Women and Orchestras, part II

Featuring:

Virginia Eskin

Marion Scott

Changing Attitudes Toward Women in Orchestras

Elisabeth Adkins

Ann Hobson Pilot

Virginia Harpham

Ruth Gipps

Spring/Summer 1996
Volume 1, Number 4

The Maud Powell

Signature

Women in Music

Marion Scott

❖ FROM THE DESK OF

Virginia Eskin

JOINING SUCH LUMINARIES AS JoAnn Falletta, Midori and Libby Larsen on this page of **The Maud Powell Signature** is a signal honor. And, having devoted so many of my musical days to women composers, I am pleased to pause to reflect on where I have been and where we might be going.

PHOTO: D. VON HAEFTEN

For myself, in the early 70s I was a young, idealistic pianist. Play it, I thought, and they will come. Beach, Bauer, Crawford, Talma — I didn't discover them, but they helped me to define myself and gave a sense of direction to my career. Nothing in my early background, beginning as a professional cellist and by my early 20s becoming a full-time pianist, pointed in the direction of women's music. However, contrary to the usual notion of conservative New England tastes, Boston offered a hospitable cultural climate for programming these unknowns. As I did so here and around the country, people would come up to me after concerts and ask, "Why haven't I heard this before?"

People still ask the question, but less so, thanks not just to me but to the many musicians and conductors who are presenting works by women. Classical radio is a great ally as well. As I write this on Mother's Day, I have just listened to my Beach CD on public radio's *Morning Pro Musica.*

Even history buffs have begun to take note. Last year a group of us involved in Boston's "Women's Heritage Trail" gathered on Commonwealth Avenue, at the home where Beach lived, to unveil a commemorative plaque featuring her likeness, sculpted by the artist Kahlil Gibran.

Why I even understand that original letters written by Beach now bring good money from collectors, a prospect that never occurred to me when I gave my collection to the University of New Hampshire some years ago.

I have had the good fortune to make many recordings, in recent years mostly for Northeastern and KOCH, which have helped to introduce music by women to a larger audience. Not just the classics — *Fluffy Ruffle Girls* (rags by women) caught the fancy of the mainstream media, *Time* magazine and CBS-TV. That CD took me to the Scott Joplin Ragtime Festival in Sedalia, where these women's rags more than held their own.

What do I draw from my experiences? Clearly great progress has been made, but much remains to be done. When the stars of the music business regularly program deserving works by women, not only those I have already mentioned but also Bacewicz, Schonthal, Zaimont and so many others, the case will prove itself that they hold their own not because they are women but because they are composers of the first rank. Only then can we begin to relax.

Virginia Eskin

Virginia Eskin is a concert pianist, teacher and lecturer based in Boston, Massachusetts.

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❖ FROM THE EDITOR

"But there are no women composers!"

IF THOSE OF US who work in the world of music think that we've made great strides in educating the public about women in classical music, this statement made by an elementary school teacher is proof that we still have a long way to go.

Women have been around for centuries composing music, writing poetry and novels, painting glorious canvases, sculpting great works, inventing, discovering and exploring, but who has noticed? Other women mostly, but how many people really listen when women speak? How can we expect educators to know about women in music if they do not have access to information?

Making sure that they do is one of the most important tasks facing us as we approach the 21st century. We must step forward.

In the case of the teacher who said, "But there are no women composers," someone did question her dismissive statement — a little girl in her class who had a sense of self-worth strong enough know that her teacher just had to be wrong. This would not have happened 10 years ago!

Briefly, the teacher had sent her pupils home assigned with the task of writing about a composer on a list she had prepared. One child showed the list to her mother and told her that she wanted to write about a woman.

Her mother called the teacher whose immediate response was "But there are no women composers!" The parent discreetly asked: "Well, if she can find one, may my daughter write about her?" The teacher dubiously granted the request. In the meantime, the mother alerted her daughter's piano teacher. Arriving for her lesson the next day, the little girl instantly spotted Clara Schumann's picture on music sitting on the piano. The child ran to the piano, picked up the music and hugged it.

True story! and one that underscores again how invisible women remain in our society despite the advances we *think* we've made.

And we cannot blame the teacher for not knowing about women in music--how could she when all courses and textbooks on music have traditionally blanked out women while focusing exclusively on the achievements of men?

But this story also points out that we have made some progress because some girls (and their mothers) are no longer willing to sit back and passively accept the myth that the story of men is all-encompassing and thus includes women. The story of men is NOT the story of women.

Now more than ever before, women, young and old, can and should challenge figures of authority who dismiss or ignore the important roles women play in our lives. No woman should be denied access to her heritage and all of us working in all fields — not just music — have a responsibility to ensure that future generations of girls have female role models to inspire and guide them, just as countless generations of boys have had role models to guide and inspire them.

Pamela J. Blevins
Editor

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(Photo copyright: The Royal College of Music)

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❖ LETTERS TO THE EDITOR

To the Editor:

I was delighted to have your feature about Wid (Ruth Gipps). I knew some of the things she did, but I did not know about her beginning and how she achieved what she managed to do. Thank you very much.

Yours sincerely,

Ursula Vaughan Williams
London, England

To the Editor:

In the Fall 1995 issue of Signature was an interesting article re Chaminade. Her music, years ago, was popular and performed in concert, student recitals, etc. She, like Maud Powell and others, made great progress to be known in the concert world which was then a totally "male" world.

I have her piano roll of her playing her composition L'Ondine, Op. 101. The roll was reviewed by Noel Gallon in 1929 (possibly the date the roll was released to the public) as "...played in her usual engaging vein, rhythmical and fluent."

She recorded her compositions on 16 other Duo-Art piano rolls. Due to the size of my piano roll collection, I may have some. It would be a rare item if all rolls could be recorded on CD or tape.

Sincerely,

Emmett M. Ford
Wichita, Kansas

To the Editor:

How wonderful and unusual to see Maud Powell's name arrive in the mails, she having praised my mother's violin playing in San Francisco when my mother was a local teenage star.

Outstanding women played such a big role in my growth as a musician, i.e. Madi Bacon, founder/conductor of the San Francisco Boys Chorus, Margaret Rowell, noted cello pedagogue, and Zara Nelsova, a recognized "Queen of Cello Players."

My hat has fortunately always been off to women and their inspiring accomplishments. For 17 years Ithaca College and I had the great fortune of working with an amazing educator, Pamela Gearhart, who conducted our orchestras and taught violin. She trained at Curtis and won the search (that I chaired) over 128 other applicants from around the globe.

What a priceless education she afforded our students! She founded the Buffalo (N.Y.) Youth Orchestra, and was conducting orchestras, organizing chamber ensembles for the Budapest and Cleveland Quartets, teaching violin and conducting, serving on committees — all at SUNY-Buffalo campus — while raising three children (along with her husband, noted pianist Livingston Gearhart) when we found her in our Ithaca College search!

But here I am going strong on a favored subject that your magazine brought out in me. I greatly appreciate your publication and know that it will reach many readers through me.

With best wishes,

Einar Holm
Ithaca, New York

Ed. note: Mr. Holm, a cellist, is the founder/director of the Ithaca Violoncello Institute.

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❖ BY PAMELA BLEVINS

MARION SCOTT

"IN TIME TO COME"

ENGLISH MUSICOLOGIST, writer, critic, and violinist Marion Scott moved between two different worlds. She presented a public face to friends and associates while keeping the turmoil and longing of her emotional life a secret that she confided only to the pages of her short but remarkable journal.

To her contemporaries, Marion Scott was an extraordinarily gifted woman acknowledged as an outstanding scholar and respected for her work as a champion of equality for women composers and performers. Hailed as the foremost British authority on Franz Joseph Haydn, she had also written an illuminating biography of Beethoven for the Music Masters series, a pivotal study that examined the poetic and spiritual forces in his music.[1]

Marion Scott's scholarship was not limited to writing about the past. She was equally comfortable in the present and possessed the rare ability to anticipate musical trends while they were simmering and to write perceptively about "new" music. She was among the first to champion the work of Paul Hindemith (1895-1963), Gustav Holst (1874-1934) and Michael Tippett (1905-). Her home at 92 Westbourne Terrace in London became an important gathering place for musicians and her musical evenings in the serene and dignified setting of her drawing room provided young composers and performers opportunities to be heard.

The composition scholar

Yet for all her considerable achievements, Marion Scott's name is best remembered today through her friendship with the poet-composer Ivor Gurney (1890-1937), whom she met in 1911. This complex, emotionally devastating but artistically rewarding relationship was the core of Marion Scott's life, and it influenced her until the day she died.

Over the years their relationship, strained by war, his brief romance with a nurse, and his mental illness, deepened into an intense spiritual union that enabled each to accomplish more than either is likely to have done without the other.

However, Marion Scott carefully controlled how she wanted her contemporaries and the public to perceive her role in Gurney's life. She allowed only part of their story to be told, but in the privacy of her journal she reveals how the "horrible torture" of Gurney's mental illness nearly destroyed her, and how her faith sustained her, enabling her to gain the strength she needed to remain close by him while moving ahead with her own life and career.[2]

Marion Scott was 34 years old when she met Gurney at the Royal College of Music in London. She first noticed him walking toward her along a crowded corridor and was struck immediately by his "uncommon" appearance and the "look of latent force in him." "This," she said to herself, "must be the new composition scholar from Gloucester whom they call Schubert."

Scott was working then as secretary of the RCM Union, an organization she had co-founded in 1906 to enable students past and present to keep in touch with the college and with one another. Guided by Scott's zeal, remarkable energy and vision, the Union offered a variety of programs ranging from teas to concerts and became an essential part of student life.[3]

Two weeks after she first saw him, Gurney entered her office to join the Union, a simple act that marked the beginning of a life-long friendship that altered the course of their lives. Marion Scott found the 21-year-old student "still very much a boy in his alternate bursts of shyness and self-reliance." But she also discovered that he possessed an all-consuming intellectual vitality, was exceptionally well-read and made a brilliant and provocative conversationalist.

In Marion Scott, Gurney found someone who listened to him, shared his enthusiasms and encouraged his dreams. But more importantly, he encountered a woman whose keen intellect, highly developed poetic sensibility and thorough musical knowledge enabled her to challenge him objectively on all levels. Gurney was a gifted young man accustomed to unqualified praise from those who admired him in his native Gloucester. Scott's perceptive critiques, while difficult for Gurney to accept at first, were at the same time refreshing and revealing and something he could not ignore. Ultimately, Gurney sought her advice, trusted her judgment and gave complete control of his personal and creative interests over to her.

Magnetic inspiration

At the time of their meeting, Marion Scott was young, talented and quite successful by standards of the day. She was an established musician with a comfortable job at the RCM. Away from the college, she had formed her own quartet and was a leader in organizing concerts of contemporary music. She also played regularly in orchestras, performing with Sir Donald Tovey (1875-1940) and serving occasionally as concertmaster of the Morley College Orchestra under the direction of Gustav Holst. As a participant in the male-dominated world of music, Scott experienced firsthand the prejudice against women which resulted in poor working conditions and few good opportunties for them.

Although Scott's "slightly apologetic voice" and fragile appearance gave the impression of helplessness, she was in fact a tough, pragmatic and strong-willed woman who possessed "steel-like courage," which she called upon when she took the first significant step in breaking down the barriers against women in music in England. With Gertrude Eaton, Scott founded the Society of Women Musicians on July 15, 1911, to further women's musical work and to

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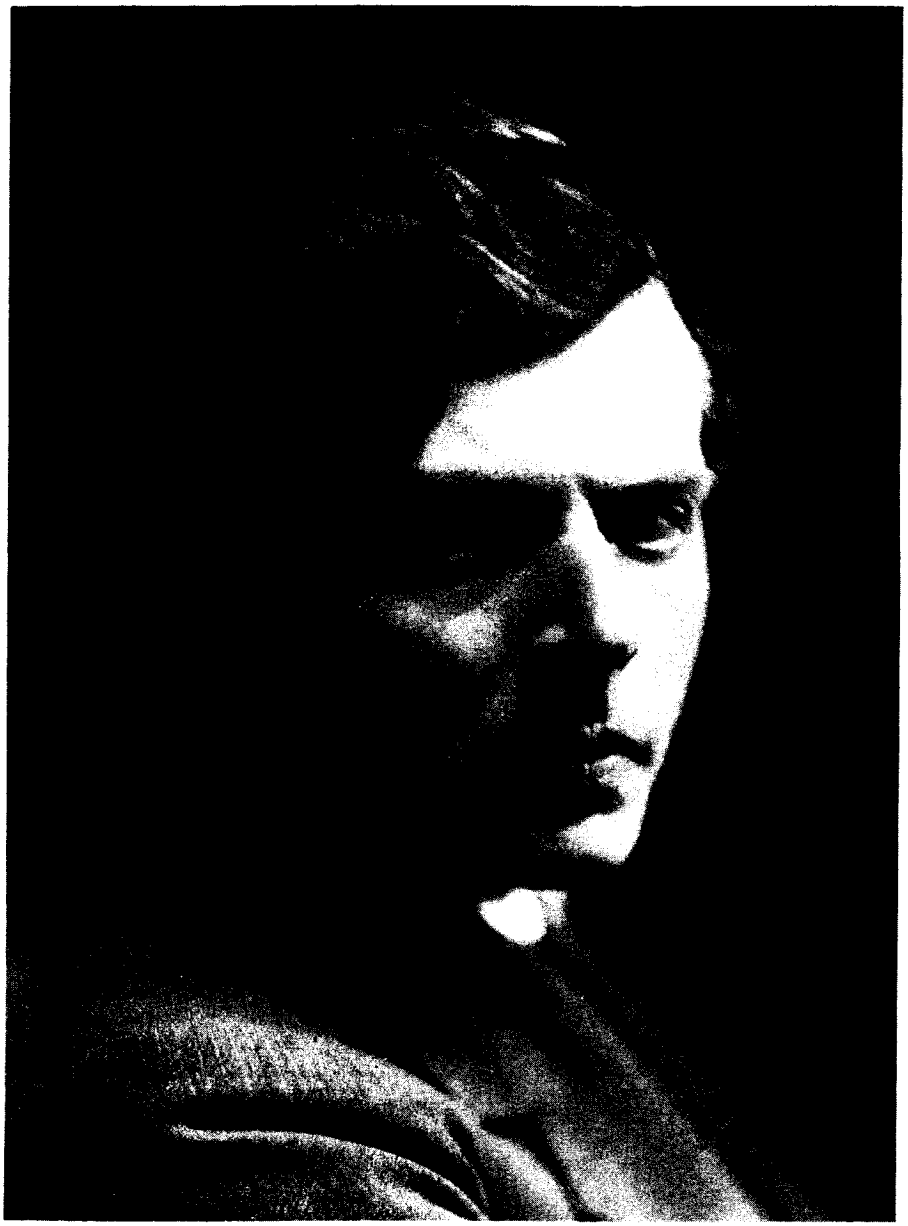
She possessed a romantic vision and love of all that is noble.

ensure performances of their compositions. Driven by Scott's "magnetic inspiration," the new organization flourished. Many years later, in 1930, discouraged that all seats in the new BBC orchestra were going to men, Scott led a dignified contingent from the Society of Women Musicians to BBC headquarters. Using tact and reason, they triumphed. The BBC agreed to audition all instrumentalists behind a screen to give women an equal chance to compete on their own merits.

But by 1911, Marion Scott had by no means reached her full potential. She possessed a limpid beauty which would have appealed to the Pre-Raphaelite painters. She was a natural leader, still young enough to be idealistic but mature enough to know how to channel her idealism into practical schemes that benefited many people. Although she gave the impression of being an aggressive self-assured woman, she suffered debilitating bouts of ill health and was often troubled by self-doubt and insecurity. At this point in her life, she was living vicariously through others, taking modest pride in the role she played in their achievements and success. Over the next decade, however, while she was nurturing the genius of Ivor Gurney and promoting his music and poetry, her own great gifts would come into focus.

In the meantime, the friendship between Marion Scott and Gurney was still in its early stages. Scott provided Gurney with concert tickets, invited him to her home to participate in musical evenings and corresponded with him when he was at home in Gloucester. For his part, Gurney eagerly accepted her invitations, wrote to her to share his excitement about his music, concerts he attended and the books he was reading. After he suffered a breakdown in 1913, Gurney discussed the precarious condition of his nerves and sympathized with Scott over her poor health, even encouraging her to visit Gloucestershire where he would take her sailing to relieve her distress. When Scott did not respond to this letter, he wrote expressing concern that "nothing in it offended you. If recommending that you stay at Framilode

Described as a "reserved, ethereal-looking little woman with unforgettably expressive eyes," Marion Scott, photographed in 1922, possessed "steel-like courage." According to her friend composer Herbert Howells, "...strong men accepted her as their equal. The most masterful and domineering musican I ever knew once confessed that the only woman he feared was Marion Scott."



Permission: Penny Ely, The Ivor Gurney Estate

The first time Marion Scott saw Ivor Gurney at the Royal College of Music, she was struck by the "look of latent force in him." By 1920, Gurney was considered one of the most promising men of his generation, but mental illness would claim him in his prime.

was a liberty in your eyes, I am again sorry."[4]

Sensing an emotional hunger in Gurney, Scott began to gather information about him and soon learned that his childhood had not been happy. He came from a lower middle class family dominated by an ill-tempered and inflexible mother who was full of selfish ambition for her gifted elder son. There was constant tension in the home. Gurney never got along with his mother and from an early age, he turned his back on his family, seeking comfort, understanding and companionship with his friends and their families.[5]

A romantic vision

By contrast, Marion Scott was raised by liberal parents, comfortably placed financially, who encouraged their three daughters to explore, question, discover and savor the bounty in their lives. Born at 66 Longton Grove in Lewisham on July 16, 1877, Marion was the daughter of Sydney Scott, a solicitor and talented amateur pianist, and Annie Prince, an American who had experienced an unconventional childhood growing up in St. Petersburg, Russia.

Marion Scott's mother was easy-going and free-spirited, a woman whose approach to rearing her children must have shocked her contemporaries. While other children were learning in traditional fashion and being subjected to the harsh restraints of Victorian society, Marion Scott was writing poetry, playing chamber music with friends of the great violinist Joseph Joachim, riding in locomotives and reading detective novels. Annie Scott had little regard for formal education and felt that learning for her daughters was best achieved through tutors, European holidays and abundant free time.

There was always music in the Scott home. Sydney Scott had studied piano with Liszt's pupil Walter Bache. Away from the demands of his job, Mr. Scott continued to devote evenings and Sunday afternoons to practice. He also accompanied a double quartet of amateur singers who performed a challenging range of music from **Don Giovanni** to the **St. Matthew Passion**.

Marion's parents encouraged her interests in music and poetry. She began piano lessons as a child and later studied the violin with the goal of attending the Royal College of Music firmly set in her mind. Writing came easily to her, and her early efforts at both poetry and musical composition reveal a young woman who possessed a romantic vision and love of all that is noble.

Marion Scott's early love of poetry soon found expression in her own verses with their images of "pale moon, wan stars...trailing wreaths of mist and damp," and by the age of 15 her first poem, a sonnet to her violin, was published.

In 1896, she entered the Royal College of Music, studying violin with Fernandez Arbos (1863-1939), piano with Marmaduke Barton and composition with Walford Davies (1869-1941) and later with Charles Villiers Stanford (1852-1924). She completed her studies in 1904 and in 1905 published *Violin Verses*, her only collection of poetry.[6]

War and poetry

Gurney, undoubtedly aware of Scott's experience as a published poet, first shared his own verses with her in 1913. While Scott found his poems "very young," she also found them imbued "with an indefinable quality of vision which seemed to be the unfolding of a gift."

Prior to World War I, Marion Scott's energies were largely consumed by her work with the RCM Union and the Society of Women Musicians, organizing concerts and playing in chamber ensembles and in orchestras. She found time to compose

some music, including a setting of Robert Lewis Stevenson's *A Child's Garden of Verses* for her young niece Audrey.[7]

On August 4, 1914, England declared war on Germany, drawing a curtain over an age of innocence that would never be recaptured. Like many men of his generation, Gurney volunteered for active service in the army immediately but was rejected because his eyesight was defective. However, by early 1915 with war escalating dramatically, the army was no longer selective about the physical condition of recruits. On February 9, Gurney was drafted, and in late May 1916, he arrived in France.

Cut off from music, his friends and his beloved England, Gurney was lonely and found little in common intellectually with his fellow soldiers. He fled into the world of words and drew Marion Scott in with him. He became a compulsive letter writer and at the same time his poetic "genius suddenly flowered," according to Marion Scott.

"It may be that those strange conditions [at the Front], where life and death burned at their fiercest, were for him a sort of no man's land of the spirit, in which his mind moved clairvoyantly." she observed.[8]

Gurney spent the last 15 years of his life in an asylum. Marion Scott visited him regularly, encouraged him to continue writing music and poetry, and took him out occasionally on day trips. On one of their outings, Marion took this candid photograph of Gurney absorbed in a book.

Permission: Penny Ely, The Ivor Gurney Estate

Nearly every letter to Marion Scott now contained a poem, and by the winter of 1916, they were collaborating on what was destined to become Gurney's first book, *Severn and Somme*.[9]

Gurney sought Scott's advice, trusted her judgment, and gave her full authority to negotiate the terms of his literary contract. In a letter written to his publisher Sidgwick and Jackson in August 1917, he even gives his "permanent address c/o Miss Scott" at her London residence. Scott typed and edited the poems for this collection, submitted individual poems to newspapers and journals and secured performances of his songs.

Two days before he was wounded in a night battle at Vermand, Gurney wrote a letter of "soul out-pourings" to Marion Scott. "You have given me just what I needed, and what none other of my friends could supply to keep me in touch with things which are my life; and the actuality of which is almost altogether denied me," he declared.[10]

Only a few drafts of Marion Scott's carefully written letters to Gurney survive. These fragments reveal a correspondent always searching for the right words to reassure, encourage and praise her young friend and to let him know that she misses his company.

"The marked volume of [Rupert Brooke's] poems is being read by me with great content though better still would I like it if you were reading them to me. That will be something good to look forward to for me," she wrote.

In another draft written in response to Gurney's "shame and despair" at having accomplished so little, she writes: "Ivor, it is the quality of work which is what counts in the end, and though you feel yourself that you have accomplished little as yet compared to what you hope to do, you have done some songs which will take their place as part of the inheritance of England. They have the vital beauty, the vital truth that gives life. God has given you a rare gift...genius...and I suppose that in nearly every case genius gives its possessor as much pain as joy. Your genius does not let you take an easy rest. ...I think it must often be a sharp sort of torture to you to feel so vivid an inner existence, so ardent a genius kept in prison, as it were, during these years in the Army."

A precarious relationship

During the war years, Scott had begun to turn her attention away from performance to criticism and scholarship. Finding the transition difficult and frightening, she confided her fears to Gurney, who became her strength.

"You... must have mastery of yourself, or perish," Gurney told Scott.

"Life will begin to widen itself for you soon," he reassured her shortly after he was gassed at Passchendale in September 1917. "You also must have mastery of yourself, or perish....There is even the same uncertainty between us two...the same aching thought; whether we shall get the chance to use the rewards of patience. Indeed there is no difference in our conditions, save that I have the right to wear two wounded stripes, and you can only want to do something — anything to justify yourself to yourself....Please do not accuse yourself of uselessness. At any rate not to me, who have so much to thank you for....If there were no MMS [Marion Margaret Scott] it would be necessary to invent one."[11]

Buoyed by Gurney's optimism and encouragement, Marion Scott gained confidence and clearly saw a new direction opening for her. In the years to come, she wrote criticism for the *Christian Science Monitor*, *The Daily Telegraph*, *The Observer* and submitted dozens of articles to major music publications, penned program notes, presented papers and eventually earned international recognition for her groundbreaking scholarship on Franz Joseph Haydn. Her writing revealed a sensitive, discerning and inquiring mind, and it won the respect and admiration of her contemporaries.

But in the final months of World War I and for some years after, Marion Scott's life was locked in a precarious and disquieting relationship with Ivor Gurney that came dangerously close to destroying her physically and emotionally.

In March 1918, Gurney suffered a serious breakdown. At the time, doctors were inclined to attribute his condition to "Nervous Breakdown from Deferred Shell-shock." Another possibility for his emotional collapse is the failure of Gurney's romance with a nurse, Annie Nelson Drummond, whom he had met in an Edinburgh Hospital where he was treated after being gasssed.[12] He was secretive about this romance and took steps to ensure that Marion Scott did not learn about it. For a brief time, Annie Drummond was an anchor for him, giving him hope for a normal, steady and secure

Courtesy Joan Chissell

Marion Scott, photographed in 1951. Despite ill health and serious family problems, she remained active and productive until a short time before her death in 1953. After her death, her niece, Audrey Priestman began sorting through her aunt's possessions only to find that "whenever we open a drawer, something connected with Ivor Gurney falls out of it."

life that had eluded him since childhood. When the relationship failed, he was devastated.

For Marion Scott, the first sign that Gurney was in serious trouble came in a letter dated March 28, 1918, when he wrote to her that he had "felt and talked to the spirit of Beethoven."

By June, he was suicidal and sent an alarming note to Marion Scott, which read, "this is a good-bye letter...I know you would rather know me dead than mad." He was found safe, sitting by a canal unable to take his own life.

After spending the ensuing months in hospitals, Gurney was discharged in October, "piteously thin...his uniform hanging on him like a flag around a pole," according to Marion Scott. At first, his friends were alarmed by his erratic behavior, but eventually he was able to resume his work and studies. By 1919, a second collection of poetry, *War's Embers*, had been published and his music was being performed. He cut an impressive figure in London circles and was soon regarded as one of the most promising young men of his generation.[13]

Tide of darkness

From late 1918 through late 1921, Gurney worked in a white heat, composing some of his finest songs and forging a new direction in his poetry. Throughout this time, he continued to rely on Marion Scott — his "jolly Manager and Bucker-Up combined" — counting on her to handle the "tangle" of his business affairs, to comment on his work, and to find publishers for his songs and poems. She did everything Gurney depended on her to do, even going to great lengths to provide him with information about some Roman coins he had dug up in Gloucestershire!

At the same time, Scott's own life was in transition. She was maintaining a full schedule at the RCM Union, continuing to undertake demanding work for the Society of Women Musicians and had embarked on her career as a critic, writing for the *Christian Science Monitor*. She was also dealing with frequent bouts of poor health and with illness in her family. Gurney helped her when he could, volunteering to read her essays and guiding her when her writing "got stuck and would not budge."

To her friends and associates, Marion Scott was poised, secure and content, but her appearance and actions belied her increasing fears that Ivor Gurney was in trouble. The great flood of poetry and music that had so filled him was ebbing. He was restless, his behavior was unpredictable, and he could not hold a job. He took to wandering between Gloucester and London, often walking the 120-mile distance on foot, sleeping in barns and earning a little money singing folksongs in country inns. In London he slept on the Enbankment, and he was picked up by the police several times, once suspected of being a spy!

By September 1922, "evil flowed black like a tide of darkness" over Gurney.[14] The emotional storm that had swirled around him all his life intensified, and he could no longer cope with reality. He became violent and suicidal. His brother, feeling he had no other choice, had Gurney declared insane and committed to an asylum in Gloucester.

Marion Scott learned of this development after she returned from a vacation in Switzerland. She was "horrified" and went to see Gurney at Barnwood House in Gloucester, where she found him "suffering from delusions and terribly thin." He was so weak from refusing to eat that when Scott saw him, "he could only just walk. It was a terribly sad time," she recalled later.

For the next year, while trying to establish her own writing career, Marion Scott was distraught and distracted. She lived in a state of constant anxiety that led quickly to despair over Gurney's seemingly hopeless situation.

When there was trouble, such as Gurney's dramatic escape from Barnwood House, hospital authorities promptly informed Marion Scott, causing her great worry and fear. When the doctors decided that it would be best for Gurney to be moved away from Gloucester, they called on Marion Scott to make arrangements to get him into the City of London Hospital at Dartford.

While being drawn into the problems related to Gurney's care, Scott was also dealing with heartbreaking pleas from him that devastated her. "Save me, I pray you," he wrote. "Last night I wrote to Dr. Vaughan Williams to get me Death, for this I cannot endure....My friends may always remove me, may they remember I suffer worse than death....Have mercy — not another day here."

Although his family had had him certified insane, the responsibility for Gurney's care ultimately fell to Marion Scott. She would continue to act as his guardian for fifteen years, visiting him regularly, taking him out on day trips, supplying him with books, clothes, personal necessities, giving him money, contributing to the payment of his hospital costs and seeing that his music and poetry were published. When important decisions needed to be made for Gurney, authorities called on her to make them. His family faded into the shadows.

A transient condition

In the months following Gurney's hospitalization, Marion Scott was living on raw nerves. Her health, both physical and mental, was deteriorating.[15] She had become apathetic and depressed but retained "a feeble stock of strength" to make a restorative journey to Switzerland in July 1923.

In times of trouble, Marion Scott turned to mountains, particularly the Alps, for spiritual guidance, solace and strength. This journey, however, was not full of the usual anticipation she felt on visiting Switzerland and might "as well have been a trip to Siberia." Her first days in Switzerland were difficult and she was "uncomprehending most of the time."

"Mountains," she wrote in her journal, "I come back to you this year with nothing to show, nothing accomplished since I was last here. Either failure or barren accomplishments, or at best a maintenance...that has been my working record. Then it seemed to me, the mountains which are indeed creatures of God said, 'it does not matter what you bring. It is only what we give that matters. It is ours to give, not to take.'"

Several days later at sunset, Scott entered the Zermatt Valley "and all at once I was like Pilgrim when his burden rolled off. I saw why I had been sick. It was as if God said to me, 'No wonder you have been sick and felt your strength broken: what you have been trying to do is my work — no wonder it was beyond your strength.'"

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"It is only what we give that matters," Scott wrote in her journal.

She realized that she "had fallen out of step with the march of the universe. Instead of keeping pace with the great rhythm of things, I was pattering alongside on my own," she acknowledged.

From that moment, she began to get well and immersed herself in the "immortal" and "sacramental Beauty" that surrounded her and awakened her dormant poetic spirit.

One afternoon as a storm swept across the mountains, she watched a "smoothly impenetrable and seething" cloud fill the valley below her. "The sight of that immense cloud reminded me of the way death appeared to me years ago when I was suddenly nearly killed in a car accident," she wrote in her journal. "It was an exact presentiment in matter of my mental image, but now I smiled to myself, knowing well that behind the cloud lay reality and beauty — everything there just as certainly as where we could see and knowing the cloud to be only a transient condition....Towards sunset the stillness and beauty reached that point at which they become transparent, when through things seen, the things unseen appear."

She admitted that her last months in England dealing with Gurney had "blurred the vision" and "weakened" her faith that "in a season of calm weather, our souls have sight of that celestial sky which brought us hither."[16] The mountains, as "messengers of God" had restored Marion Scott's faith and strength. She returned to England in September believing that her faith in "that beautiful world lying behind the visible" on earth would give her "the necessary calmness to face the misery at Dartford."

Upon returning to England, she resumed familiar activities and her career while remaining in close contact with Gurney. She continued to seek publishers for his songs and poems and encouraged him to compose music and poetry. She insisted that all his manuscripts be given to her by hospital authorities. To Marion Scott, Gurney was "agonizingly sane in his insanity" and still capable of producing great works.

The Haydn scholar

In 1925, Marion Scott began publishing essays and articles in major music journals in England, and as early as 1929 she was championing the music of Paul Hindemith. During this period she formed important friendships with pianist-composer Kathleen (Richards) Dale and with pianist Fanny Davies (1861-1934), who spent a great deal of time at the Scott home where she was always welcome and cared for until the end of her professional life.

In 1930, Scott wrote her first article about Franz Joseph Haydn, a brilliant study that untangled the muddled chronology of his string quartets and remains "an indispensable ingredient of any Haydn bibliography."[17] Her research on Haydn led her to discover that the original "Op. 1, No. 1" string quartet was a little quartet in E flat not the one in B flat which carried the proud label "Op. 1, No.1." She prepared an edition of the E flat quartet for Oxford University Press in 1931 which restored this "lost heir" to its rightful position.

Later she unearthed a forgotten work, a **Cassation in F** and began acquiring a magnificent collection of rare 18th century editions of Haydn editions and Haydn pictures.[18] Her finely chiselled essays on Haydn reflect "vividness, precision of detail and human sympathy."

Her work on Haydn won international recognition and acclaim. Musicologist Karl Geiringer, an authority on Haydn and Brahms, felt that Scott's "profound scholarship equalled her gift for making past times come to life and presenting Haydn as a very human and delightful person...incorporat[ing] the finest in English scholarship."

While she was building her reputation and making important contributions to music scholarship on many levels, Marion Scott was still very much involved in Ivor Gurney's life. To her friends and colleagues, she appeared cheerful, gracious and fun-loving, exhibiting a fine sense of humor which "made her friendship and companionship a great joy."

Life's unquiet dream

Although Marion Scott drew on her spirituality to give her the strength to deal with Gurney, she continued to suffer for and because of him. She watched helplessly as Gurney's illness slowly consumed his genius. It appears that she confided her suffering to no one, preferring to present

continued on page 23

Gurney was eager to share his love of his native Gloucestershire with Marion Scott. After she did not respond to his invitation to visit Gloucester in the summer of 1913, Gurney, fearing he had taken too much "liberty," apologized "hoping that nothing in it offended you." Marion Scott would eventually become a regular visitor to Gloucester where she got to know Gurney's family and his friends and came to understand some of the turmoil in his troubled life.

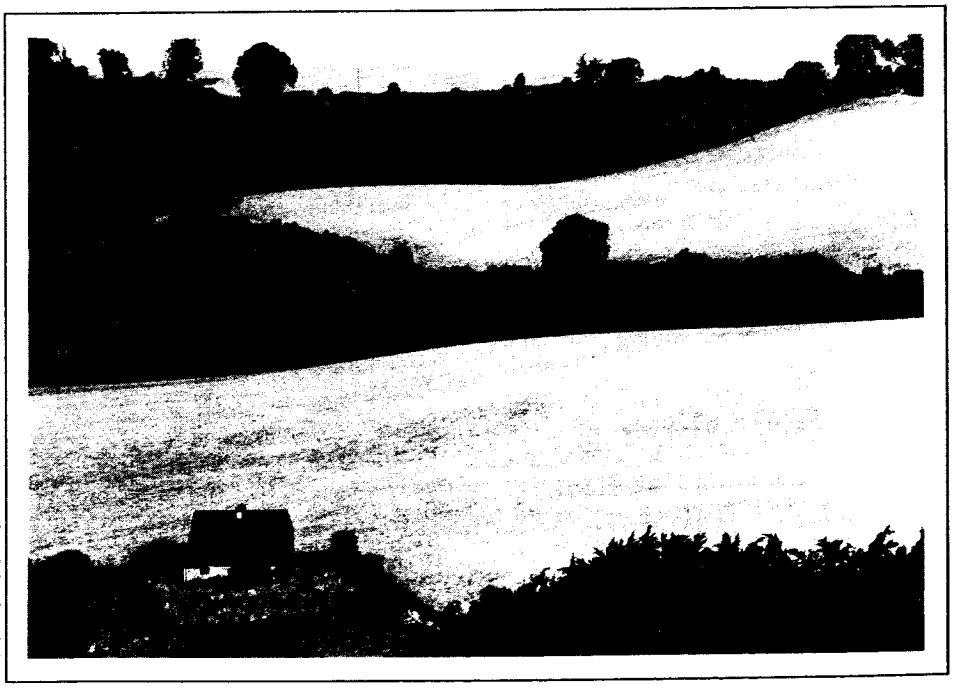

Photo: Pamela Blevins

❖ BY ELAINE FINE

A Look at Changing Attitudes Towards Women in Orchestras

Pamela Blevins Collection

Against all odds, women were highly visible in The Philharmonic Orchestra of Louisville, Kentucky in 1904. While the majority of women musicians in this orchestra were string players, two women appear as percussionists.

FOURTEEN YEARS AGO in Vienna I was told by an elderly musician that music is "no profession for a woman." Growing up in America, in a family of professional musicians of both genders and with the clear intention of becoming one myself, I had never heard anything like this! I was shocked to find that in 1982 The Vienna Philharmonic, as well as many other fine, established music institutions in Germany and Austria, had no room for women.

In 1952, when Doriot Anthony Dwyer was appointed principal flutist of the Boston Symphony Orchestra, only a few women held principal positions in American orchestras — St. Louis, Chicago, and Houston. Mrs. Dwyer's appointment in Boston, a major news event, began a series of dramatic changes in the attitudes and personnel of American orchestras. When the musician's union instated a requirement that all auditions for union orchestras be held behind a screen to insure fairness, the number of women members of orchestras increased significantly.

Gender balance in orchestras

In 1994, Jutta Allmendinger of Munich University and J. Richard Hackman of Harvard University completed a study *The More, the Better? On the Inclusion of Women in Professional Organizations.* Seventy-eight symphony orchestras in the United States, the United Kingdom and the former East and West Germanys were surveyed. They found that the gender balance in orchestras often had little correlation to the gender balance in other institutions in the countries studied. However, the authors found that the trends revealed in their survey fit into the general cultural profile of each country's attitude toward gender equity.

In the former East Germany, Allmendinger and Hackman discovered that women generally were given incentives to enter the workforce while organizations were rewarded for employing women. Women musicians were excepted from these policies based on the impracticality of granting maternity leave and providing childcare in the musical profession. Consequently the proportion of women in East Germany's minor orchestras is 22%, and its major orchestras 13%, according to data from 1990.

Although the former West Germany has a policy of equality in employment, it is not enforced. Both the orchestras and the national workforce remain primarily populated by men. The Harvard study shows the proportion of women in West

Germany's minor orchestras as 20% and 13% in its major orchestras.

None of the professional orchestras in the United Kingdom — the four London orchestras, the six regional orchestras, or the four British Broadcasting Corporation orchestras — holds blind auditions. Nevertheless, the representation of women is comparatively high — in minor orchestras around 38% and in major orchestras 26%. Women in the UK seem to be better represented in orchestras than in the national labor force as a whole.

American Orchestras employ more women than those in Germany or the United Kingdom. Although the percentage of women in minor orchestras is a slight majority (52%), the major orchestras in the United States are documented in the Allmendinger-Hackman study as having an average of 24% women. In recent years there has been a significant increase. The New York Philharmonic, for example, is now 39% women.

In the results of the Allmendinger-Hackman study, women have better representation in the violin, viola and cello sections of orchestras than in the woodwind, brass, double bass, or percussion sections. This seems to hold true worldwide.

The business of orchestras

In the past few decades, the formerly male-dominated field of orchestra management has become more business-oriented. An orchestra's executives oversee many aspects of orchestral life in addition to the musical quality and artistic integrity of the organization. Most of the women who are high executives in music manage minor or regional orchestras. Deborah Borda, Executive Director of the New York Philharmonic, is the only woman to hold this position in a major American orchestra.

Before her appointment to her present position in 1991, Borda served as president of the Minnesota Orchestra Association, Executive Director of the Detroit Symphony Orchestra, President and Managing Director of the St. Paul Chamber Orchestra, and General Manager and Artistic Administrator of the San Francisco Symphony. Trained as a violist in Boston, she began her administrative career as Executive Director of the Handel and Haydn Society after being a member of the viola section.

Gender has never been an issue in Deborah Borda's career. Like other corporate executives, top orchestra executives work with boards of directors who may have "old school" ideas about gender issues. But orchestral management is a complicated field that requires extremely competent, multi-faceted and dedicated individuals. Consequently, integrity and professionalism (in Borda's case) far outweigh issues of gender.

Collaborative music-making is the primary goal of orchestral musicians and administrators whether they be women or men. A good orchestra is made of good players who play well together, and a great orchestra is made of great players who play well together. With high-calibre players comes a requisite amount of ego. One hundred players and a large administrative staff may have different ideas about how to achieve the same ultimate goal. Orchestral administrators try to keep everybody productive and happy — to minimize personal friction and create a working environment that is conducive to artistic excellence.

Ego, personality and competition

Most of the interpersonal difficulties in stable, professional orchestras seem to derive from personality and ego issues arising in competitive situations within the orchestra rather than gender issues. Move-up auditions in string sections, in which the player may advance her seat in the orchestra, are particularly stressful. Auditioning players are judged objectively by their peers.

Since an extremely high level of competence is required to enter a string section of a professional orchestra, move-up auditions are often judged by degrees of flawlessness. A player whose stand partner won a move-up audition because she played slightly more flawlessly is bound to have complicated feelings towards her colleagues, affecting not only her playing but the playing of those around her.

The Maud Powell Archive

Camilla Urso

Emmett M. Ford Collection

Teresa Carreño

The Maud Powell Archive

Ethel Leginska

The pioneering efforts of pianist Teresa Carreño, violinist Camilla Urso and conductor Ethel Leginska broke down barriers against women in music.

One string player in a major orchestra suggested that most of the gender issues she notices are internal — self perceptions that concern lack of drive, lack of feelings of entitlement, and feelings of self deprecation that stem more from the way women have been raised than situations in the working environment of an orchestra. She notices that guest conductors are often very comfortable with the women who are first-desk players, but sometimes wonders if they are nice to her because she is a woman. It is very difficult for an orchestra to play well together without excellent leadership. Musicians of varying opinions need a focal point and a moderator to keep everything in balance and running smoothly during a performance. There are ensembles like the Orpheus Chamber Orchestra in New York that are very successful working without a conductor, but their repertoire is limited to chamber orchestra music.

"With the high musical calibre of players comes a requisite amount of ego...."

Women on the podium

Proportionally there are fewer women than men who are professional conductors with public careers. The 1992 *Musical America International Directory*, a publication used to advertise within the industry, lists 864 conductors. Though representation in *Musical America* has more to do with management advertising than musical accomplishment, the following figures, considered in terms of "the music industry" or how musicians are marketed, prove interesting.

Of the 864 conductors listed, 26 are women — two choral conductors, three opera conductors, two early music ensemble directors, and three conductor/instrumentalists. Of the 20 or so who seem to be mainly orchestra conductors, only a few are listed with orchestra affiliations: Catherine Comet (Grand Rapids and the American Symphony Orchestra), Kate Tamarkin (Vermont Symphony and Dallas Symphony orchestras), Wanda Kaluzny (Montreal Chamber Orchestra) and Iona Brown (Academy of St. Martin-in-the-Fields).

Major American orchestras are beginning to hire women as guest conductors. The New York Philharmonic recently featured Marin Alsop and Gisèle Ben-Dor as guest conductors (previous women conductors are Sarah Caldwell and Nadia Boulanger). Marin Alsop and Catherine Comet recently conducted the Boston Symphony Orchestra, which has also performed under Boulanger (1924) and Sarah Caldwell.

It would be nice...

Women conductors appear to be better represented in educational institutions. Around 95 women out of 836 university professionals specializing in orchestral conducting are listed in the 1993-94 *Directory of Music Faculties in Colleges and Universities in the United States and Canada*. The listings, however, also include university faculty who are not primarily orchestra conductors but people who, if necessary, can conduct. It would be nice to assume that this percentage of women conductors in higher education has favorable implications — that more women will get the experience needed as conductors to compete in this still male-dominated field.

Most of the literature performed by the major symphony orchestras in America has been written by men, but some orchestras have recently begun adding new works by women to their programs. The New York Philharmonic has commissioned works by Ellen Taffe Zwillich, Barbara Kolb, and Joan Tower, and the Boston Symphony Orchestra has performed works by Ellen Taffe Zwillich and Thea Musgrave.

Major American orchestras show little interest in performing 19th- and early 20th-century music composed by women. Although orchestral musicians tend to judge music by musical factors with little regard for the composer's gender, they have little control over their orchestra's repertoire. Programming decisions are almost always made by the music director.

It would be nice to imagine that as more women become music directors of orchestras, they might expand the current repertoire to include neglected 19th-century music by women. It would be nice to imagine that the attitude towards women in music as expressed to me by the Viennese musician in 1982 would be considered laughable by people in Europe. And it would be nice to imagine that the gender equity demonstrated in the working ranks of the music profession — the musicians, administrators, and living composers — would eventually encourage more women to enter and excel in fields of leadership within music.

Since attitudes of institutions don't change but attitudes of the people in them do, there is hope for the future.

Elaine Fine is a native of Boston now living in Charleston, Illinois, where she is classical music director of WEIU-FM and plays viola in the LaVeck String Quartet.

❖ BY PAMELA BLEVINS

Virginia Harpham
THE FIRST PRINCIPAL

WHEN VIRGINIA Harpham was four years old, her father announced to guests that one of his daughters would play the violin.

"I wanted it to be me, but I was afraid to say anything for fear of ruining my chance," recalled Mrs. Harpham, retired principal of the second violin section of the National Symphony Orchestra.

"My father never asked me if I wanted to play the violin, but a short time later, a highly respected local musician Rex Arlington came to the house to meet me and announced that I had 'a good violin hand.'"

Little about the career of Virginia Harpham would follow the conventional paths taken by many aspiring instrumentalists.

The second daughter of Pyrl Harpham, who had studied the art of whistling and actually performed in whistling recitals, and Nellie Whitaker, who played the piano and studied cello at the age of 40, Virginia was born in Huntington, Indiana.

An important role model

Rex Arlington became her first teacher and instilled in her the conviction that there were no limits to what she could achieve. A violinist, conductor and teacher known throughout the region as "Mr. Music," Arlington prominently displayed two photographs of the great American violin virtuoso Maud Powell (1867-1920) in his studio. One was inscribed to him by Powell.

"He gave me an important role model early in life, a woman who had broken down many barriers against women in music and who went on to achieve international recognition," Mrs. Harpham explained. "Rex had once invited Maud Powell to come to Huntington to give a concert and she did. He often talked about her and eventually told me that 'with your calibre you should aspire to play like that.'"

Inspired by Powell's story and encouraged by her teacher, Virginia excelled, appearing in the school orchestra and often being singled out to play solos.

Philip Bermingham Photography

Violinist Virginia Harpham became the first woman in the history of the National Symphony Orchestra to be named a principal of a string section (other than harp) when Howard Mitchell appointed her to the position in the second violins in 1964.

Then the depression hit and Pyrl Harpham moved his family to their farm in rural Steuben County, "where there were no violin teachers." With the idea of giving up her beloved instrument unthinkable, Virginia chose instead to commute 70 miles every other week to her lessons in Huntington. She also found other opportunities to perform in various competitions for students in regional school orchestras and at the age of 14 won an audition to become concertmaster of the Northeastern Indiana High School Orchestra.

From the raspberry patch

With the depression at its height, the hope of a college education seemed dim until Virginia's elder sister Evelyn, a cellist, learned that Morehead State University in neighboring Kentucky was offering scholarships to students from Indiana. She applied and was told to expect a call for an audition.

The call never came. Instead, two faculty members appeared unannounced at the Harpham farm on a sultry summer day. Evelyn was sitting in the shade of the trees practicing her cello when she saw a strange car pull into the yard. Virginia, wearing battered old gloves to protect her hands and a torn dress stained with berry juice, was away from the house picking raspberries. Evelyn was auditioned on the spot. After she played, she told the men that her sister played the violin. They expressed interest in hearing her too. Evelyn sent her mother to the raspberry patch to fetch Virginia, and by the day's end, both Evelyn Harpham and her unconventionally-dressed sister had won full scholarships to Morehead.

One of the men who auditioned the Harpham sisters was Keith Davis, a young violinist and recent graduate of Juilliard, who headed the Morehead String Department.

Upon arriving at college, "the first thing we played was Beethoven's String Quartet No. 4, Opus 18. I had never heard a string quartet and didn't even know what one was," Mrs. Harpham recalled. "But I fell in love at the first sound. The experience of playing the Beethoven introduced me to the joy of the string quartet, which is, to me, the essence of music." In addition to playing frequently in quartets, she also became concertmaster of the Morehead College Orchestra.

A bold step

After graduation, Virginia married and came to Washington, D.C., with her husband Dale, who was later to become assistant director of the Marine Band and then director. She taught music in the public schools as she continued her studies with Emmanuel Zeitlin from New York. Zeitlin was a supportive teacher who took Virginia through "a lot of violin literature." Although she could only afford half-hour lessons, he always managed to stretch her

Virginia Harpham and conductor Antal Dorati go over the fine points of a score. "I never felt that I was not respected," she says.

time to an hour. Her schedule was rigorous but she had no intention of giving up the violin.

One night in the late 40s, she went to the Library of Congress to hear the Budapest String Quartet in performance. "I knew immediately that I wanted to study with Joseph Roisman, who was the first violinist in the quartet. I was not aware, however, that he did not take students and became terribly nervous when friends brought me backstage for an introduction. Roisman was standing there with his hat on and a pipe in his mouth, obviously ready to leave," Virginia said. Despite her anxiety, she did not let the opportunity pass and asked Roisman to hear her play. He agreed, and was so impressed by her ability that she became his only pupil.

"He took me through the repertoire, including 14 concerti, the solo Bach sonatas and partitas and the first violin parts of quartets," Virginia recalled.

She had 20 to 25 lessons a year with Roisman whose introductions to a wide range of repertoire helped Virginia develop a new versatility and gave her musical insights that would serve her well in the years ahead.

Breaking barriers

In 1956, she saw an advertisement announcing that the National Symphony Orchestra in Washington, D.C., was seeking three violinists for a Carnegie Hall concert. Without hesitating Virginia applied and was hired. During the first year she played in the first violin section and in her second year with the orchestra, she became assistant principal of the second violins. At that time in the mid-50s, there were 14 women in the National Symphony Orchestra (NSO).

"When I joined the orchestra, I didn't detect any negative attitudes toward me," Virginia observed. "A number of men were away from the orchestra serving in military bands during the Korean War, and women — often their wives — were hired to fill the positions they had vacated."

In 1964, when the position of principal of the second violins became available, Virginia decided to apply for it.

"My friend John Martin, principal cellist, told me that Howard Mitchell (the conductor) would never appoint a woman principal. I remember saying to John, 'I'd like to get it, but I know I won't.'" But Virginia was wrong and she became the first woman in the history of the NSO to hold a principal position in strings, with the exception of harpist Sylvia Meyer.

"I never felt that I was not respected by members of my section," she said. "I was always very careful to be absolutely objective in my criticism and never played favorites. I became their spokesman and advocate."

When Elisabeth Adkins was named associate concertmaster of the orchestra in 1983, the two women "fit together like hand-in-glove" and enjoyed spending time together professionally discussing music.

During the more than 30 years she played in the National Symphony Orchestra, Virginia only performed under the direction of three women conductors — Catherine Comet, Sarah Caldwell and Antonia Brico. Brico, who had studied with Sibelius, was a pioneering conductor whose courage and tenacity inspired other women to pursue careers on the podium. At the time of her appearance with the NSO, a woman conductor was still a novelty, but she was well received and communicated effectively with the orchestra. However, she had battled long and hard to break down the barriers against her. Virginia still recalls how moved she was when Brico said, "There isn't a day goes by that I don't wish I were a man for reasons of opportunity."

Beyond the NSO

In addition to her work with the NSO, which included solo performances under the direction of Christopher Hogwood and Rafael Frühbeck de Burgos, Virginia was also a member of The American University Lywen String Quartet and later the National Symphony String Quartet. With the NSO quartet, she performed at the White House and with the Juilliard String Quartet. She appeared in many venues throughout the Greater Washington area, performing chamber music with soloists Henryk Szeryng, Ilse von Alpenheim and Mstislav Rostropovich (Schubert Cello Quintet).

Virginia also participated in the first live telecast of the WETA Trio in Washington, D.C., in 1975. She was joined by cellist John Martin and pianist Erik Hillman in a program of Beethoven, Mendelssohn and Mozart.

❖

"My friend...told me that Howard Mitchell would never appoint a woman principal."

As a member of the National Symphony, Virginia played for numerous recordings and toured extensively throughout the world. She was with the orchestra in 1990 when conductor Mstislav Rostropovich made his historic triumphant return to Moscow and witnessed first hand the pandemonium and adulation his appearance excited among the Russian people.

Since her retirement, Virginia has maintained a busy musical schedule and is finally able to spend more time with her family. Her daughter Evelyn is a violist based in the Washington, D.C. area, and her son George, former associate principal cellist with the Philadelphia Orchestra, is now based in Paris.

Virginia continues to play weekly with a string quartet she formed "to delve into the string quartet literature for study purposes, with special interest in the late Beethoven and Bartok quartets." She remains active in the Washington, D.C., Friday Morning Music Club and particularly enjoys working with young musicians in the Blue Ridge Community Orchestra in Madison, Virginia.

In looking back over a successful career, Virginia feels that discrimination against women in music is tapering off.

"I am gratified that from the time I joined the National Symphony Orchestra to the present, I have not detected discrimination. In my experience, if you can produce, you get in."

Pamela Blevins is co-founder and managing editor of *The Maud Powell Signature.*

Novelist-poet Sylvia Townsend Warner

IN THAT PLACE

Portrait drawings by Joy Finzi

Joy Finzi (1907-1991) was an artist, sculptor, poet and musician who with her husband, Gerald Finzi, worked with Marion Scott to preserve the legacy of poet-composer Ivor Gurney. From the 1930s until her death, Joy Finzi produced a number of hauntingly exact pencil portraits of her friends, including Sylvia Townsend Warner, Ursula Le Guin, Sir Adrian Boult, Ralph Vaughan Williams, war poets Edmund Blunden and David Jones.

In 1987, Libanus Press in England published an extraordinary collection of these portrait drawings in a limited edition. Each portrait carries a personal commentary by the artist. For the first time, this beautiful book, signed by Joy Finzi and numbered, is being offered to readers of *The Maud Powell Signature* for

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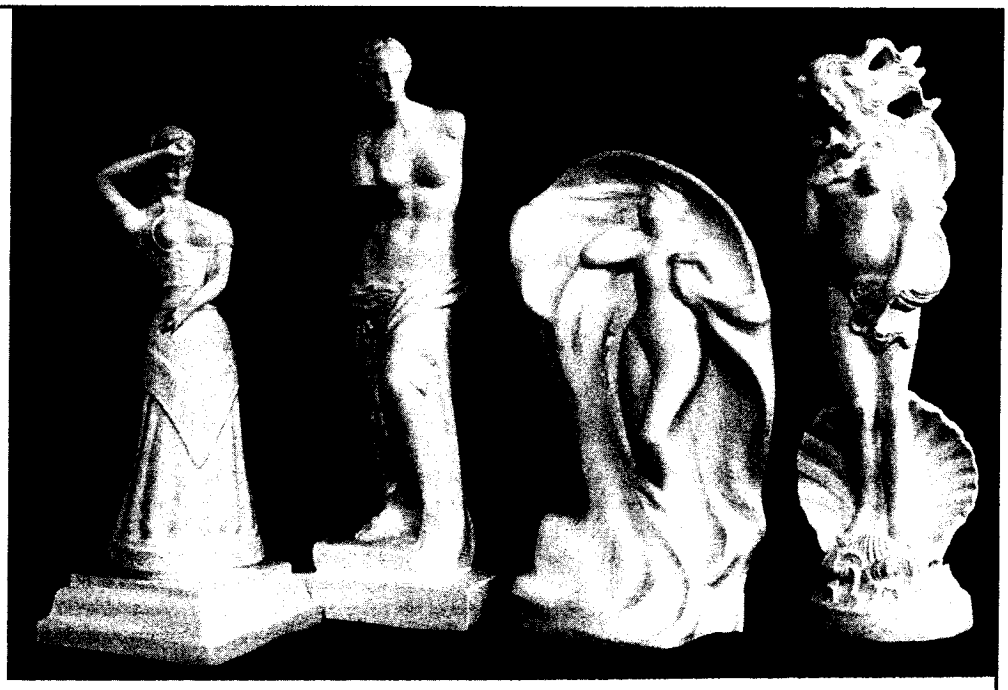

Cretean Woman in Prayer Pose	*Venus de Milo*	Art Nouveau *Wave Woman*	Botticelli's *Birth of Venus*
11 3/8" tall x 6 1/8" wide x 6 1/8" deep	13 1/8 " tall x 4 7/8" wide x 3 1/4" deep	10 3/4" tall x 5" wide x 4 3/4" deep	13" tall x 4 1/8" wide x 3 1/2" deep

❖ BY TONY HICKSON

A Tribute to Ruth Gipps

I WOULD LIKE to pay tribute to a truly great musician, Dr. Ruth Gipps.

At the age of about 12, early in the last war, I became very fond of serious music after seeing the film Dangerous Moonlight.

We were extremely poor. I was one of the last babies to be born in a workhouse. My mother was only 16, unmarried and not allowed to keep me. My elderly guardians did possess an old piano. Although they objected to my playing, I started to take lessons and practiced whilst they were out.

During the war, I learned who my mother was and started to visit her. She was very sympathetic to my love of music and I could listen to it on her wireless--something I was not allowed to do in my foster home. One day, as soon as I arrived at Mum's house, I switched on the wireless as the Tchaikovsky B-flat minor concerto had just started. It was a terrifically powerful performance and I noted the name of a pianist I'd never heard of: "Ruth Gipps."

Three weeks later, the National Symphony Orchestra, a wartime body, was to play in my town, Hull, every night for a week--unprecedented for a city in which an orchestral concert happened only two or three nights annually. I looked forward to it immensely. On the first night, Mark Hamburg was to play the Tchaikovsky Concerto No. 1. Immediately after school, I cycled to the theatre to be early in the queue for the concert, due to start at 7:30. I was the first there and stood happily reading a pocket score of the concerto.

After a while, a lady who was possibly curious about the little lad in school uniform standing alone on the steps of the closed theatre, came up to me and said: "You're very early for the concert, aren't you? I see you're studying the Tchaikovsky score. Do you play it?"

"Only as far as page 29," I replied modestly.

"I played it with the BBC Northern Orchestra recently," she said casually.

My heart leapt a beat. "Not three weeks ago at 1:15?" I hardly dare ask.

Tony Hickson around the time he met Ruth Gipps.

Ruth Gipps — a meeting that changed a life.

"Yes," she said.

"You must be Ruth Gipps." I could hardly believe my luck to be standing talking to the pianist I had secretly raved about ever since I heard her play.

"I'm playing the oboe tonight," she said, "but if you'd like to come backstage after the concert, I'll introduce you to the soloist and some of my friends in the orchestra."

It seemed like a wonderful dream come true. I could scarcely believe my luck to have met this fine artist and to be invited to meet some of the best musicians in the land, all in the space of a few minutes. This concert was my first experience of a live orchestral performance and even though my seat was "up in the Gods" the thrill was fantastic, especially knowing all the time that I would be talking to the players afterwards.

I dashed round to the stage door and was most impressed to learn I was "expected." The dressing room was all hustle and bustle, but I was soon greeted by my new friend who introduced me to several of her fellow players, some of whom have since achieved fame.

That was an evening never to be forgotten and the rest of the week was just as exciting. I met great people like Albert Sammons, Weingartner and Tauber (who didn't sing a note since he was conducting). Sadly, on Saturday we said "farewell." During the week however, my new friend asked a lot about my musical activity and I told her of my limited opportunity for piano practice.

"Why don't you take up an instrument which you can carry and play anywhere?" she asked. I had to confess I'd never considered it. "What would you play given the choice? A violin, trumpet, French horn?"

Eventually, I said I rather like the clarinet.

"Then why don't you buy one?" As a schoolboy in a poor household, my pocket money was usually paid in coppers. A shilling was very precious, I confessed. "Then I'll find you one," she said very firmly, "and you can pay me back as and when you can."

What an end to a fairy-tale week! Why on earth should this wonderful musician have taken such an interest in an insignificant schoolboy she'd only just met? But the very next week, I became the owner of a very fine clarinet which had belonged to one of the best players in the country, Nick Tchaikov, a friend of Ruth Gipps. She had paid almost £50 on my behalf. I thought she must be a millionairess.

The regular correspondence that began between us was to change the course of my life. I wrote practically every week to tell her how my lessons were progressing and I sent pages of four-part harmony for her comments and corrections. In each letter I enclosed a small postal order -- for the first few weeks, being a school boy, only a shilling or two, but later in the year, I started work and was able to afford a 10 shilling note once a week.

Ruth Gipps, or "Widdy" as she asked me to call her, went to great trouble helping me with my musical exercises and wrote back at length giving me invaluable advice and instruction. She was a wonderful teacher, friend and benefactress. Whenever she was the soloist for a City of Birmingham concert, she would send me a compliment-ary ticket which I eagerly took advantage of.

After about two years, she mentioned in a letter that her husband was returning from wartime service abroad. I had no idea she was married and having been raised in a strict Methodist household even though the association was purely platonic, I wrote to say I would, sadly, have to cease correspondence. In this letter I was able to enclose the final pound repayment for the clarinet.

She replied that she respected my feelings regretfully, wished me well with my future musical efforts and returned my pound note with the sweet remark, "Have this one on me."

I never reached the top as an instrumentalist but largely due to Widdy's influence when a boy, I grew to be passionately fond of music and took great pleasure in assisting musical activity from the administrative side. Soon after being elected Chairman of the Hull Philharmonic Society, I had the problem of finding a good new conductor at an affordable fee.

continued on page 28

Tony Hickson today.

❖ BY GERRIT PETERSEN

Ann Hobson Pilot

•P•E•R•S•E•V•E•R•E•

IN 1969, ARTHUR Fiedler invited the 24-year-old principal harpist of the National Symphony Orchestra (NSO) in Washington, D.C., to audition for a position with the Boston Symphony Orchestra (BSO). The opening was for second harp with the BSO and principal harp of the Boston Pops Orchestra, and Ann Hobson Pilot wasn't sure she wanted the position. She was, after all, in a principal chair with a fairly renowned and respected ensemble and not entirely enamored of the idea of giving it up. But she traveled to Boston for the auditions, then turned down the job when it was first offered to her. Hobson Pilot later changed her mind and today is the BSO's principal harpist, having held that title for 16 of her 26 years with the orchestra.

An act of teenage rebellion

Ann Hobson Pilot was born in Philadelphia, the daughter of a career army officer and a concert pianist. Her mother never had much of a performing career because the American concert world was generally closed to black musicians at that time. But it was through her mother's playing that Ann developed an early love of classical music.

Her father's tour of duty took the family to Germany when she was five, exposing her to a broad range of different people, both inside and outside the military community, and giving her mother the opportunity to concertize. Ann began musical studies at the piano with her mother at age six, but turned to the harp at age 14 in an act of teenage rebellion. "It was an instrument my mother couldn't tell me how to play!" Hobson Pilot recalls with a broad smile.

By that time, the family was back in Philadelphia. Harp instruction was offered in two of the Philadelphia Public Schools, in addition to training in all the other orchestral instruments throughout the system. After high school, Hobson Pilot continued her studies at the Philadelphia Musical Academy with Marilyn Costello, then principal harpist of the Philadelphia Orchestra.

In the summer of 1962, the young musician spent the first of many summers at the Salzedo Harp Colony in Camden, Maine, studying with Alice Chalifoux, the principal harpist with the Cleveland Orchestra. Chalifoux was her most influential teacher in her development as a harpist. After two years at the Philadelphia Academy, Hobson Pilot transferred to the Cleveland Institute of Music to continue her studies with Chalifoux. During her senior year, Chalifoux recommended Hobson Pilot's appointment to second harp with the Pittsburgh Symphony, which led to her appointment as principal with the National Symphony after graduation.

After one year, the NSO was sufficiently impressed with Hobson Pilot's work to employ her on a permanent basis. She remained for three years. Arthur Fiedler first heard her perform with the NSO and, equally impressed, recommended her for Boston.

A general curiosity

The Boston Symphony Orchestra was still dominated by middle-aged and older white males in 1969, and when she joined, Hobson Pilot was only the fourth woman and the only African-American in the orchestra. But her intense focus on music-making precluded any side issues that could have arisen from these circumstances.

For the first few years, however, she felt as though she were being scrutinized. There was a general curiosity about her presence; people wondered whether she had been hired only because of her race.

Today there are over 20 female players and two African-Americans (out of a total of 104 musicians) and the median age of all players has dropped dramatically. The increased number of women in the ensemble has caused attitudes to change.

In reflecting on that change and the role she has played in it, Hobson Pilot states, "We demonstrated that the orchestra would not fall apart if women or racial minoriteis were hired" — and that the quality of playing would not diminish.

How has it changed her? "The respect that you gain from your colleagues, peers

Photo: Susan Wilson

Ann Hobson Pilot, principal harpist of the Boston Symphony Orchestra is taking music into the public schools.

and everyone that you encounter can further your career more than you can realize." Proof lies in the fact that the most respected musicians in the country have sought her and offered to be her mentors.

Going into the public schools

Hobson Pilot's interests and activities extend well beyond the BSO. She and her husband, Prentice, were instrumental in founding the Boston Music Education Collaborative. This partnership of the BSO, the WGBH Education Foundation, New England Conservatory of Music and the Boston public schools is working to rebuild music training programs in the public school system.

As the former director of music programs in the Boston public schools, Prentice Pilot provided the idea for the Collaborative's godparent program. BSO musicians travel to participant schools and teach small groups of elementary students. Hobson Pilot now heads the program.

In the past three years, the distinguished harpist has focused on a series of solo and chamber music recordings. "You can get lost as an orchestral player," she says. The recording projects have been artistically rewarding for her and enhance her already broad renown. Hobson Pilot's accomplishments were recognized in 1988 with an honorary doctorate in music from Bridgewater State College.

During the 1996-97 concert season, Hobson Pilot will be on sabbatical from the BSO, working on what has evolved as a multi-faceted project that began as a bit of research on the history of the harp. As her interest and information grew, the thoughtful musician approached WGBH (the Boston PBS affiliate) about producing a program based on her work. The harp is the second oldest instrument in the world, after the drum, and finds its origins in African cultures.

WGBH found the concept slightly dull, but agreed to include it as part of a documentary on Hobson Pilot's life. She and her husband will travel to Africa next year and film the various antecedents of the harp *in situ*. The tour will culminate in a concert appearance by Hobson Pilot performing works for the modern harp by William Grant Still and George Frederic Handel with the National Symphony Orchestra of Johannesburg, South Africa, which will be taped for the WGBH program. *Ann Hobson Pilot: A Triumphant Journey* will be made available to the public schools in fulfillment of a strong desire on Hobson Pilot's part to be a role model for all young people.

At the same time, this strong, forward-thinking woman sees herself subverting stereotypes and changing perceptions about the harp. She notes that the instrument is associated in most people's minds with angels, which are commonly perceived as being white. In an odd experience that highlights this notion, a woman once pointed out to Hobson Pilot a harpist with long blond hair and commented, "Now that is what a harpist is supposed to look like!"

Through her research and video, this perceptive musician hopes to link the harp with African-American culture in the minds of school children, particularly those of color. When asked what advice she would give to young minority students aspiring to careers in classical music, Hobson Pilot responded in her usual calm and straight-forward manner with an answer that applies to anyone of any race: "Persevere."

Gerrit Petersen is the Assistant Director of Foundation and Government Support at the Boston Symphony Orchestra and sings professionally in the Boston area.

Select Discography

Ann Hobson Pilot: Solo Works for Harp (Boston Records BR 1002).

Contrasts: Music for Flute and Harp, with Leon Buyse, Flute (Boston Records BR 1011).

Harp Concertos of Alberto Ginastera and William Mathias; English Chamber Orchestra, Isaiah Jackson, conductor (Koch International)

❖ BY KAREN A. SHAFFER

Elisabeth Adkins
Master Musician, Versatile Leader

Elisabeth Adkins, Associate Concertmaster, National Symphony Orchestra. When music director Mstislav Rostropovich chose her for the job, Elisabeth "greeted the news with a blank feeling — Oh, I guess I have to move to Washington now." She was 25.

"WHILE GROWING up in Texas, my family's dinner table conversation commonly centered on ways to resolve a baroque trill and other musical questions," recalls Elisabeth Adkins, associate concertmaster of the National Symphony Orchestra in Washington, D.C. "I didn't realize until much later that there was anything unusual about that," the unassuming artist explains. "Music gave our family a strength and cohesion beyond blood ties. We are all musicians."

Her earliest memories are of music. "Actually, my mother played the harpsichord in Messiah the night before I was born, so music was a part of me before I took my first breath." Working on her graduate degree in organ performance, Alis Dickinson Adkins took her daughter Elisabeth with her to class and to organ lessons. "In addition, my parents and grandmother sang to us a lot and rocked us to sleep."

A family ensemble

Her mother started her on violin lessons when Elisabeth was four. "By the time I had a choice, it never occurred to me to change, the violin was so much a part of my life. Perhaps because she was a church organist, my mother seemed to envy ensemble players. She recognized the importance of playing with other musicians." Elisabeth's brother Christopher grew up playing the cello, and with their mother at the keyboard, the three performed as a trio when Elisabeth was in her early teens. Christopher is now principal cellist with the Dallas Symphony.

The trio grew into a full-scale family ensemble after Elisabeth's mother married Cecil Adkins, who also had two musical children by a previous marriage. Four more children from this union completed the ensemble. Sisters Clare, Alexandra, and Madeline, and brother Sean (now a computer whiz), all violinists, and brother Anthony, recently named principal cello with the Knoxville Symphony, grew up playing chamber music together with Elisabeth and Christopher. One other sister Lynne (now a jewelry designer and voice-over artist for commercials), studied voice and cello.

The formation of the Adkins String Ensemble to give a benefit concert in 1993 resulted in their formal debut appearance the following year. Dallas critic John Ardoin hailed the ensemble's "enormous sensitivity and precision" in a concert he named one of the top ten concerts of 1994. "Our common interest in music makes us want to spend time together, unlike many families," Elisabeth happily observes. This past season, the Adkins String Ensemble toured Texas and currently is completing a recording project.

Both Elisabeth's stepfather Cecil Adkins and her mother are musicologists on the music faculty of the University of North Texas in Denton, where Elisabeth was first immersed in music. Since her stepfather directs the Collegium Musicum, Elisabeth grew up playing baroque instruments as well as her modern violin. Performing early music on the viola da gamba or baroque violin gave her a "longer view of music as a living art in a performing sense, not merely in a historical sense."

Oscar Shumsky, the ultimate teacher

The precocious Elisabeth entered the University of North Texas at the early age of 15. As the daughter of two academicians, it was only natural for her to pursue her masters and doctorate of musical arts (1987), at Yale. There, she studied with Oscar Shumsky, noted for his musical insight and command of the violin. A "violinist's violinist," his wisdom is sought by teachers as well as students.

"He is really the ultimate teacher. Each of his students has his or her own style," Elisabeth observes. "He is able to communicate to each student a way of learning for themselves. What he conveyed to me is now so organic in my approach that it is difficult to pick out his precepts. He didn't turn out carbon copies of himself. His example and influence gave me the tools to develop along my own artistic path."

Elisabeth developed her gifts naturally, drawn to her studies by her love for music and the violin with no thought of competing for recognition. "I was relatively isolated in Texas from the competitive atmosphere in the East. As a first generation string player in my family, I wasn't aware of any need to consider flying into New York for lessons."

The young artist grew up with an academic career in mind, combined with performing and teaching. But when she was offered a teaching position at Notre Dame, she realized that she was not yet ready to devote all her energies to teaching the next generation. She really wanted to perform.

While in graduate school, Elisabeth performed free-lance in New York at the 92nd Street Y and Mostly Mozart Festivals, among others. At the same time, she was associate concertmaster of the New Haven Symphony.

As concertmaster of one pick-up chamber orchestra, she got her first taste of prejudice against women players. The genial but incompetent conductor managed to offend various violinists, who would then refuse to play again with the orchestra. Elisabeth had to find new players and most of those she engaged were women. Finally, the conductor asked Elisabeth, "Aren't there any young men?" "But," Elisabeth responded, "the best players I know happen to be women and I won't recommend anyone that can't play well." It turns out that the conductor's wife had prompted this incident with her opinion that an orchestra looks so much more professional with male players!

NSO Associate Concertmaster

In 1983, Elisabeth was contacted by Jane Stewart, a long-time friend and fellow Yale graduate. Jane, a member of the National Symphony Orchestra, mentioned that the NSO was auditioning for an associate concertmaster. Elisabeth decided to audition, viewing the experience as a good practice opportunity with no expectation of

being chosen. But she was chosen by music director Mstislav Rostropovich for the job. "I greeted the news with a blank feeling — Oh! I guess I have to move to Washington now." She was only 25.

She encountered no difficulty with her new role. "Most of my orchestral experience in youth and college orchestras was as concertmaster. Orchestra rehearsals were a natural part of my life. I developed a habit of confidence and leadership. When I arrived for my first rehearsal with the NSO, maybe one-fourth of the players were women." She took her seat alongside Virginia Harpham, the principal of the second violins. "Her presence made a difference. We liked each other and got along so well," Elisabeth says. Other women principals in the orchestra included Toshiko Kohno, principal flutist, Laurel Ohlson, associate principal hornist, Dotian Levalier, principal harpist, Carol Stephenson, assistant principal oboist, Linda Harwell, assistant principal bassoonist.

"I have been fortunate in that gender has not been an issue for me in pursuing my commitment to music." The NSO is perhaps more forward-looking than some other orchestras. Like most orchestras in the United States, the NSO places auditioners behind a screen.

"I have sat on auditioning committees and I know it is virtually impossible to tell the gender of a player behind a screen. Gender labels attached to the manner of playing a phrase become meaningless. A woman is able to play sweetly and lyrically without danger of her playing being labelled 'feminine' or to play powerfully without it being labelled 'masculine.' Certainly the screen has made a large difference in the accessibility of orchestra positions to women."

A favorite Washington recitalist, soloist and chamber musician, Elisabeth notes that critics, too, are less likely to refer to gender in their reviews. "Gender comparisons and characterizations of my playing have been notably absent from reviews of my performances."

There are still problems, she admits, but innovations like the audition screen and orchestra committees that advise on hiring and other matters help. While the screen encourages hiring of the best players, the practice gives no hint of the leadership and personal diplomatic skills of a potential concertmaster or principal, qualities which are very much a part of the job.

Certain concert formalities still present a woman at the first desk with sometimes awkward choices. Elisabeth, who projects a dignified and elegant appearance onstage, prefers the term "concertmaster" to "concertmistress" because the former appears more neutral in gender. She doesn't mind the conductor kissing her hand at the conclusion of a performance, although some colleagues, without Elisabeth's knowledge, thinking it sexist, once appealed to end the practice, on her behalf. "When Rostropovich conducts, he takes my hand and hugs Bill Steck, the concertmaster!" she merrily relates. "Slava has always been very respectful toward me. At auditions, a player's gender doesn't seem to matter to him; he seems to respond mainly to one's command of the instrument."

The Adkins String Ensemble grew from a family trio and "personifies some of the finest classical music talent that has come out of Texas." *Denton Record Chronicle.* Left to right, Madeline, violin; Christopher, cello; Elisabeth, violin; Alis Dickinson Adkins, keyboard; Anthony, cello; Alexandra, violin (reclining). Not pictured is Clare, violin.

Still, she sometimes senses the dismay of European conductors faced with a woman concertmaster. The Vienna and the Berlin Philharmonics are notable for their exclusion of women players and European conductors are not always used to conducting orchestras with so many women members.

"Watching the Vienna Philharmonic perform on television once, I couldn't figure out why something seemed unusual about the orchestra's appearance as the camera panned the stage. Then I suddenly realized that there were no women players!" One of their best-kept secrets is that their world-class harpist is a woman — ANNA LELKES — whose name is kept off the programs to uphold their 150-year-old policy of excluding women!

Performing with women conductors

As associate concertmaster, Elisabeth's duties require her to prepare for every concert as if she were to be called upon to substitute for the concertmaster at the last moment. When Iona Brown conducts the NSO, she frequently plays and conducts from the first chair, relieving the concertmaster from playing. During one concert, Brown decided on the spur of the moment that she would have to conduct Strauss's **Metamorphoses** for 23 solo instruments from the podium instead of from the first stand, as they had rehearsed it. She came out into the wings and said, "Elisabeth, you will have to play." Unrehearsed, Elisabeth performed the first violin part as concertmaster, with all its solo passages, flawlessly. Elisabeth's obvious musical affinity with Iona Brown resulted in their perfectly sublime collaboration as soloists in the **Bach Concerto in D Minor** for two violins last season.

"Iona Brown views conducting as a collaboration and prefers a small orchestra. I also enjoy conductors with a more collaborative conducting style who are willing to receive input from the musicians they work with." She observes that her male colleagues in the NSO "are more accepting of women in every role, despite the occasional joke. The old attitude that we shouldn't hire a woman because she will only get married and pregnant is less present. If I sense any bias against a woman conductor, it evaporates when she

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Marion Scott

continued from page 11

herself more appropriately as his concerned friend and mentor.

In writing about Gurney for publication or in sharing news about him with friends, she is matter-of-fact and never reveals the depth of her inner anguish. But in her journal, she writes about Gurney with tenderness and compassion.

In March 1929, Marion Scott took Gurney on an outing to Gravesend and Rochester, a place they visited regularly. The day was "unutterably bleak" beneath "skies heavy with gray vapour...the grass without green, rough like a moor pony's coat with rime on it," she recalled in her journal. As they drove along, accompanied by a driver and male nurse from the hospital, Gurney asked "questions that wring one's heart" and then began "spinning thistledown tales" of the war.

At Gravesend, they walked to the Promenade where the "wind beat till one's eyes streamed....Ivor felt the cold, but seemed so used to suffering that he never tried to protect himself from it. I pulled his coat more across him." Later, at Rochester, they visited the cathedral, escaped the weather in an old tea shop at the Gate House and stopped by a secondhand bookshop where Scott bought Gurney an edition of Shelley's poems.

On the ride back to the asylum, they read Shelley, poring over the *Hymn to Intellectual Beauty* with Gurney running his finger beneath the lines as he read:

On music by the night wind sent
Through strings of some still instrument
On moonlight on a midnight stream
Gives grace and truth to life's unquiet dream...

Then he passed the book into Marion Scott's hands and with his fingers moving across the page had her read:

I vowed that I would dedicate my powers
To thee and thine; have I not kept the vow?

"Did he mean music or me?" she wondered. "Both I think. Ivor the poet with his own poetry locked up within him, unable to utter it, speaking through the words of another English poet. We were very happy."[19]

Success and loss

By the early 1930s Marion Scott was much in demand as a writer, critic and lecturer. Her articles on subjects ranging from the violin to Haydn and Maddalena Lombardini to Hindemith and Schoenberg appeared in *Music and Letters*, *Monthly Musical Record*, *The Musical Times*, *The Listener*, *Radio Times* and *Music Magazine*. She was involved in a number of music organizations in the capacity of advisor or committee member — the Royal Musical Association, the Royal Philharmonic Society, the Musicians' Benevolent Fund, the Critics' Circle, the Haydn Society and others.

In 1934 her book on Beethoven appeared to critical acclaim in the Master Musicians series, and in 1936 she became the editor of the *R.C.M. Magazine*, a post she held until 1944.

Throughout these years of success and achievement, Scott continued to show Gurney the utmost kindness and to visit him at great personal cost to herself.

In 1935, she and composer Gerald Finzi (1901-1956), who had first approached her about securing Gurney's reputation ten years' earlier, began making plans for a symposium on Gurney's work to be published in *Music and Letters*. By the beginning of 1937, Scott and Finzi were working on plans to publish editions of both Gurney's poetry and music. But it was too late.

Gurney was suffering from tuberculosis and did not have long to live. On November 26, Marion Scott had the proof copies of the *Music and Letters* symposium rushed to Gurney. He was too ill to remove the paper from the package and could only say, "It is too late." Later that day, Scott was passing by the City of London Mental Hospital and "ordered some oranges and purple grapes and a couple of grapefruits to be sent to you....I did not want to tie you up with talking today, but it was good to have sight of you, and as always, and more than ever, I honour your courage and fineness under bitter troubles and suffering. Dear Ivor."

During Christmas night, Gurney suffered a fatal lung hemorrhage and died at 3:45 a.m. on December 26. His body was returned to Gloucester and he was buried just outside the city at Twigworth on the last day of the year.

Gerald Finzi described the funeral as "a sad little affair....Poor Marion Scott in tears at the end, but remarkably brave and calm considering how much it must have meant to her."

Marion Scott had collected all of Gurney's manuscripts and letters which she guarded possessively, sharing them only with Finzi, his wife Joy and their friend composer Howard Ferguson.[20] Their efforts led to the publication of two volumes of Gurney's songs by Oxford University Press in 1938.[21] Marion Scott continued to promote Gurney and to write about him, submitting entries on him for the 1940 *Grove's Dictionary of Musicians* supplement and for the revised 1954 edition.

Marion Scott was among the first to champion Hindemith and Tippett.

A prolific time

The 1940s marked a particularly prolific time in Scott's life as a writer, critic, lecturer and editor of the *R.C.M. Magazine* and *Proceedings*, a publication of the Royal Musical Association. She was deeply immersed in research on Haydn, publishing two dozen articles about him by the early 1950s and preparing to write her own book on Haydn. She was also assembling what would become the "unprecedented" *Catalogue of Haydn's Works* for the 1954 edition of the *Grove's Dictionary of Musicians*. She was reviewing concerts of contemporary music and writing perceptively about new works by Shostakovich, Tippett, Hindemith, Webern and Schoenberg.

While she was working non-stop, adding to her list of accomplishments, her personal life throughout this time was in turmoil. The Scotts — Marion, her mother, sister and brother-in-law — fled London in the early years of World War II and spent them in Bridgewater in Somerset. After the death of her mother in 1942, Scott decided to return to her bomb-scarred London home so she could be near the sources she needed for her research.

Her own health was deteriorating, but beginning in 1945, she had to care for her sister, Stella, who had suffered a stroke that left her paralyzed. After her sister's death in 1949, Scott was left with new worries about her brother-in-law who was critically ill.

Throughout this difficult period, she remained gracious, kind and encouraging to young writers and composers who sought her guidance and support. She continued taking her restorative journeys to the Swiss Alps.

To add to aleady overwhelming pressures on her, Scott had to face another crisis over Gurney. Since his death, she had served as his legal representative and had administered his estate. Although she had kept in contact with Gurney's difficult fam-

ily after his death, relations with them were frequently strained. In the early 1950s, she found herself in the uncomfortable position of wrangling with them over financial matters. Scott was infuriated that Gurney's elder sister Winifred was "circulating completely false statements" that Scott had been withholding large sums of royalty money due the family.

Then, in July 1953, Marion Scott's health broke down completely, but she continued to work, relying on friends go to libraries for her while she wrote at home. "My parting sight was of her propped up in bed looking very pretty and mentally the Marion Scott we had always known," recalled former RCM student Dorothy Mortimer Harris.

Two weeks before Scott died, Gerald Finzi wrote to a friend saying how ill she was and that it was tragic to see her so helpless.

On Christmas eve, at the age of 76, Marion Scott died from cancer.[22] Tributes poured in. Lengthy obituary notices were published in all the major English newspapers, and throughout 1954, articles in various music journals honored her for her extraordinary achievements in and contributions to music.

In her will, Marion Scott bequeathed her Gurney manuscripts to Gerald Finzi, which sparked another battle with the Gurney family, who demanded that the manuscripts be returned to them. It has been suggested that Scott maintained control of these papers in exchange for the "debt" owed her for her contributions towards Gurney's care in the asylum. A more reasonable explanation is that the financially secure Scott knew the value of the manuscripts and feared that if they fell into the hands of the family they might be kept from the public, or worse, destroyed.

Her fears were nearly realized when Gurney's brother Ronald, who did not consider his brother's work to be of any importance, had his opinion reinforced by an "expert" and refused to permit further publication of Ivor Gurney's music.[23] Fortunately, he relented and in 1959 finally turned over his brother's manuscripts to the Gloucester Public Library.

In time to come

Nearly a decade later, in 1968, Joy Finzi found Marion Scott's journal stored in the attic of her home at Ashmansworth, England, among papers Scott bequeathed to the Finzis. Had Marion Scott wanted to keep the contents of this journal a secret, she would have destroyed it. Instead, she ensured its preservation as an important document of her relationship with Ivor Gurney by giving it to the Finzis.

The possibility of a romantic attachment between Marion Scott and Ivor Gurney is generally dismissed largely because of the 13-year difference in their ages, the erroneous assumption that Gurney was asexual and that as an older woman, Scott naturally assumed a motherly role in his life. When Gurney and Scott met, both were young and attractive and shared many common interests. They spent a great deal of time together and each came to rely on the other for support, encouragement and strength. It is likely that if Marion Scott and Ivor Gurney had not met, neither would have reached the creative heights they did — making lasting contributions to music and poetry.

How deeply was Scott personally affected by her relationship with Gurney? A direct answer to this question died with her, but she did leave behind an important clue. In her journal after one of her anguished entries about Gurney, she wrote a poem. It has no title and no date, but its message is one of hope, fulfillment and love, and it could only have been written with one person in mind — Ivor Gurney:

In time to come when we have done
with time,
And the one tyrant, like a worn out toy
Lies far below, impotent to destroy
Or bring about our bliss, we two will
climb
Some sunny height of air, you chanting
rhyme,
And well contented songs, innocent as a
boy,
I by your side quite silent in pure joy.

Footnotes

[1] The book, *Beethoven*, was first published in 1934 by J. M. Dent & Sons Ltd and remains a classic study of the man and his music. "Here the poet as well as the musician in her is at work, not merely in the felicity of her style, but in the associative power, the perception of inner relationships," observed Rosemary Hughes in the *Royal College of Music Magazine* in 1954. Miss Hughes also noted that Scott's insights "must have brought to countless readers that sharpest of illuminations — that of finding their own groping and inarticulate thoughts brought into the light and given form and clarity by one whose understanding was matched by her powers of expression."

[2] Marion Scott's journal is in the Ivor Gurney Archive in Gloucester, England. The sporadic entries in the journal begin in 1923 and end in 1942. Scott's friend, composer and pianist Kathleen (Richards) Dale observed that Marion Scott "expressed her deepest feelings and her inmost thoughts more readily by means of her pen than she did by the spoken word." ("Memories of Marion Scott," *Music and Letters*, July, 1954)

[3] Scott co-founded the RCM Union with Dr. Emily Daymond and Aitken Crawshaw. Beatrix Darnell was elected co-Honorary Secretary with Scott at the first general meeting of the new organization on January 15, 1906. Scott's early work for the Union, this pioneering organization, included "addressing, stuffing and sending out many hundreds of envelopes." The Union continues today as the RCM Society.

[4] Hurd, Michael, *The Ordeal of Ivor Gurney*, London: Oxford University Press, 1978, letter quoted on page 44.

[5] Gurney was the second of four children born to David and Florence Gurney on August 28, 1890. He had an elder sister and a younger brother and sister. David Gurney was a tailor. Ivor Gurney showed early promise in music, became a chorister at Gloucester Cathedral and studied music with local teachers. Gerald Finzi described Ivor's situation in his family as "a radiant mind...born amongst sterile, unimaginative minds." (Letter from Finzi to Marion Scott, January 1, 1938, written the day after Gurney's funeral)

[6] Many years later, Gurney would tell Scott that the collection was "surprisingly successful for a book on one subject." He admonished her for not writing more, adding, "It seems a pity...but I suppose the desire to help other people has proved too strong."

[7] Audrey Lovibond (Priestman) was the daughter of Scott's sister Freda, who had died shortly after her child's birth. Audrey lived in the same house as the Scotts and later lived with her aunt until her marriage.

[8] Scott, Marion, *The Monthly Musical Record*, "Recollections of Ivor Gurney," February, 1938.

[9] Gurney did manage to compose some music. Four of the songs he wrote in the trenches or within sound of gunfire are considered masterpieces.

[10] Thornton, R.K.R. *Ivor Gurney: Collected Letters*, Mid NAG & Carcanet, 1991, p. 240

[11] Ibid, p. 332

[12] Annie Nelson Drummond, 1886-1959, born in Armadale, West Lothian, Scotland. After the war, she settled in Massachusetts where she married a Scottish soldier whom she met at the Edinburgh War Hospital. Nurse Drummond never forget Gurney, but she never mentioned him to her family in America. A book of poetry he had given her and the score of **The Western Playland**, which he had dedicated to her, were found among her "treasured possessions" after

her death. When Scott did find out about the relationship, she was quick to accuse Annie Drummond of playing "loose and fast" with Gurney and blamed her for driving him "to desperation."

[13] Gurney was known by the major poets of the day, including John Masefield and Walter de la Mare. Masefield's poem "Of One Who Sang His Poems" is thought to be about Gurney, and de la Mare's short story *Willows* is said to have been influenced by his contact with Gurney.

[14] In July 1922, *The Musical Quarterly* (Volume 8, No.3) published Gurney's essay, "The Springs of Music."

[15] Marion Scott never enjoyed robust health and was frequently ill. She was plagued by gastro-intestinal problems and anemia and was highly susceptible to infections. She suffered a nearly fatal illness in 1916 and fell victim to influenza in the Spanish flu epidemic of 1918/19 which killed 25 million people worldwide.

[16] Scott is quoting Wordsworth's "Intimations of Immortality" from memory. The line actually reads "Our souls have sight of that immortal sea which brought us hither."

[17] Hughes, Rosemary, "Marion Scott's Contribution to Musical Scholarship, *Royal College of Music Magazine*, May 1954.

[18] Scott bequeathed this collection to Cambridge University Library.

[19] Marion Scott's journal

[20] "Though she did so much for Gurney, the other side of the coin was that she became very possessive about his works, and far from helpful to those who were anxious to promote them," recalled Howard Ferguson in a letter to Pamela Blevins. "Even before his death she possessed two or three trunks full of his autographs which she always said she was about to edit. Of course, she never did...Gerald Finzi finally despaired of her ever getting down to brass tacks." After Scott's death, her niece Audrey Priestman asked Gerald Finzi to collect the Gurney material from her aunt's house. "Indeed," wrote Mrs. Priestman, "whenever we open a drawer, something connected with Ivor Gurney falls out of it."

[21] The third volume was published in 1953; the fourth in 1959 and the fifth in 1980.

[22] Cause of death was "carcinoma of caecum." Death certificate, Pamela Blevins Collection.

[23] Composer Ralph Vaughan Williams, who had taught Gurney at the RCM and who had contributed toward his support in the asylum, tried unsuccessfully to buy the manuscripts from Ronald Gurney. On learning about the "expert" evaluation of Gurney's music, Vaughan Williams expressed the belief that the evaluation had been done by "a dance-band musician or something of that sort."

NOTE: Marion Scott's faith in Ivor Gurney was justified. Interest in his poetry, music and life has escalated dramatically over the past decade. Michael Hurd's acclaimed biography, *The Ordeal of Ivor Gurney* has been in print since 1978. Several collections of Gurney's poetry and letters have been published in recent years, and recordings of his songs and piano music are available on compact disc. He has been the subject of three television films in Britain, and in 1990, the centenary celebration of Gurney's birth held in his native Gloucester was sold out. In 1995, The Ivor Gurney Society was launched and boasts an international members' roster.

Pamela Blevins, the co-founder and managing editor of *Signature*, is writing a book about Ivor Gurney.

Marion Scott and Gertrude Eaton founded the Society of Women Musicians in 1911. Fueled by Scott's "magnetic inspiration," the organization flourished. Members of the first council were, from left to right, Julia Cook Watson, Lucie Johnstone, Gertrude Eaton, Marion Scott, Liza Lehman, Katharine Eggar, Beatrix Darnell and F. MacNaughton.

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❖

Adkins

continued from page 22

demonstrates competence and professionalism. But generally, the orchestra members greet each conductor with open minds."

The first woman conductor Elisabeth worked under was Fiora Contino, primarily a choral conductor, at Aspen. "People were still wrestling with the woman doctor question, so it was a novelty. But any misgivings I might have had were banished by her professional approach which erased any sense of gender."

Besides Iona Brown, Elisabeth has played under a few other women conductors, including Catherine Comet, Marin Alsop and Margaret Hillis. Because our attitudes about gender are in transition, she notes that some women conductors may not be more outstanding than some of their male colleagues but are slightly more visible because of their novelty. "There is not yet enough of a pool of women conductors to provide a steady supply of generally good quality. When a field is perceived to be closed, fewer women attempt to enter it and the quality of those in it can be uneven. This generation of role models will inspire women to pursue conducting in greater numbers and then we may see some brilliant talents emerge. But there are certainly wonderful women conductors now and even the less effective ones are not less effective than some men. They simply are not markedly better or worse."

She points to the Eclipse Chamber Orchestra as evidence of the emergence of women musicians into the limelight. Sylvia Alimena, second hornist in the National Symphony, adroitly conducts the chamber ensemble, comprised mainly of women members of the National Symphony. As concertmaster of Eclipse, Elisabeth leads a violin section made up entirely of women. Sylvia notes: "We are not trying consciously to be a women's orchestra. Our membership simply reflects the high quality of women in the profession."

Although highly regarded in her current position with the NSO, Elisabeth admits that she feels more pressure to perform well because she is a woman.

"Orchestras have long memories," she says. " It is best not to make mistakes." Then, too, there is a large pool of highly skilled musicians in the world, seeking a limited number of orchestral positions. Elisabeth's eyes twinkle as she relates the true story of the woman harpist in the Saint Louis Symphony who was married to an oboist. When he landed a job in Philadelphia, the two divorced. The lady harpist explained: "It is a lot easier to get another husband than to get a position as a harp player!"

Exploring music by women composers

Elisabeth is continually alert to opportunities to perform works by women composers. "My first violin teacher was a woman — Norma Davidson. In the early 1970s, she was involved in concerts featuring the works of women composers. It was the first time I felt that there was a group of composers I had not heard about. Norma Davidson was an important influence for me."

She notes that the NSO is trying to perform more works by women composers but still only averages one a season. The programming of the 20th Century Consort, of which Elisabeth is solo violinist, is more adventurous. "We usually perform five or six compositions by women each season. But I find that there is no gender-related style of music composition. The composers reflect the era in which they lived and composed."

Chamber musician

The 20th Century Consort is a remarkable group of musicians led by Christopher Kendall, who perform at the Hirshhorn Museum in Washington, D.C. The musicians reveal an extraordinary commitment to contemporary music, presenting it in the best possible light. The series is well-subscribed, indicating the audience's trust in the choices of music and the performers. "The audience actually likes the challenge of hearing contemporary music that is rarely performed. They seem committed to try to understand it."

Elisabeth's extraordinary musical intelligence and versatility as a performer is revealed in how easily she switches from the Baroque to 20th century music (for which she is especially noted). "It is a matter of hearing tones of voice. It's like reading poets of different eras. You have to get into the language and understand the vocabulary the composer is using. Your commitment has to be to the music; putting your own mark on a piece of music is less important. There must be a willingness to look for what the composer may have been seeking when composing the music originally. Bach should sound like Bach, Brahms, like Brahms, Debussy, like Debussy."

Perhaps because she studied music for its own sake, without any sense of desperation about her career as a performer, she notes that musicianship is sometimes undervalued by audiences, performers and critics alike. "In my view, there are three major considerations in preparing to perform a piece of music — the composer's vision, first; the text, next, and the performer, last. No text is able to convey wholly the music a composer hears. So one must attempt to see beyond the text to the music itself. The performer must submerge herself in the idea of the composer, first of all."

In 1985, Elisabeth joined the American Chamber Players, a group founded by violist and National Public Radio commentator Miles Hoffman. The group tours regularly and in 1992 fulfilled a residency in Paris, including major concerts at the Opera and the Bibliothèque Nationale. Her recordings with the American Chamber Players can be heard on Koch International Classics, of which her recording of Stravinsky's **Duo Concertante** with Ann Schein is particularly notable. Ann Schein was succeeded by Elisabeth's husband, pianist Edward Newman, while violinist Alexis Galpérine, hornist Anthony Cecere, cellist Jeffrey Solow, and clarinetist Loren Kitt complete the ensemble.

Soloist and recitalist

In addition to concerts at the Casals Festival, the statuesque virtuoso has toured Europe and Latin America as a member of the National Symphony Soloists. As a soloist and recitalist, Elisabeth's sensitive yet powerful playing evokes the spirit of the great American violinist Maud Powell (See *MP Signature* Vol.1, No.1), to whom Elisabeth and Ann Schein paid tribute in recital at the Cosmos Club in Washington, D.C. in 1994. Elisabeth's beautiful stage presence projects a poise, calmness and ease in performance that features the music, not the performer. But one cannot escape awareness that Elisabeth is unusual in her depth of feeling, versatile musicianship, and technical command. To listen to her perform the works of Bach or Ysaÿe for solo violin with such incredible purity of tone is to be lifted to a higher reality. She allows nothing to come between herself and the music.

With her many roles as associate concertmaster, soloist, chamber musician, recitalist and coach, this remarkable, wholesome woman enjoys a well-balanced career in music. "I am very comfortable with what I am doing and enjoy the variety of music and roles I am able to perform." Her career has spanned remarkable changes in opportunities for women in music. "When I was six years old, I remember hearing people around me talking about 'Heifetz.' Because they used only his surname, I could not figure out whether the violinist was a man or woman. But they spoke of this 'Heifetz' in such revered tones that I concluded that someone so famous must be a man. Happily, such a conclusion is not sustainable now," Elisabeth notes, "since opportunities for women musicians, as soloists or otherwise, are more balanced."

Karen A. Shaffer is the biographer of the American violinist Maud Powell and president of The Maud Powell Foundation.

Next issue of *Signature*

~

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Princess de Polignac,
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Jeanette Thurber, Betty Roe,
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Available in November

Letters

continued from page 5

To the Editor:

I was really glad to find the Hazel Kinscella article in the first issue of The Maud Powell Signature. But I was right in believing that her discography was larger. My file, which is probably not complete also includes

Victor 19097 Piano with orchestra. Accompaniment for Children's Two-Part Piano Studies: Ding, Dong Bell, Evening Song.

Victor 19098 Piano with orchestra. Accompaniments for Children's Two-Part Piano Studies: Marching On, Playing Tag, Village Dance.

Victor 20158 Piano with orchestra. Accompaniments for Children's Two-Part Piano Studies: Musette (Bach), A Shepard's Song, Lightly Row (Old Folk Song), Soldier's March (Schumann), Menuet in G (Bach), Happy Farmer (Schumann).

Victor 20160 Serenade (Laciani), Air from The Harmonious Blacksmith (Handel), Tinkling Bells (Behr), Spinning Song.

Yours truly

Frederick Crane
Mt. Pleasant, Iowa

To the Editor:

A friend has passed on to me a copy of Vol. 1, No. 3.

Congratulations! I've read it from cover to cover and found it all fascinating. Especially the article on Ruth Gipps — one of whose piano works we recorded and issued through Jade CDs and another flute piece as well. Also the article on San Vito.

It occurs to me that you may be interested in an article on the two senior Australian composers, both of them women in their 80s and still active as performers — Dulcie Holland and Miriam Hyde.

Best wishes,

Max Keogh
St. Leonards, Australia

Ed. Note: Mr. Keogh is the director of 2MBS-FM, a listener-supported radio station covering the Greater Sydney area.

Virginia Eskin

continued from page 3

Select Discography

Music for Piano -- Amy Beach and Arthur Foote, Virginia Eskin, piano; Northeastern Records NR-223-CD

Dark Garden--Amy Beach--Songs, Violin Pieces and Piano Music, D'Anna Fortunato, mezzo soprano; Joseph Silverstein, violin; Virginia Eskin, piano; Northeastern Records NR-9004-CD

Rebecca Clarke--Music for Viola, Patricia McCarty, viola; Martha Babcock, cello; Peter Hadcock, clarinet; Virginia Eskin, piano; Northeastern Records NR-212-CD

Pickles and Peppers and Other Rags by Women, Virginia Eskin, piano; Northeastern Records NR-225-C

Fluffy Ruffle Girls, Virginia Eskin, piano; Northeastern Records NR-246-CD

Mrs. H.H.A.Beach, Virginia Eskin and Kathleen Supove, pianos; KOCH 3-7254-2H1

John Knowles Paine--Chamber Music, Joseph Silverstein, violin; Jules Eskin, cello; Virginia Eskin, piano; Northeastern Records NR-219-CD

Arthur Foote--Chamber Music, Joseph Silverstein, violin; Jules Eskin, cello; Virginia Eskin, piano; Northeastern Records NR-206-CD

George W. Chadwick Quintet for Piano and Strings, The Portland String Quartet; Virginia Eskin, piano; Northeastern Records NR-235-CD

Samuel Coleridge Taylor, Hawthorne String Quartet; Harold Wright, clarinet; Virginia Eskin, piano; KOCH 3-7056 2HI

Chamber Music from Theresienstadt, Hawthorne String Quartet; Virginia Eskin, piano; Channel Classics 1691

Silenced Voices--Victims of the Holocaust, Hawthorne String Quartet; Virginia Eskin, piano; Northeastern Records NR-248-CD

Dvorak Piano Quintet, Op. 81, Portland String Quartet; Virginia Eskin, piano; Arabesque Recordings Z6660

American Beauties: The Rags of Joseph Lamb, Virginia Eskin, piano; Northeastern Records NR-257-CD

Soon to be released:

Amy Beach and Marion Bauer, chamber music, piano, vocal, Northeastern Records

Ruth Gipps

continued from page 18

I remembered my old friend and mentor, traced her whreabouts and phoned for advice, after a gap of 30 years. "Hello, Widdy, you won't remember me."

Hesitating briefly, she replied, "Only Tony Hickson would call me Widdy." I was absolutely staggered!

After reminiscing for some time, she suggested up-and-coming young conductors who would fill the bill. I'd not heard of any of them but some have since become household names. And so we started up our friendship again. I learned all about her musical life which had been almost entirely devoted to the encouragement and teaching of young music lovers, just as she had lavished freely of her valuable time and expertise on me.

I quickly came to realize that she was certainly never a millionairess — just the opposite. She seemed to have had as hard a time as most musicians to earn a living. But she had given her talents absolutely free of charge to hundreds of young students over the years.

A back injury had put an end to her career as a concert pianist so she had concentrated on teaching and composition with a very large output. But for male chauvinism and the post-war preoccupation with cacophony that posed as serious music, she would have been as well known as her friend and classmate at college, Malcolm Arnold.

Success in business had enabled me to promote and enjoy the performance of music by helping to finance concerts — my greatest pleasure in life. Because Widdy had been instrumental in the consummation of my early love of music, my own efforts to promote it have all been entirely thanks to her.

Ruth Gipps is a musician of very wide and exceptional talent and ability. Perhaps she has been her own worst enemy in standing up to bureaucracy and prejudice and in speaking out against the sort of noise which certain academics liked to pass off as modern music. But to those of us fortunate to know her, she is a person with a heart of gold, willing to give everything and asking nothing in return. She has not changed in that respect from the young lady whom I was lucky enough to meet during the war. Although I thought her fabulously rich, she was probably very hard put to find enough cash to buy a clarinet for a little lad who loved music.

One day, her achievements, kindness, generosity and her invaluable contribution to music through the encouragement of youngsters will be properly recognized as it should. Do we have to wait until she is dead to pay the tribute she so richly deserves?

Tony Hickson is the president of the Hull Philharmonic Society in England.

❖ BY LESLIE HOLMES

The Vocal Point

Editor's Note: With this issue, we begin a new column "The Vocal Point" by Leslie Holmes, a soprano and former radio host on WCRB Boston. We asked Leslie to introduce herself in her first column.

Leslie Holmes

I ALWAYS THINK I am in my dream job. But if you asked me how I followed my dream, my answer would be that I'm not sure that I followed any dream. Rather, I put one foot in front of the other and followed my "bliss"! And I think that that is quite a different matter.

I grew up with music. Both of my parents were amateur musicians (my father sang, my mother played the piano) and their parents had been professional musicians. My mother's mother even had a contract with the Metropolitan Opera but married my grandfather and spent her life in Southern Illinois where he was president of a small college. This grandmother had a great deal of influence on me. It meant so much to her for me to sing that sometimes I think I kept at it because of that. And when she died, she willed me her piano, so she is still with me!

I always sang, from the age of three on — unabashedly, unashamedly — and in front of whomever would listen. I started piano lessons at four and studied for 12 years. At school I was the school accompanist as well as the soprano soloist and would hop from piano or organ onto the stage, alternating between the two.

I also took trumpet lessons — but eventually gave up the band for cheerleading!!

I did lots of other things — sports, student government, academics — but I think now that deep down music was what I really was/am at the core, especially vocal music. I am reminded of Eleanor Wylie's poem:

I am Rose, my eyes are blue,
I am Rose, and who are you?
I am Rose, and when I sing,
I am Rose like anything.

I went to Wellesley and continued to sing (and do everything else--some people don't know when to say "no"!) I was soloist with the choir, Class Song Leader and leader of a popular singing group called The Tupelos. The choir director never forgave me! And I was Chairman of House Presidents, a major job!

After college I was a church organist, soloist with the Duke Chapel choir, played leading roles in opera and Gilbert and Sullivan, gave many recitals, was soloist with the Boston Pops, the Boston Symphony Orchestra, the Opera Company of Boston, at Trinity Church, and so forth — and did everything else. Who knows what I might have been able to do had I focused only on music!

During college, Beverly Sills heard me sing and sent me to her teacher Estelle Liebling in New York. This woman wanted me to quit college and come to New York to sing. When I discussed this with the Chairman of the Music Department at Wellesley, he said: "My dear, this is not a trade school. Think of what you will get here that you would not have if you left. Look at Phyllis Curtin — she didn't even major in music!" (Phyllis Curtin, a soprano, graduated from Wellesley in 1943 and went on to an international career in opera.)

So I stayed — and I have never regretted it. Anyway, I don't believe in looking back at choices I made and second-guessing them. I made them and they helped make me what I am — so I use the fruits of those choices and enjoy them!!

There have been several milestones in my life which I believe were real turning points in my career. One was a performance called On Stage America which I gave at Wellesley reunions in 1979. Wellesley had really discouraged popular music, but on this program I performed opera, operetta and show music from the turn of the century to 1979. It was a huge success and is a program which I have repeated in America, Europe and Cuba.

The next turning point came a year later, when WCRB radio in Boston asked me to host a program for them. This I did for 11 years, and it really put me "on the map" in the Boston area. For six years the program was called Leslie Holmes Sings and for five years, The Vocal Point. I met and interviewed many international stars and learned a lot!

When my program was discontinued, I thought it was the end of the world! It is so hard when you do a good job at something and it is terminated because of a change in policy (no solo vocal music, no talk). It was really like a mini-divorce or death (can you have a mini-death?).

It really was a blessing in disguise because it made me turn more of my attention to performing. I became heavily involved in performing music by women composers, centennial programs of music by Irving Berlin and Cole Porter, classical French recitals and another program which has been a big seller, Cabaret français, as well as teaching voice.

And so this is where I am! Making and taking every opportunity — singing more than ever — involved with organizations such as the National Association of Teachers of Singing (immediate past State Governor), the National League of American Pen Women, Sigma Alpha Iota, the Wellesley Symphony, and now writing for this new magazine on women in music, *The Maud Powell Signature.*

Isn't it so necessary to take a look at ourselves as we really are? We all have assets and abilities and often discount those things which are easy for us, forgetting that they may be hard for others and are perhaps what we should be doing!

We also, I think, are apt to worry about what we will be doing in the future, the age thing, etc. Is it not true that what we will be doing in the future is, in some way, an extension of what we are doing now--so why not focus on that and let the future come?

I used to hide my age (it seemed so important for a singer to do this — with so many competitions having age limits, etc....) But it really doesn't matter!! What matters is that I continue to sing well, continue to look as good as I can (this may seem like a sexist thing to say but singing is show business and unless you have a voice like Jessye Norman you need to present a good appearance — TV has seen to this!), come up with interesting programs (my Wellesley education left me an incurable researcher and this has been invaluable — we all learn something from my recitals), and be a vehicle for contemporary composers (particularly women) and women composers of yesterday whose music deserves to be heard.

Having goals outside myself helps so much! I guess it helps to love to be busy — to love to uncover new aspects of music — to continue studying voice and piano — to want to continue developing as a singer and as a person — to do what I have a passion for and not what there seems to be a market for. (The market seems to appear....)

I have truly followed my bliss in my life and my career and I have been fortunate to have a wonderful, supportive family without whom I'm not sure I could have begun and continued this journey.

I look forward to exploring with you the contributions and achievements of women singers through my new column The Vocal Point in future issues of *Signature.*

THE BOOK SHELF

❖ BY MARGARET CAMPBELL

Anita Lasker-Wallfisch, *Inherit the Truth: 1939-1945*, London: Giles de la Mare Publishers (1996), 168 pp, illustrated, paperback original £9.99

On Monday 15 April 1996, at 12:30, precisely fifty-one years to the minute after the liberation of Belsen by the British Army, a group of survivors and their liberators, together with leading historians and members of the Jewish community throughout the world, met at the Imperial War Museum in London.

This event celebrated the publication of a remarkable book by a remarkable woman musician, Anita Lasker-Wallfisch.

Inherit the Truth: 1939-1945 tells the courageous story of a 17-year-old German-Jewish girl, who saw the destruction of most of her family by the SS before being arrested by the Gestapo as she and her sister Renate attempted to escape Paris. They were imprisoned for two-and-a-half years before being sent first to Auschwitz and finally to Belsen as the Russians approached.

If it had not been for a chance remark to a fellow inmate in Auschwitz that she played the cello, Lasker might never have survived to write down her experiences. It so happened that the camp orchestra lacked a cellist, so she escaped the gas chamber by a quirk of fate.

Lasker writes a moving account of dreadful conditions in the camp, contrasting them with the sheer joy of making music with another indomitable and gifted woman, the violinist Alma Rosé (daughter of the famous Austrian violinist Arnold Rosé), who trained them as if they were professionals.

The musicians had to play every day while the inmates were being exercised and witnessed unspeakable cruelty dealt out to those who tried to conceal forbidden items on their bodies. The rules required the offender to kneel down and eat the smuggled object. Lasker once saw a woman forced to eat a whole packet of cigarettes.

This compelling account of brutality and inhumanity is told with compassion, without sentimentality, and, unbelievably, with humour. A stylishly written account, it is a highly readable memoir.

Lasker is obviously a woman of considerable character who, while she does not mince her words, never makes a statement merely to impress. For instance, when she arrived in Auschwitz, she soon realized that it was better to be a convicted criminal with a file, which have to be inspected, than an ordinary arrival who went straight to the gas chamber. She gives an evocative but undramatic account of her "reception":

The numbers that now adorn my left forearm are not outsize and all over the place like some I have seen. Maybe the shaving off of my hair was in fact the most traumatic experience. It made me feel totally naked, utterly vulnerable and reduced to a complete nobody. By now I had relinquished all my clothes as well, and I stood there naked, without any hair and with a number on my arm. In the place of a few minutes I had been stripped of every vestige of human dignity and become indistinguishable from everyone around me.

However, once she had been accepted for the Lager (camp) orchestra, she was moved from the quarantine block to the music block, and she writes:

Courtesy: Anita Lasker-Wallfisch

Anita Lasker was a step away from the gas chamber when she learned that the orchestra in the concentration camp needed a cellist. The young woman found joy in making music with Alma Rosé, who trained musicians in camp as if they were professionals.

David Jacobs Photo

Anita Lasker-Wallfisch today.

The important thing was that, although my head was shaved and I had a number on my arm, I had not lost my identity totally. I may no longer have had a name, but I was identifiable. I could be referred to. I was 'the cellist'. I had not melted away into the gray mass of nameless, indistinguishable people. I never gave the matter any thought when I was there, but today I am convinced that in a subtle way it helped me to maintain a shred of human dignity.

Lasker managed, incredibly, to retain hope that they would be rescued, even in the darkest days of starvation and abuse — especially at Belsen when the Germans themselves were short of food. The Germans tried to accelerate the killing of Jews by mass cremation which did not exclude throwing people live into the flames.

Inherit the Truth is as riveting as any thriller and therefore impossible to put down. But Lasker has also done her research in a thorough and well-organized way. She publishes letters written by her and her sister from the camp after their liberation in the agonizing period when they were waiting to be transported to a new life, they knew not where.

During this time they worked as interpreters, and Lasker also gave evidence at the Lüneburg Trials, which is documented in the appendices.

Perhaps the most interesting aspect of the book is its birth. "When I originally wrote the story of my childhood 'odyssey' I did it for my children and grandchildren...so they could 'inherit the truth' and keep alive the memory of those terrible days." The decision to publish came much later. This is a book that everyone should read. It is essential for us to know what went on behind the barbed wire. In these days when racial and religious prejudice is rife almost everywhere, we might pause to say: "There, but for the grace of God...."

Coda

Anita Lasker arrived in Britain in 1946 and made her home in London. She has followed a distinguished career as a chamber music and continuo player. In 1949, she was a founder-member of the English Chamber Orchestra in which she still plays. Her husband, the pianist Peter Wallfisch, died in 1993. Her daughter Maya is a counsellor whilst her cellist son, Raphael, is an international soloist in his own right. Renate Lasker, a BBC journalist, is married to the German writer Klaus Harpprecht and lives in France.

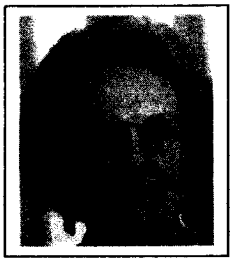
Copies of *Inherit the Truth* may be ordered from Giles de la Mare Publishers, Ltd, 3 Queen Square, London WC1N 3AU England. Payment may be by International Money Order, in sterling or by faxing your order with credit card number and expiration date to 011 44 171 465 0034.

Margaret Campbell is a member of *The Maud Powell Signature's* Editorial Advisory Board, author of *The Great Violinists* and *The Great Cellists*, and writes for *The Strad*.

❖ BY ANYA LAURENCE

Have you ever heard of ...

Anice Potter Terhune



Anya Laurence

Anice Potter Terhune (pseudonym Morris Stockton) was born at Hampden, Massachusetts, on October 27, 1873. She received her education at The Elms and the Howard School, Springfield, Massachusetts, as well as at the Conservatory of Music in Cleveland. She studied piano, organ and harmony with Louis Coenen of Rotterdam, Holland, and Professors Franklin Bassett (1852-1915) and E.M. Bowman (1848-1913) at Cleveland.

Anice Potter Terhune was the composer of over 100 songs, a comic opera Nero (1904); Romance in G Major (1906); Serenade (1907); Gaelic Lullaby (1908); Chinese Child's Day (1910); Song at Dusk a chorus for male voices (1910); an operetta, The Woodland Princess (1911) and Dutch Ditties, 15 songs (1919).

She composed numerous other works and was the author of a manual, Home Musical Education for Children (1903) and her memoirs Ballade of Dead Ladies (1917).

Anice married Albert Payson Terhune, the author of the Lassie books, in 1901, and died at Pompton Lakes, New Jersey, on November 9, 1964.

Anya Laurence is an educator, pianist and arts administrator.

Reference: Anya Laurence. Women of Notes: 1,000 Women Composers born before 1900. NY: Richard Rosen Press, Inc., 1978.

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