist and composer Franz Liszt. Liszt said that Miss Stevens was one of his favorite American students and that she was "a most

excellent pianist" -- that was a big compliment. Elinor's mother also became a very accomplished pianist.

By the time she was three years old, Elinor was picking out small pieces on the piano. She even composed some of her music to mark special occasions. Many years later when the pianist Harold Bauer looked at Elinor's early music, he was amazed that a child, so young and without any formal training in music, was able to compose in correct form. But remember, Elinor heard music all the time in her home because her father often sang and her mother played the piano.

MORE

Elinor Remick Warren



Elinor's father James Garfield Warren was named for his family's close friend James Garfield, who later became the 20th President of the United States. Mr. Warren had dreams of being a singer, but the need to work changed the direction of his life and he became a successful banker. He and Elinor's mother married in 1895.

And, she also said later that any sound, not just music, excited her. When she went to the beach with her parents, she was thrilled by the sound of waves breaking on the shore as she lay in bed at night.

Elinor's first music teacher was Kathryn Cocke. Miss Cocke's young pupils spent a full year learning the basic principles of music through games before they were allowed lessons at the piano. Elinor's natural brilliance was clear from the start, but there was a problem. Elinor was so shy that she would not answer the questions Miss Cocke asked.

What to do?

Miss Cocke had an idea. She gave Elinor a beautiful doll whom named "Kate" in honor of her teacher. When Miss Cocke wanted to ask a question of Elinor such as "how many 64th notes are there in an 8th note," she would direct it to "Kate". Elinor pretending to be "Kate's" voice would answer. She soon got over her shyness.

Elinor made remarkable progress. She learned harmony and theory in addition to her piano studies. She attended many concerts with her parents and heard some of the greatest musicians of the time, including pianists Teresa

MORE

The Bond of Friendship



The man in the photograph is President James Garfield. Like Abraham Lincoln, he was born in a log cabin (but in Ohio). His father died when James was only a baby so life was very difficult for him and his mother. He worked at many jobs, first driving river boats, then as a teacher and preacher. He loved learning and eventually studied law. He became a Civil War soldier who rose to the rank of General. In 1862, he was elected to his first term in Congress and served there until he was elected President of the United States in 1880.

Mr. Garfield was a close friend of Mr. Warren's family long before he became President. When Mr. Warren was born his parents named him Clarence. However, when Mr. Garfield visited to see the new baby for the first time, he seemed disappointed that the child had not been named after him so Mr. Warren's parents changed his name to James Garfield Warren on the spot. A very proud Mr. Garfield promised that he would help his namesake get "a good start in life" but that was not to be.

On July 2, 1881, President Garfield was shot in the back by an assassin. He died two months later, leaving the nation broken-hearted and his promise to Elinor's parent unfulfilled. He was only 49 years old.

James Garfield, the 20th President of the United States



Elinor and her doll "Kate", a gift from her teacher Miss Cocke. "I remember that first lesson vividly because I was so painfully shy," Elinor recalled. "I couldn't stand it when I had to meet people. I remember Miss Cocke holding out her arms and saying 'Oh, I'm so glad you've come,' with a lift in her voice and laughing." Despite the warm welcome, tears still rolled down Elinor's cheeks. Miss Cocke understood that Elinor was very sensitive so she did all that she could to make the little girl overcome her shyness, a gift of kindness that Elinor treasured throughout her life. The photograph below shows Elinor at seven years old.

Carreño and Ignace Paderewski, who once played a special encore for Elinor.

At the age of eight, Elinor made her first public appearance played a Mozart piano sonata. She continued to compose music and showed talent for both writing and acting as well as all-around excellent scholarship in all of her subjects at school. After meals she would ask to be excused so she could work on her novel.

For all of Mr. and Mrs. Warren's love and encouragement of Elinor, one day they made a terrible mistake. When she was ten years old she overheard her parents say that they did not believe that Elinor had written a certain composition because it seemed so mature. They thought that she must have heard it somewhere. Elinor knew that she had composed the music. She was so hurt by her parents' comment that she stopped composing until she was 15 years old! Accidents that cause injuries are usually not good for us, but in Elinor's case an injury to her wrist turned out to be a very good thing. Because she hurt her wrist, she could not play the piano for several months so she decided that it was time to compose music again. While in high school she studied composition with Gertrude Ross, a friend of Elinor's mother.

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Teresa Carreno, born in Venezuela, South America in 1853. She was a pianist, singer, composer, and conductor.

Ignace Jan Paderewski was born in Poland in 1860. He was not only a pianist and composer, he was also a politician and diplomat who became Prime Minister of Poland in 1919.

Elinor Remick Warren



Elinor's composition teacher Gertrude Ross. She encouraged Elinor to submit her music to publishers, which led to the publication of *A Song of June*.

Miss Ross encouraged Elinor to submit one of her songs to a New York publisher. She did. The song, *A Song of June*, was accepted by G. Schirmer, one of the most important publishers in the United States. Elinor was only 18. The song was a setting of a poem by a Canadian poet named Bliss Carman. Elinor was paid \$15 for the song, a lot of money in those days. As soon as she received her payment, she opened a savings account that she titled "Music Earnings". Elinor often performed in public. She played her own music or accompanied other musicians.

After she graduated from high school, Elinor spent a year at home, taking advanced lessons in composition from Miss Ross, and piano from Olga Steeb. Miss Steeb had been a famous pianist in Europe before the First World War. Then she attended Mills College for a year where a teacher recognizing her musical gifts suggested that she go to New York where there were more opportunities.

Her parents did not like this idea and did not want to let their only child go to a big city like New York that was on the other side the country. But Elinor was determined to go and her parents knew how important such a move might be in her career so they allowed her to go.

MORE



Elinor at the age of 16. She loved to read and write, and developed a deep interest in poetry that would prove to be very important to her later as a composer who became a master at writing for the human voice.

New York City



Elinor as a successful musician in New York City. Her songs were being published almost as fast as she could write them.



Once settled in New York City, Elinor pursued her studies in accompaniment and the art of song with Frank LaForge, above. She also studied orchestration and counterpoint with Clarence Dickinson. Mr. LaForge suggested that she become the touring accompanist for Metropolitan Opera stars like Margaret Matzenauer, above with her arm around Elinor's waist and Elinor began a new career.



Elinor Remick Warren

New York proved to be the right move for Elinor. She studied accompaniment and the art of song with Frank LaForge and learned about orchestration and counterpoint from Clarence Dickinson. She was so accomplished as a pianist that Mr. LaForge suggested that she consider a career as the touring accompanist for Metropolitan Opera stars. Elinor took his advice and was soon performing with some of the great names of her day – Florence Easton, Richard Crooks, Lucrezia Bori, Margaret Matzenauer and Lawrence Tibbett. She appeared occasionally as piano soloist with symphony orchestras and made piano recordings for the Okeh label on big, fast-moving, 78 records. In addition to her success as a pianist, Elinor's music was being published by major American publishers.

Elinor returned to California, where she married and had a son, but the marriage ended in divorce. She continued her studies. In 1936, her first major work for soloist, chorus and orchestra, *The Harp Weaver*, was premiered at Carnegie Hall in New York with Antonia Brico conducting. Elinor had used a poem by Edna St. Vincent Millay for her text. She continued to study and in her first major work for soloist, chorus and orchestra, *The Harp Weaver*, was premiered at Carnegie Hall in New York with Antonia Brico conducting. Elinor had used a poem by Edna St. Vincent Millay for her text.

1936 was a happy year for Elinor in her personal life. She married Z. Wayne Griffin, a young tenor whose career was cut short by allergies. He became a radio, film and television producer. He and Elinor had two children. During this period Elinor had her own weekly radio program that was broadcast in the Pacific Coast states.

When Elinor was in high school she read Alfred, Lord Tennyson's *Idylls of the King*, about King Arthur. Elinor was drawn to the story, particularly the part called "The Passing of Arthur". "It just took hold of me, and I knew I wanted to set it. But being a realist, I knew I would have to wait to acquire the skills to carry through what my imagination showed me could be done," she said. By the late 1930s she had acquired those

MORE



Elinor Remick Warren, composer, pianist, radio broadcaster and mother.



Antonia Brico conducted the first performance of Elinor's *The Harp Weaver*.

Edna St. Vincent Millay (1892-1950) was born in Maine. She was a poet and playwright. Her poem "The Ballad of the Harp Weaver" won the Pulitzer Prize for Poetry in 1923.

Antonia Brico (1902-1989), was a pianist, conductor and teacher. She was born in The Netherlands and came to the United States in 1908 to live in California. She made her conducting debut in Berlin in 1930. In 1939 she formed own orchestra, the Brico Symphony Orchestra, and also appeared all over the world as a guest conductor. One of her piano pupils was the folk singer Judy Collins who made a film about Miss Brico.



Elinor with her husband Wayne, and children James, Wayne and Elayne gathered around the piano. Elinor in her 60s at the right, still enjoying a distinguished career as a composer.



skills. Her great choral symphony *Legend of King Arthur* created a sensation when it premiered in Los Angeles in 1940 in a performance that was broadcast on national radio. The audience gave her a rousing ovation and the critics marveled at how the music “glistens with radiant orchestral color [that] flows in luminous tonal strands.”

Throughout the 1940s and 1950s, Elinor composed some of her most important works: *The Sleeping Beauty*, *Along the Western Shore*, *Singing Earth*, *The Crystal Lake*. In the 1960s she composed her *Requiem* which is regarded as one of the most important requiems of the 20th century. In spite of her success, she continued to study. She even went to Paris to study with the famous teacher Nadia Boulanger.

Although Elinor lived in Hollywood and her husband worked in films, she was a very private person who was committed to her art.

“One must be prepared for a life of frequent periods of isolation, with no interruptions of the concentration required to attack the blank sheet of manuscript staring back from the work table,” she explained. “Don’t plan on going out to lunch. You will rarely see friends dear to your

heart. No phone calls either, to break the concentration. How can one listen to the inner voice except in aloneness?”

During her long career, Elinor never dwelled on the fact that she was a woman working in a male-dominated field.

“I don’t think compositions, whether they are large or small, have a gender. I have had many people say to me ‘Your music sounds as if it were written by a man.’ I think they associate any kind of music that is rather strong or powerful with manliness.” When an interviewer observed “Because the work is so big, we just don’t expect that of a woman.” Elinor shot right back: “I don’t know why. Women have thoughts too!”

Elinor Remick Warren continued to compose music until six months before her death on April 27, 1991, at the age of 91.

**SEE A PAGE FROM ELINOR’S FAMILY ALBUM
ON THE NEXT PAGE AND THEN VISIT
EUROPE WITH ELINOR**

From Elinor's Family Album



Elinor's first photograph



One year old



Elinor at four



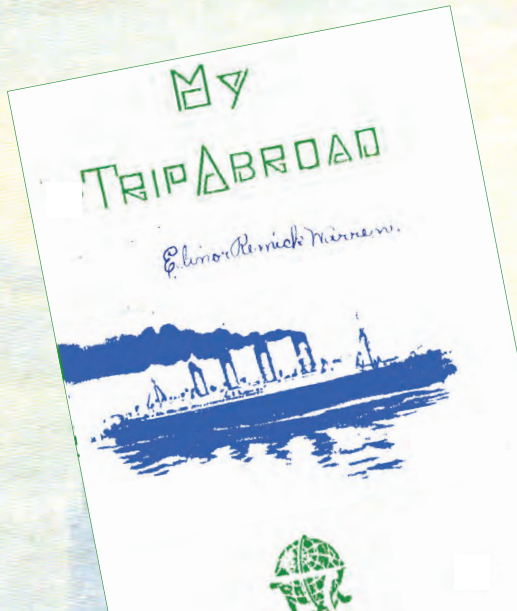
The young actress



Oscar the coachman takes Elinor and her mother on an outing

Adventures in Europe

A young traveler's diary



PLACES VISITED

DATE *Monday, May 20th, 1912* *May 21st*

PLACE *Rome, Italy*

This morning we took a carriage and drove all around the city of Pisa. We went up in the leaning tower and clear to the very top. It was hard to stand up, for it leans so. We went in the old Campo Santo, the Baptistry, the cathedral, and they were so interesting. This afternoon we left Pisa at 6:30, and arrived at old Rome at 7:30.

Last night we went to the Villa Ludovisi, and intended to stay there, but it was not very nice, so this morning we came to this perfectly magnificent hotel that is called the Palace Hotel. It is just opposite the doge's palace, Queen Margarita's palace, and it is fun to watch the many soldiers. We did not go any where this morning or afternoon.

Between May and October 1912, Elinor traveled with her parents and grandmother throughout Europe. They visited many places including London, Paris, Rome, Florence, Venice, Salzburg, Vienna, Berlin, Geneva, Lucerne, Brussels and Amsterdam (**in what countries are these cities located?**). It took them ten days to cross the Atlantic Ocean from New York to France. Elinor kept a very detailed diary full of descriptions of every place she visited. She was very careful to spell correctly the names of all the cities and towns that she saw.

Elinor attended concerts and heard music by Beethoven, Mozart, Wagner, Schubert and Johann Strauss (**can you name compositions by these composers?**); went to museums, where she saw paintings and sculpture by artists including Michelangelo, Rembrandt, Rubens and van Dyck (**do you know when these artists lived?**). She visited cathedrals, famous historical sites like Shakespeare's home at Stratford-on-Avon in England, the Leaning Tower of Pisa (**do you know why the Tower leans?**) and the canals of Venice, both in Italy, Versailles in France (**do you know why Versailles is famous?**).

Throughout the entire time she was traveling in Europe Elinor was experiencing the most important education because she was learning by actually seeing the places where events happened and where great art was created. This made history come alive and made it exciting for her. The Warren family returned to the United States aboard the big ocean liner S. S. George Washington.

Leaning Tower of Pisa



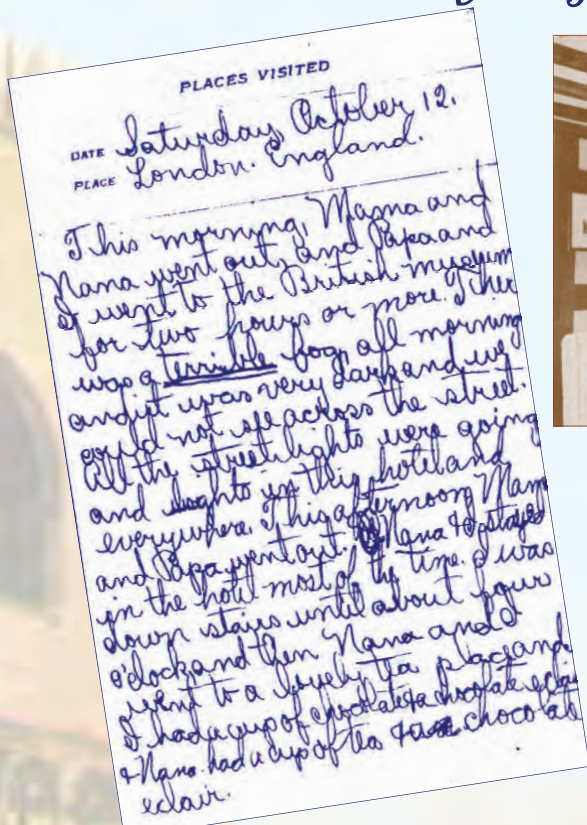
Venice, Italy

Signature, Women in Music, Spring/Summer 2011

MORE

Adventures in Europe

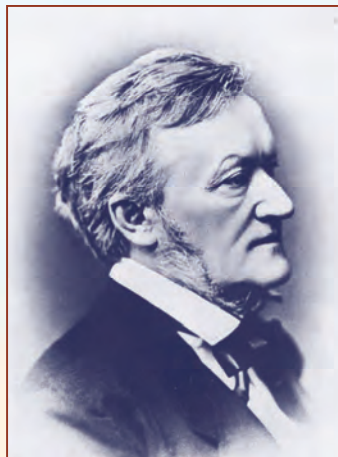
A young traveler's diary



Shakespeare's home as Elinor saw it.



William Shakespeare



Richard Wagner, composer of many famous operas.



Johann Strauss, the Waltz King



Elinor saw the paintings of many famous artist including Rembrandt, who painted this portrait of his mother.

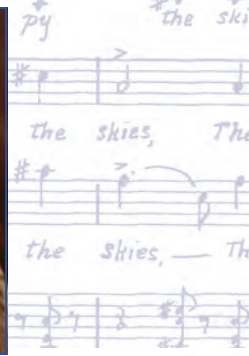
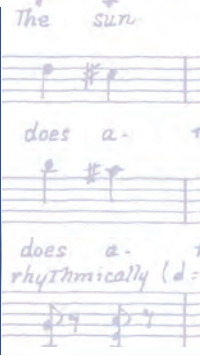


Munich, Germany, one of the cities that Elinor visited and where she attended performances of Wagner's operas.



Schubert monument in Vienna

Elinor Remick Warren — A Time Line, 1900-1991



1895

Marriage of Maud Remick and James Warren

Clara Schumann, d. 1896
Marion Bauer, b. 1897
Amy Beach, premiere, **Gaelic Symphony**, 1897

1900

Elinor Remick Warren born February 23 Los Angeles

Amy Beach, premiere, **Piano Concerto**, 1900
Ruth Crawford-Seeger, b. 1901

1903-1908

Begins composing, has first piano lessons, plays Mozart's **Sonata in C** (K.545) in public

Augusta Holmes, d. 1903
Grace Williams, b. 1906
Ethel Smyth, premiere, **The Wreckers**, 1906
Elizabeth Maconchy, b. 1907
Suffragette Smyth jailed, 1912
Lili Boulanger, first woman to receive Prix de Rome, 1913

1918-1920

A Song of June (song) published by G. Schirmer
Attends Mills College
Moves to New York City

Ethel Smyth publishes first memoir, 1919
Impressions that Remained
Woman's Suffrage Amendment, ratified 1920

1921-1930

Studies piano, composition, accompaniment
Early songs and choral music published
Makes first recordings for Okeh Records
Tours U.S. as accompanist for Florence Easton; also performs with Richard Crooks, Lawrence Tibbett
Soloist with L.A. Philharmonic
Marriage, birth of son, divorce

Germaine Tailleferre, **Violin Sonata, No. 1**, 1921
Thea Musgrave, b. 1928
Marion Bauer/Ethel Peyser publish *How Music Grew*, 1925
Ethel Smyth, **The Prisoner**, 1930

1932-1939

The Harp Weaver
N.Y. premiere at Carnegie Hall, Antonia Brico conducting
Marriage to producer Z. Wayne Griffin
Birth of son
Writes/hosts weekly radio program

Elizabeth Maconchy, **String Quartet No. 1**, 1933
Florence Price, premiere, **Symphony in E minor**, 1933
Katherine Hoover, b. 1937
Ellen Taaffe Zwilich, b. 1939
Amy Beach, **Piano Trio in A minor**, 1938

1940-1950

The Passing of King Arthur
World premiere on national radio, L.A. Philharmonic, Albert Coates conducting
Birth of daughter
Composes **The Sleeping Beauty**, 1941
The Crystal Lake, 1946
Death of father

Marion Bauer, premiere, **Symphonic Suite for Strings**, 1944
Grace Williams, **Fantasia on Welsh Nursery Tunes**, 1941
Chaminade, Smyth, Beach, d. 1944
Nicola LeFanu, b. 1947
Marion Bauer, premiere, **Sun Splendor**, 1947 with Stokowski N.Y. Philharmonic, first work by a woman in quarter century
Libby Larsen, b. 1950

1952-1960

Singing Earth, premiere Ojai Festival, 1952
Rose Bampton, soloist
Along the Western Shore, Suite for Orchestra, 1954
Transcontinental, 1958
Studies with Nadia Boulanger
Honorary Doctor, Occidental College
L.A. Times Woman of the Year
Death of mother
Abram in Egypt, 1959

Florence Price, d. 1953
Judith Weir, b. 1954
Marion Bauer, d. 1955
Grace Williams, **Symphony No. 2**

1966-1990

Requiem premiere, Roger Wagner, L.A. Master Chorale
Symphony in One Movement, 1970
Good Morning, America! 1976
Death of husband
Cambria Records begins recording Warren's music
Publication of *Elinor Remick Warren: Her Life and Her Music* by Virginia Bortin

Grace Williams, d. 1977
Thea Musgrave, **Mary, Queen of Scots**, 1977
Zwilich receives Pulitzer Prize, 1983
Judith Weir, **The Vanishing Bridegroom**, 1990

1991

Death of Elinor Remick Warren April 27, 1991



John K. Adams

John Kenneth Adams began piano studies in his native Alabama, moving at age 13 to Kansas City, Missouri. He studied during these years with Mary Newitt Dawson at the University of Kansas City, with additional studies with Carl Friedberg, and Joanna Graudan at the Aspen Festival. He later attended Yale School of Music to study with Bruce Simonds. At Yale he won the Julia Lockwood Prize for the best piano recital, and performed twice with the Yale Symphony. A Fulbright Scholarship enabled him to attend the Royal Academy of Music, London, where his piano professor was Hilda Dederich. He had additional studies with Frank Mannheimer and Ilonka Deckers.

Adams taught three years at the University of Texas/Austin before coming to the University of South Carolina/Columbia, where he taught for 40 years, retiring as Distinguished Professor in 2004. His career has taken him to 22 countries, many of these concerts under the auspices of the United States Information Service (USIS). He has performed all the piano music of Debussy in cycle, and wrote an extensive series of articles on Debussy for the *Piano Quarterly*. His students have won many honors and competitions, including 20 of his students having performed concerti with the South Carolina Philharmonic and the USC Symphony Orchestra.

He has been awarded Distinguished Alumni Awards from the University of Missouri at Kansas City, and Yale School of Music. He is a member of the Matthay Association and the Royal Over Seas League in London. He continues to perform recitals both in the USA and United Kingdom, and teaches each summer for the Southeastern Piano Festival at the University of South Carolina.

John France

I am well 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 appearing 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 the music of Sullivan/Parry/Stanford onwards – although I do struggle with some of the more extreme avant-garde of the sixties and seventies. I am a great enthusiast of so-called 'light' music such as Eric Coates and Edward German: I still enjoy the rock and pop music of my generation (Zeppelin, Pink Floyd and, of course, the Fab Four).

I first discovered British Music after watching a film about hymn-tunes. The village of Down Ampney in Gloucestershire, the birthplace of Ralph Vaughan Williams, was featured and 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: - Charles Villiers Stanford, Hubert Parry, Gerald Finzi, Jack Moeran, York Bowen, Cyril Scott, John Ireland, Arnold Bax, William Alwyn and Percy Whitlock. My favourite all-time work is Moeran's *Cello Concerto* -as played by the composer's wife Peers Coetmore.

I play the piano for my own pleasure (about Grade 6 and a wee bit) 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! At present I am reading the Dickens novels I ought to have read years ago. I enjoy Real Ale, and Real (Crumbly) Lancashire Cheese and Italian and Spanish food – especially when eaten in Italy and Spain. I love New York: walking across Brooklyn Bridge is one of my favourite things to do in the world.

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](#)

My recently published work includes an essay on Ivor Gurney's song 'On Wenlock Edge' for the Gurney Society Journal, an essay on the music of Marion Scott, and a study of Janet Hamilton's songs for the British Music Society Journal. I have also made contributions to the journals and magazines of the Ralph Vaughan Williams Society, the Finzi Society, the Berkeley Society, the BMS and regular CD reviews for MusicWeb International.

At present I am working on a retrospective of Gordon Crosse's choral work *Changes* and a reception history of Arthur Butterworth's First Symphony. I am also producing a number of programme notes and biographies for the English Music Festival.



Donna Kline

Donna Kline is a classical pianist, former piano teacher, author of the biography about Olga Samaroff, *An American Virtuoso on the World Stage*, and now a filmmaker.

A resident of California, Ms. Kline is a former librarian who returned to college in the 1980s to fulfill a lifelong desire for a graduate degree in Music History with an emphasis on Piano and Piano Repertoire.