



The Maud Powell

# Signature

## Women in Music

### PREMIERE ISSUE

Elinor Remick Warren

*Requiem for a Composer*

Maud Powell

*A Pioneer's Legacy*

Florence Price

*A Trail-Blazing Composer*

Juliette Kang

*Crossing the Line into the  
Next Millennium*

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Midori

*Music In Our Schools*

Summer 1995  
Volume 1, Number 1

# FROM THE EDITOR

## The Pioneering Spirit of Women

**T**HE PREMIERE ISSUE of *The Maud Powell Signature* is dedicated to pioneering women throughout the world whose work in music enlightens, informs and moves all of us.

Despite the fact that we are living in an information age that hurls ideas and knowledge at us at an incredible rate of speed, we still need pioneers to remind us of the human spirit and the creative force that dwells within each of us.

Pioneers tell us something about ourselves and what we perceive as our limitations, those self-imposed or imposed on us by society. But more importantly, they give us hope. Pioneers possess courage, vision, tenacity and a deep faith in themselves that enables them to pursue their dreams. They take risks without regard to personal cost and make sacrifices and they dare to go where no one has been before.

Without pioneers, there would be no doors opening into the future. We rely on pioneers to guide — and inspire — us to realize our own vision and fulfill our promise, our dreams.

It is vital for all of us to acknowledge the women, past and present, whose pioneering spirit has given the world a rich musical legacy that must not be relegated to a silent destiny by historians.

Each woman in this issue of *The Maud Powell Signature* was or is a pioneer whose courage and tenacity enabled her to overcome obstacles and create an enduring legacy.

Let's just take Maud Powell, the newsletter's namesake as an example.

Against all odds this child of the rural Midwest made the long journey from an obscure river town in Illinois to become the first great American violin virtuoso of international rank. **THE FIRST!** when the cultural achievements of Americans were still regarded with scorn by Europeans.

And it was Powell, not a single one of her male contemporaries, who had the courage — and vision — to introduce violin concertos by Tchaikovsky, Dvorak and Sibelius to American audiences. Powell didn't



Maud Powell

care that the critics weren't ready for the Sibelius concerto and found it "bitter as gall and savage as wilderness." She believed in this music and in the genius who composed it. She played this concerto into the repertoire and it became so immensely popular that it is one of the most recorded violin concertos in history.

Today we simply take these great concertos for granted but few of us realize that they endured because an American WOMAN championed them when no one else dared!

Maud Powell is a symbol of the resolve that inspires women to be pioneers, to walk uncharted paths, to light a lamp for others to follow. Her legacy proves to us that no dream is impossible and that no obstacle is so great we cannot overcome it. She reminds us, too, that each of us has a gift of our own to share and pass on.

*Pamela J. Blevins*

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COVER: Elinor Remick Warren at the age of 14. (Virginia Bortin Collection)



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## Signature

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# FROM THE DESK OF *MIDORI*

PHOTO: BRIGETTE LACOMBE



Dear Friends:

LET ME BEGIN BY SENDING YOU greetings in this first edition of *The Maud Powell Signature* and to convey my enthusiasm for this project. The Newsletter will stimulate awareness of different issues within the musical world, as well as introduce all of us to various new ideas and experiences shared by music lovers.

About five years ago, I began to notice that children — those who were not in music schools — were being “educated” in the public schools without having any of the arts offered to them. Years ago, as most of us know, schools offered music — choral groups, the school orchestra (often called “band”), sometimes a history of music — and as such, “music education” was considered an important but natural part of the school curriculum.

Those days are over. In New York City, considered by many to be the cultural capital of the United States, the problem is very grave. A *New York Times* article on arts education stated: “Of the 32 school districts in New York City, just 2 have an art and music teacher in every

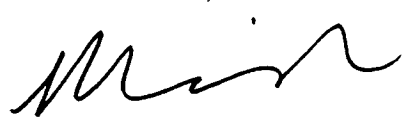
school, a situation that makes it impossible for schools to meet state requirements that students take one arts course before graduation.” (3 February 1993).

Something had to be done, and I wanted to try. In 1992, I established a foundation, Midori & Friends. We have a program called *The Adventure Concerts* which presents performances by different chamber ensembles and myself, and we take this program to schools in the New York area. At this moment, spring 1995, the program is taking place in 21 different public schools.

Let me describe what we do. We contact the chosen schools and then meet with the teachers briefly to tell them of our plans for the day at their school. Their cooperation is active and they enjoy themselves; indeed, in the portion of the presentation devoted to Aaron Copland, four teachers give a lively demonstration of the square dance, on stage! Before appearing at a particular school we send the students workbooks and pamphlets describing the various groups they will hear. This year, woodwind, string, brass and jazz groups played for the children. Question and answer periods always follow the music performances. My presentation consists of a musical journey, as it were, with representative works from varying cultures and times in history. The children are usually enormously interested, very alive, and a most marvelous audience.

We hope that we have opened a door, however slightly, to a world children might explore more fully and which could enrich them all their lives.

With best wishes,

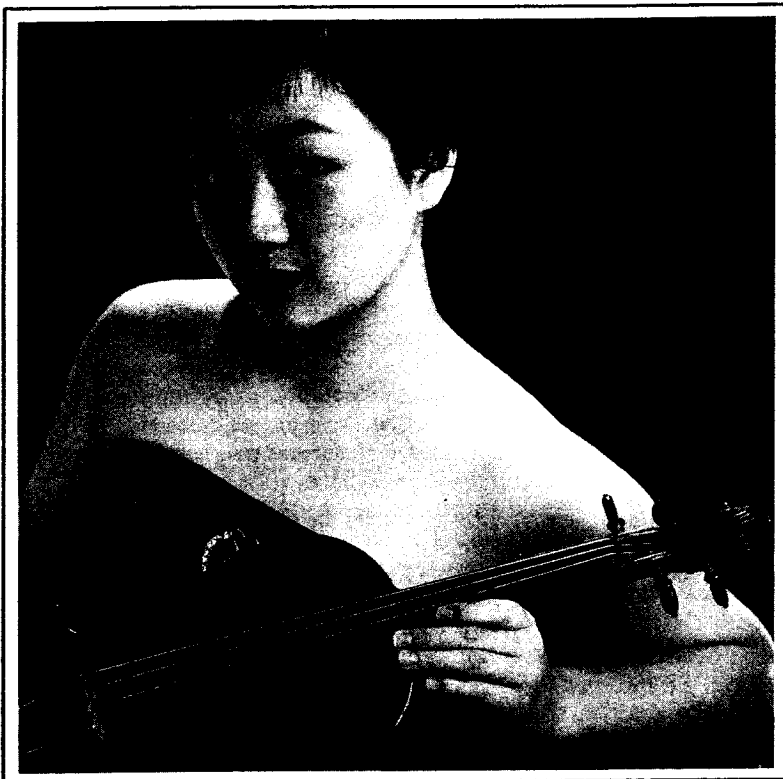


*Our guest columnist, violinist and music educator Midori, is well known for her musical insight and humanitarian vision. For more information about Midori's educational programs, contact Midori & Friends, 850 Seventh Ave., Suite 705, New York, NY 10019; 212/767-1300; Fax: 212/767-0018.*

# JULIETTE KANG

## *Crossing the Line into the Next Millennium*

PHOTO: COURTESY SHAW CONCERTS



*"...a degree of self-possession about what she does that far exceeds her years."*

**L**AST FALL, NEW YORK CRITICS named violinist Juliette Kang as one of 30 young artists destined to change the city's cultural life in the next 30 years. She was the only classical instrumentalist chosen among sculptors, writers, actors, singers, dancers.

"I have no idea how that came about," Julie explains. "It was a surprise." The critics' choice does not surprise anyone who hears Juliette Kang perform or engages the vivacious young woman in conversation.

A powerhouse packed with emotional energy, Kang is very much at home in our century. Her interpretations of 20th century music already seem to cross the line into the next millennium, forthrightly, pleasantly, but insistently, propelling her listeners forward to the other

side, without bullying. A magnetic certainty about her presentation of the music opens understanding and gives her rapt audience the confidence to follow willingly into a new dimension of experience.

Kang's concert schedule has been accelerating over the last two or three years, leaving her little time to reflect on her mounting achievements. She is focusing now on establishing her career.

In fact, the rising star faces a full round of concerts after her triumph at the 1994 Indianapolis International Violin Competition. The youngest ever to win the Gold Medal at Indianapolis, the 19-year-old Canadian captured more special prizes than anyone else in the competition's history, including the award for the best performance of *Subito*, the last work by the late Polish composer Witold Lutoslawski.

Some of her engagements take her away from big city life where audiences depend on numerous well-established organizations to bring music to them. In rural communities, like small towns in Iowa where she has appeared, she finds "people really appreciate art, perhaps because there is not so much competition." In the Midwest, she perceives that music education in the public schools is fulfilling an important role.

"You see kids from ages 6 to 12 playing in local youth orchestras. It seems to make a difference." Her visits to the heartland are a refreshing change from the stressful pace of New York life. "But if I remained there, I would miss the number and variety of cultural events available to me in New York."

While she senses a growing interest in the arts, she also perceives feelings of disenchantment.

"I think the problem is making people into superstars, who make too much money for what they do. If you start to idolize and build fantasies around performers, then drawing an audience depends on hype rather than



on the music to be performed, where the focus truly belongs," Julie states. "Music is enjoyed by so many different people today, building on hype is a mistake."

Julie grew up in a musical family in Edmonton, Alberta and cannot imagine her life without music. Amid public discussion on the value of the arts in education, she observes that "Children are often more enthusiastic about music than math. There are so many studies proving that classical music does a lot to develop the brain, including math skills. I can't see why music's importance is ignored by educators and public officials. Music appreciation and study definitely should be available to everybody to a greater extent — these should be a real option for students."

Her early teachers were the most influential in her own development of violin technique and musicianship. Julie began studying the violin at age four and made her concerto debut at the age of seven in Montreal. Entering the Curtis Institute at the remarkably early age of nine, her six years with Jascha Brodsky deepened her musicality and brought her solidly within the violin tradition handed down by Eugene Ysaye. She earned her bachelor's degree from Curtis in 1991 and a Master of Music degree in 1993 from the Juilliard School following studies with Hyo Kang and Dorothy Delay.

Dorothy Delay at Juilliard "taught me about the whole life of performing — opening up when I am on stage." Now Juilliard teacher Robert Mann is "opening more avenues toward expression."

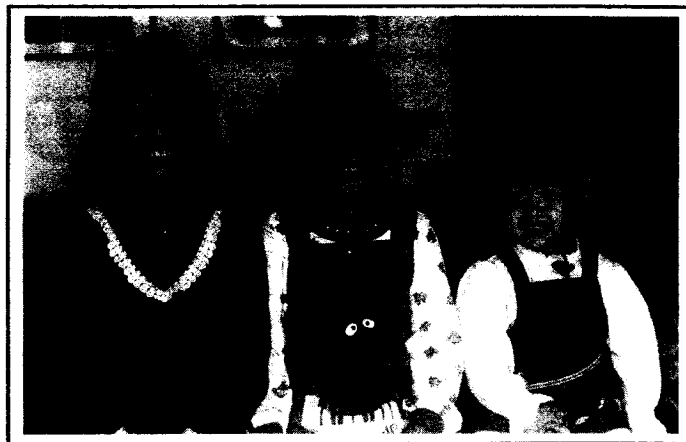
Recognition for her precocious talents has come hand in hand with progress in her studies. In 1989, at 13, Julie became the youngest winner in the history of Young Concert Artists. She won first prize at the 1992 Yehudi Menuhin Competition in Paris and the Sylvia Gelber Award and the Canada Council Grant in 1993.

Despite this early recognition, Julie continues to concentrate on her studies and to learn from observing other musicians. While she doesn't have much chance to attend concerts, she most admires performers whose marked individuality moves her emotionally. She singles out the artistry of Gidon Kremer and Anne Sophie-Mutter, who are both "very interesting" in their approach to music and "pretty amazing violinists!" she says.

The forward-looking Kang finds she

AT RIGHT: Three-year-old Julie at home with her sisters Elizabeth, a pianist, and Christina, a cellist. "I cannot imagine life without music," she says today.

BELOW: At the age of 9, Juliette won a scholarship to the Curtis Institute where she studied with Jascha Brodsky.



has to get to know a piece and decide if she has an affinity with it before choosing to program it.

"For instance," she notes, "the Janacek Violin Sonata came naturally and relatively easily to me. I could relate to a set of emotions within it." She has a special affinity for Ravel. "He has so many subtle qualities," she says. "His music makes me feel like I am on a desert island with wind blowing through my hair — incredibly fresh." Her rendition of the "Blues" movement of Ravel's Violin Sonata practically lifts the listeners right out of their chairs!

This woman has no fear when it comes to repertoire. Kang performed W.H. Ernst's variations on *The Last Rose of Summer* during the Indianapolis Competition's Gala Awards Ceremony. This high-risk, rarely-played bravura work for unaccompanied violin tested every aspect of her artistry in the most exposed manner. Jaime Laredo, the president of the Competition's Jury, covered his eyes in mock horror as Kang steadily moved on through the piece to ever more difficult variations.

Kang is already pushing the boundaries of her art. She has brought forward infrequently heard works by Canadian composers Barbara Pentland, Jean Coulthard, and Violet Archer. "I like to explore anything out of the mainstream," she explains. "I would love to play the Berg Violin Concerto, 'in memory of an angel' but it is hard to get it programmed, especially if you are young."

Juliette Kang is looking forward to her Carnegie Hall recital debut on March 1, 1996, and to performing Tikhon Khrennikov's *Violin Concerto No. 2* with the American Symphony Orchestra at Avery Fisher Hall on October 1, 1995.



Discover International just released Juliette's debut recording in recital with pianist Melvin Chen. "I enjoyed my first recording experience," she says. "They gave me a say in everything and discussed editing and all the technical phases with me. It was a very intense two days. The first day, I was full of energy and things went quickly, but on the second day, I didn't feel like standing up!"

Kang repeats her award-winning performances of Bach's *Chaconne* and Lutoslawski's *Subito* on this disc. She performs Beethoven's *Sonata No. 3*, Ravel's *Kaddish*, Ysaye's *Sonata No. 5* for unaccompanied violin, and Schubert's *Sonata in D, Op. 137, No. 1* and concludes with Ernst's *The Last Rose of Summer*. It's a performance not to be missed — by an artist who is destined to make a difference!



# MAUD POWELL

## *A Pioneer's Legacy*

**T**HE ART OF VIOLIN playing was about to be revolutionized when Maud Powell stepped into the Victor recording studio for the first time in 1904. The unparalleled standard for violin performance that Powell engraved on the spinning wax ushered in the modern age of violin playing and marked the historic marriage of recording technology to the highest achievement in violin playing.

The Victor Company's choice of Maud Powell to be the first solo instrumentalist to record for its newly inaugurated celebrity artist series (Red Seal label) was no surprise. Maud Powell was internationally recognized as America's greatest violinist who easily ranked among the supreme violinists of the time — Joseph Joachim, Eugene Ysaye, and later, Fritz Kreisler. A popular favorite as well, she won the affection of the American public with her unabashed enthusiasm for the violin.

In November 1904, Maud Powell was ushered into a small, acoustically "dead" room and strategically placed before a large funnel that appeared like the gaping mouth of a dragon. The nearer one could stand to this mechanical monster, the better the recording. The music's vibrations agitated a needle in an adjoining room that scratched impressions of sound waves on the soft, spinning wax from which a record could then be molded.

"I am never as frightened as I am when I stand in front of that horn to play," Maud Powell once explained. "There's a ghastly feeling that you're playing for all the world and an awful sense that what is done *is* done."

Acoustic recording was a wholly mechanical process; electrical recording (with microphone) began in 1925, five years after Powell's death. Yet allied with the impeccable art of Maud Powell, the primitive technology revolutionized the way we hear music.

At a time when music was heard live or not at all, the pioneering Powell wel-



Powell autographing her records at home in the fall of 1916.

comed the new technology, knowing that classical music would become popular as it became more familiar through repeated hearings. By January 8, 1917, Powell could give a recital in Carnegie Hall based solely on her recorded repertoire, dramatically demonstrating how her alliance with the talking machine had transformed musical taste.

Maud Powell was born on August 22, 1867, in Peru, Illinois, on the western frontier in the American heartland. A pioneer by inheritance, she was endowed with the same extraordinary passion, integrity and vision that character-

ized her missionary grandparents and unconventional parents. Her grandparents had been Methodist missionaries in Ohio, Wisconsin, and Illinois before the Civil War. Her father William Bramwell Powell was an innovative educator; superintendent of the public schools in Peru, then Aurora, IL, and finally Washington, D.C. Her mother Minnie Paul Powell was a pianist and composer whose gender precluded a career. Minnie and Bramwell's sisters were active in the woman's suffrage movement. Maud's uncle John Wesley Powell, Civil



TOP: Maud's brother Billy (back), her husband Sunny (H. Godfrey Turner) and Maud engaging in some trick photography at their Great Neck, NY, home after 1908. Violinist Camilla Urso advised the younger violinist never to marry but in 1904 Maud married this genial theater manager who devoted his life to her career.

BOTTOM: The front of the card mailed to patrons announcing Maud's Victor record recital at Carnegie Hall in 1917.

**A RECORD PROGRAM!**  
Every Number a Maud Powell Victor Record



*Carnegie Hall*  
57th Street and 7th Avenue

Monday Evening  
January 8, 1917

*Violin Recital by*  
**Maud Powell**

Assisted by  
**Arthur Loesser, Pianist**

The program numbers will be chosen from the list of Maud Powell's Victor Records

Select your two favorite Maud Powell records from the list on following page, write them in the space provided on the Post Card attached, sign and mail to her manager. YOUR VOTE will help decide the making of the program.

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War hero and explorer of the Grand Canyon, organized the scientific study of the western lands and the native Indians as the powerful director of the U.S. Geological Survey and Bureau of Ethnology and founder of the National Geographic Society.

A prodigy, Powell began violin and piano study in Aurora, IL, then studied violin four years with William Lewis in Chicago, to whom she "owed the most." She completed her training with Europe's greatest masters — Henry Schrädick in Leipzig, Charles Dancla in Paris, and Joseph Joachim in Berlin.

Returning to the United States knowing that "girl violinists were looked upon with suspicion," Powell boldly walked into a rehearsal of the all-male New York Philharmonic in Steinway Hall and demanded a hearing from Theodore Thomas, then America's foremost conductor. Deeply impressed, Thomas acknowledged his "musical grandchild" and hired her on the spot to perform the Bruch G minor violin concerto with the New York Philharmonic on November 14, 1885. New York critic Henry E. Krehbiel acclaimed the 18-year-old's debut performance: "She is a marvellously gifted woman, one who in every feature of her playing discloses the instincts and gifts of a born artist."

At that time, American appreciation for her art was in its infancy with only five professional orchestras, no established concert circuits, and few professional managers. Solo engagements were difficult to obtain; doubly difficult for a female artist and an American since all orchestra players and conductors were male and generally German.

Yet she refused to be lured into a comfortable career in Europe. Her pioneering spirit preferred to face the challenges of the raw, uncultured American continent. From 1885 forward, Theodore Thomas's "musical grandchild" made it her mission to cultivate a higher and more widespread appreciation for her art by bringing the best in classical music to Americans in remote areas as well as the large cultural centers. As one of the most capable and thoroughly artistic violin players of her time, with a nature richly endowed with genius, character, and spirit, Maud Powell was ideally suited to her mission.

The young violinist pioneered the violin recital as she blazed new concert circuits throughout the country, even braving the primitive touring conditions

in the Far West to reach people who had never heard a concert before. The direct communicative force of Powell's playing, evident in her recordings, stemmed partly from her experience of taking music to people on and off the beaten track. Facing unsophisticated audiences, she began with her uncle John Wesley Powell's premise that "no one can love a symphony who does not first love song." She explained: "I do not play to them as an artist to the public, but as one human being to another." Carefully programming simple melodies with complex sonatas and concertos, she built a bridge of understanding between song and symphony.

Never "playing down" to an audience, she performed concertos and sonatas in recital and complex chamber music with her trio (1908-09) and quartet (1894-98). With her innovative recital programming, her own program notes and music journal articles, she steadily elevated her audiences' appreciation for music.

Theodore Thomas chose Maud Powell to represent America's achievement in violin performance at the 1893 World's Columbian Exposition in Chicago — the only woman violin soloist. During the 1893 Exposition, Powell presented a paper to the Women's Musical Congress, "Women and the Violin," in which she encouraged young women to take up the violin seriously. At a time when women could not vote and were precluded from playing in professional orchestras, she argued that there was no reason why a woman should not play the violin with the best of the men.

Powell herself had proved to the world that a woman could play the violin as well as a man, fulfilling the shared hopes of her mother and woman suffrage leaders Susan B. Anthony and Elizabeth Cady Stanton. As a soloist and one of the first women to lead her own professional string quartet, her example inspired young girls to take up the violin and women to form music clubs and orchestras throughout the land.

America's acknowledged "educator of a nation" played special programs for children and advised young musicians aspiring to a career, including the violinist Louis Kaufman and Juilliard violin teacher Christine Dethier. She performed for the benefit of hospitals and schools and for the soldiers during World War I.



The Maud Powell Trio, hailed for its "perfect ensemble," toured the U.S. during the 1908-09 season. English cellist May Mukle, and her sister Anne Mukle Ford fully matched Powell's musicianship.

Powell became one of America's most revered and beloved musicians while her 1907 recording of Dřdla's *Souvenir* became the most popular violin record of its day.

Maud Powell toured Europe, North America and South Africa to wide acclaim, appearing with the great orchestras of her time under such conductors as Mahler, Nikisch, Thomas, Safonov, Damrosch, Seidl, Richter, Wood, Herbert and Stokowski.

She dared to play the most demanding music and to uphold her art before dubious conductors and critics as well as skeptical managers and audiences. Perhaps Powell's greatest artistic triumph was her American premiere (November 30, 1906) of the Sibelius Violin Concerto, which she glowingly described as "a gigantic rugged thing, an epic really....It is on new lines and has a new technique. O, it is wonderful." In his review, New York critic W.J. Henderson asked: "...why did she put all that magnificent art into this sour and crabbed concerto?" Yet in the late twentieth century, the Sibelius Violin Concerto is one of the most recorded of all violin concertos. It was Maud Powell who played it into this honored posi-



One of the last photographs taken of Powell reveals the strain of touring under difficult conditions. She died of a heart attack at age 52 while warming up for a concert in Uniontown, PA.

tion in the violin repertoire.

Powell introduced fourteen violin concertos to the American public — by Tchaikovsky, Dvorák, Saint-Saëns, Lalo, Sibelius, Coleridge-Taylor, Arensky, Aulin, Huss, Shelley, Conus, Bruch and Rimsky-Korsakov. She also revived neglected works of the 18th century, including Mozart's *Sinfonia Concertante* for violin and viola, and even edited a Locatelli violin sonata for publication.

The native American boldly championed works by American composers Amy Beach, Marion Bauer, Victor Herbert, Cecil Burleigh, Edwin Grasse, John Alden Carpenter, Henry Holden Huss, Henry Rowe Shelley, Arthur Foote, Charles Wakefield Cadman, Grace White. Composer-pianist Amy Beach dedicated her *Romance for Violin and Piano*, Op. 23, to Powell which they premiered together at the 1893 Women's Musical Congress. Powell even transcribed music for violin and piano and composed her own cadenza for the Brahms Violin Concerto.

Powell's art — a synthesis of the major European schools transfused with the American spirit — set an enduring standard for virtuosity and musicianship. With an immense repertoire, she was one of the first to play works from Corelli to Sibelius with masterly breadth of style, absolute technical command and deep interpretive insight. With her American premieres of the Tchaikovsky, Dvorák and Sibelius violin concertos, she advanced violin technique into the modern age.

Powell's records are a fitting testimony to one whose dedication to the violin, music and humanity inspired generations of Americans to cultivate music on their own. Despite their primitive sound, we can still be thrilled by the dash and style of her playing and moved by the power and conviction with which she conveyed her musical message. This rich recorded legacy confirms why the name of Maud Powell stood alongside those of Caruso, Melba, Kreisler and Paderewski as one of the "Victor Immortals."

Ironically, Maud Powell's life of achievement ended the same year that the 19th Amendment granting national suffrage to women was ratified. Upon her death on January 8, 1920, the New York Symphony paid tribute to this "supreme and unforgettable artist": "She

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BY PAMELA J. BLEVINS

# ELINOR REMICK WARREN

—*Requiem for a Composer*—



Elinor Remick Warren at the age of 61. An introspective woman, she fully accepted the necessity for isolation in creating her work. "How can one listen to the inner voice except in aloneness?" she asked.

**I**N 1952, THE AMERICAN composer Elinor Remick Warren approached the Three Choirs Festival in England with her choral symphony *The Legend of King Arthur*. The director turned the work down without even looking at the score, not because Warren was a woman, but because the text by Tennyson was not considered "suitable" for a venue that kept largely to "sacred words."

Attitudes and rules change over time and this August *The Legend of King Arthur* is at the heart of the same Three Choirs Festival at Gloucester Cathedral. And with the British premiere of her masterpiece, Warren becomes the first American woman ever to have her work performed in this, the world's oldest surviving music festival. Horatio Parker (1863-1919) is the only other American composer to have such a large scale composition featured - his oratorios *Hora Novissima* in 1900 (the year of Warren's birth) and *St. Christopher* (Part III) in 1902.

But the British premiere this year carries with it a bittersweet note. One of Warren's dreams was to attend a performance of *The Legend of King Arthur* in England. Sadly, this was not to be. She died in 1991.

Yet Warren had a highly successful career that spanned 75 years, starting with the publication of her first composition, *A Song of June*, by G. Schirmer in 1918. She was still a high school student in her native Los Angeles, where her contemporaries readily acknowledged that "she had a depth far beyond the rest of us."

Warren was the painfully shy but intellectually precocious only child of musical parents. One of her earliest memories was of her mother, Maude, playing the piano. Music was part of the daily routine in the Warren household. In the evenings her parents would retire to their music room where her father, James, would sing in his clear tenor



Sarah Jane Remick believed that her granddaughter was destined to accomplish great things in music. On the eve of Elinor's first piano lesson and her fifth birthday, Sarah suggested that she have a photograph taken "so you will always remember this event."

Maude Remick Warren, a shy and gentle woman, studied piano with Neally Stevens, a pupil of Liszt. She nurtured Elinor's musical gifts and copied all of her daughter's early compositions into notebooks. Elinor adored her mother and thought her the most beautiful person she had ever seen.

voice while her mother accompanied him. When she was just 13 months old, Elinor astonished her parents, much as Amy Cheney Beach had done a generation before, by humming perfectly part of a lullaby, *Rock-a-bye Birdie*. Two months later she could hum the entire song.

By the age of three, Elinor was picking out pieces on the piano and at the age of 5 years and 9 months, she completed her first composition, *Forget-Me-Not Waltz*. Her mother copied into notebooks all of Elinor's early efforts, ranging from piano solos to songs for which the child also wrote the words and full piano accompaniments. Maude Warren, who had studied music with a pupil of Liszt, also sat with her daughter as she practiced the piano, gently correcting Elinor and allowing no bad habits to mar the purity of her playing.

On her fifth birthday Elinor began music lessons with Kathryn Cocke, an enlightened teacher whose young pupils spent a year learning the principles of music through games before they were actually allowed lessons at the piano. Although generally regarded as a stern but kindly disciplinarian, Miss Cocke softened her approach in dealing with her

shy new student. Realizing the depth of the child's sensitivity and seeing that it kept her brilliance from shining through, Miss Cocke gave Elinor a beautiful doll which the little girl promptly christened "Kate" in honor of her teacher. When Miss Cocke wanted an answer from Elinor, she simply addressed the doll and Elinor overcame her shyness by speaking through "Kate."

Elinor made remarkable progress, learning harmony and theory in addition to her piano studies. She attended concerts and recitals regularly and heard some of the great performers of the era including Carreno, Busoni and Paderewski, who played a special encore for her when she was eight years old. In addition to her musical gifts she showed talent for writing and acting and maintained an outstanding scholastic record. After meals as the adults settled in for conversation, she would ask to be excused to "go write my novel."

When she was ten she overheard a conversation between her parents in which they both agreed that a composition Elinor had written seemed so mature that she must have heard it somewhere. Knowing that the work was entirely her own, the child was stung by

her parent's remarks. She stopped composing until she was 15 when a serious wrist injury halted her piano practice for several months, prompting Elinor to return to writing music. She also started lessons in composition with Gertrude Ross who encouraged her to submit *A Song of June* to G. Schirmer.

In her mid-teens, Elinor was honored to share a program with the composer Charles Wakefield Cadman (1881-1946). Half of the program featured her compositions; the other half, Cadman's.

"He was very famous then and people came to hear him," Elinor recalled many years later. "But he was so nice to me. He wasn't insulted being put on a program with almost a little girl." Impressed by Elinor's music, Cadman advised her to keep on writing and let nothing deter her because he felt that she could have a great career as a composer.

After her graduation from high school, Elinor spent a year at home taking advanced studies in composition with Gertrude Ross, and in piano with Olga Steeb, a Los Angeles native who had achieved overnight fame in pre-World War I Europe. She also attended

Mills College in Oakland for a year and studied singing "which was funny because I can't sing," she admitted later. Her singing teacher, realizing the extent of Elinor's gifts and aware that her pupil was stealing time from her studies to compose, encouraged her to go to New York.

Her parents were reluctant to let their only child move to New York, but relented in the face of her fierce determination. Once settled in the city, Elinor studied accompaniment and the art song with Frank LaForge and orchestration and counterpoint with Dr. Clarence Dickinson. In addition to G. Schirmer, Theodore Presser and Carl Fischer were publishing her songs almost as fast as she wrote them. By 1922, her choral works first appeared in print. Elinor Remick Warren had found her wellspring.

Shortly after she began her studies with LaForge, he suggested that she take up a career as touring accompanist with Metropolitan Opera stars he knew and coached. "I cannot think of a more valuable project for a composer of art songs than to experience an extended period of accompanying a singer...frequently the more important lessons are 'caught not always taught,'" she later observed. Warren toured primarily with Florence Easton, and performed periodically with Richard Crooks, Lawrence Tibbett, Lucrezia Bori, Margaret Matzenauer and Grete Stueckgold, who admired her songs and performed them throughout their careers. She appeared occasionally as soloist with symphony orchestras and made piano recordings for the Okeh label, including one of her own piece *The Frolic of the Elves*.

During one of her summer visits to Los Angeles, Elinor began dating a young doctor whom she married in 1925. They had a son, James, born in 1928, but the marriage ended in divorce shortly after his birth.

Now based in Los Angeles, Elinor continued to tour the Western states. She also embarked on an intensive study of orchestration first with Allard de Ridder, principal violist of the Los Angeles Philharmonic, and then on her own after he left to assume a new post.

For her first orchestral setting, Warren chose Edna St. Vincent Millay's Pulitzer Prize-winning poem *The Harp Weaver*, which Warren regarded as a "modern miracle play." She had met the poet at a reading and Millay herself gave the composer permission to set the poem. Critics hailed the new work fea-

BY VIRGINIA BORTIN

ELINOR REMICK WARREN

## *The Privilege of Her Company*

**I** FIRST MET ELINOR REMICK WARREN through her songs, which captured my interest immediately. Not knowing where she lived, there was no way I could tell her how much I enjoyed her music; nor did I believe she particularly cared what a Philadelphia teenager thought about it. Her photograph on a couple of the published songs led me to fantasize that she looked as romantic as her music sounded. I conjured up all kinds of glamorous scenarios about the composer's life, at the same time I kept an ear out for more of her music.

We did not meet until many years later, after my marriage and subsequent move to Los Angeles. A friend called one day to invite me to a recital of songs by a Los Angeles composer. When I learned they were songs by Warren and the composer would play the accompaniments, I eagerly accepted the invitation.

Remarkably, at 81, the composer on stage looked every bit the romantic figure in the photo I had seen. Hearing her music again filled me with nostalgia for my own past. Afterward, I told her what the music had meant to me.

Some months later, I sent her a few of my better poems. How thrilling, I thought, to have Elinor Remick Warren set one of them to music! Shortly thereafter, I received a call from the composer. She recalled meeting me and said she had enjoyed my poems but found them too complex to set effectively.

Over the phone she gave me a fascinating dissertation on what she looked for in a text. We then began to talk about other things. I found her to be a lively conversationalist with wide-ranging interests—a person to share thoughts and ideas.

That conversation led to an afternoon over tea at her home. She was very petite, no more than five feet tall, with an amazingly youthful and beautiful face and large, deep-blue eyes that mirrored her every emotion.

However, my teenage fantasies of a past filled with glamorous love affairs were dashed that afternoon. She had one great love—her husband of 45 years, who had recently died and whom she mourned unceasingly. She confided that her three children and five grandchildren were the only reason she had been able to survive this greatest loss of her life.

We became close friends during her last decade. The best of all my memories of our friendship were the afternoons in her music room where we would critique private recordings of performances of her music, or she would play and sing for me—in her amusing deep contralto "composer's" voice—newly completed compositions, works-in-progress or out-of-print works that I wanted to hear. If I complimented a song or choral piece, her comment would invariably be, "but isn't it a wonderful poem!"

Just as she never uttered a cruel word about anyone, she also never showed an iota of self-importance about her accomplishments. So I began to realize that it would be up to me to let a world that had nearly forgotten recall the 75-year output of this extraordinary and uniquely American talent.

Now others are joining those of us who have long recognized Elinor Remick Warren's greatness and want to share her musical wealth with the world. Of course, the years will have their say about the lasting qualities of her work. But Warren knew how to touch the heart in a way that could bring a lump to the throat or a thrill up the spine. The ones who are still around knew how to do that.



Elinor Remick Warren  
at 90 years of age.

turing baritone with chorus, as "melodious, picturesque, and imbued with appropriate feeling...effective tone-painting" and praised the composer's "genuine creative talent." The premiere of *The Harp Weaver* was conducted by Antonia Brico at Carnegie Hall in 1936.

1936 would prove to be a particularly happy year for Warren. She married Z. Wayne Griffin, a young tenor she had met in 1930. Allergies and asthma ultimately prevented him from pursuing a professional career in music but he became a radio, film and television producer. His credits include *The Burns and Allen Show* and *The Maxwell House Hour* (radio), the GE Theatre (television) hosted by Ronald Reagan and films starring Claudette Colbert, Ava Gardner, Clark Gable, Lionel Barrymore and Fred MacMurray. The couple had two children, Wayne, born in 1938 and Elayne, born in 1940.

During this period, Warren hosted her own weekly radio program about music that was broadcast in the Pacific Coast states (1938-39), and she worked on her choral symphony *The Passing [Legend] of King Arthur*.\*

Throughout her career, Warren often turned to British poets for the texts of her choral music and songs, setting the words of poets ranging from Chaucer and Blake to Hardy, the Rossettis and D.H. Lawrence as well as lesser-known writers like Eleanor Farjeon and Robert Nichols.

The story of King Arthur had first attracted Warren's attention in her last year of high school when her English teacher read Tennyson's *Idylls of the King* aloud in class. The young composer was "mesmerized" and "thrilled with the part of it called 'The Passing of King Arthur.'" "It just took hold of me, and I knew I wanted to set it to music. However, being a realist, I knew I would have to wait to acquire the skills to carry through what my imagination showed me could be done," Warren explained.

The world premiere of *The Legend of King Arthur* took place in Los Angeles in 1940, with the British conductor Albert Coates, and the Los Angeles Philharmonic and Oratorio Society. The performance, which was carried on national radio, caused a sensation and earned Warren "a rousing ovation." A

\*Warren revised the title because her composition does not dwell on King Arthur's death

critic for the *Los Angeles Daily News* wrote: "There is not a measure that does not fit cannily into the musical flux, which surges and glistens with radiant orchestral color, and flows in luminous tonal strands through massed choral forces." Warren had scaled the sublime heights of music to create a noble and mystical drama.

She continued composing music of exceptional tonal color in a neo-Romantic style, creating sumptuous sound through her mastery of orchestration. Throughout the 1940s and 1950s, Warren produced some of her most important works: *The Sleeping Beauty* (Tennyson), *The Crystal Lake, Along the Western Shore, Singing Earth* (Sandburg), *Transcontinental* (A.M. Sullivan), *Suite for Orchestra, Abram in Egypt* (Dead Sea Scrolls). In 1959, she studied briefly in Paris with Nadia Boulanger, an experience that "broadened" Warren's musical horizons.

Honors began coming her way. She was named "Woman of the Year" by *The Los Angeles Times* in 1953 and received an honorary doctorate from Occidental College in L.A. in 1954. Despite her high profile, Warren was not one to socialize, preferring to spend her rare leisure time with her family and a few close friends like Richard Crooks and his wife and her neighbors, the Nelson Eddys.

She was an intensely private and introspective woman and a fully committed artist. "One must be prepared for a life of frequent periods of isolation, with no interruptions of the concentration required to attack the blank sheet of manuscript staring back from the work table," she once wrote. "Don't plan on going out to lunch. You will rarely see even the friends dear to your heart. No phone calls, either, to break the concentration. How can one listen to the inner voice except in aloneness?" Wayne Griffin respected and understood his wife's work and did everything in his power to ensure that she have the time she needed to compose. He once jokingly admonished their children, "Only if you break a leg may you interrupt your mother when she's composing."

In 1963 Roger Wagner approached Warren with a commission to compose a requiem. At first she hesitated. She was unfamiliar with the Catholic liturgy and was aware that her work would inevitably be measured against the great requiems of Faure, Brahms, Verdi and Mozart. But Wagner overcame her ob-



Elinor's contemporaries readily acknowledged that "she had a depth that was far beyond the rest of us." Elinor was photographed at the age of 13, shortly after she returned from an extended tour of Europe with her parents.

jections, convincing her that she would find the experience "inspiring" and one she should not pass up.

Warren spent weeks studying liturgical forms and their history before she began the actual writing which occupied her fully for three years. She worked the entire day on the composition, breaking only for lunch and to greet her children when they returned from school. Her day ended shortly before six each evening when the jangling bell of a neighborhood ice cream vendor alerted her to the fact that her husband would soon be home from the office.

"It was a growth experience, engrossing and monumental," she explained. "I think of a requiem not only as a service for one person's death, but as a monument of faith." Warren's *Requiem* emerges as a "prayer for all mankind" to a "loving God" that soars with hope and serenity. Writing the *Requiem* was a "great fulfillment" for Warren and showed her "that we're all very much the same no matter how we express our belief." Once again, critics found much to praise. Patterson Greene of the *Los Angeles Herald-Examiner* found it "...a devout, quietly intense work...a dignified, meditative and distinguished con-

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# A Time Line - Elinor Remick Warren 1900-1991

**1895**

Marriage of Maud Remick and James Warren

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

**1900**

Elinor Remick Warren born February 23 Los Angeles

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

**1903-1908**

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

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

**1918-1920**

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

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

**1921-1930**

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

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

**1932-1939**

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

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



Age one year



The young accompanist



Age 90

**1940-1950**

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

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

**1952-1960**

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

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

**1966-1990**

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

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

**1991**

Death of Elinor Remick Warren April 27, 1991



BY RAE LINDA BROWN

# FLORENCE B. PRICE:

## *A Trail- Blazing Composer*



**I**N 1936 SHIRLEY GRAHAM could write of America's first African American symphonists: "And one of these symphonists is a woman! Florence B. Price." In her article, "Spirituals to Symphonies," she surveys the achievements of black composers of formal music, from concert arrangements of spirituals in the 1880s to the composition of William Grant Still's *Afro-American Symphony* (1932), Florence B. Price's *Symphony in E Minor* (1933), and William Dawson's *Negro Folk Symphony* (1935).<sup>1</sup>

Born Florence Beatrice Smith (9 April 1887 - 3 June 1953) in Little Rock, Arkansas, Price was influenced by her southern roots, particularly by the culturally, socially, and politically sophisticated middle class black community in which she was reared. Little Rock was not typical of many cities in the South after the Civil War. In the years after emancipation, it developed a self-sufficient black community which provided for every aspect of its needs. There were barbers and domestics but there were also black professionals — doctors, journalists, lawyers and teachers. The black middle class, including the Smiths, owned considerable property in the city and they were very active in social, business and political affairs.

Price's father, Dr. James H. Smith, was Little Rock's first black dentist. An enterprising man, Smith was also an inventor of some promise, a published au-

thor, and during the Reconstruction years, he was active politically on the state and local levels. Price's mother, Florence Irene Gulliver Smith, was an elementary school teacher before her marriage to Dr. Smith. After her two children were born, she worked as a secretary for the black-owned International Loan and Trust Co. and she was a successful businesswoman. She owned a restaurant, the Flora Cafe, and she actively bought and sold real estate.

Price grew up in an integrated middle-class neighborhood. As a child, Florence Beatrice or Bea, as she was fondly known, was exposed to fine culture enjoyed by her parents. The family regularly attended plays and performances of classical music by prominent black artists who toured throughout the South performing and lecturing in black churches and community centers. The Smiths owned a piano and had an extensive library that included Shakespeare and other great literary works not typically found in many homes of black families at the turn of the century.

During the late 1880s and 1890s, while Florence Beatrice was still a child, the political climate in Arkansas markedly changed. By the turn of the century the process of disfranchisement which barred blacks from the vote through illiteracy laws and poll taxes was completed and Jim Crow laws which segregated blacks and whites were firmly instituted. Second-class citizenship for

all Arkansas blacks became a way of life. However dismal the social and political climate became, Price still excelled. Price's parents and other distinguished members of Little Rock's black elite were role models for her. Through them she learned that no goal was impossible, even for a black woman.

Price was educated in the black public schools of Little Rock, graduating from Capitol Hill School as Valedictorian in 1902 at the age of fourteen. Price received her first piano lessons from her mother and she was probably encouraged by her teacher Charlotte Andrews Stephens, as well, who had attended the Oberlin Conservatory. Interested in composing at an early age, Price was presented by her mother in a recital of her own compositions at the age of four. The occasion was a visit to the Smith home by the internationally acclaimed black concert pianist John "Blind" Boone. By the time Price was eleven she had sold her first composition to a publisher.

In 1903, Price enrolled at the New England Conservatory of Music in Boston, an institution known to accept black students. She enrolled for three years, graduating in 1906 with an Artist's Diploma in organ and a Teacher's Diploma in piano. In addition to these courses, she studied piano and organ tuning, choir training and ensemble playing, and she began her formal training in composition and counterpoint with Wallace Goodrich and Frederick Converse. She also studied composition with George Whitefield Chadwick, the conservatory director and eminent composer. After seeing the score of her first symphony, Chadwick offered the young composer a scholarship to study in his private studio. Of the 2,000 students in Price's class, only 58 received diplomas at commencement, and she was the only student that year to receive two degrees.

With little expectation that she, as a black woman, would find a teaching job in a white college, Price returned home after graduation to teach music at black colleges: The Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas (1906-07) and at Shorter College (1907-1910) in North Little Rock. In 1910, Price accepted a prestigious position as head of the music department at Clark University in Atlanta. Her two-year tenure as composer, artist-in-residence and music teacher was considered central to the cultural life of the University.

Florence Beatrice returned to Little Rock in 1912 to marry Thomas J. Price, a very successful attorney who had practiced first in Washington, D.C. The couple had three children: their first-born, a son Tommy, died in infancy, Florence Louise was born in 1917 and Edith Cassandra in March 1921. Price abandoned her college teaching career after she married, preferring to set up a private music studio in her home and she also started composing more regularly. Her compositions *In the Land O'Cotton* for piano and *Memories of Dixieland* for piano both won second prizes in the *Opportunity* magazine Holstein awards in 1926 and 1927, respectively. Also in 1927, her husband entered another piano piece *At the Cotton Gin, A Southern Sketch* in a contest without her knowledge, and Price not only won cash but the work's publication by G. Schirmer.

By the mid-1920s, the racial tension in Little Rock had become intolerable. The black newspapers repeatedly carried stories of racial atrocities, including the numerous lynchings even in middle class black neighborhoods. In 1927, when a young white girl was attacked allegedly

ment was performed the following year by the young talented black pianist Margaret Bonds with the Woman's Symphony Orchestra of Chicago, Ebba Sundstrom conducting. In 1940, the Michigan W.P.A. Orchestra, conducted by Walter Poole, premiered the *Symphony No. 3 in C Minor*.

Price composed over 300 works. In addition to her orchestral music, she wrote chamber works, art songs, piano and organ music and she arranged instrumental and vocal versions of African American spirituals. Her music was performed regularly in Chicago by the Chicago Club of Women Organists, members of the Federation of Music Clubs, and by members of the local branches of the National Association of Negro Musicians. Her music gained national and international recognition through the performances of concert singers Marian Anderson, for whom Price wrote and dedicated many of her art songs and spiritual arrangements, Blanche Theobom, Roland Hayes, Harry Burleigh, and pianist Margaret Bonds. Her most well-known spiritual arrangement, "My soul's been anchored in de Lord," was recorded by Marian Ander-

Gable Hinged and Carl Fischer, were in demand. While maintaining a career primarily as a teacher and composer, Price also played numerous piano and organ recitals, including much of her own music. In Chicago's black community she was also widely sought as a lecturer.

Price's musical style is often conservative, reflecting the romantic nationalist style of the 1920s-40s. Much of her instrumental music reflects also the influence of her cultural heritage, incorporating spirituals, spiritual-like themes, and characteristic dance music within classical forms.

My soon-to-be published biography of Florence B. Price represents the first full-scale investigation of her life and music. Much of Price's music is located in the Price Archive at the University of Arkansas (see bibliography). Still other scores are located in private collections.

Although recordings of Price's music are few, there have been numerous performances of her music in the past few years. Her art songs, arrangements of spirituals, piano and organ music continue to be popular. The *Symphony in E Minor* has been performed recently by the American Symphony Orchestra (April 1994), the Camellia Symphony (Sacramento, CA), the Savannah Symphony (1990), and the Bay Area Women's Philharmonic (San Francisco, 1989). In speaking of the Symphony, two recent reviewers probably sum up Price's contribution to American music best. Robert Commanday of the *San Francisco Chronicle* wrote:

*Price's Symphony was an admirable achievement in a time when all American composers were searching for a voice in themselves, their heritage and society. Today her symphony is a musical letter revealing this gifted black woman's effort, the sources she drew upon and, at its best, a craft and musicality that was serious and sincere.* (13 February 1989)

And Wanda Ochoa of the *Oakland Tribune* adds:

*...The symphony is touched by originality and confidence, and were the composer a man, it might be hard to understand why most of us had never heard of him.* (13 February 1989)

<sup>1</sup> *The Etude* (November 1936): 691.

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## Price achieved national recognition when she won first prize in the Wanamaker Music Composition Contest for her *Symphony in E Minor*

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by a black man, members of the white community came after the Price family because of their social prominence to seek revenge. Price and her daughters immediately fled to Chicago, followed soon after by her husband. It was in Chicago that Price established herself as a concert pianist, teacher and a nationally acclaimed composer.

In 1932, Price achieved national recognition when she won first prize in the Wanamaker Music Composition Contest for her *Symphony in E Minor*. With the Symphony's premiere in June 1933, with the Chicago Symphony Orchestra under the baton of Frederick Stock, Price became the first African American woman to have an orchestral work performed by a major American orchestra. Her *Piano Concerto in One Move-*

son, Ellabelle Davis, and Leontyne Price.

A versatile composer, Price also composed popular music and she orchestrated vocal pieces for WGN radio in Chicago which had a weekly broadcast of choral and solo vocal music. She also accompanied silent films on the theater organs in Chicago's theater district known as the Stroll. These latter skills were particularly useful in earning money since Price and her husband separated in the early 1930s, leaving her to raise her two daughters alone.

Price died in 1953 after receiving many accolades during her career. She won composition contests, performances of her works earned good press comments, and her teaching pieces, published by major companies including G. Schirmer, Theodore Presser, McKinley,

BY PAMELA J. BLEVINS

# HAZEL GERTRUDE KINSCELLA

## *A Visionary Educator*



From Music On The Air, May 1934, *The Nebraska Alumnus*.

THE NAME HAZEL GERTRUDE KINSCELLA is best known today to retired music teachers, a handful of musicians and browsers in used bookshops. Yet during her lifetime, she was regarded as one of the most influential and visionary music educators in the United States. From the early 1930s through 1952, her listings in *Who's Who* chronicle a life of steady and diverse achievement that influenced generations of American school children and adults.

Hazel Kinscella was a composer, pianist, recording artist, arranger, editor, writer, teacher, historian, lecturer and education consultant. She developed the innovative **Kinscella Plan** of class piano instruction, which became popular in public schools and with private teachers throughout the United States.

She also wrote a series of remarkable music appreciation books integrating music, history, geography, art, literature, politics, ethnic customs and mythology, designed "to relate music and its appreciation to life itself, and to set it to work as a training in wholesome use of leisure hours."

Her own knowledge was staggering in its immensity, depth and sheer brilliance. Her book **Music and Romance** presents the history of the world through music and ranks as one of the most comprehensive and accessible works of its kind.

Hazel Gertrude Kinscella was born to Samuel and Ella Gertrude (Quinn) on April 27, 1893, in Nora Springs, Iowa. A town on a branch of the Shellrock River, Nora Springs is just a dot on the map in the heart of the state's rich farmlands. Today Route 18 passes through it carrying travelers from Wisconsin to South Dakota. Hazel received her basic education in Nora Springs, but at the age of 19 left the midwest for New York City to study piano with Rafael Joseffy (1852-1915). Another move

found her back in the heartland where she earned her music degree from the University of Nebraska in 1916.

Two years later at the age of 23, she published her first important work, **Forty Lessons in Piano Pedagogy**, which was followed by **First Steps for the Young Pianist** with second through sixth steps published through 1926. She stayed in Nebraska working as professor of piano at the University until 1938. While teaching there, she earned her BFA in 1928 and her BA in 1931. During the early Thirties, she returned briefly to New York to complete work for her masters degree at Columbia University and to study composition with Howard Brockway (1870-1951) and Rossetter G. Cole (1866-1952).

By this time, Kinscella was walking three distinct paths—teacher, composer and writer. Although her own compositions filled the books she had developed for young piano students, it was not until the mid-Thirties that her own chamber music, choral works and piano music were published and her serious music reached a wider public. She had also begun to make recordings for the RCA Victor Company, including works by Schubert, Debussy, Mozart, Clementi, Corelli, Bach and Haydn.

Her contributions to music education were acknowledged universally in 1931 when she was chosen as one of three piano consultants to represent America at the Anglo-American Music Conference at Lausanne, Switzerland.

As a writer, Kinscella was a fine storyteller who possessed a penetrating insight and a facility with words that made her books fresh, enriching and exciting. She challenged her young readers to accompany her on musical adventures and to explore the unknown paths before them with enthusiasm and daring. She opened their senses to the world around them and to worlds beyond them in other lands.

Her 1930 book, **Music and Romance**, developed for junior high school students, is a work of impeccable scholarship in which Kinscella makes history, geography and literature spring to life through music. For example, her treatment of Mendelssohn's **Hebrides Overture** covers four pages and is illustrated with alluring photographs. Kinscella immediately engages the imagination of her readers, leaving the classroom behind to sail the mysterious Scottish seas with her.

In addition to her analysis of the

music, Kinscella dramatically describes "Fingal's Cave" and the treacherous waters that inspired the music and the legend surrounding this remote island (Staffa) in the Outer Hebrides. She guides students to recordings of Mendelssohn's overture and traditional Scottish songs, tells them thrilling details about the geography of the cave, the connection with bagpipes and then suggests related reading by Samuel Johnson, John Keats and Sir Walter Scott. At the conclusion of the four pages, she suggests that her readers describe in words what Mendelssohn's music has told them about the cave.

Kinscella explored the music of every race and nationality in her books and reveled in this diversity. In an era when prejudice coarsed deeply through our society, Kinscella boldly recognized the musical achievements of Indians throughout the Americas and introduced students to spirituals, work songs and original music by Black composers. She understood and demonstrated that music is a universal language.

By 1941, Hazel Kinscella had moved to Seattle where she earned her PhD from the University of Washington and began teaching there the following year. She became a full professor of music in 1947. While at the University of Washington, she established and developed the American Music Center within the University Music Library.

Her colleague Professor Vilem Sokol remembers her as a "wonderful person" who never complained about anything or said an unkind word. She loved teaching music appreciation and reached out to all the students in her classes. "She took a great personal interest in them and kept a notebook of anecdotes and funny answers that appeared on exam papers. We often chuckled about them," recalled Professor Sokol, who also remembered her as "an extremely patient person who always kept her door open to students who needed help."

She retired in 1958 with the status of professor emeritus in 1958. When she died at the age of 72 on July 14, 1960 after a short illness, her friends and associates were stunned.

The news of her death was "a terrible shock to all of us," said Professor Sokol. "I can't remember a time when Hazel was sick. She seemed to be the healthiest person on our faculty. I wondered if it was the sudden let-down, perhaps even a broken heart that she was no longer able to communicate with

those that she loved so much—her students."

Professor Sokol, a violist, played Hindemith's **Trauermusik** at a memorial service held for her. Tragically, Hazel Kinscella left no survivors, but she enriched and enlightened the lives of an extended family of musicians, students and music lovers for three generations. She developed the **Kinscella Plan** for piano instruction, wrote dozens of compositions, made recordings, lectured throughout the country, wrote more than 100 articles, five books, one series of six books and educated a nation through her pioneering work and vision as a teacher.

Hazel Kinscella was buried in Lincoln, Nebraska. Collections of her manuscripts, papers, articles and books are housed at the University of Washington Music Library in Seattle, the University of Nebraska's Love Library and the Music Library, both at Lincoln. The Nebraska State Historical Society, also in Lincoln, has her personal papers and publications.

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The Child and His Music, 1953

#### **Recordings, all RCA Victor**

##### **Solo pianist**

Debussy: **Golliwogg's Cake-Walk**, **The Little Shepherd**

Spanish Folk Air - **Lightly Row**

Clementi: **Sonatina in C**

Eugene Goossens: **The Hurdy-Gurdy Man** With String Ensemble

Corelli: **Pastorale** from **Christmas Concerto No. 8**

Loeillet: **Allegro**, **Gavotte** and **Aria** from **Sonata No. 7**

Bach: **Vivace**, **Adagio** and **Presto** from **Trio in G**

Haydn: **Rondo in C**

Schubert: **Scherzo** from **The Trout Quintet**

Mozart: **Violin Sonata in A** with ? Schmidt, violin

##### **Compositions**

G. Schirmer, New York published a number of Kinscella's compositions during the 1930s, including **Folk Tune Trios**, **In Chinatown**, **Hurdy-Gurney Serenade**, **Folk Air Suite for Trio**, **Indian Sketches** (string quartet), **Psalm 23** (cantata), **Two Basque Carols**

# Maud Powell

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was not only America's great master of the violin, but a woman of lofty purpose and noble achievement, whose life and art brought to countless thousands inspiration for the good and the beautiful."

**Karen A. Shaffer** is Maud Powell's biographer and president of The Maud Powell Foundation.

## *Resources available from The Maud Powell Foundation:*

Karen A. Shaffer and Neva Garner Greenwood, *Maud Powell, Pioneer American Violinist*, (Ames: Iowa State University Press, 1988). Definitive biography. 520 pp., 120 illus., append., index, hardcover.

K.A. Shaffer, *Maud Powell, Legendary American Violinist*, (Arlington, VA: The Maud Powell Foundation, 1994). Children's book, ages 8-12. 20 pp., 14 photos, softcover.

Maud Powell Recordings on Compact Disk (Victor Red Seal 1904-1917), 1989 release:

The Art of Maud Powell, Vol. 1 (one disk) MPF-1. Works by Bach, Beriot, Bruch, Sarasate, Vieuxtemps, Massenet, Elgar, Foster, Gluck, Emmett, Drdla, Grainger, etc.

The Art of Maud Powell, Vol. 2 (one cassette) MPF-2. Works by Bach, Vieuxtemps, Wieniawski, Schubert, Zarzycki, Schumann, Cadman, Martini, Mozart, Ogarew, etc.

The Art of Maud Powell, Vol. 3 (one disk) MPF-3. Works by Mendelssohn, Dvorak, Handel, Leclair, Sibelius, Wieniawski, Saint-Saens, Hubay, Massenet & others. May be ordered from Biddulph Violins, 34 St. George St., Hanover Square, London W1R 9FA, England.

Biddulph Recordings: Maud Powell (one disk), new release, 1994. Works by Sarasate, Vieuxtemps, Wieniawski, Foster, Emmett, Coleridge-Taylor, and others.

The Maud Powell Archive in Arlington, Virginia, opening in 1995, contains photographs, artifacts and memorabilia, copies of reviews and programs, and copies of Powell's scrapbooks, transcriptions, articles and program notes. For more information, call the MP Foundation at 703/532-2055.

# Elinor Remick Warren

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tribution to choral literature."

During the 1970s a survey of major American orchestras revealed that Warren was one of the most performed women orchestral composers of the decade. Commissions continued to come her way and she produced more major works including her *Symphony in One Movement* in 1970 and a setting of Carl Sandburg's *Good Morning, America!* for chorus, narrator and orchestra.

Despite her advancing years, Warren remained remarkably youthful in both appearance and attitude. In 1980, she and her husband spent months going over more than 60 of her published songs to choose 12 for a new collection from Carl Fischer, *Selected Songs by Elinor Remick Warren*. Unfortunately, it would be the last project the couple shared. After years of ill health, Wayne Griffin died from cancer shortly before the collection appeared in 1981.

Warren was devastated, but slowly resumed both composition and playing to sustain her in the aftermath of her loss. She appeared occasionally in programs of her songs. In the mid-80s, Lance Bowling of Cambria Records in California approached Warren about recording her music. He convinced her to appear as the accompanist in a compact disc devoted entirely to her songs, marking the beginning of a comprehensive CD survey of her music. She was 86 years old.

Unlike many of her contemporaries in the United States and Europe, she never compromised her musical ideals to experimentation and trends. Warren possessed a passionate romantic soul and was deeply moved by nature, beauty and the sublime. Her music reflects her inner being and seems at times to come from a secluded, distant place.

During her long career, Warren never dwelled on the fact that she was a woman working in a male-dominated field. As she explained, "I always try to write music as I feel it."

"I don't think compositions, whether they're large or small, have a gender, as far as the music goes, and I think it makes no difference to state 'this is a woman composer,' 'this is a man composer,'" Warren commented in a 1987 interview.

"I've had many people say to me 'You play like a man,' or 'Your music sounds as if it were written by a man.' I think they associate any kind of music that is rather strong or powerful with manliness."

When the interviewer observed, "Because the work is so big and we just don't expect that of a woman," Warren shot back, "I don't know why. Women have thoughts too!"

Six months before her death in April 1991, Elinor Remick Warren was interviewed on video by her friend, soprano Marilyn Horne. The 90-year-old composer appeared confident, relaxed and cheerful as she spoke with enthusiasm and humility about her family, teachers, career and the influences that helped shape her life. But in one particularly poignant moment, she was deeply moved when Miss Horne shared with viewers Warren's beautiful tribute to her beloved mother who recognized and nurtured her only child's great gifts.

"This is a very special book," Miss Horne explains as she tenderly leafs through a large leatherbound book, "and I must say that it brings tears to my eyes because this is a collection of Elinor's [published] songs and it is inscribed 'To Mama, remembering all the hours spent by a little girl's side at the piano so long ago, which was the beginning of the making of these pieces, from her loving Elinor.'"

## *Resources on Elinor Remick Warren*

### **Discography**

The Legend of King Arthur (Cambria CD-1043) 1991  
Thomas Hampson, baritone  
Lawrence Vincent, tenor  
Polish Radio and Television Orchestra and Chorus of Cracow, Szymon Kawalla, conductor

Good Morning, America!  
Suite for Orchestra; The Crystal Lake;  
Symphony in One Movement; Along the Western Shore  
(Cambria CD-1042) 1989  
Efrem Zimbalist, Jr., narrator  
Polish Radio and Television Orchestra and Chorus of Cracow, Szymon Kawalla, conductor



# Elinor Remick Warren

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## Art Songs by Elinor Remick Warren (Cambria CD-1028)

Marie Gibson, soprano  
Catherine Smith, flute  
Elinor Remick Warren, piano

## Requiem

(Cambria CD-1061) to be released, 1995  
Marina Sandel, mezzo-soprano  
Ryszard Ciesla, baritone  
Polish Radio and Television Orchestra and  
Chorus of Cracow, Szymon Kawalla,  
conductor

## Singing Earth

The Harp Weaver, The Sleeping Beauty,  
Abram in Egypt (Cambria CD-1095) to be  
released, 1995

Thomas Hampson, baritone  
Polish Radio and Television Orchestra and  
Chorus of Cracow, Bruce Ferden, conductor

Anne Perillo Sings Songs by Elinor Remick  
Warren and other American Composers  
(Plymouth 91881) 1988  
Florence Baldacci, piano

## For Collectors:

Elinor Remick Warren — Frolic of the Elves  
Warren, piano  
(w/Dedication (Schumann-Liszt)  
(Okeh 40147) 1924 (78 rpm)  
Warren recorded 4 additional 78s for Okeh  
— Nos. 4873, 40070, 40159, 73143

## Books

Virginia Bortin, *Elinor Remick Warren, Her  
Life and Her Music*, (Metuchen, NJ &  
London: The Scarecrow Press, 1987)

Virginia Bortin, *Elinor Remick Warren, A  
Bio-Bibliography*, (Westport, CT & London:  
Greenwood Press, 1993).

## Compositions in print

More than 200 of Warren's compositions  
have been published. Her primary publishers  
are Carl Fischer, New York and G. Schirmer,  
New York

## Radio Documentary

An American Composer: The Legacy of  
Elinor Remick Warren  
Written by Virginia Bortin, Narrated by Jill  
Pasternak, Produced by Lance Bowling,  
Cambria Records

## Performances

The Legend of King Arthur will be performed  
25 August 1995, at 8:00 p.m. at Gloucester  
Cathedral, Gloucester, England. Bourne-  
mouth Symphony Orchestra and Festival  
Chorus, Richard Hickox, conductor, Nathan  
Berg, bass-baritone, Ivan Sharpe, tenor. For  
information, call the Booking Office, Three  
Choirs Festival, 011 44 1452 503090.

# Florence B. Price

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## Scores

For a partial listing of the available scores of  
Price's music, see *Music by Black Women  
Composers: A Bibliography of Available Scores*  
by Helen Walker-Hill (Center for Black Music  
Research Monograph No. 5).

Suite No. 1 for Organ. Calvert Johnson, ed.  
ClarNan Editions, 1993.

Fantasy Negre for Piano in *Black Women  
Composers: A Century of Piano Music, 1893-  
1990*. Helen Walker-Hill, ed. (Hildegard  
Publishing, 1992).

Five Folksongs in Counterpoint for String  
Quartet (score and parts), the Piano Sonata  
in E Minor (soon to be published), and  
several art songs and arrangements of  
spirituals are available in new editions by  
contacting Rae Linda Brown.

## Discography

*Black Diamonds: Althea Waites Plays Piano  
Music by African-American Composers*  
(Includes Piano Sonata in E Minor, *Dances*

*in the Canebrakes, Cotton Dance, and The Old  
Boatman*). Cambria Records CD-1097,  
1993.

*Watch and Pray: Spirituals and Art Songs by  
African-American Women Composers* (art  
songs "My Dream," "Songs to a Dark  
Virgin," "Night," and the spiritual "My soul's  
been anchored in the Lord"). Koch  
International 3-7247-2H1, 1994. "Songs to  
the Dark Virgin" and "Night" were  
previously recorded by Hilda Harris on *The  
Art Songs of Black Composers*, LP recorded  
by the University of Michigan.

## Selected Bibliography

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Music of Florence B. Price in the context of  
her Life and Work." Ph.D. diss., Yale  
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Orchestra of Chicago and Florence B. Price's  
Piano Concerto in One Movement."  
*American Music*, vol. 11 (Summer 1993):  
185-205.

\_\_\_\_\_. "William Grant Still,  
Florence Price, and William Dawson: Echoes  
of the Harlem Renaissance," *Black Music in  
the Harlem Renaissance*, ed. Samuel A. Floyd,  
Jr. (Westport, CT: Greenwood Press, 1990):  
71-86.

Green, Mildred Denby. *Black Women  
Composers: A Genesis*. (Boston: Twayne  
Publishers, 1983).

Holzer, Linda. "Selected Solo Piano Music  
of Florence B. Price (1887-1953)." DMA  
diss., Florida State University, 1995.

Sawyer, Lisa Lee. "Unpublished Songs of  
Florence B. Price." DMA diss., University  
of Missouri-Kansas City, 1990.

Sizer, Sam, compiler. *A Checklist of Source  
Materials By and About Florence B. Price*  
(1977). Mullins Library Special Collections  
Division, University of Arkansas, Fayetteville.

Walker-Hill, Helen. *Piano Music by Black  
Women Composers: A Catalog of Solo and  
Ensemble Works*, (Westport, CT: Greenwood  
Press, 1992).

The Maud Powell

**Signature**

Women in Music