

The Maud Powell

Signature

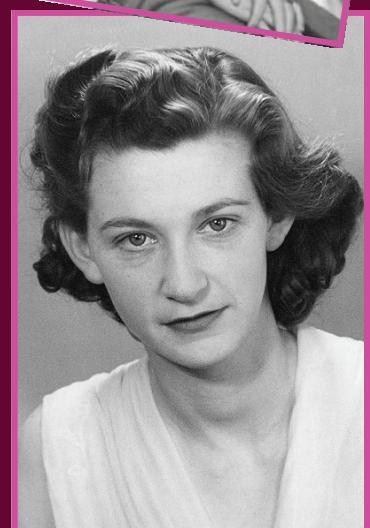
Women in Music

The March of the Women



*Marion Bauer
Amy Beach
Jenny Lind
The MacDowell Colony
Doreen Carwithen
Teresa Carreno
Ethel Smyth
Ruth Gipps
Maud Powell
Dorothy Gow*

Society of Women Musicians



Premiere Online Issue ~ June 2008

The Maud Powell Signature, Women in Music

The March of the Women

June 2008, Vol. II, No. 2 Premiere online issue

Contents

From the desk of . . . Daryle Gardner-Bonneau, Sigma Alpha Iota	5
Editorial—The March of the Women	7
Jenny Lind, The Swedish Nightingale by Leslie Holmes	11
Women with a Cause, The Creation of the MacDowell Colony by Robin Rausch	21
Marion Bauer, From the Wild West to New York Modernism by Susan Pickett	31
Graveyard Stories by Susan Pickett	47
The Society of Women Musicians, A Major Step Forward	49
in the "March of the Women" by Pamela Blevins	
Doreen Carwithen, Breaking Down Barriers by Andrew Palmer	57
The Children's Corner	69
Amy Beach, "Stealing from the Birds" and other adventures in music by Marie Harris	
Cameos of More Women in Music	81
Teresa Carreño by Pamela Blevins	
Maud Powell by Karen Shaffer	
Dorothy Gow by John France	
Ethel Smyth by Pamela Blevins	
The Learning Center	93
Brighter Women Through Music by Madeline Frank	
Reviews	95
Ruth Gipps, an indomitable spirit—Biography	
Ethel Smyth — U.S. Premiere by Bill Marsh	
Recordings	101
Profiles of Contributors	103
Daryle Gardner-Bonneau	
Leslie Holmes	
Robin Rausch	
Susan Pickett	
Pamela Blevins	
Andrew Palmer	
Marie Harris	

Cover photos: clockwise from bottom left, Marian MacDowell, Marion Bauer, Amy Beach, Jenny Lind, Doreen Carwithen



The Maud Powell Signature, Women in Music

The March of the Women

June 2008, Vol. II, No. 2, Premiere online issue

Pamela Blevins, Editor

Karen A. Shaffer, Associate Editor

Editorial Advisory Board:

Anya Laurence (Canada), Jo Leighton (Scotland)

Virginia Bortin, Leslie Holmes, Nora Sirbaugh (USA)

The Maud Powell Signature, Women in Music is a quarterly publication of The Maud Powell Society for Music and Education, a United States non-profit, tax-exempt, educational organization.

Publication is online only at www.maudpowell.org/signature with free access to registered users. In fulfillment of its educational purpose, The Maud Powell Society for Music and Education is making *Signature*'s content free and accessible to everyone. Publication is made possible by donations to The Maud Powell Society for Music and Education.

Contents copyright 2008 by The Maud Powell Society for Music and Education. The contents may be quoted or used for educational purposes, provided proper credit is given.

The Maud Powell Society for Music and Education

68 Grandview Avenue, Brevard, NC 28712 U.S.A.

828-884-8500 telephone/828-884-8501 facsimile

Web site: www.maudpowell.org

Email: Click on "Contact Us"



From the desk of...

Daryle Gardner-Bonneau, Ph.D.

On behalf of Sigma Alpha Iota and SAI Philanthropies, Inc., I would like to extend my heartiest congratulations to the Maud Powell Society on the launch of its *Signature* magazine on-line. SAI is pleased and proud to have provided support for this project; it is hard to imagine a collaboration more mutually beneficial than the one we have undertaken with *Signature*. An organization comprised of women and devoted to the cause of music teamed with an organization committed to recognizing women's contributions to music. What could be more natural, more *feng shui*, if you will?

It is very difficult for today's young musicians to imagine a time when women were discouraged, if not prohibited, from performing in public, from distinguishing themselves in the arts, and from becoming notable musicians, composers and music teachers. When I took the requisite class in music history as a music major back in the 1970s, I recall only two women mentioned in the entire course – Fanny Mendelssohn and Clara Schumann. And embarrassed as I am to say it, I pretty much wrote them off as tag-a-longs to their much more famous relatives. It never occurred to me that, surely, there must have been more women who deserved recognition, and that the history of music was, shall we say, horribly biased! There were more – many more – deserving women, but they worked unheralded, both in their day and in the history books.

But little by little, individual by individual, some incredible pioneering women paved the way for the bright, talented women musicians of today – performers like Martha Argerich, Rachel Barton Pine and Sharon Isbin, conductors like Xian Zhang, Anne Manson, and Marin Alsop, and composers like Jane Ellen, Sue Doherty and Hilary Tan. *Signature* both recognizes and celebrates the contributions of these pioneering women, as well as the women who are honoring their legacy with their own contributions to the art of music, in all of its forms, today.

SAI congratulates Karen Shaffer and Pam Blevins, *Signature*'s two editors, for the amazing care they have taken in preparing this first on-line issue and in planning for what we hope will be many issues to come. Their passion for the subject matter and their devotion to the goals of this publication and the Maud Powell Society are evident on every page. I know that *Signature* will be a fabulous resource for musicians, generally, and especially music educators. But it will be much more to our SAI members. The stories of the women presented in these pages will be inspiring, whether they are striving to meet the challenges of a career in music, or pursuing their dreams in other fields of endeavor.

We hope that our members will become *Signature*'s biggest supporters and contributors to the magazine's future issues, and that the online *Signature* will be a highly visible celebration of women in music for many years to come.

With best wishes from Sigma Alpha Iota,

Daryle Gardner-Bonneau, Ph.D.
National Vice President – Finance
Sigma Alpha Iota



EDITORIAL

THE MARCH OF THE WOMEN

"The March of the Women"! When did it begin?

Perhaps in ancient times when Sappho, the great Greek lyrical poet, composed songs so beautiful that the lawmaker Solon is reported to have exclaimed "I wish I might not die before having learned such a beautiful song." Alas, we must rely on Solon's words for all of Sappho's music is now lost and only fragments of her poetry exist.

Or perhaps this long march began with Hildegard de Bingen, a woman so powerful and influential that she consulted with popes, kings, poets and emperors offering them spiritual guidance and speaking out for reform. Hildegard stands in her own light in an age darkened by fear and superstition, a bold and defiant woman of many gifts who recorded her "visions" in music and poetry. Nine hundred years have passed since her death but her music endures, even becoming the best-selling disk of all time for one record label.

And what about "anonymous"? Who wrote those traditional songs that have been around for ages without attribution -- the tender lullabies, the haunting tunes that continue to move people even today? Consider famous songs like *Loch Lomond* and *Annie Laurie*? Indeed! Here are examples of "traditional" songs that were actually composed or adapted by a woman, Lady John Scott or Alicia Anne Spottiswoode as she was known at birth. Something to think about when we see the words "anonymous" and "traditional."

We can journey through the corridors of time, stopping along the way in seventeenth century Italy where we encounter Francesca Caccini, singer, composer and first woman known to have composed an opera and the singer and composer Barbara Strozzi. Or we could step into Germany to meet Maddalena Lombardini, composer, singer, violinist and a contemporary of Mozart. Or visit France where Elisabeth Jacquet de la Guerre was regarded as "the marvel of our century". When she was only ten years old she could sing at sight "the most difficult music," played the harpsichord and was composing pieces that she could play in any key asked of her. She became a favorite of Louis XIV.

Women Who Marched Alone

The names of women in music who marched alone are many: Anna Amalia, the Duchess of Saxe-Weimar, amateur composer and musician and patron of the arts; Fanny Mendelssohn Hensel, composer and pianist; Clara Wieck Schumann, pianist and composer and mother of eight children; Pauline Viardot-Garcia, singer, composer, pianist, teacher, artist; Augusta Holmès, singer, composer, librettist, set designer, poet, painter; Cécile Chaminade, pianist and composer; Ethel Smyth, composer and writer; Amy Beach, pianist and composer, Germaine Tailleferre,

composer, pianist, artist; Rebecca Clarke, composer and violist. The list goes on and on.

We are sure you have noticed something about each of the women we have mentioned – all were multi-talented. But they were women working alone, beacons of light shimmering on the edge of man's world. They were respected in some instances but societal convention rarely allowed them to enjoy the freedom of expression, camaraderie and opportunities experienced by their male counterparts. Rarely were they able to come together to meet as men met, freely and openly as equals sharing their passions for their music, discussing their ideas, their working methods, and their disappointments and achievements in their chosen arts. How must Fanny Mendelssohn have felt when her father informed her: "Music will perhaps become Felix's profession; whilst for you it can and must only be an ornament, never the root of your being and doing"?

But music was the root of her being and doing. Only after she married an open-minded man who encouraged her to pursue her art did she defy her father and her brother and strike out on her own. Just as she was beginning to soar as a pianist and composer, she suffered a fatal stroke. She was only forty-one.

Pursuing Equality

As the nineteenth century progressed women were finding their collective voice, stirring public sentiment and challenging the social order in pursuit of equality and independence. In England in 1869 women made minor gains when unmarried women householders were granted the right to vote in local elections. In 1884, the Married Women's Property Act gave women the right to keep all personal and real property instead of giving it up to their husbands. The suffrage movement was gaining strength in both Britain and the United States.

In the early years of the twentieth century women in music began to seek and find support, encouragement and fellowship among themselves and to work actively to bring women in music together to share their knowledge and experience. Their days of isolation were about to end. In 1903, seven pioneering women in Ann Arbor, Michigan, established Sigma Alpha Iota "to form chapters of music students and musicians who shall by their influence and their musical interest uphold the highest ideals of a music education; to raise the standard of productive musical work among the women students of colleges, conservatories and universities." SAI continues to thrive today, providing resources, encouragement and community among both women and men in music. (see "From the desk of...")

CONTINUED

EDITORIAL

With the founding of the MacDowell Colony in 1907, Marian MacDowell provided artists, writers, composers and poets with a peaceful haven where they could work and come together with other creative people – women and men. Many women, including composer Amy Beach (see the Children's Corner) and novelist Willa Cather spent time at the MacDowell Colony.

Across the Atlantic Ocean three women banded together to found the Society of Women Musicians in England in 1911. The SWM promoted an agenda of cooperation among women in different fields of music, provided performance opportunities and advice, and helped women deal with the business aspects of their work. They encouraged men to join as associate members and made many vital contributions towards improving opportunities for women in music. The society disbanded in 1972 but its legacy lives on. (see The Society of Women Musicians).

A Peril to Domestic Life

If you think it was smooth sailing for these pioneering women, it wasn't. They had their critics. The idea of any women's club struck a nerve and sent ripples of fear coursing through the veins of men who viewed these clubs as a "menace." One prominent man railed against them with particular harshness. He accused club women of harboring "restless desire" and declared that they threatened to put "our domestic life...in peril." A woman who joined a club was tempted "to be and to do something not within the sphere of her appointed ministrations [and] I believe that it should be boldly declared that the best and safest club for a woman to patronize is her home." Is it any wonder women have faced a difficult struggle for independence and self-expression? By the way, the man who wrote those words in 1905 was Grover Cleveland, President of the United States!

When Marion MacDowell developed bold plans to raise money for her colony, she was accused of devising "foolhardy" schemes but her "schemes" reaped handsome rewards and the colony continued to grow.

The founders of the Society of Women Musicians faced a curious problem – resistance from women. Women, conditioned to a subservient role, were fearful and reluctant to take charge of their own lives when the opportunity presented itself.

Although women made considerable progress during the twentieth century, they still lagged behind their male counterparts in recordings, performances and the publication of their music. They were and still are often treated as little more than a footnote in music history books. For example, an early edition of the *Grove's Dictionary of Music and Musicians* had this to say about Rebecca Clarke:

"Clarke, *Rebecca* (b Harrow, 27 August 1886). English viola player and composer, wife of JAMES FRISKIN."

Fortunately later editions have had more to say about her but this example serves as a reminder of how the history books can marginalize women. By the way, James Friskin is now the footnote in music history while Rebecca Clarke's reputation is firmly established.

By the 1980s the tide was running stronger thanks to pioneering books by Christine Ammer, Karin Pendle, Jane Bowers, Judith Tick, Carol Neuls-Bates, Sophie Fuller and the late Diane Peacock Jezic. In 1995 Julie Anne Sadie and Rhian Samuel published their invaluable *Norton/Grove Dictionary of Women Composers* and in 2007 Anne Gray published her monumental *The World of Women in Classical Music*. This book moves forward from ancient times to the present and includes women in all branches of music from composers and performers to musicologists and agents.

Record companies, including major labels like Naxos, Chandos, Dutton and lesser known labels like Lyrita in England, are featuring more women composers in their catalogues. Marin Alsop and Joanne Falletta are conducting major orchestras in the United States and composers Jennifer Higdon, Libby Larsen and Joan Tower enjoy high profiles with Higdon appearing on the cover of *Gramophone* magazine in May and Tower's Naxos CD *Made in America* winning three 2008 Grammy. Indeed the future is looking brighter and more promising for women in music but there are still major gaps to be filled, particularly in live performance.

Working Together

What can we do to ensure that the march of the women continues to move forward? We can follow the example of SAI in 1903, the MacDowell Colony in 1907 and the Society of Women Musicians in 1911 by working together for the greater good of women in music. It is vitally important that we focus on the present while recognizing the contributions of women in the past whose pioneering efforts ensured that one day women would have opportunities that were denied to them only because they were women.

What next? Publications like the *Maud Powell Signature* for one. In publishing this magazine online we will reach an international audience and in the process we hope to create new awareness of women's work in music, past and present. We want to educate women and men about the achievements of women so that they will not be marginalized as so many have been for centuries. We believe that it is important to feature women working today in all fields of music. This is not just a publication

CONTINUED

EDITORIAL

about the history of women in music, it is a living history.

Why, you might ask, is this magazine called the *Maud Powell Signature, Women in Music*? Maud Powell stands as a symbol for what women can achieve against overwhelming odds. Born in 1867 in Illinois on the edge of the western frontier at a time when women stayed at home and reared their families, Powell broke the mold. She pioneered the violin recital in America and became the first instrumentalist to record for Victor's red seal label in 1904. Her influence was pivotal in inspiring the formation of America's classical music institutions by the many talented, hard-working, and ambitious women and women's music clubs whose foundational work ripened into the rich classical music heritage that Americans enjoy today. Maud Powell always recognized the importance of women's organizational contributions to classical music and at the same time encouraged them to achieve their full potential as performers and composers in the music profession, challenging the conventions of the day. Her courageous, artistic, and resourceful spirit shows through in her signature, a potent symbol of the power of a woman

to move and inspire generations of men and women in music. For more information about Maud Powell, visit our web site www.maudpowell.org.

In the future we will feature our African-American and Afro-European Heritage, meet the Great Teachers, celebrate women lost and found, visit with contemporary composers and performers, explore folk traditions, step into the childhoods of women in music and meet some young women who are looking forward to careers in music that were not possible for women in other generations.

Join us again in September for "Lost and Found", featuring Alice Mary Smith, Berta Geissmar, Mary Davenport Engberg, Gena Branscombe, Lilian Elkington, Ethel Voynich, Diana Ambache, Rachel Barton Pine and more. If you don't know these women, all the more reason to spend time with us again September 20th.

In the meantime we would like to hear from you. Share your ideas with us and your comments. You are our voice.

Pamela Blevins
Karen Shaffer



A



B



C



D



E



F



G



H

Do you know these women?

A. Composer Alice Mary Smith. B. Composer Clara Schumann. C. Pianist Teresa Carreno. D. Folk-song collector Majority Kennedy Fraser. E. Composer Ethel Smyth. F. Pianist-composer Clara Remick Warren. G. Composer-pianist Clara Geddes. H. Singer-composer-teacher Pauline Viardot-Garcia.

Jenny Lind



“Here reigned Truth and Nature. Everything was full of intelligence”

-Hans Christian Andersen

Leslie Holmes

The Swedish Nightingale

"The youthfully-fresh voice forced itself into every heart. Here reigned Truth and Nature. Everything was full of meaning and intelligence. 'There will not be born, in a whole century, another being so gifted as she,' said Mendelssohn, in speaking to me of Jenny Lind; and his words expressed my own full conviction."

-- Hans Christian Andersen

Jenny Lind...a name known by many, and yet by surprisingly few of the younger generation. **Jenny Lind**...perhaps the most famous singer the world has ever known. **Jenny Lind**...born too soon to have her voice recorded and, hence, lost to us forever...

How is it that an illegitimate Swedish country girl from a poor section of Stockholm came to be so highly regarded that huge crowds gathered wherever she went and tickets for her performances went for unheard-of sums of money? Those of us who were not privileged to hear or see her will never be able to understand fully her unique power.

Christened Johanna Marie, the child was called Jenny by her maternal grandmother, Fru Tengmark. And 'Jenny' she remained for the rest of her life. Jenny lived with her mother's distant cousins, Karen and Carl Ferndal, in a town about fifteen miles from Stockholm called Ed-Sollentuna. Carl was a kindly church organist and his wife, Karen, was gentle and giving. Jenny thought of them as her parents and of their two sons as her brothers. She lived a happy life, surrounded by love and music, until Karen became too ill to care for her. Carl then sent for Jenny's "aunt", Anna Marie Fellborg, who until that time had been a rather stern and infrequent presence in Jenny's life.

In reality, Anna Marie was Jenny's mother, who lived in Stockholm, and who had left her with the Ferndals from the time she was a tiny baby. Much to Anna Marie's chagrin, Carl Ferndal insisted that she take the little four-year-old girl to live with her. Jenny cried and cried at having to leave the Ferndals and the trauma of this early experience stayed with her the rest of her life. Establishing and maintaining

stable relationships and a secure domestic situation remained of utmost importance to her.

Anna Marie lived in a third floor walk-up apartment at 40 Mäster Samuelsgrand Street in Stockholm. Her daughter from her first marriage, 13-year-old Amelia, lived with her. Another 13-year-old, Louise Johannson, boarded there as well. Jenny was so upset at finding herself in this situation that she refused to eat or sleep. Soon after her arrival, "Uncle" Niklas arrived, full of fun and laughter. When he realized who she was, he swept her up in his arms and played games with her until she ate some dinner in spite of herself. And Amelia, who was very kind, took the little girl to bed with her so she would not feel so alone.

This man whom Amelia knew as "Uncle" Niklas, was in reality Jenny's father. Anna Marie had been married and divorced and was very religious. Consequently, she would not marry her lover Niklas, but apparently did not refrain from close relations with him. Jenny was born to them on October 6, 1820 and, as previously stated, sent to live with the Ferndals. Anna Marie was far from elated at having her second daughter returned to her household and was often very cross, especially with Jenny. Fortunately, Amelia's kindness and Niklas' ebullience helped make conditions more bearable for Jenny. And even more fortunately, Anna Marie's mother, Fru Tengmark, lived with them as well. She adored Jenny and cared for her while Anna Marie went off each day to run her private school. Fru Tengmark had a strong, simple Lutheran faith which she shared with Jenny. This religious faith was to stay with her the rest of her life.

One day, while Fru Tengmark was

taking care of Jenny, a military band passed by the house. They played a fanfare which she then heard Jenny reproduce exactly on the piano. Fru Tengmark assumed the pianist was Amelia, who was taking lessons at the time, but found no one at the piano. Finally she spied Jenny hiding under it, for fear she would be scolded. Fru Tengmark had her play it again, to make sure she was the one who had played it before. After some persuading, Anna Marie listened to Jenny play and decided to let her take piano lessons from Amelia.

Passers-by stopped in wonder

In August of 1824 Again Jenny's home life was again disrupted, when Fru Tengmark left to live at the Widow's Home. Jenny had to go with Anna Marie to her school and sit quietly all day long. Longing for the Ferndals and the country, Jenny ran away. Louise and Amelia found her and persuaded her to come home. The years from 1824 to 1828 were dreary indeed for the child. And as pupils started dropping out of Anna Marie's school, she became increasingly unpleasant. The one bright spot in Jenny's life was being allowed to visit Grandma Tengmark at the Widows' Home. There she ran about, sang and played the piano. She had learned that by working hard at her music she could receive positive attention from adults.

By 1828, even the boarder Louise Johannsson could not stand Anna Marie's difficult manner and left the house. Without this income, Anna Marie could not manage the household, so she closed the school and got a job as a governess in

CONTINUED

Jenny Lind

*“God has given you your voice, precious.
He has opened the way now for you to
cultivate it. Use it always as God would
want you to use it, and He will protect
you from harm.”*

Jenny Lind’s grandmother

Linköping, taking Amelia with her and leaving Jenny with the Steward and his wife at the Widows’ Home. Jenny was delighted, and the next year proved to be a particularly happy one for her. It was also a year in which an event changed the course of her entire life.

The event seems small...but the ramifications of it, for Jenny, were huge. One day she was sitting in the window at the Widows’ Home singing to her cat. Passers-by stopped in wonder at the clear, pure voice. The maid of a principal dancer at the Royal Opera House heard her and convinced her mistress, Mlle Lundberg, to listen to her. Mlle Lundberg sent for Jenny and her mother and, after hearing the child sing, was so impressed that she suggested Jenny sing for the Directors of the Royal Theatre School. Anna Marie was not in favor of the idea. To her, acting was not a respectable profession. She finally gave in and Jenny sang for Herr Croelius, the singing master, and Count Pucke, the director. Neither had wanted to hear a nine-year-old sing, but when she had finished they were both in tears.

The Truth

When Count Pucke offered to take Jenny into the Royal Theatre School where her instruction, maintenance and general education would be paid for by the school, Anna Marie refused. He offered to board Jenny with her and pay Anna Marie to teach her outside subjects, but she refused again. She did the same when the Count offered to board three other students with her as well. Finally, Grandma Tengmark

stepped in and persuaded her daughter that it was God’s will. Anna Marie relented, but had to tell the school, and Jenny, about her real parentage. Jenny was incredulous and horrified!!

Both Anna Marie and Grandma Tengmark were fearful of the bad influences with which Jenny, as a performer, was sure to come in contact. When she and Jenny were alone, Grandma Tengmark said something that Jenny would never forget: “God has given you your voice, precious. He has opened the way now for you to cultivate it. Use it always as God would want you to use it, and He will protect you from harm.”

And so, in September of 1830, Jenny Lind entered the Swedish Royal Theatre School as the youngest *aktris-elev* the school had even taken. The average age was 14. Her courses included singing, elocution, dancing, French, piano, religion, history, geography, writing, arithmetic, and drawing...quite a plate-full for one so young! And Anna Marie taught her all but the first four of these subjects. Jenny was expected to pay the school back when she was finished with her training. The Royal Directors would decide when Jenny was ready to be a paid actress in the Royal Theatre, after which time she was pledged to remain in its service for ten years.

Jenny’s talent as an actress was soon recognized and, in December of 1830, she was given a big role as a seven-year-old in *The Polish Mine*. In March of 1831, she received her first newspaper critique in *Heimdal*, a periodical devoted to literature and art, for her role as Johanna in a play



The Maud Powell Society

called *Testamentet, a Drama*: “She shows in her acting a quick perception, a fire and feeling, far beyond her years...an uncommon disposition for the theater.”

A warning for the future

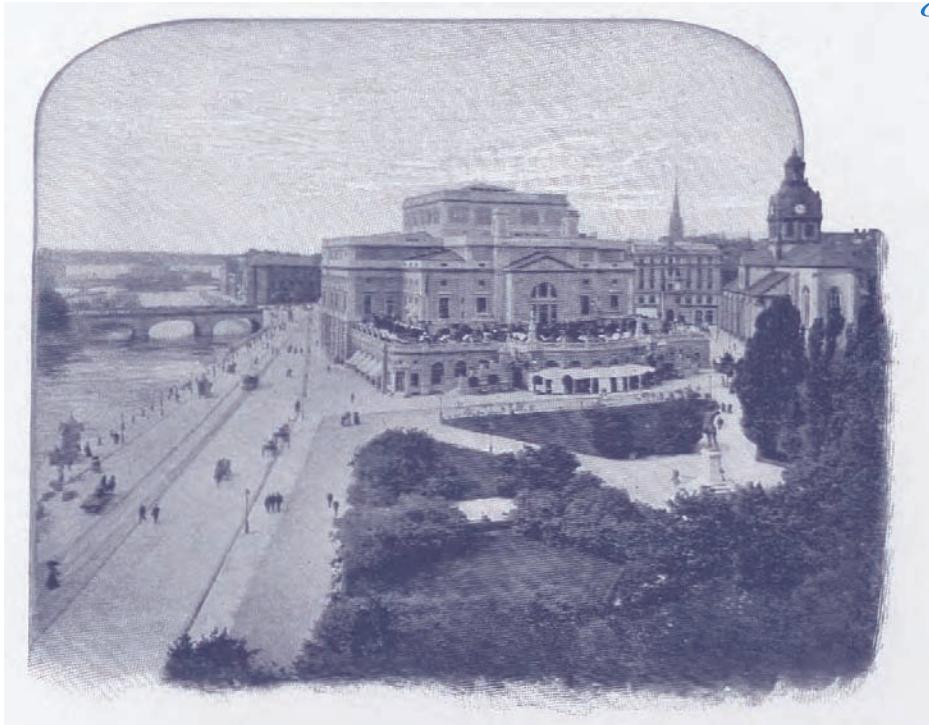
Jenny’s singing, while not given much public exposure, was not neglected. Herr Croelius gave her lots of extra time. In 1831 Herr Croelius retired, and Herr Izak Berg took over. This would have important ramifications for Jenny in a few years. He had Jenny singing duets with him at parties soon after she began studying with him. *Heimdal* praised her highly, but also said. “If this young genius does not ripen too prematurely, there is every reason for expecting to find in her an operatic artist of high rank.”...a warning for the future.

Unfortunately, while all of these positive things were going on, life at home became increasingly unbearable. The other borders from the school left because Anna Marie was so difficult. Jenny left too, but her parents married — presumably to appear more respectable — , sued the Royal Theatre School, and won! Jenny had to return to this unhappy household once more and was ordered to live there until she was married.

In 1837, Jenny had a small but impressive role in a scene from an opera by Giacomo Meyerbeer. The critics were eager to hear her in an entire role. And on March 7, 1838, Jenny Lind appeared in her first leading role, that of Agatha in *Der Freischütz*, by Carl Marie von Weber. This

CONTINUED

Jenny Lind



The Swedish Royal Opera.

was a heavy role for a seventeen-year-old and Jenny was fearful of failure, as she was many times in her life. But the evening was a smashing success for the young soprano, and Jenny became the new star of great magnitude in Sweden. From that day on she always regarded March 7, the day of her first triumph, as her second birthday. After the performance, Jenny was nowhere to be found. She was discovered in her dressing room praying to God in thanks for her success. That she should pray in thanks and not in supplication astounded her colleagues.

That season Jenny sang Agatha nine times and made sixty-four appearances in other operas. She also gave a recital at the university at Uppsala. The students went wild and unhitched her horses from her carriage, pulling it back to her hotel. This was not the last time this would happen.

A word about Jenny's appearance and demeanor. She was in no way a beauty, with a large nose and fairly small eyes. Her thick, light-colored hair was piled in curls on either side of her head. Even after her many successes, she eschewed the airs of a prima donna and was simple, direct and down-to-earth. She wore no make-up and very simple clothes off-stage. Many who saw her for the first time couldn't imagine why she was so special...that is, until she began to sing. According to many accounts, her face was absolutely transformed while singing and became almost luminescent and certainly beautiful.

And, of her voice, Frederic Chopin said,

"Her singing is pure and true; the charm of her soft passages is beyond description." Her coloratura soprano range went from the B below the staff to G on the fourth line above it, and exhibited a richness unusual for a voice of this type.

Audiences were stirred by her soul

But Jenny Lind's performances were more than appearance and voice. Her commitment to music, her deep religious faith, her belief that her voice was a gift from God, her purity of spirit...all of these came through as Jenny Lind, the person. Audiences responded to her voice but were also stirred by her soul. She *became* the music she was singing or the role she was playing and, in so-doing, moved people deeply.

1838 and 1839 were good years for an emerging young singer. The older stars of the Swedish Royal Opera were fading. Jenny was joined by a young Swedish tenor, Julius Günther, and a young Italian baritone, Giovanni Belletti. Günther had a beautiful, natural voice but little training, while Belletti was thoroughly trained in the bel canto style of singing. The Swedes didn't appreciate Belletti's talents, but Jenny persuaded him to stay with the opera company.

Meanwhile, tensions at home were mounting once again. Niklas drank too much and Anna Marie was resentful of Jenny for giving so many concerts for free. Jenny constantly strove for purity in

thought and action and already was starting charities to benefit those less fortunate than she. Finally, Jenny could bear the strain at home no longer, and left to live with Niklas' aunt. Anna Marie was furious, but when Jenny moved in with the prominent composer Adolf Fredrick Lindblad and his wife, Sophie, Anna realized she was no match for him and gave up. As the gathering place for scholars and artists, the Lindblads' home was a wonderful place for Jenny to be in these formative years of her career. Under the tutelage of Professor Lindblad, Jenny bloomed. During 1840 she had many triumphs. The Royal Directors raised her salary and she was appointed Court Singer by His Majesty Karl Johann. This was the highest possible official recognition for a singer. She was also made a member of the Swedish Royal Academy of Music, the highest possible honor by her fellow musicians.

That spring, she again went to Uppsala to perform. The *Uppsala Correspondenten* stated: "In addition to Nature's beautiful singing birds, there came, flying thither on Whitsun Eve, a nobler nightingale, the famous Jenny Lind." And it was from this quote that she was hereafter known as the "Swedish Nightingale." However, the greatly respected composer and teacher Erik Gustaf Geijer was in the audience, and he detected fatigue and huskiness in Jenny's voice. Jenny had noticed this too. She had

CONTINUED

Jenny Lind

spoken to her teacher, Herr Berg, who had no suggestions, and to her colleague, Belletti, who had been concerned about it as well. He suggested that she go to Paris and study with the great Manuel Garcia, son of the singer Manuel Garcia and brother of the famous singers Malibran and Pauline Garcia Viardot, a good singer as well as a composer. Garcia had studied the structure of the throat and vocal organs and invented the laryngeal mirror, by means of which it was possible to actually see the vocal cords.

Geijer convinced Jenny to leave and "follow her destiny," but first she had to extricate herself temporarily from her contract with the Swedish Royal Opera, and raise the money necessary for the trip and the study. In order to do this, she had to agree to a long concert tour, which further tired her voice and herself.

At last she went to Paris, with letters of introduction from Queen Desideria of Sweden to Mme. la Duchesse de Dalmatie of Paris. Mme Dalmatie had an afternoon *soirée*, to which she invited Manuel Garcia. Jenny was the featured performer but, due to the fatigue of her trip and her many performances, she sang poorly. Garcia was not in the least impressed. When Jenny came to audition for him at

his studio, he said to her, "My dear young lady, you had better go back to Stockholm. It would be useless for me to take you as a pupil. However fine a voice you may have had at one time, you have none left now. Absolutely none."

Needless to say, Jenny was devastated! Seeing her distress, Garcia said that if she would talk little and sing not at all for a period of six weeks, he would hear her again. This she did, during which time she studied French and Italian. When she went back to Garcia he found her much improved and decided to give her two lessons per week. He later is quoted as saying that he took her because of her obvious dedication to singing — that he was more impressed with her intelligence and hard work than with her voice.

On September 10, 1841, Jenny wrote to a friend in Stockholm. "I have to begin again, from the beginning. To sing scales, up and down, slowly and with great care; then to practice the shake [the trill] awfully slowly; and try to get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice. Anyhow he is the best if only he can teach me to sing?" 1841 and 1842 were years of humiliation and discouragement for young Jenny Lind, as

well as a great deal of soul-searching.

Professor Lindblad came to Paris in late May and still felt that Jenny's voice was a little tired. However, he set up an audition with the opera composer, Giacomo Meyerbeer, who was entranced with Jenny's singing. Lindblad, privately, thought Jenny was capable of singing much better. But when Jenny returned to Stockholm and opened on October 10, 1842 in the role of Norma, she was received rapturously by the Royal Theatre and the public. The critics found her voice fuller and of superb technique.

She went back to live with the Lindblads until the Professor once again exhibited an affection for his student which went beyond that of mentor or father-figure. When this had happened before, it had made her departure for Paris timely. As she had earlier, Jenny moved out — this time into her own flat with her Aunt Lona as a chaperone. By Swedish law, she needed a male guardian and so she selected a judge named Henric Munthe. This turned out to be a good choice, as he was not only a sympathetic figure, but also a musician and shrewd businessman.

CONTINUED

The Maud Powell Society

When Jenny Lind sang at Uppsala, a critic wrote: "In addition to Nature's beautiful singing birds, there came, flying thither on Whitsun Eve, a nobler nightingale, the famous Jenny Lind." Thus she became known as the "Swedish Nightingale."



Jenny Lind



Felix Mendelssohn became a devoted friend. He told Jenny Lind that "all who have heard you are of one opinion only" - that she was a "great talent."

In January of 1843, Jenny went to Copenhagen to rest. She stayed with the August Bournonvilles, whose happy, peaceful home she was to enjoy many times. While there, Meyerbeer's opera *Robert de Normandie* was being mounted at the Royal Theatre in Copenhagen. August suggested to the director that Jenny sing the leading role of Alice, a specialty of hers. Jenny was terrified, as she often was when asked to perform in a new venue. August enlisted the help of the writer, Hans Christian Andersen, who convinced Jenny that the Danes would be very predisposed to like her. On September 10, 1843, Jenny debuted in Copenhagen as Alice and was a huge success. As for Hans Christian Andersen, he worshipped Jenny throughout his life, even asking her to marry him three times. He found in Jenny an inspiration for some of his most poignant works: *The Angel*, *The Emperor's Nightingale*, *The Ugly Duckling*, and *The Snow Queen*.

And it was Andersen who once again brought her to the attention of Meyerbeer, who was, by then, the most popular composer of opera of the day. Meyerbeer had been commissioned to write an opera to celebrate the dedication of the new opera house in Berlin, the musical capital of the world at that time. Andersen suggested Jenny for the leading role and

Meyerbeer agreed. As rehearsals got underway, however, Jenny was recalled to Sweden to sing at the coronation of King Oskar I. When she returned to Berlin, the understudy who had been rehearsing in the role in the new opera was very upset at the thought of not performing the premiere. Jenny graciously conceded, an act which endeared her to the German public.

Finally on December 15, 1844, Jenny debuted in Berlin as Norma. Once again she had the public at her feet. Herr Ludwig Rellstab, renowned critic and poet, wrote:

Until now no singer has ever sung the Cavatina, "Casta Diva", as we think it ought to be sung. She clothes the melody in that pale romantic moonlight under the influence of which it was conceived, and she knows so well how to sustain this colouring throughout the difficulties of the mechanical passages — that the highest triumph of her thrilling delivery is achieved in the clear execution of the chromatic runs. The singer here obtained a mark of recognition which has never before been witnessed within the experience of any of us — the air was encored, and the artist called forward in the middle of the act!

The summons of the singer before the curtain after the first act, and at the close of the performance is a theatrical accessory which speaks for itself. Among the public there was not one single dissentient voice; its verdict truly represented the expression of its thanks for the gift received.

Eventually Jenny appeared triumphantly in the part which Meyerbeer had written for her, Vielka in *Das Feldlager in Schlesien*. And the opera, which had not fared very well with the understudy, was a success. In an 1845 letter to Jenny, Meyerbeer wrote: "But what remains for your friends to wish, to-day, for you whom Heaven has so richly endowed! It has given you that great and sympathetic voice which charms and moves all hearts; the fire of genius, which pervades your singing, and your acting; and, in fine, those indelible graces which modesty and candour and innocence give only to their favoured ones, and which bring every enemy into subjection."

Another one of Jenny's great admirers, and whose admiration she returned in large measure, was Felix Mendelssohn. While in Berlin, she was invited to a *soirée* at the

home of her dear friends the Wichmanns. The next day, October 22, 1844, she wrote:

Last night I was invited to a very pleasant and elegantly furnished house, where I saw and spoke to Mendelssohn Bartholdy, and he was incredibly friendly and polite, and spoke of my "great talent." I was a little surprised, and asked him on what ground he spoke in this way. 'Well!' he said, 'for this reason, that all who have heard you are of one opinion only, and that is so rare a thing that it is quite sufficient to prove to me what you are.'

This meeting was memorable for both of them; they remained devoted friends and colleagues until Mendelssohn's untimely death in 1847, at the age of 38. On January 12, 1846, Jenny wrote to her guardian: "Felix Mendelssohn comes sometimes to Berlin, and I have often been in his company. He is a man, and at the same time he has the most supreme talent. Thus should it be." They performed his songs together and she appeared at his Gewandhaus Festival in Leipzig — a truly extraordinary experience for all in the audience. And it was for Jenny, who evidently had a particularly beautiful high F#, that he composed the soprano solos in his oratorio, "Elijah."

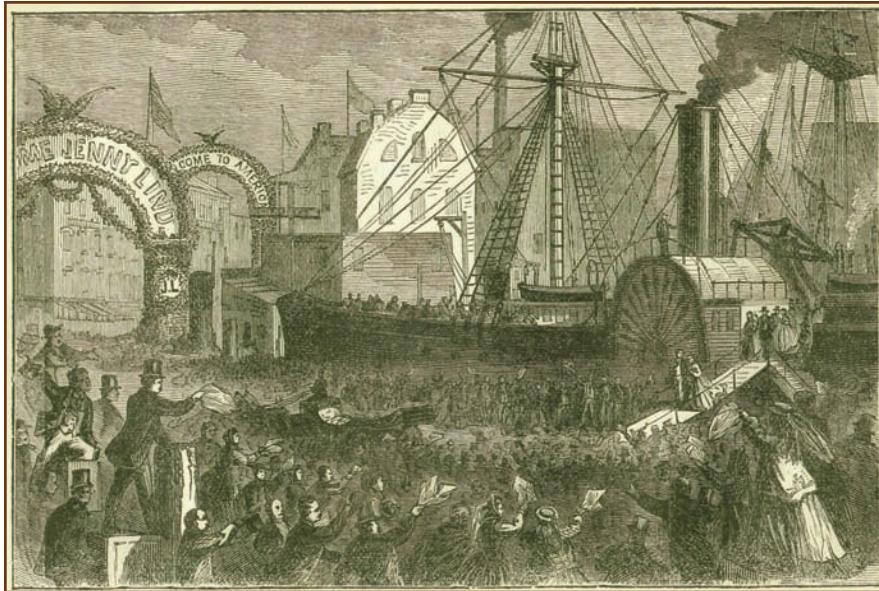
When Mendelssohn died, Jenny was so distraught that she could not sing his songs for two years. To her German "mother" she wrote:

Ah! mother! what a blow for me was the death of Mendelssohn! That is why I have been silent so long. For the first two months after it, I could not put a word down on paper; and everything seemed to me to be dead. Never was I so happy - so lifted in spirit, as when I spoke with him! and seldom can there have been in the world two beings who so understood one another, and so sympathized with one another as we! How glorious and strange are the ways of God! On the one hand, He gives all! On the other, He takes all away! Such is life's outlook.

Through Mendelssohn Jenny had met Clara and Robert Schumann. She developed a meaningful relationship with Clara and found her to be one of the most

CONTINUED

Jenny Lind



The arrival of Jenny Lind in New York. 30,000 people saw her off at Liverpool and at least that many greeted her in America. Thousands lined the street to her hotel and 20,000 filled the area around it.

talented and charming people she knew. When Jenny was in Vienna in 1847, Clara and Robert were somewhat discouraged by a series of concerts they were giving. Jenny offered to sing on the concert — songs by Mendelssohn and Schumann. The ticket sales increased like magic. The Schumanns were ever-grateful to Jenny for this, and the public developed a new appreciation for Robert Schumann's songs.

Jenny Lind's triumphs were many — so many that it is impossible to describe them all here. She had the great cities of Munich and Vienna at her feet. Eventually, after working out incredible contract problems with two Impresarios, she performed in London and, again, was an extraordinary success. The English felt she was one of them and she in return loved the English and England, eventually settling there in 1858. Queen Victoria and Jenny Lind became intimate friends.

P.T. Barnum

In the United States, Jenny is most famous for her tour of 1850—1851, sponsored and arranged by the fabulous showman, Phineas T. Barnum. Jenny had long desired to retire from the operatic stage and did so in 1849. She had also been curious about this new country across the sea. And so, when Barnum made her an offer, involving fabulous amounts of money, she decided to accept. She had charities in Sweden, including the founding of a Theatre School, which she wanted to support and felt as if this would

be the way to do so.

For Barnum this was an opportunity to transform his image from showman to impresario. "So anxious am I," he said, "that this country shall be visited by a lady whose vocal powers have never been approached by any other human being, and whose character is charity, simplicity and goodness personified."

Jenny had become so famous that when her ship, the *Atlantic*, left Liverpool for America, 30,000 people came to see her off. And when she arrived in New York City on September 1, 1850, at least that many were there to greet her. Thousands more lined the streets to her hotel, the Irving, where a crowd of about 20,000 filled the area around it. At midnight the New York Musical Fund Society paraded under her window, serenading her with patriotic tunes, escorted by 300 firemen in red shirts.

And it was this way everywhere she went in the United States. Her first concert was held at Castle Garden in New York City. It was the largest opera house in the nation, and was set on an island two hundred feet beyond Battery Park at the foot of Manhattan island. Barnum conceived of the idea of auctioning off the tickets for the best seats beforehand, and three thousand people braved a rainstorm for the auction. The owner of a men's hat store bought the first one for \$225! This happened in many cities. In Boston the first ticket went for \$625! The concert was held on September 10th and Castle Garden

was over-filled. When Jenny came on to the stage, she curtsied to the audience. The *New York Tribune*'s critic wrote:

It is impossible to describe the spontaneous burst of welcome which greeted her then. The vast assembly rose as one man. For some minutes nothing could be seen but the waving of hands and handkerchiefs, nothing heard but a storm of cheers.

Touring with Jenny were the pianist, composer, conductor Julius Benedict and the Italian baritone, Giovanni Belletti. The tour was thrilling, but very tiring. Jenny hated crowds and sometimes Barnum passed off someone else, heavily veiled, as Jenny to spare her the exhaustion. The little troupe went to many cities in America, among them New York, Boston, Philadelphia, Atlanta, Pittsburgh, St. Louis, and New Orleans. All of her earnings from this tour went to support her Swedish charities. And, in many cities, she sang extra concerts to benefit local organizations as well.

After ninety-three performances, Jenny paid Barnum a forfeit for performing less than one hundred, and they parted ways. Benedict went back to Sweden for health reasons and Jenny and her troupe gave additional concerts under her own sponsorship.

Eight months before, she had sent for a young pianist, Otto Goldschmidt, whom

CONTINUED

Jenny Lind

she had met through Mendelssohn. He was to relieve the weary Benedict from the job of accompanying and playing piano solos, as well as conducting. Goldschmidt had accompanied her from time to time in Sweden and she found him to be an excellent pianist and accompanist, as well as a very sympathetic person.

Marriage

Jenny had had several romantic relationships up to that time — each of them unfulfilling. For years she had admired the Swedish tenor, Julius Günther, but after they were engaged it became clear that his self-involvement would make their life together an unhappy one. She was also engaged to a young British officer, Claudius Harris. His domineering mother and their mutual abhorrence of the supposed immorality of the stage and desire to control all of Jenny's earnings eventually caused Jenny to break this engagement as well. Despite years of devotion by her colleague, Giovanni Belletti, Jenny could not commit herself to him, and felt she would never marry.

When she felt herself developing fond feelings for Otto Goldschmidt, she worried because he was nine years her junior. Finally, the gentle, mature, understanding demeanor of the young man dissipated these concerns and the two declared their love. They were married in Boston on February 5, 1852. After a honeymoon in Northampton in the Berkshires, they settled there for a while. To Jenny it was the most beautiful place in America!

However, Jenny's inner ties to Europe and Great Britain proved too strong, and on May 29, 1852, she and Otto sailed to Europe. For several months Jenny did little singing, except privately for Otto and their friends. She had longed for a home since childhood, and now she had one and enjoyed it fully.

"Otto is everything that a woman could ask of a man. He grows more lovable and devoted every day in a most touching way. I, who was ill-schooled in many respects, benefit from his magnificent schooling. In music, I hear nothing from him but the greatest and finest."

In September of 1853, Jenny (age 33) gave birth to a son, Walter Otto. She considered him, like her voice, a gift from God. And she wanted once again, in thanks, to give this voice back to the public. And so she began a series of oratorio concerts in large German cities. Her favorite oratorios were Mendelssohn's *Elijah*, Handel's *Messiah* and Haydn's

Creation.

The Goldschmidts' second child, Jenny, was born in March of 1857. A year after her birth the family moved to England. Otto wanted to spend more time composing and was offered the position of professor of piano at the Royal Academy of Music in London. This allowed him time to teach and to compose.

A third child, Ernst, was born in 1861. In 1864 the Goldschmidts built a house overlooking Wimbledon Park. Otto named it "Oak Lea" because of the many old oak trees which shaded the house. They were content. Jenny continued to sing in support of her many charities. Their home became, like the Lindblads, a haven for artists, writers and musicians.

The Goldschmidts left their home in Wimbledon and moved to London in 1874. Otto, as vice-principal of the Royal Academy of Music, was very busy. He, like Jenny had many years before, was collecting honors. He was made a member of the Royal College of Organists, the London Company of Musicians, and the Royal College of Music. Queen Victoria chose Otto to give piano lessons to her daughter Helena and the Princess came to the Goldschmidts' house for her lessons.

Forgotten composers

Their home had become even more of a musical center now that it was in London. As both Otto and Jenny were vitally interested in oratorio, a group of amateur musicians met at their house each a week and called themselves the "Madrigal Society." Their purpose was to sing works of neglected or forgotten composers.

One of these composers was Bach!! And one of his forgotten works was the *B Minor Mass*. It had never been performed in England. All winter of 1876 the Madrigal Society prepared for a spring performance of the Mass, which took place to great acclaim on April 26, 1876. Jenny trained the other sopranos but would herself sing only in the chorus.

In 1881 Jenny returned to Sweden to receive the highest honor King Oskar II could give her: The Kingdom's Medal of Letters and Arts. When fastening the medal around Jenny's neck, the King said, "Fru Jenny Lind-Goldschmidt, you have highly honored our Kingdom and our people with your matchless song. You have for long dedicated your great talent to the benefit of humanity. For these accomplishments, and in everlasting gratitude, we present you with this medal."



The Maud Powell Society

Jenny Lind in later life.

The Prince of Wales asked Jenny to be the first professor of singing at the Royal College of Music. This she did for three years, from 1883 to 1886, and loved it. But in 1886 her health was failing, so Jenny and Otto decided to move back to the country which Jenny had loved since childhood and in which she thrived. They bought a home in Malvern Hills, 125 miles from London. And at this home, Jenny died at the age of 67 on All Soul's Day, November 2, 1887. She was buried there. Jenny Lind became the first woman to have a memorial in Westminster Abbey. It is in the Poet's Corner beneath that of Handel and bears her profile and the words "I know that My Redeemer liveth," her favorite aria from Handel's *Messiah*.

Clara Schumann once said of Jenny Lind, "She is for me the warmest, noblest being I have yet found among artists." All of the comments about her beautiful, accomplished singing are as nothing compared to this. And Clara Schumann's words were echoed by all who knew "The Swedish Nightingale."

Bibliography

- Barnum, P.T. *Recollections of P.T. Barnum*. Ward, Lock and Co., London, New York, and Melbourne, 1889.
Benét, Laura. *Enchanting Jenny Lind*. Dodd, Mead and Company, New York, 1939.
Cavanah, Frances. *Jenny Lind's America*. Chilton Book Company, Philadelphia, New York, London, 1969.
Holland, Henry Scott and Rockstro, W.S. *Jenny Lind the Artist: 1820-1851*. Charles Scribner's Sons, New York, 1893.
Schultz, Gladys Denny. *Jenny Lind, The Swedish Nightingale*. J.B. Lippincott Company, Philadelphia and New York, 1962.
Myers, Elisabeth P. *Jenny Lind: Songbird From Sweden*. Garrard Publishing Company, Champaign, Illinois, 1968.
Wagenknecht, Edward. *Jenny Lind*. Houghton Mifflin Company, Boston and New York; The Riverside Press Cambridge, 1931.
Wallace, Irving. *The Fabulous Showman: The Life and Times of P.T. Barnum*. Alfred A Knopf, New York, 1959.

The MacDowell Colony



Women with a Cause

Robin Rausch

Women with a Cause: The Creation of the MacDowell Colony

The MacDowell Colony in Peterborough, New Hampshire has had a profound impact on the cultural life of the United States since its founding in 1907. With thirty-two studios situated on 450 densely wooded acres, the colony offers every resident artist the proverbial “room of one’s own” within a community of other creative workers, an environment designed to promote individual productivity as well as encourage interdisciplinary exchange. The MacDowell Colony has nurtured the careers of some of the most distinguished names in American arts and letters. It is where a young English teacher named Thornton Wilder wrote his breakout book, *The Bridge of San Luis Rey*, where Willa Cather worked on *Death Comes for the Archbishop*, and where Aaron Copland orchestrated his ballet *Billy the Kid*.

Today a MacDowell residency is a highly coveted and career-enhancing honor. But when the colony began it was considered by many to be impractical. It succeeded against all odds, surviving two world wars, the stock market crash, the Great Depression, and the devastating hurricane of 1938 that ravaged New England. Its success was due primarily to the hard work and tenacity of its founder Marian MacDowell and her loyal women’s network. Indeed, the history of the MacDowell Colony offers an enlightening case study of women’s work in the arts in the first half of the twentieth century. Women artists were welcome from the

start, wealthy and influential women were major benefactors, and women’s clubs formed the base of the colony’s support.

“A lot of talent but...”

Marian Griswold Nevins was one of the thousands of young American women who went abroad for a musical education in the late nineteenth century. She had shown talent at the piano as a young girl and in those days success as a first-class teacher or concert pianist depended on study in Europe. In 1880 at the age of twenty-two Nevins traveled to Frankfurt, Germany, where she hoped to study piano with Clara Schumann. Gaining admittance to Schumann’s studio, however, was no easy feat. The esteemed widow of composer Robert Schumann maintained an active performing schedule and had limited time for teaching.¹ When Schumann proved unavailable, Nevins was referred to a brilliant young American, Edward MacDowell.

MacDowell was a gifted pianist who was beginning to turn his attention to composing. After his return to the United States in 1888, he would become celebrated as an original American composer at a time when establishing a national cultural identity was of utmost concern to American artists. Nevins, however, was indignant at the prospect of studying with an American. MacDowell’s frank assessment of her ability—“You really have quite a lot of talent but you can’t play piano one bit”—challenged her.²

She became his student, and out of their inauspicious meeting a friendship grew that culminated in their marriage in 1884.

Like many women of her time, Marian MacDowell gave up any thought of her own career when she wed. A stillbirth early in the marriage left her barren—but she later acknowledged that the couple’s childlessness contributed to the “intimate companionship” that she and Edward shared.³ Her commitment to her husband was total. She scheduled his private students, handled much of his correspondence, and, most important, she made sure that he had a quiet place where he could compose.

In 1896, she purchased an abandoned farm in Peterborough, New Hampshire, a favorite summer destination of the couple. Two years later she surprised her husband with a log cabin studio, built in the woods nearby. Edward MacDowell wrote some of his most popular music in this studio; it was the model for the future studios of the MacDowell Colony. In all likelihood, Marian MacDowell would have remained the veritable woman behind the great man. But Edward MacDowell became an American tragedy.

A Composer’s Dying Wish

MacDowell was a man ahead of his time. A strong proponent of the correlation between the arts, he believed that artists working in different disciplines could benefit from contact with one another. As the first professor of music at

CONTINUED

Marian MacDowell (1857-1956) founded the MacDowell Colony in 1907. Mrs. MacDowell became a tenacious fund raiser, defying odds and building an artists’ colony that has nurtured the careers of some of the most distinguished names in American arts and letters for more than a century. (Photo: Music Division, The Library of Congress).

The MacDowell Colony

Columbia University he worked to establish a faculty of fine arts at the institution. But the role of the fine arts in the traditionally male world of academia was still uncertain and MacDowell's attempt failed.

Much has been written about Edward MacDowell's tenure at Columbia, and his very public break with the university early in 1904.⁴ Around this same time he was injured in a traffic accident with a hansom cab, precipitating a general physical and mental decline. By the fall of 1905 MacDowell had broken down completely. The response to the news of his illness was unprecedented. A group of his students and supporters formed the MacDowell Club of New York to perpetuate his ideas. In 1906 the Mendelssohn Glee Club, a men's chorus that MacDowell had directed for a brief time, began a fund for the composer's care. Andrew Carnegie, Grover Cleveland, and J. P. Morgan were among those who responded to the nationwide appeal.

Marian MacDowell was already building support for turning the couple's

Peterborough property into an artists' retreat, a wish that MacDowell had expressed when he realized he was seriously ill. The Mendelssohn Glee Club fund became seed money for the undertaking at Marian's suggestion. Diverting the funds in this way, however, was not a popular decision with everyone. J. P. Morgan thought the idea of an artists' colony absurd and ultimately withdrew his contribution.⁵ The lesson was not lost on Marian MacDowell. She preferred smaller donations from many over large amounts given by individuals who might attach conditions to their gifts.

The Early Colony

In March 1907 the MacDowell Club of New York and the Mendelssohn Glee Club established the Edward MacDowell Memorial Association in order to assume ownership of the MacDowells' Peterborough property and oversee the funds in support of it. "I was wise enough to realize that there had to be something tangible for people to have back of a venture so that they could believe in what

we were trying to do," Marian explained. "It was not enough for me to say that I would leave this property to the Association, but it had to belong to them while I was still alive."⁶

The Edward MacDowell Memorial Association was the formal administrative body of the early colony, but there was no doubt as to who was in charge. MacDowell was failing rapidly by this time and Marian was determined that the colony would begin operation while her husband was alive. Using her own funds, she ordered construction of a new studio and in the summer of 1907 she invited sculptor Helen Farnsworth Mears and her sister, writer Mary Mears, to become the first artists in residence at the MacDowell Colony. Edward MacDowell did not live to see another season. He died January 23, 1908.

An Unwavering Commitment

Marian MacDowell was fifty years old when her husband died. She would live another forty-eight years; the colony

CONTINUED

Marian Nevins went abroad in 1880 hoping to study piano with Clara Schumann. When Schumann proved unavailable, Marian was referred to the gifted young American pianist and composer Edward MacDowell (1860-1908). "You really have quite a lot of talent," he told her "but you can't play the piano one bit." She became his student and ultimately, his wife. In 1896 Marian purchased an abandoned farm in Peterborough, New Hampshire, where she had a cabin built for Edward in the woods, thus planting the seed of what would become the MacDowell Colony. (Photo: Archive Image, The MacDowell Colony)



The MacDowell Colony

became her life. Spurred on by the great national affection for her late husband, she began to speak to women's groups and music clubs about the colony and its mission. At one of these early talks, she was asked to play some of MacDowell's music. The audience was enchanted and she began to include such performances on all her lectures. As the widow and former student of Edward MacDowell, Marian was regarded as the foremost interpreter of his music in the country. The piano career that she had abandoned when she married now became a source of income, which helped to protect her autonomy.

Marian MacDowell's commitment to her budding colony was unwavering, and she sometimes found herself at odds with its board of directors. When a large farm adjoining the colony was put on the market in 1912, she was determined to buy it to prevent rumored development from disturbing the quiet sanctuary. The board was furious that she put money down on the property without their permission.⁷

But they were hardly in a position to censure her. She ran the colony during the summer months with no salary, and in the off-season she went on tour giving lecture recitals, the proceeds of which all went back to the colony.

Marian MacDowell was a talented pianist and an inspirational spokeswoman for the colony. Pianist Ernest Hutcheson, who taught at the Juilliard School and served as its president from 1937 to 1945, believed that she "would have done more for the cause of the MacDowell Colony in a few ten-thousand-dollar concerts than she did in quantities of hundred-dollar concerts."⁸ His remarks attest to Mrs. MacDowell's ability, but Hutcheson did not understand that her touring was far more than a moneymaking scheme. She was a one-woman public relations campaign, and her lectures brought the colony to the attention of countless music clubs, women's clubs, and art lovers across America.

She inspired the formation of numerous

MacDowell clubs, estimating that there were close to one hundred fifty such clubs by 1915. These were not by definition women's clubs, but the memberships of many of them were primarily, if not entirely, women. Mrs. MacDowell became close friends with a number of club leaders and maintained contact with them throughout her life. The symbiotic relationship that developed between the clubs and the colony was largely due to the personal connection that club members felt to the colony's founder. A significant number of them actively worked on the colony's behalf as they shaped the cultural life of the small towns and large cities in which they were located.

"Foolhardy" Schemes

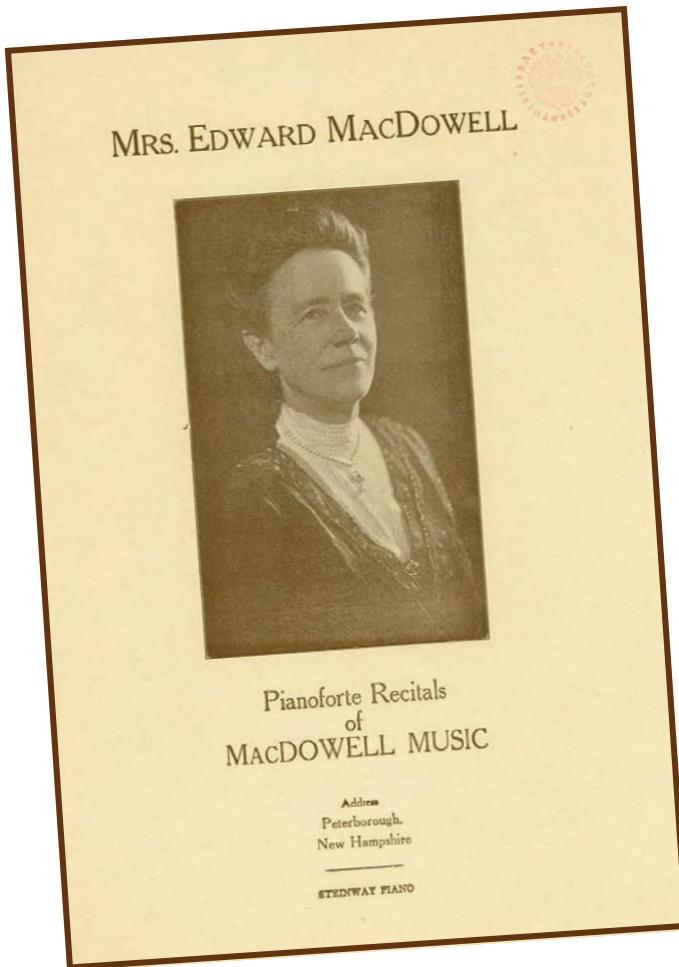
The growing number of MacDowell clubs, and the interest in the colony shown by similar organizations, encouraged Mrs. MacDowell to invite the National

CONTINUED



The Veltin Studio. Built in 1912 to honor educator and philanthropist Louise Veltin. (Photo: Music Division, The Library of Congress).

The MacDowell Colony



A publicity brochure for Marian MacDowell.
(Photo: Music Division, The Library of Congress).

Marian MacDowell was a talented pianist, inspirational spokeswoman and tireless fund raiser for the MacDowell Colony.

Federation of Music Clubs to hold their biennial meeting in Peterborough in 1919. It was in part a gesture of thanks, intended to allow her loyal clubwomen a chance to see what their support had helped to create. But Marian could not have failed to realize that it was also an opportunity to earn the support of new clubs and to get the colony on the agenda of a national organization.

More than five hundred delegates attended the meeting, taxing the infrastructure of tiny Peterborough to the limit. Tents had to be erected on the grounds of both the colony and the local golf course to house the overflow. The program featured a repeat performance of the Peterborough Pageant, a critically acclaimed production that Marian MacDowell had organized to publicize the fledgling colony in 1910. The pageant utilized MacDowell's music in a reenactment of the town's history and while it was an artistic success when first performed, the Peterborough Pageant had left a large deficit. It left an even larger one now; as part of the formal biennial program there were no ticket sales. Mrs. MacDowell took full responsibility for the debt, but the incident once again strained her relations with the colony's board.⁹

Like Marian's other "foolhardy" schemes, however, the 1919 biennial reaped handsome dividends.¹⁰ The National Federation of Music Clubs became a major colony backer. In 1926, under the leadership of president Jessie Stillman Kelley, the federation launched the MacDowell Children's Crusade, a campaign to raise an endowment for the preservation of the log cabin studio and the grave of Edward MacDowell.

The MacDowell Children's Crusade captured the country's imagination. Music clubs nationwide sponsored concerts, bake sales, and teas. Junior clubs of young music students sent cigar boxes full of pennies to help Mrs. MacDowell's colony. The week of March 7-14, 1927 was proclaimed MacDowell Week. The federation considered it the most popular campaign ever undertaken in the name of music. Mrs. MacDowell was presented with a check for \$10,000 in 1927 at the biennial meeting in Chicago along with pledges of more to come.¹¹

The General Federation of Women's Clubs was equally enthusiastic in their support of the colony. Marian MacDowell presented a program at their biennial meeting in 1928.

*After I had finished my talk, someone stood up and asked, "What can we do?" I said: "Well, of course, we need an endowment fund" and there was a general groan. They said no one is interested in endowment funds. Wasn't there some particular thing we needed? And mostly as a joke I laughed and said: "Well, you might pay off our mortgage."*¹²

To her great surprise, the federation accepted the challenge. Under the auspices of the New Hampshire Federation of Women's Clubs, and with Mrs. MacDowell's assistance, a campaign commenced throughout New England. By the end of 1930, the \$35,000 mortgage remaining from Mrs. MacDowell's 1912 real estate deal was paid off in full.

A Popular Cause

The MacDowell Colony became a popular philanthropic cause in pre-World War II America. Twenty-three artists' studios were built on its grounds between 1907 and 1937, establishing a core physical plant that is little changed today.¹³ All of these studios were constructed with outside funds, and women figured prominently as both contributors and dedicatees.

One of the earliest studios, built in 1909, was Barnard Studio, funded by music students of Edward MacDowell from Barnard College, the

CONTINUED

The MacDowell Colony



In 1919, Sigma Alpha Iota, the international women's fraternity, provided funds to build Pan's Cottage, a women's residence at the MacDowell Colony. It is shown here in a recent photograph. (Photo: Sigma Alpha Iota)

women's college affiliated with Columbia University. MacDowell's students were some of the colony's most devoted supporters in its early years. Faye Barnaby Kent was one of them. She was a member of the women's music fraternity Alpha Chi Omega and began lobbying the group to get involved with the colony shortly after the composer's death. In 1911 Alpha Chi Omega became the first outside organization to donate funds for a studio, Star Studio.¹⁴ Similar professional organizations followed Alpha Chi Omega's example.

In 1919, contributions from Sigma Alpha Iota, the international women's music fraternity, enabled the construction of a women's residence that became known as Pan's cottage, named after the fraternity's journal *Pan Pipes*.¹⁵ Composer and colonist Ethel Glen Hier was behind the movement to build Delta Omicron Studio, which was completed in 1927 with funding from Delta Omicron national musical sorority. In 1931 Phi Beta Studio was completed through the generosity of Phi Beta fraternity, a national professional association for the creative and performing arts.¹⁶

Other studios sponsored by clubs include Monday Music Studio, which was built in 1913 with contributions from the Monday Music Club of Orange, New Jersey and maintained through annual benefits the club held that often featured colonists. New Jersey Studio was completed in 1921 with funds provided by the New Jersey Federation of Women's Clubs, and in 1926 Sorosis Carol Club Studio was built with funds contributed by the New York Carol Club of Sorosis.¹⁷ Except for the Monday Music Club of Orange, New Jersey, which ceased operation in 1957, all of these organizations continue today to contribute to the upkeep of the studios and the residence they helped build.

Studios Honoring Women

Naming opportunities proved to be a powerful incentive to donors and many studios were built to honor distinguished women whose influence was felt far beyond the MacDowell Colony. Louise Veltin ran a prominent girls' school in New York between 1886 and 1924. The Veltin School was known for its far-ranging curriculum, which included

classes in physics, physiology, and astronomy. The arts were particularly well represented; Frank and Clara Damrosch were in charge of the music department and Robert Henri taught painting. Noted alumni include composer Kay Swift, philosopher Susanne Langer, and artist Katharine Rhoades. Veltin served on the colony's board and in 1912 a group of Veltin School alumni donated funds to erect a studio in her honor. Sculptor Lillian Link, a Veltin School graduate and a colonist in 1913-14 and 1919, organized the effort.

Link was also behind the fundraising for Sprague Smith Studio, which was built three years later with donations given by students of Isabelle Sprague Smith, a teacher at the Veltin School and co-principal with Veltin from 1900 until the school ceased operation. Sprague Smith was a member of the MacDowell Club of New York and represented it as a corporate member of the Edward MacDowell Memorial Association. In 1935, at the age of 75, she founded the Bach Festival at Winter Park in Winter

CONTINUED

The MacDowell Colony



Cora Dow (1905), left, the Cincinnati drug-store heiress, left the first bequest to the MacDowell Colony on her death in 1915. Elizabeth Sprague Coolidge, one of America's most important arts' patrons, was behind the effort to build a studio in memory of Regina Watson. (Photos: Music Division, The Library of Congress).

Park, Florida. Highly regarded today, it is the fourth oldest Bach Festival in the United States.

Mr. and Mrs. Howard Mansfield were among the founders of the MacDowell Club of New York. Helen Mansfield was a close personal friend of Mrs. MacDowell and supported the MacDowell Colony throughout her life. Mansfield was involved in the settlement school movement and served as president of the Third Street Music School Settlement in New York for nine years. During World War I, she directed war service classes for reconstruction aides working in military hospitals. Lillian Link and playwright Agnes Crimmins, another Veltin School alum and colonist, trained as occupational therapists under Mansfield's program. Mansfield Studio became the third studio built with funds raised through the interest and influence of Lillian Link, who rallied Mansfield's war service class students to contribute to a studio in her honor.

Women of Means

The last studio to be built during Mrs. MacDowell's lifetime was Kirby Studio. Completed in 1937, it was financed through a bequest left to the colony by Sarah L. Kirby of South Bend, Indiana. Marian had never met Sarah Kirby, yet her gift was not atypical. The first formal bequest to the MacDowell Colony came in 1915 from another woman whom Mrs. MacDowell had never met: Cora Dow of Cincinnati, Ohio.

Dow inherited her father's pharmacy business after his death in

1898, became one of the first "cut-rate" druggists, and parlayed the company into the second largest chain of drug stores in the country. She loved music and left her sizeable fortune, estimated at \$700,000, to the Cincinnati Symphony Orchestra. Her Steinway grand piano and library of two thousand beautifully bound works of standard literature were left to the MacDowell Colony. Although Cincinnati had one of the earliest and most active MacDowell Clubs, formed in 1913, Dow appears not to have been involved with it. But she had heard of Mrs. MacDowell and wanted to do something for the "woman in New Hampshire trying to do a big job."¹⁸

Other women of wealth were well-known and longtime contributors to the MacDowell Colony. Elizabeth Sprague Coolidge was behind the effort to build a studio in memory of Regina Watson, a prominent musician and teacher in Chicago and a close personal friend who died in 1912. Coolidge emerged as one of America's most important arts' patrons in the first half of the twentieth century. She founded a chamber music festival in 1918 at South Mountain, outside Pittsfield, Massachusetts, that continues today; and she financed the building of the Coolidge auditorium at the Library of Congress in 1925, a gift to the American people that was without precedent at the time. She also commissioned some of the most important composers of the day including Aaron Copland whose ballet for Martha Graham, *Appalachian Spring*, was a Coolidge commission. Mrs. Coolidge

CONTINUED

The MacDowell Colony

had been a student of Regina Watson and was a talented pianist. She performed with the Berkshire Quartet at the dedication ceremony of Watson Studio in 1917 and became a regular donor to the colony.¹⁹

The names of some of the most influential women patrons in the country appear regularly in the colony's annual reports. Disguised as their husbands' wives, their true identities are not readily apparent. Mrs. John L. Gardner, for example, is the celebrated Isabella Stewart Gardner of Boston. She was a champion of Edward MacDowell and supported the colony until her death.

Mrs. Thomas Emery of Cincinnati is Mary Muhlenberg Emery, who became one of the richest women in the United States after her husband's death in 1906. Mary Emery's many philanthropic causes include Mariemont, Ohio, which she built as a model community for low-income residents. Emery attended the 1910 Peterborough Pageant to see the performance of her protégé, Chalmers Clifton, a young conductor and composer from Cincinnati who arranged and conducted the music for the production.²⁰ She became a generous colony benefactor.

Mrs. Edward Bok was another supporter whose donations in the early years kept the colony running. Better known as Mary Louise Curtis Bok (later Zimbalist), she was heir to the Curtis Publishing Company, which published the *Saturday Evening Post* and *Ladies' Home Journal*. Like Helen Mansfield, Bok was active in the settlement music school movement and in 1917 built the Settlement Music House in Philadelphia. In 1924 she founded the Curtis Institute of Music, a tuition-free music school where students are accepted solely on the basis of talent.

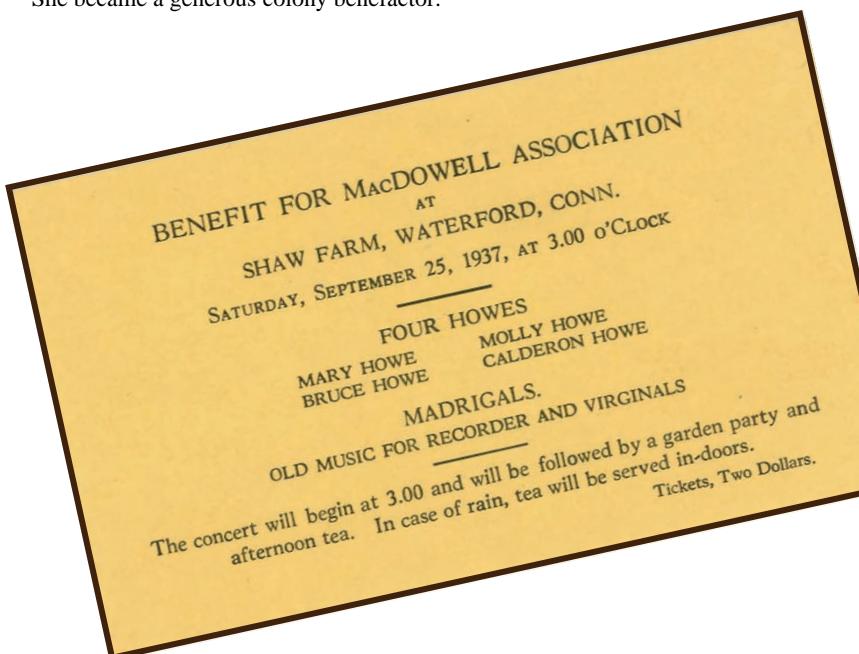
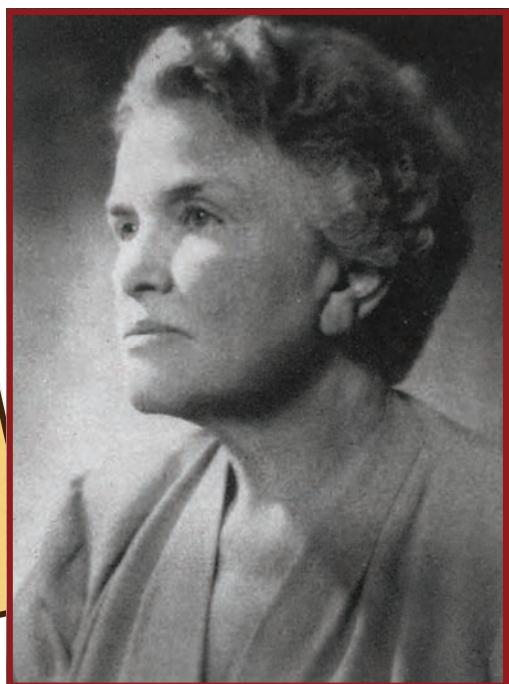
Powerful Testimony

From the beginning, the artists who came to work at the colony were some of its staunchest allies. Colonists could offer powerful testimony about what a residency meant to their work and many of them gladly volunteered to speak to clubs and other organizations. Composer Amy Beach, a regular at the colony from 1921

until her death in 1944, promoted the colony whenever she had the chance. A member of the National League of American Pen Women, she reminisced about the colony at the White House when Eleanor Roosevelt, who was also a Pen Woman, hosted a league program there on April 17, 1936. Beach left the rights to her music to the MacDowell Colony when she died. Although the amounts earned gradually declined over the years, recent interest in Beach's music has once again generated income for the colony from performance and recording fees.²¹

Beach mentored a whole generation of women composers. Mary Howe came to the colony on her recommendation and returned for twenty seasons. She served on the colony board as a director, and from 1946 to 1949 she held the office of co-vice president. In the 1930s Howe toured with her three children as "The Four Howes," a

CONTINUED



Composer Mary Howe and her children often performed as the "Four Howes." This 1937 benefit for the MacDowell Colony was given at Shaw Farm in Waterford, Connecticut, Mrs. MacDowell's girlhood home. Mary Howe was a composer and a founder of the National Symphony Orchestra in Washington, D.C. (Photos: Benefit Card: Music Division, The Library of Congress / Mary Howe portrait, Sigma Alpha Iota)

The MacDowell Colony

madrigal group whose performances were often billed as benefits for the MacDowell Colony.²²

A Lasting Legacy

If an institution's continued existence after the death of its founder is any indication of success, then the MacDowell Colony has succeeded admirably. In 1997, the MacDowell Colony received the highest recognition given to artists and arts patrons by the United States government when it was awarded the National Medal of Arts for "outstanding contributions to the excellence, growth, support and availability of the arts in the United States." It was only the fourth time in the award's twelve-year history that an arts organization had been honored. The colony was cited for "nurturing and inspiring many of this century's finest artists" and offering outstanding artists of all disciplines "the opportunity to work within a dynamic community of their peers, where creative excellence is the standard."²³

By the time the MacDowell Colony celebrated its centennial anniversary in 2007, more than 6000 artists had held colony residencies. The many Pulitzer and Rome prizes, National Book Awards, and Guggenheim, Fulbright, and MacArthur fellowships garnered by colonists attest to the caliber of their work. The single criterion for acceptance is talent, a standard that ensures a rich and diverse community that has included such distinguished names as writers Alice Walker and Barbara Tuchman, playwright Wendy Wasserstein, visual artists May Stevens and Faith Ringgold, filmmaker Anne Makepeace, and composers Louise Talma, Barbara Kolb, and Meredith Monk. On any given day, some of the most innovative art in the country is taking shape in Peterborough, New Hampshire—proof of the lasting power of women with a cause.

This article is based on the author's lecture "A Place for the Arts: The Women Who Built The MacDowell Colony," originally presented at the conference *Women in the Arts*, held at the University of Missouri-St. Louis, November 10-12, 2005.

NOTES

¹For an account of the challenges faced by those who aspired to become piano students of Clara Schumann see Nancy B. Reich, *Clara Schumann: the Artist and the Woman* (Ithaca, New York: Cornell University Press, 1985): 293.

² Quoted in Robin Rausch, "The House that Marian Built: the MacDowell Colony of Peterborough, New Hampshire," in *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States*, ed. Sheridan Harvey et al. (Washington, DC: Library of Congress, 2001), 272.

³ Rausch, "The House that Marian Built," 270.

⁴ See, for example, Margery Morgan Lowens, *The New York Years of Edward MacDowell* (Ph.D. diss., University of Michigan, 1971) and Alan H. Levy, *Edward MacDowell: An American Master* (Lanham, MD: Scarecrow Press, 1998).

⁵ The Edward MacDowell Association annual report, 1923, recounts that when the colony began "one of the leading financiers of the country withdrew his \$500 subscription to a MacDowell Memorial Fund on the ground that the scheme outlined was chimerical and impracticable." Marian MacDowell's unpublished writings confirm that the financier was J. P. Morgan. See Marian MacDowell, "Writings," Box 40, Edward and Marian MacDowell Collection, Music Division, Library of Congress.

⁶ Quoted in Rausch, "The House that Marian Built," 273.

⁷ The property turned out to be worth more than the asking price and more than doubled the size of the colony, allowing for future expansion. See Marian MacDowell, *The First Twenty Years of the MacDowell Colony* (Peterborough, NH: Transcript Printing, 1951), 11-13.

⁸ Noted in Walter S. Jenkins, *The Remarkable Mrs. Beach, American Composer* (Warren, MI: Harmonie Park Press, 1994), 78, n. 132.

⁹ For coverage of the biennial, see "N. F. M. C. Gathers at MacDowell Shrine for Biennial Convention," *Musical Courier* 79 (10 July 1919).

¹⁰ Mrs. MacDowell identified three major events in the colony's history for which she was considered "foolhardy": the 1910 Peterborough Pageant, the 1912 land deal, and the 1919 biennial. They all turned out to be milestones and reaped long term rewards. See MacDowell, *First Twenty Years*.

¹¹ The MacDowell Crusade is covered extensively in *Official Bulletin—National Federation of Music Clubs* of 1926 and 1927. See, for example, "The Children's Crusade for the Preservation of the Log Cabin and the Last Resting Place of Edward MacDowell," *Official Bulletin* 6 (December 1926): 10; "The Children's Crusade for Edward MacDowell," *Official Bulletin* 6 (January 1927): 6; and "To Culminate the Crusade for Edward MacDowell," *Official Bulletin* 6 (April 1927): 10.

¹² MacDowell, *First Twenty Years*, 13.

¹³ A list of studios and their dates of construction may be found in *The MacDowell Colony: A History of its Architecture and Development* (Peterborough, NH: 1981, reprinted 1988); unless otherwise noted, information on the funding of studios and studio names is taken from Marian MacDowell,

"Writings," Box 40, EMMC.

¹⁴ The MacDowell Colony was the fraternity's first altruistic project. See Elizabeth Rhodes Dalglish, *The History of Alpha Chi Omega 1885-1948*, 6th ed. (Menasha, WI: Alpha Chi Omega Fraternity, 1948), 160-167.

¹⁵ Sigma Alpha Iota originally proposed building a studio but at Mrs. MacDowell's suggestion they funded a women's residence instead, a more immediate need at the time. See Edward MacDowell Memorial Association, annual report, 1919.

¹⁶ Today Delta Omicron is described as "an international music fraternity," open to both men and women. In 1927, however, its membership was exclusively female. See "The Delta Omicron Studio at the MacDowell Colony at Peterborough, New Hampshire," *Wheel of Delta Omicron* 17 (November 1926): 211-222. Phi Beta was also originally a women's organization and began to admit men in the 1970s. Alpha Chi Omega and Sigma Alpha Iota remain exclusively women's organizations.

¹⁷ Sorosis is generally regarded as the first women's club in America. Founded in 1868, Sorosis was responsible for the formation of the General Federation of Women's Clubs. See Mrs. J. C. Croly, "The History of the Woman's Club Movement in America" (New York: Henry G. Allen, 1898), 85.

¹⁸ See Metta Lou Henderson and Dennis B. Worthen, "Cora Dow (1868-1915): Pharmacist, Entrepreneur, Philanthropist," *Pharmacy in History* 46 (no. 3, 2004); and Marian MacDowell, "Writings," Box 40, EMMC.

¹⁹ Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer Books, 1998), 119.

²⁰ Millard F. Rogers, Jr. *Rich in Good Works: Mary M. Emery of Cincinnati* (Akron, OH: University of Akron Press, 2001), 166.

²¹ Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), 261, 297.

²² Mary Howe, *Jottings* (Washington, DC: Howe, 1959), 91-94.

²³ Quoted in MacDowell Colony publicity brochure, 2004.

To learn more about the MacDowell Colony and Marian MacDowell visit

<http://www.loc.gov/exhibits/macdowell/>

<http://lcweb2.loc.gov/ammem/awhhtml/aw08e/aw08e.html>

<http://www.macdowellcolony.org/>

Marian MacDowell at the log cabin studio she built for Edward.



(Archive Image, The MacDowell Colony)

MARION BAUER



A young composer looks at her future.

FROM THE WILD WEST TO NEW YORK MODERNISM

The first time I saw the name Marion Eugénie Bauer was eighteen years ago in Aaron Cohen's *International Encyclopedia of Women Composers*. Three facts captured my attention. She was born in Walla Walla, Washington: at that time I had taught at Whitman College in Walla Walla for almost a decade and I had never even heard her name mentioned. She was born on August 15: that's my birthday too. The New York Philharmonic under Leopold Stokowski had performed one of her works in 1947: why had this composer been sucked into what I came to coin "the black hole of women composers"? Now, eighteen years later I have written Marion's biography, which also includes the story of her music critic-sister Emilie Frances Bauer. I have also published thirty editions of music by other women composers and expect to devote many more hours to their cause. But my awakening started with Marion.

Transient Gold Prospectors

Walla Walla ("many waters") is nestled in the southeast corner of Washington State. It's crisscrossed with creeks emanating in the nearby Blue Mountains. Mounds of thick, rich soil deposited during the prehistoric Missoula floods nurture vineyards and fields of wheat and onions. Main Street has an odd crook, mimicking the trail fashioned by Nez Perce Indians during a bygone era.

Amid today's tranquility, remnants of Fort Walla Walla are a poignant reminder of the bloody history of the region. The Fort was built by the Ninth Infantry in the mid-1850s, during the Northwest Indian Wars.¹ The town of Walla Walla sprouted simultaneously with the Fort.

Marion and Emilie Frances's father, Jacques Bauer, was among the town's earliest residents. He was born into a Jewish family in Bischheim (Alsace), France, in 1834.

At age twenty, he sailed from France to New York aboard the *Granite State*, and joined the Ninth Infantry shortly thereafter.² The Infantry landed at Vancouver, Washington and fought in battles across the state. Jacques served as an infantryman, then later as a member of the army band. He and several other members of the Ninth Infantry remained in Walla Walla after completing their military service. Although Jacques's children attributed his emigration to seeking adventure³ and to his desire to learn English,⁴ the prospect of a freer and better life for a Jew was surely a factor.

Jacques, who adopted the nickname "Joe," opened a tobacco store on Main Street. Many of his earliest customers would have been transient gold prospectors who traveled up the Columbia River, gathered supplies in Walla Walla, then headed to mines in Idaho and Montana. At the height of the Northwest gold rush in the early 1860s as many as 3000 miners per month traversed this route.⁵ Merchants in Walla Walla thrived as they catered to the needs of the miners. Mining tools, camping equipment, and other supplies dominated newspaper advertisements. Stores that sold liquor competed for the gold-digger dollar: "We have at all times large quantities of Liquors, put up in suitable packages for packing to the mines."⁶

Thieves and vagabonds were initially unimpeded in Walla Walla. The absence of reliable law enforcement finally forced citizens to take the law into their own hands. Vigilantes rounded up "undesirables" and hanged them from a particular tree. Horse thieves were shot.⁷ Order was established in the town; bona fide law followed.

At the time of life when many men would be contemplating marriage, Jacques was serving in the military and establishing his business. Even if he had

wanted to marry, the tiny barely-settled frontier town of Walla Walla was certainly not where he could have met a young, unmarried Jewish woman.

As luck would have it his brother, Robert, met the Heyman family in Buchsweiler (Bouxwiller), France,⁸ which is situated about twenty miles from the town where Jacques and Robert grew up. One of the Heyman daughters was living in Portland, Oregon. Another daughter, Julia, soon emigrated and moved in with her sister there.^{9 10} Julia was an erudite young woman who spoke English, French, German, Italian, Spanish, and Hebrew. From France, Robert communicated with both Julia and Jacques, and appears to have engineered their acquaintance. On 14 April 1864 their wedding took place in Portland.¹¹

A reminiscence about Julia, written in 1913, shows that her adjustment to life in Walla Walla was difficult:

In the early 1860s Mr. Bauer brought his bride to Walla Walla to make her home. She was a scholar and not accustomed to the pioneer ways of the time, when nearly every woman did her own housework. She was a wonderfully capable woman and could do almost anything, but the care of the house wore on her nerves to such a degree that at the end of six months she was sick abed with a fever. During her convalescence she solved the problem of the household work. When sufficiently recovered she would organize classes in languages, and hire a cook. She succeeded beyond her expectations. So successful was she as a teacher that she never lacked for pupils, and Mrs. Bauer's classes in French, German, Spanish, and Italian, included many of the residents of the city today.¹²

CONTINUED

MARION BAUER



Walla Walla, Washington, city of “many waters” accepted the Jewish immigrant Bauers. Jacques Bauer’s tobacco store is the short building on the right tucked between the two taller buildings.

When Julia was “sick abed,” she was undoubtedly pregnant with their first child, Emilie Frances, who was born 5 March 1865. She may have been the first Jewish child born in the region.¹³

As gold fever dwindled, agriculture flourished, transforming the landscape from natural grasses to wheat fields. Rising economic and social stability accompanied rapid population growth. In 1870 Walla Walla had 1400 residents (Seattle had 1100); by 1876 the population had more than doubled. The town prospered even though several times during the 1860s–1880s large portions burned down: straw embedded in muddy streets to make them more passable during winter became desiccated kindling in the hot summer. Jacques’s store burned down twice.

Newspaper articles paint a picture of acceptance of the Bauers and other Jewish emigrants. Jewish merchants were an integral part of local commerce; closures of stores on the Jewish Sabbath and High Holy Days were announced in local newspapers respectfully, often with an explanation of the history and meaning of the celebrations. In contrast, Chinese emigrants, who helped build railroads in the region, often lived in isolation in tunnels and dugouts (“the underground.”) Walla Walla had its own “Chinatown” about a block away from Jacques’s store.

Jacques expanded his business to include general merchandise, musical instruments, music, toys, clothing, and “fancy goods.” He wove himself into the social and political fabric of the town, running for city council¹⁴ and county treasurer,¹⁵ and joining the Independent Order of Oddfellows, Free and Accepted Masons, and Ancient Order of United Workmen.¹⁶

From operetta to vaudeville

Culture and education were encouraged and valued by many residents in the budding town. In 1859 the Whitman Seminary was established, which, in 1882, became Whitman College, a four-year liberal arts institution. During the 1880s the town boasted Small’s Opera House and Livery Stable and Stahl’s Opera House. Walla Wallans were entertained by troupes that performed the gamut, from Gilbert and Sullivan operettas to vaudeville. The military bands at Fort Walla Walla played frequently. Local bands and choral groups performed too.

Jacques was a talented amateur musician who taught the rudiments of music to his children: “He had a beautiful tenor voice and had the ability to play any of the instruments in the military band. He entertained the family with an inexhaustible repertoire of operatic arias, frontier ballads, and French songs.”¹⁷

The Bauer’s first child, Emilie Frances, was born into the era when “salon music” was popular in middle class homes throughout America. The simple, melodious music, most often for piano or voice, was intended to be performed primarily by young ladies as parlor entertainment. Serious musical study was widely considered “unladylike.”

Furthermore, a woman playing violin (which disfigured the face) or—heaven forbid—cello, was said to be a ghastly spectacle. Fortunately, during Emilie Frances’s youth and early adulthood, the situation for women who desired to be professional musicians changed considerably.

Emilie Frances was a serious musician and when she needed advanced musical training her parents sent her to San Francisco to study piano with Miguel Espinosa.¹⁸ She would have been fourteen to fifteen years old during her studies there. Her age at the time and her gender lead one to suspect that she lived there with relatives, who could have provided shelter, protection, and guidance for the teenager.¹⁹

When she returned to Walla Walla in 1881, at the age of sixteen, it was announced in a local newspaper, “Miss Emily [Emilie] Bauer, having returned

CONTINUED



Emilie Frances Bauer, pioneering music critic and composer known as “Francisco di Nogero”.

Marion lay in a basket on top of the piano in the Bauer home while Emilie Frances practiced and taught.

MARION BAUER

from San Francisco, is now prepared to give instructions on the piano to a limited number of scholars.”²⁰

The Bauer’s seventh and last child, Marion Eugénie, was born 15 August 1882. (Throughout her adult life, Marion fibbed about her year of birth, claiming 1887, but evidence proves otherwise.)²¹

One month after giving birth to Marion, Julia began teaching languages at Whitman College. During the times that Julia was absent from the home,²² Emilie Frances, now seventeen years old, helped tend to the needs of her siblings: Minnie/Minna (fifteen years old, who was disabled),²³ Cecil (twelve years old), Flora (ten years old), and Marion. (Two Bauer sons had died in childhood.)

Marion lay in a basket on top of the piano in the Bauer home while Emilie Frances practiced and taught.²⁴ Recollecting her youth, Marion provided insight into the family dynamics: “My mother was a linguist and a scholar who spent most of her life with her books. But it was from my father that I inherited my talent and love for music.”²⁵

In this slightly acrid reminiscence about Julia, Marion did not give her credit for teaching her several languages, which would be a decisive factor in one of Marion’s early career opportunities. Emilie Frances did acknowledge the importance of her mother’s influence: “The study of foreign languages is one of Miss [Emilie] Bauer’s special delights, and her command of modern languages is of great value to her in her journalistic work.”²⁶ It is unknown whether the other Bauer children learned multiple languages, although they all were fluent in French, which was the language spoken in the Bauer home.²⁷

In 1890 tragedy befell the Bauer family when Jacques suddenly died. The family almost immediately moved to Portland, Oregon, where Marion resided through her high school years. The close relationship between Emilie Frances and Marion continued and appears to have been multi-faceted: mother-daughter, teacher-pupil, mentor-sister, and sister-sister. Later, as Marion entered adulthood, their connection transcended familial affection; they shared a passion for the arts, literature, languages, journalism, and most especially music.

Pioneering music critic

During the 1890s Emilie Frances was a music critic for the *Oregonian*, the largest newspaper in Portland, Oregon and was the Portland representative for *The Musical Courier*. Around the turn of the century, she established herself as a critic for *The Musical Leader* in New York. After Marion graduated from high school, she joined her sister there.

In New York, Marion studied piano and composition with Henry Holden Huss (1862–1953).²⁸

In 1904 two of Marion’s solo piano compositions were published. “Arabesque” and “Elegie” are simple and unsophisticated and neither of the works adumbrates Marion’s later modernism. “Elegie,” for example, has a melody in the right hand and chords in the left hand throughout the entire composition. She had not yet thoroughly grasped basic harmonic principles so her chord choices are occasionally odd. Both pieces do demonstrate her lifelong proclivity for a strong melodic line and singular attention to an evocative mood. She received small royalties for her two pieces and she also had a few piano students, but at this stage of her life she does not appear to be self-sustaining. Presumably Emilie Frances provided room and board.

In 1905, Marion’s horizons were further broadened by a fortuitous encounter with Raoul Pugno (1852–1914), who was an internationally renowned French pianist. Pugno commenced an extensive concert tour

CONTINUED

MARION BAUER

in America in 1905, using New York City as his home base. Because his tour would last several months, his wife and child traveled with him. None of the Pugnos were fluent in English so Marion taught them the language. In exchange, Pugno invited Marion to live at his villa in Gargenville (near Paris), study piano with him, and experience French culture. She spent the summer of 1906 at the villa, and then stayed in Paris during the fall and winter.²⁹ Marion recalled:

*My mother was right when she said later that no “castles in Spain” could have surpassed the glorious reality of that first visit to Europe. I was a member of the Pugno household and was treated as a daughter. I had a charming little room overlooking the gardens and the fountain. . . . I had my own piano and spent my mornings, after a half-hour walk through the beautiful estate, in practice.*³⁰

Marion’s connection to Pugno and her proximity to Paris suggest that she became acquainted with Pugno’s close friend, Claude Debussy (1862–1918) and other luminaries of the French musical community. (She did own an autographed photograph of Debussy, but how she acquired it is unknown.)³¹

Pugno’s villa was a popular gathering place for Parisian musicians, artists, and writers.³² Among his frequent guests were Nadia and Lili Boulanger. Nadia (1887–1979), whose pedagogical and analytical brilliance were apparent in her youth, became a legendary composition and analysis teacher. Her younger sister, Lili (1893–1918), who was a prodigious teenage composer, died tragically at the age of twenty-four.

Marion and Nadia exchanged lessons: English for harmony. Marion was Nadia’s first American student. Spending several months with two incredibly talented and ambitious young women must have been both exhilarating and intimidating. Marion wrote a letter from Paris describing one of Boulanger’s concerts and her own increasing understanding of impressionism:

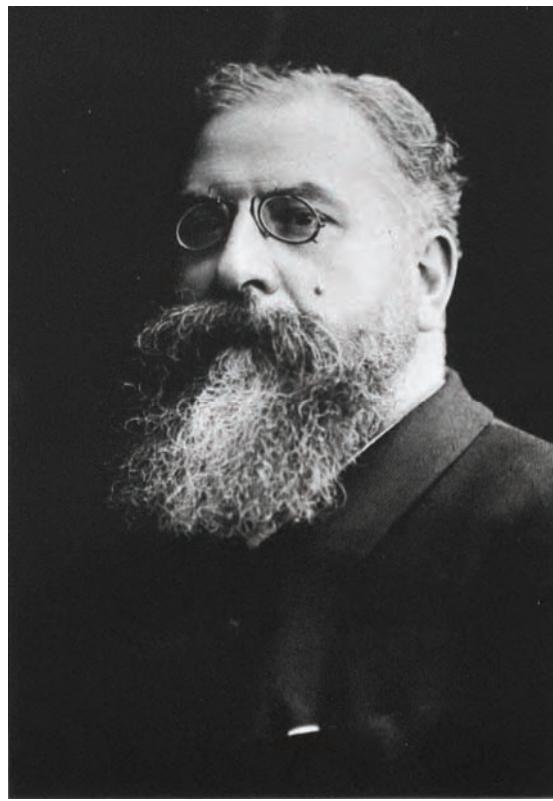
. . . [W]e must listen to Debussy’s music with the idea rather of gaining an impression than of hearing music based on the traditional rules of harmony and form. Debussy’s music should not be put under a microscope; it must be sensed, not listened to. . . . Mlle. Boulanger, too, is steeped with the idea of the impressionism of music, and her two songs [“Soleils Couchants” and “Elegie”] are beautiful examples of how far music can arouse mental pictures. Mlle. Boulanger is one of the most talented women of France and much is expected from her pen, and judging from her two songs we shall not be disappointed.³³

Although Marion’s primary lessons were with Pugno and Boulanger, she studied orchestration with Pierre Monteux (1875–1964) whose collaborations with Debussy, Ravel, and Stravinsky would become legendary. She also sought criticisms of her new compositions from Louis Campbell-Tipton (1877–1921) who was an American composer living in Paris.

When Marion returned to New York after her year in Paris she continued her studies with Eugene Heffley:

*Heffley was one of those rare personalities who knew how to encourage and at the same time evaluate critically. Although he was a teacher of piano, what I learned from him went into my compositions. His studio was a center for contemporary piano music. In fact, in that studio his pupils gave the first recital of Debussy works, probably, to take place in New York.*³⁴

CONTINUED



Marion Bauer studied piano with Raoul Pugno and through him experienced French culture.

Among the frequent guests at Pugno’s villa were Nadia and Lili Boulanger and Claude Debussy.



MARION BAUER

Ernestine Schumann-Heink was the first famous artist publicly associated with Marion Bauer's music, a factor which helped boost sales and enhanced the young composer's reputation.

Marion also worked with Walter Henry Rothwell (1872–1927), a conductor who was a close family friend of the Bauer sisters.³⁵ He “gave [Marion] ‘musical problems’ to solve and helped her to work them out.”³⁶ Perhaps just as important as his role as her teacher, Rothwell provided Marion with advice and career guidance. He was a musical father to her, even though he was only ten years older. Marion’s next composition provides ample evidence of the success of these studies with Heffley and Rothwell.

Her song “Light” was composed in 1907–1908 and published in 1910. It was dedicated to and frequently sung by Ernestine Schumann-Heink (1861–1936)—a singer characterized as a “national legend”—who regularly performed at the Metropolitan Opera and in recitals in New York as well as throughout the United States and Europe.³⁷ Schumann-Heink was the first famous artist publicly associated with Marion’s music. The impact was strong on sales of Marion’s music and on her reputation as a composer:

Marion Eugenie Bauer . . . has received her first statement from the publishers, the John Church Company, of her song “Light,” which has been on the program of Mme. Schumann-Heink. There has been an astonishing number sold and from the demand already coming in for this

charming song, it looks as though this would be one of the real success[es] as it is essentially a favorite with teachers. The publishers are about to bring out a new edition, as the first was exhausted so early.³⁸

“Light” is on the cusp between salon music and art music. Its length (just over a minute), its accompaniment patterns, and its poetry typify the salon style. However, when leaps in the melodic line are performed with the requisite gentle, legato style the song is technically more difficult than most salon songs. Its melodic line is also more engaging and its mood is mesmerizing. Compared to Marion’s first two published works, “Light” is more sophisticated and artistic. The question her composition teacher might have asked is whether she had the ability to sustain and expand that artistry in longer, more diverse, more complex compositions.

Rothwell said to her, “You have talent, but you lack the necessary foundation. What you need is to get away from all outside distractions and concentrate on building up ground work in counterpoint and composition.”³⁹ His statement speaks to the issues of length and diversity, but also to a more sophisticated weaving of melody and accompaniment. Rothwell suggested that Marion study with Dr. Paul Ertel (1865–1933) in Berlin. With the

members, Marion followed Rothwell’s advice:

It was a valuable experience for her, though she was disturbed to find in Germany a certain amount of prejudice against American composers in general, and women composers in particular. To the Europeans of 1911, America still seemed a backwoods nation, musically speaking, with little or no individuality in its expression.

Miss Bauer resented this attitude. She knew that in her own country there was a growing reaction against foreign influence, and a reaching out towards an idiom that would be representatively American—not merely a second-rate copy of the European school. Miss Bauer, then in her early twenties [she was actually 28–29], wanted to be a part of the new movement; and she was also determined to prove that her sex could hold its own in music as well as in the other arts.

Before leaving Berlin she gave an informal concert of her songs, and these, like all of her music, were characterized by a breadth and vigor usually thought of as masculine in character.⁴⁰

When Marion returned to New York from Berlin she had a substantial portfolio of

CONTINUED

serious art songs and sought an American publisher. G. Schirmer contracted with Marion to publish two songs. Shortly thereafter she accepted an exclusive seven-year contract with the Arthur P. Schmidt Company.

Although Schmidt had several associates, correspondence between him and Marion was personal. His letters to Marion have not been preserved. A substantial number of hers, invariably addressed to "My Dear Mr. Schmidt," offer a wealth of information about Marion's compositions, which of her own works she admired the most, who was performing them, Schmidt's expectations of her, as well as personal information and anecdotes.

Caution: Modernism Enclosed

One of Marion's new songs, "The Red Man's Requiem," was quite avant-garde for its time. Marion uses the medieval dorian mode to structure her melody and harmony, which sounds at once plaintive, regal, and primal. The absolutely insistent rhythmic repetition in the piano accompaniment gives the piece an eerie cohesion: the rhythm sounds like a beating drum. Emilie Frances wrote the text for "The Red Man's Requiem" which portrays the decimation of Native Americans. When the text asks, "But where are the bones of the Red Man that the forests used to know?" suddenly the drum stops beating, as though to give the listener a moment to ponder the question. "The Red Man's Requiem" may sound tame to twenty-first century ears, but at the time it was composed it was labeled "ultra-modern." That label is not necessarily pejorative, but could be thought of as a sign—Caution: Modernism Enclosed.

One acquaintance of both Marion and Emilie Frances was the great American violinist Maud Powell (1867–1920), who in 1912 commissioned Marion to write a work for violin and piano. During an interview, Marion recalled:

...she told me about a night trip she had made up the mysterious Ocklawaha River in the Florida Everglades. ... She described it with such earnestness that I was deeply impressed with the picture which had been forming itself into the musical images in my mind ever since she had begun to talk. ... And so, a few hours later, I went back to her and showed her the almost completed sketches. There were tears in her eyes when she handed it back to me and said, "It is just as though you had been there." So she played it and it was really hers.⁴¹

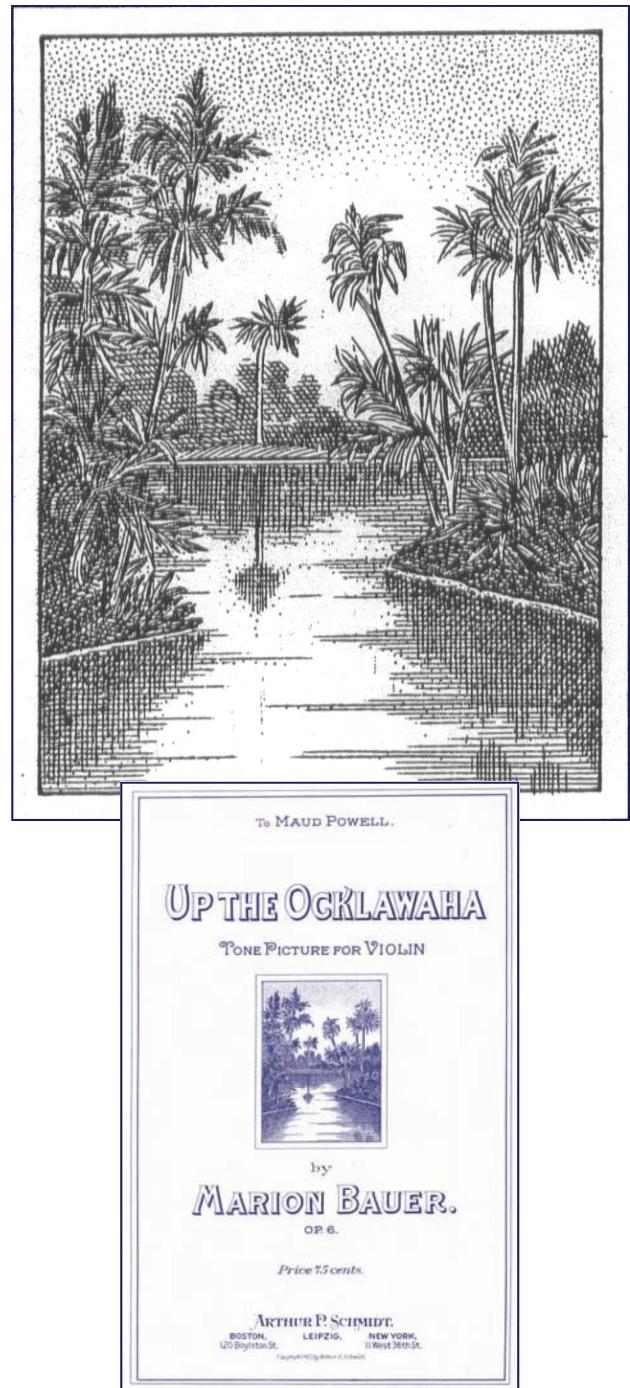
Up the Ocklawaha has some impressionistic characteristics, including the use of parallel chords, exploring the full range of the keyboard for color, harmonics in the violin part, and depicting nature. Marion shows no fear of dissonance, and was drawn to the new harmonies championed by the impressionists, juxtaposed with somewhat more conventional sounds. However, her penchant for a strong melodic line, aural beat-clarity, and dark timbres morphs the piece into a style that is distinctive. The work received outstanding reviews.

Even with sixteen published works as of 1913, Marion heavily relied on her income from teaching, but she would shortly inherit a nest egg after the deaths of her mother and brother. That allowed her to study in Germany in 1914 with Paul Ertel. At the outbreak of World War I, Marion sent a cable to Emilie Frances stating that "she was still in Berlin awaiting the first opportunity to get out."⁴² *The Musical Leader* reported that Marion had "some thrilling experiences in her escape from the German capital,"⁴³ but didn't elaborate on how she managed to do so.⁴⁴

With the onset of World War I, Walter Rothwell's orchestra in St. Paul, Minnesota disbanded. He moved back to New York City whereupon Marion worked regularly with him. She commented, "[I] received some of my most valuable training during these years of war. . . ."⁴⁵

CONTINUED

MARION BAUER



The Maud Powell Society

The American violinist Maud Powell told Bauer about a journey she had taken up the Ocklawaha River in Florida so vividly that within a few hours Marion had completed musical sketches for *Up the Ocklawaha*. Bauer's own pencil illustration adorned the cover of the printed music.

MARION BAUER

In 1915⁴⁶ and 1916 two all-Bauer recitals were presented in New York City. Several recent songs were performed by the renowned opera singers May Dearborn-Schwab, Mary Jordan, and Elsa Alves, with Marion as the accompanist.⁴⁷ A glowing review of the 1916 recital was published in *The Musical Leader*:

*A program of twenty songs by Marion Bauer was given Saturday afternoon in Chickering Hall. . . . Perhaps the most dramatic number of the program was a setting of an oriental poem by Cale Young Rice, "By the Indus," in which both the composer and the singer achieved an emphatic success. . . . Mr. Hunter's baritone voice of clear quality, excellent attack and fine resonance lent itself well to a number of the virile songs which have made Miss Bauer's compositions most valuable to baritones in search of "manly" numbers. . . .*⁴⁸

Marion sent her new songs to Schmidt. Although he had retired in 1916, whereupon Mr. H. R. Austin and two other employees took over the daily operations of the company, Schmidt remained active as a consultant and continued as Marion's primary contact. Her letters to Schmidt continued two more years, but gradually took on a different mood. Reading between Marion's lines, Schmidt had become unhappy with aspects of her new compositions:

*I'm sorry you don't "see" "By the Indus" and "Fair Goes the Dancing" ["Orientale"]. . . . [S]everal of the singers have been at my sister to get "By the Indus" for their programs, and it is one of the best songs I ever wrote to my thinking and also to the thinking of many people who have seen the song. . . . I want to talk it all over with you. I'm afraid your last letter discouraged me.*⁴⁹

Marion's progressing modernism was likely part of Schmidt's concern, and the letter also indicates he was not happy with the texts she chose. (Ultimately Schmidt did publish them.) The text of "By the Indus" by Cale Young Rice paints a scene at the bank of the Indus River in Asia, where a woman waits in vain for her lover. In this song, Marion found her mature modern voice. She skillfully created a cohesive atmosphere filled with drama and poignancy. The critic who wrote "'By the Indus' is dramatic and rich in color"⁵⁰ and *The Musical Leader's* declaration that the song was an "emphatic success" were both accurate.

Listening with twenty-first century ears, it is hard to imagine what Schmidt's objections might have been. Perhaps Marion had crossed his threshold for modern harmonies. If so, the musical result is a ubiquitously modern and unified harmonic style.

Marion's final letter to Schmidt appears to be her response to learning that her exclusive contract would not be renewed:

I can say nothing about your decision except that I must abide by it.

*I take it for granted that you really don't want the manuscripts and that I am free to show them to anyone else, at any rate I should like your permission to do so.*⁵¹

The absence of an exclusive contract with the Arthur P. Schmidt Company did not preclude Marion from approaching them with subsequent works. They did, in fact, publish a few.

A new phase

Marion's compositional career entered a new phase now. She was unencumbered by the conflict between her own creative impulses and Schmidt's tastes and pragmatic business concerns. Her freedom also meant she had to take more time to pursue new publishers for her music.

She also experienced her first love. One of Marion's students wrote, "Marion Bauer wore an engagement ring; the rumor I heard was that it was for an engagement to Charles Tomlinson Griffes [1884–1920]. I don't know if there is any truth to that. . . ."⁵² The rumor that Marion and Griffes were lovers⁵³ is easily explained: they were frequent, fond companions at social events. They were not lovers. (The engagement ring Marion's student noticed was a family heirloom.) Griffes was homosexual, and he very likely confided that fact to Marion when he knew he could trust her discretion. Donna Anderson, author of *Charles T. Griffes: A Life in Music*, interviewed Griffes's sister, Marguerite, and inquired about the nature of his relationship with Marion:

*In a personal interview with Marguerite Griffes (his youngest sister) in San Francisco on 23 July 1969, she remarked that Griffes and Bauer were "very, very good friends." I asked Marguerite if Bauer had a little "crush" on Charles. She said, "I think she did." But Marguerite also said, "Afterwards [after Griffes's death], we never thought anything about it [at the time], but things she used to say, that she felt she knew him about as well as anybody."*⁵⁴

Changes in Marion's musical style clearly reflect Griffes's influence. Her *Three Impressions* for solo piano were composed shortly after she met Griffes and were issued by Schmidt the next year. Griffes's *Roman Sketches* (1916) is a suite of four pieces, each of which is preceded by a poem by William Sharp. Marion's *Three Impressions* (1917) is a suite of three pieces, each of which is preceded by a poem by John Gould Fletcher. *Roman Sketches* exhibit many impressionist characteristics, although Griffes's style is personal and unique. So too with Marion's *Three Impressions*. More technical skill is required here than in any of her earlier piano works. All three received critical acclaim. Although Griffes himself, and his music, inspired Marion's *Three Impressions*, the suite is dedicated to her piano teacher, Eugene Heffley.

Charles Griffes died in 1920 at the age of thirty-five (complications from influenza). It was the last in a series of deaths that Marion, Emilie Frances, and their sister Flora had to endure: between 1913 and 1920 they lost their mother, brother, sister-in-law, and a sister (Minnie).

In 1921 Marion was one of the founding members of the American Music Guild (AMG):

*I was the only woman member of the American Music Guild, [which was] formulated . . . with the idea of playing and criticizing each other's music as well as giving a hearing to new compositions. And believe me, they really ripped my music apart, and yet it was very helpful, for criticism never hurt anyone, least of all a sincere artist.*⁵⁵

The AMG presented two inaugural concerts in 1922 which included Marion's *Sonata [No. 1] for Violin and Piano in G Minor*. Marion's new sonata impressed a *Musical America* critic: "This sonata is one of the most distinguished products of our American composers—and it is the work of a woman! . . . Altogether, Miss Bauer's sonata is a distinguished accomplishment, a composition that enriches our literature."⁵⁶ Unfortunately, a colossal effort to locate the score of this sonata has failed.⁵⁷

In 1922 Schmidt published Marion's *Six Preludes* for piano. They are all beautifully crafted, each with its own mood, and together they form a cohesive group. Although each prelude is "in a

CONTINUED

MARION BAUER

The Maud Powell Society



The close bond between the Bauer sisters ended with Emilie Frances's death in 1926.

"I have been surrounded by tragedy and sorrow and I look back with longing to the carefree years that I spent in Paris," Marion wrote after Emilie Frances's tragic death.

key"—which is announced in each title—those key centers serve only as focal points, around triads and chromaticism freely interact. The critic R. Petit commented, "[The Preludes] showed a virility seldom heard in the compositions by women."⁵⁸

1923 was pivotal for Marion: she decided to reside in Paris for an extended period of studying and composing. Marion studied with André Gédalge (1856–1926), who taught for years at the Paris Conservatory. A leading expert on contrapuntal technique, he wrote a monumental book about fugue structure, which he stressed to his eager American student, although it was sometimes a frustrating topic for Marion: "And always the eternal and sometimes infernal fugue . . ."⁵⁹ Marion wrote from Paris:

Like a bad penny, I always turn up sooner or later, but I know you quite understand if you do not hear from me often. . . .

I am living a full rich life and am so deeply grateful for the opportunity of having this study and life to myself. Of course the days are not long enough to do all I want to do.⁶⁰

One of the most significant works that Marion composed in Paris is her *Violin Sonata No. 2* (aka *Fantasia Quasi Una Sonata*) which premiered at a League of Composers concert in New York. It received a harsh review from Olin Downes in *The New York Times* (but it should be pointed out that Downes panned every other work on the program, including the first American performance of Igor Stravinsky's *Piano Sonata*):

Miss Bauer's sonata, in three extended parts, is seriously and sincerely composed, but the style seems to vary inconsistently between melody which is direct and diatonic and highly modern harmonies, unresolved dissonances, and the like, which sit poorly upon the principal ideas. In the form the piano has a decidedly subordinate role. The violin predominates, not only in the announcement of the motives, but in their development. . . . There was an apparently sympathetic reading of Miss Bauer's difficult sonata.⁶¹

Another review of the same performance was published in *The Musician*. It was more positive, and in some aspects conflicted with Downes's opinions, "It is a well constructed composition with direct utterances for both instruments. It has pages of real beauty and there is excellent writing for the violin."⁶²

In it we find similar experimental harmonies, but at the same time melodic domination, albeit more angular in contour than her pre-Paris years. The melodies are direct, as Downes proclaimed, but not diatonic (as he also stated), and suit the underlying harmonies well. Her harmonies vacillate between atonal and impressionist, which provide relief to each other. The primary roles of the piano are harmony, color, and rhythmic propulsion. It often "accompanies" the violin rather than being an equal chamber partner, creating less textural variety than expected in a sonata. The best attributes of the sonata are delicious motives and poignant mood changes. The neoclassical elements in the sonata—formal structure and texture—signal the style of her works to come.

Tragedy

Shortly after the premiere of the sonata in the fall of 1925 in New York, Marion began pursuing publication of it. Three years later she was successful, but in her efforts she encountered considerable aggravation. In the meantime, Marion returned to Europe, anticipating another year of steady composing.

Marion began with a sojourn to Italy:

CONTINUED

MARION BAUER

.She had just rounded a remarkable trip through Italy which took her to Rome, Naples, Florence, Milan, and elsewhere, in addition to Paris. She climbed Mount Vesuvius and did not know of the eruption (which occurred two days later) until her return to America. In a letter describing the volcano, she spoke of being able to see nothing except steam, although she could hear the rumble of the burning lava.⁶³

She then traveled from Italy to Paris. Within a few days Emilie Frances was hit by a car, which necessitated Marion's urgent return to America. Emilie Frances Bauer died a few weeks later on 9 March 1926.

After Emilie Frances's death, the ensuing month of deafening silence from Marion, the usually avid correspondent, was finally broken in a letter to Irving Schwerké:

... I have been surrounded by tragedy and sorrow and I look back with longing to the carefree years that I spent in Paris. I find myself suddenly with a very responsible position on my shoulders, for I have inherited my sister's position as New York Editor of The Musical Leader. . . .

I shall, also, be on the faculty of New York University in the Music Department, and am going to do some private lecturing so, so far as I can see, playtime is over for me for a while. I "regret" Paris very much but New York has compensations too. . . .

As far as the photograph is concerned, I have not anything yet that I can with good conscience call a likeness of myself. Some day, when I look and feel less tragic, I will tackle the problem. In the meantime, remember me as you saw me the day I had tea at your apartment, bravely sitting under the mistletoe.⁶⁴

It is notable that Marion secured a full-time faculty appointment so quickly. In light of the procedures in place today to gain such a position, it is an astonishingly brief time. Plus, few women held faculty positions then. Marion also said she had inherited Emilie Frances's position at *The Musical Leader*, but Marion and her sister Flora were both listed as the New York representatives, presumably sharing that position.

Marion and Flora took an apartment together, an arrangement lasting the next

twenty-eight years.⁶⁵ Marion was now forty-four and Flora was fifty-four. The two sisters were seen together so often that they were jokingly but fondly referred to by their friends as "Fauna and Flora."⁶⁶ They were the only two remaining members of the Bauer family.

No formal college education

Although Marion had no formal college education, she was hired at the rank of Assistant Professor at New York University/Washington Square College in 1926. Over the years her courses included composition, form and analysis, aesthetics and criticism, appreciation, and history.⁶⁷ Among her early colleagues were Albert Stoessel, Gustave Reese, and Percy Grainger. Although her primary position was at New York University she lectured at other institutions such as Columbia University and Juilliard.

Marion belonged to a myriad of organizations: League of Composers (Board of Directors), International Society for Contemporary Music (Board of Directors, U.S. Section), MacDowell Association (allied member), Society for Publication of American Music (secretary, and later, Vice President), Beethoven Association, Municipal Art Committee of 100 (New York City), American Musicological Society, American Society for Comparative Musicology, National Federation of Music Clubs (Chairman of the Young Composers Contests), Society of American Women Composers (co-founder with 19 other composers, 1925), American Music Center (co-founder, 1939), and the American Composers Alliance.

Marion's interests went beyond the classroom and professional organizations: she was enamored of the power of commercial radio for promoting modern music in particular and music in general. She was the first lecturer for the 1927–1928 New York University "College of the Air" which was a series of talks under the auspices of the Extension Division.⁶⁸ She continued her radio broadcasts in New York and elsewhere⁶⁹ throughout her life. She was a commentator, a presenter of her own works (not personally performing at the keyboard over radio, however), and a promoter of works by other contemporary composers. She sometimes teamed with

other composers, such as Aaron Copland, for on-air conversations.⁷⁰

Marion also lectured frequently outside of academia in New York City, at the Chautauqua Institution in western New York, and elsewhere, on modern music and other topics, such as nationalism in music. Although she studied piano for years, as a composer she found little time to hone her performance skills so Harrison Potter, an excellent pianist and frequent soloist in New York (and once at the White House), teamed with Marion in the late 1920s through the early 1940s to perform during her lectures. He championed her solo piano music on his recitals and accompanied others who performed her songs and chamber music. The close friendship among Potter, his wife, and Marion lasted until Marion's death, at which time he was the person designated to dispose of her manuscripts, etc.

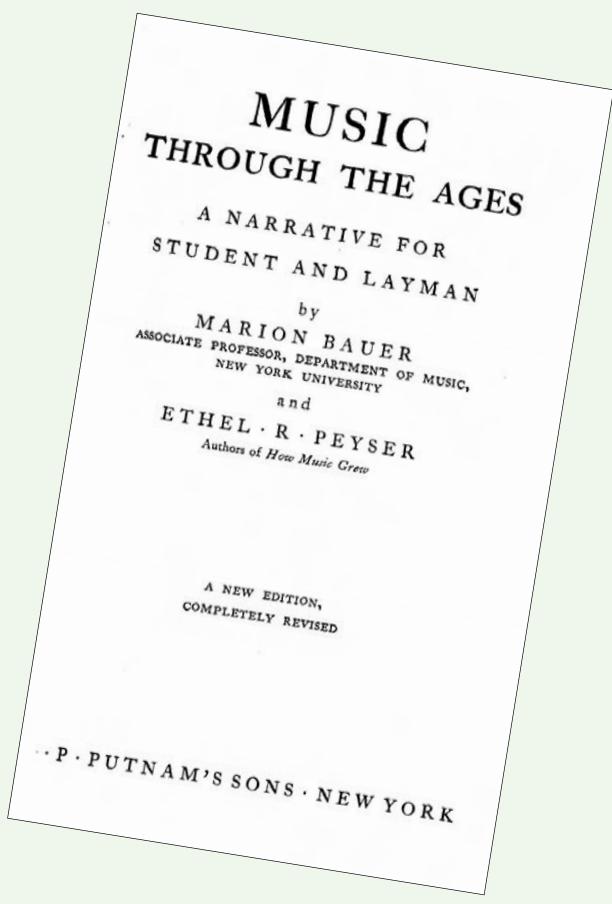
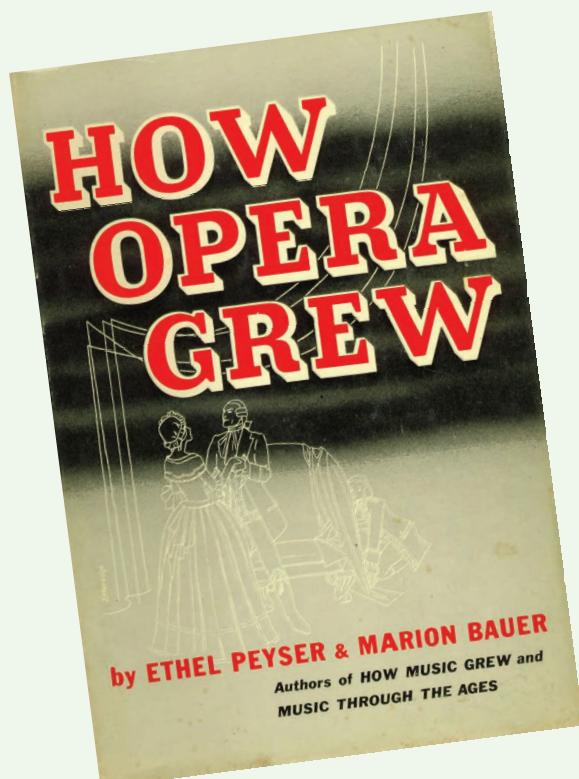
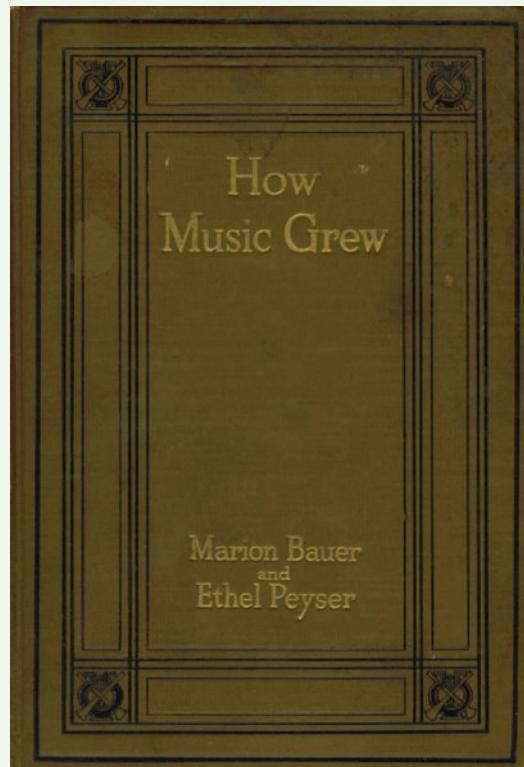
During the years that Marion was on the faculty at N.Y.U. she still spent many summers at the MacDowell Colony where she composed and worked on her books (she published several history and appreciation books). There, in 1929, she met Ruth Crawford (-Seeger) who was a gifted composer. Ruth's diaries document her encounters with Marion, and have provided the grist for speculation that Marion was a lesbian. Ruth Crawford's biographer, Judith Tick, amplified on their relationship at that time:

They had met at points of vulnerability for them both, each confiding the details of romantic crises. Looking back on the relationship some time later, Ruth acknowledged how it was "like mad falling in love," and that in New York their "close constant friendship could not continue in the intensity in which it began." In Washington [D. C.J, she believed (although Marion denied) that the two had come close to its sexual expression, retreating each in her own way from what Crawford called the "Lesbian subject." Instead, she cast their feelings into the safer molds of mother and daughter or sisters. "I am Marion's child," she wrote, perhaps missing her mother who had died eighteen months earlier. "I constantly marvel at her sisterly-motherly love for me."⁷¹

CONTINUED



Marion Bauer, a woman of many gifts, pictured with some her popular books written with Ethel Peyser.



MARION BAUER

To further elaborate on the situation in Washington, D. C., in a letter Ruth wrote to her future husband, Charles Seeger, she quoted what she had said to Marion:

"Last fall in Washington," I said, "we came pretty close to it. If you had had an apartment alone in New York . . . I wonder?" Her answer told me that I know myself better than she knows herself. . . .

To finish quickly, —we said goodbye in Bruxelles good friends, and I think she forgave me and understood.⁷²

What was Marion's answer? We'll never know. Ruth sounded very sure of herself, but we don't know if she's projecting her own feelings onto Marion or if they were mutual. So today we are left with contradictions and innuendo.

What would become one of Marion's most celebrated compositions, *Sun Splendor*, was composed at the MacDowell Colony during the summer of 1926. It was commissioned by the pianist Dorothy Berliner (-Commons) who specified that it was to be the fourth piece of a rather eclectic group. Marion described *Sun Splendor*:

I have one piano piece which is a very big work and rather long. One of my colleagues told me the other day that he thought that is as big an achievement as the Violin Sonata and said it was one of the most important works he had seen from my pen. . . . It is called "Sun Splendor" and was written . . . to complete a group which included Fauré's "Clair de Lune," Griffes' "Clouds" and Debussy's "Gardens in the Rain." This will give you perhaps an idea of the type of work although it is perhaps more of to-day than these others. I personally like it very much and I feel it has a brilliant effect which of course was what I was trying to produce.⁷³

Sun Splendor for solo piano was never published and the music has not been located.⁷⁴ Marion was not alone in her inability to have larger works published; it was an expensive proposition. She arranged the piece for two pianos in 1930 and, fortunately, that manuscript is extant. Later in her life she also orchestrated the work.

During some of the darkest days of the Great Depression, three events probably brought cheer to Marion, although she

didn't comment on them much in her correspondence. First, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was honored at a gathering in New York. He asked if he could meet American composers who were doing "work of interest." Marion was among the dozen who were chosen to meet with him.⁷⁵ Next, the Metropolitan Opera star, Leonora Corona, performed Marion's song "Orientale" on a gala concert. Marion orchestrated the song for the concert and Corona was accompanied by the Metropolitan Opera Orchestra.⁷⁶ Finally, Whitman College bestowed an honorary masters degree on Marion in 1932. She almost declined the invitation to accept the degree because of the expense of a continental train trip. In the end she accepted and enjoyed her only known visit back to her home town of Walla Walla.

The Depression Years

During the depression Marion visited the MacDowell Colony less frequently, or interrupted her Colony work to lecture elsewhere. She taught summer sessions at various institutions, each session lasting between two to six weeks: Mills College (1935; Oakland, CA), the Carnegie Institute (1936; Pittsburgh, PA), Cincinnati Conservatory (1938), and later at The Juilliard School (1941). Marion loved teaching, so the summer sessions from that standpoint were probably welcomed—and remunerative—but above all she wanted to compose and no doubt missed the repose of spending an entire summer at the Colony.

Overall, her compositional output during the early 1930s is relatively small in sheer numbers because, in addition to shorter songs, several of the works are lengthier and more complex: *Dance Sonata* for solo piano, *Sonata for Viola or Clarinet and Piano*, *Duo for Oboe and Clarinet* (which is a delightful work that has been recently recorded by the Ambache Ensemble), and *Four Songs with String Quartet*. Getting works published during the depression was harder than ever and live public performances were too expensive for an individual or a group to organize. That problem was addressed by the Works Projects Administration (WPA) Federal Music Project which instituted a composers' forum-laboratory "to provide an opportunity for serious composers,

residing in America, both known and unknown, to hear their own compositions, to test the reactions of auditors, as well as to present their own particular viewpoint ... and benefit by a public discussion of their works."⁷⁷ Marion's works were presented twice under the auspices of the WPA.

Marion's style during the 1940s varies widely, from tonal (piano concerto) to twelve-tone (*Patterns* for piano), although it can easily be argued that she wrote well in all idioms. The height of her career occurred on 25 October 1947 when the New York Philharmonic under the direction of Leopold Stokowski performed the orchestrated version of *Sun Splendor* in Carnegie Hall.

The *Herald Tribune* review:

Miss Bauer had the orchestra in mind when she began to write the piano score and Saturday's performance gave the impression of a work originally conceived in orchestral terms and best suited to that medium. The orchestra is skillfully utilized, and instrumental and harmonic color and evocation and contrast of mood more than the musical ideas themselves, are the salient points of the composition. The style has its occasional elements but the work as a whole carried out the composer's interpretative purpose.⁷⁸

From *The New York Times*:

Marion Bauer, American composer, teacher and writer on music, who has been represented on many chamber music programs, had her first work played by a major symphony orchestra last night when Leopold Stokowski conducted her "Sun Splendor" with the New York Philharmonic-Symphony Orchestra at Carnegie Hall.

The piece was written as a piano solo twenty-one years ago, but Miss Bauer orchestrated it last year and this was its first performance in its new form. It is a five-minute sketch depicting the rising of the sun. The style, according to the composer, is "neo-impressionistic." Miss Bauer was certainly not unfamiliar with Ravel's sunrise music from "Daphnis and Chloe" when she wrote it, but she has added a few descriptive orchestral touches of her own. The piece was vivid enough, but the sun seemed barely up before the number was over.⁷⁹

CONTINUED

MARION BAUER

None of Marion's versions of *Sun Splendor* were published and no recordings are commercially available. The recording of the New York Philharmonic performance can only be heard at the New York Philharmonic Archives.

Retirement

Marion retired from New York University in the spring of 1951. The Phi Beta fraternity sponsored an all-Bauer concert which was held at Town Hall on 8 May 1951. Two of the pieces received their first performance: *Moods for Dance Interpretation*, opus 46 (piano and dancer, and later expanded and revised as a solo piano work, *Moods*) and *Trio Sonata II* (flute, cello, piano). The cover of Phi Beta's magazine, *The Baton*, was adorned with a picture of Marion along with a few measures from the manuscript of her new trio. The music to the trio has not been found, so *The Baton* cover serves to whet the appetite for one of Marion's last large chamber works. The others pieces on the program were representative of Marion's entire career.⁸⁰ Marion said the concert was one of the great events of her professional career.⁸¹ She continued to compose during her retirement, and at the time of her death had composed at least 160 works. She also completed her last book (with co-author Ethel Peyser) which is about the history of opera.

Today, Marion's music is gradually becoming known again. However, her legacy as a writer is also significant. Marion studied music from all eras deeply, but most especially the music of her contemporaries. Her hundreds of articles in the *Musical Leader*, her numerous articles in other magazines, and her books demonstrate a keen understanding of the history, aesthetics, and structure of music. More often than not her opinions about whether a new composition would endure the test of time are right. Marion co-authored three books with Ethel Peyser: *How Music Grew* (1925, 1939), *Music Through the Ages* (1932, 1946, 1967) and *How Opera Grew* (1956). As a solo author she wrote *Twentieth Century Music* (1933, 1947), *A Summary of Twentieth Century Music* (1935), and *Musical Questions and Quizzes* (1941).⁸² Her books were very popular during her lifetime, and remain a source of insightful and cogent information.

On 6 August 1955 Marion went to the MacDowell Colony for a special gathering of colonists. The next day she was back at Harrison and Margaret Potter's home in South Hadley, Massachusetts, where she was vacationing. (Potter was the pianist who championed Marion's works, and he was also the person designated to dispose of her possessions after her death.) There she wrote her last known letter, to Marian MacDowell. It reveals that Marion was still mourning her sister Flora, who had died eighteen months earlier:

You will probably get many messages after that wonderful day at Peterboro yesterday. And how happy I was that I was fortunate enough to be there. . . .

In spite of the enjoyment I got out of the entire experience, it made me feel sad too. My thoughts of Flora and the many happy years we had there with you and Nina Maud were quite overwhelming. But I have had to learn to make the happy memories outweigh the sorrowful ones. your last sweet letter. How well you understand what Flora's going meant to me. But I have been busy and have gone ahead as well as I know how. . . .

I expect to go on next season as I have before, teaching at the Juilliard . . . and at the New York College of Music and doing some private work in teaching theory, composition, coaching pianists . . .

*I compose and do some work for teaching material too. . . .*⁸³

Three days later, on 9 August 1955, Marion Eugénie Bauer suffered a fatal heart attack at the Potters's home. Although her obituary in *The New York Times* stated, "She would have been 68 years old next Monday. . . ."⁸⁴ she actually died just shy of her seventy-third birthday. Her colleague, the musicologist Gustave Reese, spoke eloquently at her memorial service. Harold Schoenberg, a music critic for *The New York Times*, wrote a lengthy article about her which ended with:

*Her pupils and friends will miss her. For she had the ability to draw out the best in them. Nobody was more of an appreciator, in the best sense of the word, than Marion Bauer.*⁸⁵

Her many friends, colleagues, and students remembered her as a person who was

warm and laughed easily, and who was compassionate and generous.⁸⁶

Marion's ashes were placed in the same plot with her sisters Emilie Frances and Minnie at the Kensico Cemetery in Valhalla, New York.⁸⁷ Flora and her husband are buried beside them. And there Marion's headstone boldly declares "1884" as her birth year! The Kensico Cemetery does have an all-Jewish section, but the Bauer sisters chose not to be buried there. We know nothing about their religious affiliations during adulthood, and their mode of burial doesn't shed any light.⁸⁸

In December 1955 the New York University-Washington Square College chorus opened their concert with Marion's elegant choral work *Death Spreads His Gentle Wings*.⁸⁹ She had composed the work in memory of the conductor, Walter Howe, but in the end the composition commemorated the composer herself.

Notes

¹ Fort Walla Walla had three locations. The first two were abandoned in favor of its final location, where the Veterans Administration Hospital is now situated.

² New York, Passenger Lists of Vessels Arriving at New York, New York, 1820–1897, micropublication M237, microfilm roll 142, list number 864, <http://ancestry.com> (accessed 19 May 2006).

³ Madeleine Goss, *Modern Music-Makers* (Westport, CT: Greenwood Press, 1952), 130.

⁴ David Ewen, *Composers of Today*, 2nd ed. (New York: H.W. Wilson Company, 1936), 15.

⁵ Robert Bennett, *Walla Walla. Portrait of a Western Town, 1804–1899* (Walla Walla, WA: Pioneer Press Books, 1980–1982), 62.

⁶ *Washington Statesman*, advertisement of Gumiston, Wilson & Co., 6 Sep 1862, 3.

⁷ Bennett, *Walla Walla. Portrait of a Western Town, 1804–1899*, 67.

⁸ Pension Records, Indian War Veterans and Widows, Affidavit by Robert E. Bauer for claim of Julia Bauer, widow of Jacques Bauer, 16 July 1903, National Archives.

CONTINUED

MARION BAUER

⁹ “Noted Linguist Dead at Age of 70 Years.” Newspaper clipping of unknown origin. Nellie Day scrapbook. (Walla Walla, WA: Whitman College archives, Bauer folder). [July 1913].

¹⁰ Information about Julia’s family was found at Registres de l’état civil, 1793–1882 Bouxwiller (Bas-Rhin), officier de l’état civil (official birth records for Bouxwiller, France) at <http://www.familysearch.org>.

Julia/Julie was the daughter of Jacques Heymann and Rachel Klemann. Her birth name was Julie, which was anglicized to Julia after her arrival in America. Her last name is most often spelled “Heyman” in American legal documents and Heymann or Heimann in European records. American records indicate Julia’s year of birth as 1843, but the French and German records state 1842. Julia’s father may have married three times. If so, Julia was born to his third wife, so the sister in Portland, whose name is unknown, may have been a half-sister.

¹¹ *The Daily Oregonian*, “Married,” 15 Apr 1864, 2.

¹² “Fragments of Early History,” *Up to the Times Magazine*, Feb 1913, 4913–4914.

¹³ Benjamin Rigberg, *Walla Walla: Judaism in a Rural Setting* (Los Angeles: Western States Jewish History Association, 2001), 36.

¹⁴ *Walla Walla Statesman*, “Citizens’ Ticket,” 23 Mar 1866, 1.

¹⁵ *Walla Walla Statesman*, [announcement], 23 Mar 1869, 3.

¹⁶ *Walla Walla Daily Statesman*, “Death of J. Bauer,” 1 Aug 1890, 3.

¹⁷ David Ewen, *American Composers Today* (New York: H. W. Wilson & Co., 1949), 20. Marion’s recollection.

¹⁸ Espinosa was trained at the Paris Conservatory. Some sources have claimed that Emilie Frances studied at the Paris Conservatory, for which no evidence has been found. Sometimes Espinosa’s name is alternatively spelled Espinoza. Also, an announcement in the *Walla Walla Union* “Personal” column on 6 Aug 1881, stated that Emilie Frances was an “accomplished performer and a singer of rare ability.” However, no other evidence of singing ability has been uncovered.

¹⁹ Julia’s half-sister, Emilie Heyman/Heimann Willard emigrated from France to San Francisco in 1884, but it is unknown whether other relatives lived there in the preceding years.

²⁰ *Walla Walla Morning Journal*, “Local Laconics,” 18 Aug 1881, 3.

²¹ *Walla Walla Morning Daily Union*, “Born,” 16 Aug 1882, 2. “Born. In this city, Aug. 15, to the wife of Joe Bauer, a daughter.” 1882 as her birth year is confirmed in the U. S. Bureau of the Census, population census of 1900 (Washington, DC: U. S. Government Printing Office, 1900).

²² Goss, *Modern Music-Makers*, 130. “Absent from the home” is probably Marion’s phrase.

²³ *Oregonian*, “Miss Minnie Bauer Dies,” 27 Aug 1920, 6.

²⁴ Goss, *Modern Music-Makers*, 129.

²⁵ Ewen, *Composers of Today*, 15.

²⁶ Emilie Frances Bauer, “The City or the Country,” in *Musical Essays in Art, Culture, Education*, selected and reprinted from *The Etude*, 1892–1902 (Philadelphia: Theodore Presser, 1902), 237. This information is from the caption of her photograph.

²⁷ “Many Artists Singing Young American Composer’s songs,” *ML* 29/21 (27 May 1915): 643.

²⁸ Madeleine Goss, *Modern Music-Makers* (Westport, CT: Greenwood Press, 1952), 130.

²⁹ Goss, *Modern Music-Makers*, 131.

³⁰ Ewen, *Composers of Today*, 16.

³¹ Marion Bauer, will dated 29 June 1955, proved 17 October 1955, no. 10178. Further details on the document are unreadable.

³² Ewen, *Composers of Today*, 16.

³³ Marion Bauer, “A Letter from Paris,” *MLCG* 13/4 (24 Jan 1907): 5. The article was signed “M. B.”

³⁴ Marion Bauer, “Charles T. Griffes as I Remember Him,” *MQ* 29/3 (July 1943): 366.

³⁵ Goss, *Modern Music-Makers*, 131.

³⁶ Goss, *Modern Music-Makers*, 131. Rothwell conducted the St. Paul Symphony Orchestra from 1908–1915, so Bauer’s studies with him at that time were either sporadic or by correspondence.

³⁷ Desmond Shawe-Taylor, “Schumann-Heink, Ernestine,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 21 July 2006).

³⁸ “Unusual Success of Bauer Composition,” *ML* 22/7 (17 Aug 1911): 4.

³⁹ Goss, *Modern Music-Makers*, 131.

⁴⁰ Goss, *Modern Music-Makers*, 131–132.

⁴¹ Erminie Kahn, “The Aims of Marion Bauer, Expression of All Moods in Music Sought by Composer Almost Unique in

Writing for Piano—Her Scholarly Musicianship,” *ML* 39/23 (3 June 1920): 550. See also, Karen A. Shaffer, “A Preview of . . . Introductory notes from Maud Powell Favorites—*Up the Ocklawaha*,” *Souvenir* (Friends newsletter of The Maud Powell Society for Music and Education), Fall-Winter 2006: 3–7.

⁴² “Marion Bauer in Berlin,” *ML* 28/6 (6 Aug 1914): 151.

⁴³ “Marion Bauer’s Songs on Many Programs,” *ML* 28/9 (27 Aug 1914): 245.

⁴⁴ “Marion Bauer’s Songs on Many Programs,” *ML* 28/9 (27 Aug 1914): 245.

⁴⁵ Ewen, *Composers of Today*, 16.

⁴⁶ “Marion Bauer Compositions at Wanamaker’s,” *ML* 29/16 (22 Apr 1915): 461.

⁴⁷ “Elsa Alves and Frank Hunter to Sing Bauer Compositions,” *ML* 31/14 (6 Apr 1916): 430.

⁴⁸ “Emphatic Success of Bauer Compositions,” *ML* 31/15 (13 Apr 1916): 461.

⁴⁹ Marion Bauer to A. P. Schmidt, 29 Sep 1916.

⁵⁰ “Worth-While American Composers,” *The Musician* 8 (Aug 1926): 31.

⁵¹ Marion Bauer to A. P. Schmidt, 16 July 1918.

⁵² William Shank, letter to author, 18 July 2006.

⁵³ Jonathan Sternberg, conversation with author, 23 June 2006.

⁵⁴ Donna Anderson, email correspondence with author, 8 Dec 2006. Brackets are Anderson’s.

⁵⁵ Irwin Bazelon, “Woman with a Symphony,” in *The Baton* 30/3 (Mar 1951): 6.

⁵⁶ “Works of Native Americans Heard,” *MA* 36/2 (6 May 1922): 46.

⁵⁷ When it was not found in the major libraries that house most of Marion’s manuscripts, the estates of Albert Stoessel and Louis Gruenberg (who premiered the sonata) were perused to discover where their music had been donated upon their deaths. Albert Stoessel’s son, Fredric, was also consulted.

⁵⁸ A. P. S., “American Music in Paris,” *ML* 47/19 (8 May 1924): 435.

⁵⁹ Marion Bauer to H. R. Austin, 27 Feb 1924.

⁶⁰ Marion Bauer to H. R. Austin, 11 Nov 1923.

⁶¹ Olin Downes, “Music,” *NYT*, 26 Oct 1925, 19.

⁶² “Worth-While American Composers,” *The Musician* 8 (Aug 1926): 31.

CONTINUED

MARION BAUER

⁶³ "Marion Bauer Returns," *ML* 51/4 (28 Jan 1926): 6.

⁶⁴ Marion Bauer to Irving Schwerké, 15 Apr 1926.

⁶⁵ In Melissa de Graaf's "Marion Bauer," *Contributions of Jewish Women to Music and Women to Jewish Music*, <http://www.jmwc.org/Women/womenb.html> (accessed 2 Aug 2006) she claims that Marion lived with her co-author, Ethel Peyer, "for some years." This is incorrect.

⁶⁶ Martin Bernstein, telephone conversation with the author, 11 Oct 1991.

⁶⁷ Goss, *Modern Music-Makers*, 134.

⁶⁸ *NYT*, "Music Lecture Opens N.Y.U. 'Air College,'" 9 Nov 1927, 22.

⁶⁹ *LAT*, "Highlights of Today's Radio Programs," 19 Jan 1932, 9.

⁷⁰ Goddard Lieberson, "Over the Air," *Modern Music* XV/3 (Mar–Apr 1938), 191.

⁷¹ *Ibid.*

⁷² Ruth Crawford to Charles Seeger, [14] Feb 1931. The author has not seen the letter; its content was quoted in an email, Judith Tick to author, 13 July 2007.

⁷³ Marion Bauer to H. R. Austin, 23 June 1927.

⁷⁴ Dorothy Berliner Commons' children were contacted to locate her music. However, the *Sun Splendor* manuscript is not in that collection.

⁷⁵ "Koussevitzky Meets American Composers," *ML* 62/3 (21 Jan 1932): 8 and 11.

⁷⁶ *NYT*, "Sing 'Old Favorites' at Opera Concert," 28 Mar 1932, 10.

⁷⁷ *NYT*, "Composers' Forum-Laboratory," 29 Sep 1935, X7.

⁷⁸ F. D. P. [Francis Perkins?], "Stokowski Presents Work by Marion Bauer," *ML* 79/11 (Nov 1947): 2 and 8. The *Musical Leader* reprinted the review, but without original publication information.

⁷⁹ R. P. [Ross Parmenter?], "Bauer Work Presented," *NYT*, 26 Oct 1947, 42.

⁸⁰ Concert program, "Phi Beta Fraternity presents a program devoted to the works of Marion Bauer," 8 May 1951, Town Hall, New York.

⁸¹ Goss, *Modern Music-Makers*, 136.

⁸² The reception of these books is an

interesting topic thoroughly addressed by Deborah Cohen in her dissertation *Marion Bauer: Critical Reception of Her Historical Publications*

⁸³ Marion Bauer to Marian MacDowell, 7 Aug 1955, Edward and Marian MacDowell Collection, papers of Marian Nevins MacDowell, box 42. Library of Congress, Washington, DC.

⁸⁴ *NYT*, "Marion E. Bauer, Composer, is Dead," 11 Aug 1955, 21.

⁸⁵ Harold Schoenberg [H. C. S.], "Champion of American Composer," *NYT*, 14 Aug 1955, X7.

⁸⁶ Fred Stoessel, *My Memories of Marion Bauer*.

⁸⁷ Uncas, section 184, plot 7758, grave 3.

⁸⁸ Marion's friend, Frederic Stoessel, thought she might have been a Christian Scientist during the 1940s and 1950s, but no confirmation of that has been uncovered.

⁸⁹ *NYT*, "Concert and Opera Programs for the Week," 11 Dec 1955, 158.



Marion Bauer's New York — Central Park at night.



The graves of Emilie Frances and Marion Bauer and their sister Minna.

Graveyard Stories by Susan Pickett

Coincidences and eerie events have accompanied my quest for information about Marion and Emilie Frances.

The first time I saw Marion Bauer's name was in 1990. I read a brief paragraph about her (that I later came to know was filled with errors). Three facts caught my eye: that she was born on August 15 (that's my birthday too), that she was born in Walla Walla (where, at that time, I had taught ten years and her name had never been mentioned), and that Stokowski had conducted one of her works (why hadn't I heard of her?).

I asked the Chair of the Music Department at New York University whether any of Marion's colleagues were still around. I was told there was one, Martin Bernstein, and that he was in his late-eighties. We had a bad telephone connection and he may have been a little hard of hearing as well—it was one of those difficult conversations where I felt like I was shouting into the phone. Still, he was very helpful. Of course, I had initially introduced myself and mentioned Whitman College, but about thirty minutes into the conversation he said, "You're in Walla Walla, right? Have you ever heard of Whitman College?" I explained again that I taught there. He said, "My nephew is President of Whitman College." Sure enough, I was speaking to President Maxwell's uncle. (David Maxwell was President of Whitman College from 1989–1993.)



A few years later, when I had collected much of Marion's music (my interest in Emilie Frances came subsequently), I wanted to know where Marion was buried. At that time I didn't have Marion's will (which specifies her burial plans) so I called the Frank Campbell Funeral Home in New York City, because I had noticed in one of Marion's obituaries that they had handled her funeral. When I told them what I wanted, I believe I could hear a soft sigh over the telephone, and was told that those records were in the basement, that it would take some time to find them, and that I should call back in a few weeks.

Continued

Graveyard Stories

Over the next months I did call them a few times, but they had not yet had time to look for the records. A year later, unbeknown to the funeral home, my husband and I went to New York City to hear some concerts. We were sitting at a coffee shop near Lincoln Center, and my husband said, "Let's check out the Frank Campbell funeral home." I hesitated—I was discouraged. He insisted. As we walked in, we were greeted by a man in a very black suit, looking quite solemn, who asked, "May I help you?" I told him what I wanted, that I had been in contact over the last months, and that we thought we'd just drop in. He sought his assistant, with whom I had the previous telephone conversations. He came back, looking a little bemused. Just as we were walking in the front door, his assistant had been looking for the Bauer records in the basement. But she had an asthma attack (dust) and had to go to the pharmacy. So the kind gentleman descended into the basement, and soon reappeared with the burial records in hand, his suit now a bit dusty. I learned that Marion, Emilie Frances, Flora, and Minnie were buried in the Kensico Cemetery in Valhalla, New York.

We were unable to visit the graves on that trip, which was disappointing. Soon after we arrived back in Walla Walla, I received a phone call from a former student who wanted to update me on her address. She had just moved to Valhalla, New York. "Peggy, get your camera and go to the graveyard." A week later I saw pictures of the sisters' graves. During the summer of 2007 my husband and I made a pilgrimage there. The Bauer sisters rest on a beautiful hillside.



Jacques Bauer, two of his children who died very young, and Jacques's brother, Robert, are buried in Walla Walla. When I first saw the Bauer gravesite, all of the headstones and footstones were askew, suffering from over a century of wear and tear and neglect. It was impossible to tell where the headstones and footstones really belonged. The headstones bear the first names of the deceased, and the footstones say "Bauer." They are small, half-moon shaped marble markers with two holes drilled in the bottom of each. Ideally, the marble stones should sit on top of flat rocks implanted in the ground. Those flat rocks also have holes drilled in them. Little brass rods should have been loosely connecting the half-moons to the foundation stones. But no foundation stones were to be seen. I figured they must be under a few inches of dirt, but I also thought that it might be untoward for a college professor to be seen digging in the local graveyard.

Not to be deterred from such an important task, I waited until dusk and went back to the graveyard with a flashlight, trowel, ruler, paper, and pencil. On my hands and knees I gently tapped the tip of my trowel into the ground around the gravestones. "Clink" was the sound of my trowel locating a foundation stone under a few inches of dirt. Clink clink clink clink, and within a few minutes I had located and uncovered all of them. The distances between the two holes in each stone were unique, quickly revealing where each headstone and footstone belonged. I drew a map as night descended on the graveyard. The next day, I approached the woman who oversees the cemetery, and told her what I had discovered, and said that I wanted to straighten out the Bauer site.

"Oh! You must be a relative," she said, smiling. I was honest, and said I wasn't. (I learned from these experiences to *always lie* when asked if I was related to the Bauers.) She didn't say anything, but her expression changed, and there was no doubt in my mind that she was thinking, "Who is this nut, and why is she digging in my graveyard?" I quickly explained about Marion Bauer and her family. Her excitement about the Bauer story motivated her to ask for a copy of Jacques's obituary for their local history collection. Then she found a company to donate the brass rods to reconnect the stones to their foundations. She procured a hacksaw and made the brass rods just the right length, as I looked on with gratitude. I still visit the graves often.



The Society of Women Musicians



Marion Scott Collection, The Royal College of Music London



“Here composers and performers will be able to meet and measure their art in cooperation. New lights will flash...work done in the study will be no dumb phantom, but a living vital creation.”

Katharine Eggar, 1911

Pamela Blevins

A Major Step Forward in the “March of the Women”

In the early spring of 1911, Marion Scott, the future musicologist and critic, spent a brief holiday in the New Forest in Hampshire England with Gertrude Eaton, a friend from her student days at the Royal College of Music. On the surface the holiday might sound like a relaxing break in a bucolic setting but for Scott and Eaton it was no vacation. They had a job to do, one that would change the course of history for women in classical music.

Scott knew from her own experience as a violinist and fledgling musicologist how difficult it was for women dreaming of careers in music to find work, enjoy recognition, acceptance or success. “Professional life is a really hard struggle . . . with orchestral work it must be remembered that all the best engagements are filled by men, with the exception of harpists in some of the orchestras,” she had written in a 1909 article for the *Daily Express*.¹ Women organists—and there were some—could expect “to find the doors to churches closed to them” because “all the important posts are held by men.” Opportunities for soloists were rare and the list went on and on. The sad reality is that in 1909 women had little future in music.

Solo careers for women instrumentalists were rare. A few managed to enjoy success and serve as role models for younger women: violinists Lady Hallé, Maud Powell and Camilla Urso who were eventually joined by Marie Hall and May Harrison; pianists Clara Wieck Schumann and Fanny Davies and later cellists Beatrice Harrison and May Mukle.² Their ranks were slim. In Scott’s opinion singers stood the best chance for professional success in opera (where women were always needed), on the concert stage, in musical comedy and as teachers. Pianists

might fare well as accompanists and teachers while other instrumentalists might teach privately or in schools where they were expected to teach several instruments in addition to their own. No one had ever heard of a woman musicologist or a woman music critic (an early exception was Emilie Bauer—see Susan Pickett’s piece on Marion Bauer). With a few exceptions, most notably Ethel Smyth (1858–1944) and Alice Mary Smith (1839–1884), women composers could expect to find their work consigned to a silent destiny.³ If a woman wanted to conduct an orchestra, she had to form her own. Less talented women managed only to apply their musical skills as either ‘lady-helps’ or governesses while some gave up entirely and retreated into the seemingly safer and more secure world of marriage.⁴

Unflagging commitment

Instead of viewing the situation with resignation and bitterness, Scott viewed it as a challenge, one she was eager to meet. She had called upon Gertrude Eaton because she, like Scott, was a risk taker. A singer by training, she was a voice teacher but she made her name as an activist in prison reform and in movements that benefited women and children.

As Scott and Eaton walked along the tree-lined paths, their footsteps playing counterpoint to birdsong, they discussed their strategy and agenda for what was to become the Society of Women Musicians. As Scott envisioned the Society it would promote a sense of cooperation among women in different fields of music, provide performance opportunities and advice and would even help women with the practical business aspects of their work. When Scott and Eaton returned to

London, they drew composer-pianist-writer Katharine Eggar into their plans. In Eaton and Eggar, Scott had found compatible partners who were willing to work with unflagging commitment to match her own.

Eaton had trained as a singer in Italy and from 1894 to 1897 studied at the Royal College of Music where she met Scott. Eaton was the editor of the *Royal Society of Music Magazine* and a voice teacher who was also an active worker in prison reform and in other movements that benefited women and children. Eggar had studied piano in Berlin and Brussels, and composition with Frederick Corder at the Royal Academy of Music. She had composed a number of chamber works, including a piano quintet and string quartet as well as songs.

Like many women of her generation, the London-born and half-American Marion Scott (1877–1953) had dreamed of a career in music but found the path toward her dream strewn with obstacles. A gifted violinist, she had begun performing as a soloist when she was fifteen years old. She held the distinction of being one of Charles Villiers Stanford’s first female pupils at the Royal College of Music and one of the most promising, earning from him a grade four in composition, the second highest mark.⁵ Her songs, arrangements and chamber music were performed in public and won critical acclaim but none of her music was published.

Although she worked occasionally in orchestras under men like Stanford, Walter Parratt, Gustav Holst and Samuel Coleridge Taylor, sometimes serving as leader (concertmaster), she was not able to

CONTINUED

Members of the Society of Women Musicians at their first council meeting in 1911. From left to right: Julia Cook Watson, Lucie Johnstone (who composed as ‘Lewis Carey’), Gertrude Eaton (co-founder), Marion Scott (founder), Liza Lehmann (president), Katharine Eggar (co-founder), A. B. Darnell and Florence MacNaughten. The S.W.M. was open to men who were welcome to join as associate members.

The Society of Women Musicians

secure a serious paying position in any professional orchestra. Scott did not have the physical stamina for a full-time solo career, due in part to the lingering effects of injuries suffered in an accident when she was young. Instead she formed the Marion Scott Quartet, made up of two men and two women, to champion contemporary British music by both men and women.

From childhood, Marion was a self-assured, assertive risk-taker, someone who always dared to cross boundaries, to challenge convention and, in the process, work to bring about change, create opportunity, and improve life for herself and for others.

Men are invited to join

As the women envisioned the society, it would promote a sense of cooperation among women in different fields of music, provide performance opportunities and advice and would even help women with the practical business aspects of their work. Professional women—performers, teachers, conductors, composers—paid 15s. 6d. for a subscription fee while non-professional women paid one pound, £1 6s. to join. Marion's solicitor father Sydney Scott drew up a constitution and rules for governing the organization.⁶ Marion produced a full-sized book for keeping minutes and an equally large account book to record the Society's financial transactions. The organization would be professional in every way.

Before the Society of Women Musicians was even launched, the women had their critics who were quick to accuse them of exclusivity, aggression and politics, but they were ready for them. The founding women and their Provisional Council made it clear that the society would have no political agenda and that it would be open to men. Although she was well aware of the inequities suffered by women in male-dominated society, Marion Scott was never antagonistic toward men. ‘She always expected and received their support, and had a completely natural attitude . . . no one had more devoted men friends,’ Katharine Eggar later recalled.⁷ During her teenage years Marion had regularly accompanied her parents to suffrage, temperance and other social reform meetings where she experienced men and women working together cooperatively to achieve common goals, an approach she would apply throughout her life.

As dues-paying associate members at five shillings a year, men were invited to attend debates, performances and meetings, and, as the organization broadened even more, to have their music performed at Society concerts. Chamber music promoter Walter W. Cobbett (1847–1937), a successful businessman, amateur musician and founder of the Cobbett Prize, was the first benefactor of the organisation. Composer-teacher Thomas Dunhill (1877–1946) was the first associate member.⁸ Cobbett and Dunhill were among twenty male associates to join in the first year. Thus the Society of Women Musicians operated on an agenda of equality, its leaders believing that their purpose was best served by including, rather than excluding men. Scott, the force behind this open philosophy, achieved her goals through a combination of ‘the ladylikeness of a Liza Lehmann and the fighting nerve of an Ethel Smyth’ who had become a militant Suffragette.⁹

“We were then in the thick of the Women’s Suffrage battle and anything determinedly feminine was suspect,” Eggar recalled many years later. “Facetiousness about ‘the ladies’ had to be endured, and nice men hardly liked to hear their [female] relations refer to themselves and their friends as *Women*.¹⁰ Even women, conditioned to a subservient role, were fearful and reluctant to take charge of their own lives when opportunity presented itself.



Marion Scott Collection, The Royal College of Music London

Marion Scott, her vision created the Society of Women Musicians.

*As the women envisioned
the Society it would
promote cooperation
among women in
different fields of music.*

The Society of Women Musicians



Katharine Eggar

*“We want women with brains, but with hearts behind their brains,”
Eggar declared.*

“The attitude of women musicians to each other was on the whole selfish,” Eggar acknowledged. “Musicians were not as awakened as women in other professions, and badly needed a jolt in their egotistical outlook.” Marion Scott provided the jolt while bearing the brunt of dissent from within the ranks. “She took the long view of the Society’s role in musical life and never wavered in her belief in its necessity,” said Eggar.¹¹

The women held their first meeting on 11 July 1911, at the Women’s Institute, 92 Victoria Street. More than 150 crowded into the room. Others including Lady Elgar, violinist May Harrison and singer Agnes Nicholls (Mrs. Hamilton Harty) were among those sending regrets that they were unable to attend owing to previous commitments. News of the event had spread rapidly when Scott’s promotional skills resulted in the publication of more than a dozen articles in newspapers and magazines including *The Evening Standard* and *St. James Gazette* (a two-part feature), *The Daily Telegraph*, *The Musical Times*, *The Musical Courier*, *The Music Student*, *The Musical Standard*, and *Musical News*.

Eggar speech rallies the women

Scott and Eggar collaborated on the speech that Eggar, who served as temporary chairman of the SWM and as its designated public voice, delivered at the inaugural event.¹² “We want women with brains, but with hearts behind their brains,” Eggar declared in her rallying call to the assembled women. “To some this idea of sex exclusiveness is distasteful. There is a suggestion that it has a political significance. We wish the society to have none whatever. We intend it to be a great factor in the development of Art, and we feel that that is a basis broad enough to admit of all variety of political opinion.”¹³

With women all around them challenging convention, it was time for musicians to do the same. Eggar urged the women not to be content with an “unquestioning acceptance of convention or submission to abuses in music and musical doings,” which often denied them equality in “the monster of commercialism that rules the musical world.” The days when women in music were doomed to a silent destiny were over.

“Here writers and performers will be able to meet and measure their art in co-operation,” Eggar declared. “New lights will flash . . . the joy of first hearing of her composition will infuse courage and vitality into the toil of the musical author. Work done in the study will be no dumb phantom, but a living vital creation.”

The audience cheered. The women were triumphant. At the heart of this visionary new enterprise stood Marion Scott. The popular and highly visible composer-singer Liza Lehmann (1862–1918) served as the first Society president to be followed by Dr. Emily Daymond, French pianist-composer Cécile Chaminade and then Eggar (1914–1915), Scott (1915–1916) and Eaton (1916–1917).¹⁴

Women in music could finally believe in themselves and in a future. They had found strength, courage and hope in their unity. Their energy was electric. In the first year, the SWM membership explored a number of topics: piano technique, French lyric diction, Indian music, Polish folk songs, brass instruments and the Music Copyright Bill. They launched the annual Composer’s Conference, formed a choir and closed out their first year with a comfortable bank balance.

The next year and subsequent years were even more productive. The women formed an orchestra and added an Advisory Section to help young or inexperienced musicians with their professional careers. They began their popular private and public concerts and a series of Bach chamber concerts and inaugurated Composers’ Trial Meetings, which offered women an opportunity to submit their compositions for criticism. They started a library and formed an educational committee. In 1916, the women recommended that the Carnegie Trust publish works by British

CONTINUED

The Society of Women Musicians

During the war, the women gave benefit concerts and raised considerable amounts of money to aid organizations from the Star and Garter Fund to the YMCA.



The Maud Powell Society

Gertrude Eaton, co-founder of the Society of Women Musicians.

composers rather than institute the new school of music then under consideration by the trustees. The Trust saw the wisdom of the recommendation and inaugurated the Carnegie Collection of British Music.

During the war, the women gave benefit concerts and raised considerable amounts of money to aid organizations from the Star and Garter Fund to the YMCA. On 24 April 1918, they held a fund-raising concert at Wigmore Hall devoted entirely to compositions by men who had joined the army.

In an effort to cultivate international cooperation, the Society reached out to women in other nations inviting them to participate in programmes and events in England. This outreach led to an invitation to Society members to exhibit examples their compositions and writings in the Women's Section of the 1914 Leipzig Exhibition. They participated in international conferences.

A model for men

By 1918, the SWM had earned such an enviable reputation that music critic, editor and teacher Percy A. Scholes regarded the organization as "a model for men".

"Ask any mere man who is struggling to engineer a progressive movement in music where he gets his most dependable support and he will answer – the women," Scholes wrote. "It is the women who form the bulk of the audience at a lecture of the Incorporated Society of Musicians or the Music Teachers' Association. It is the women who flock to the Vacation Conferences on Musical Education, and

Training Courses for teachers." Scholes further observed that men "quite unfairly" reserved most accommodations for themselves at other venues because otherwise they "would at once have been taken over by eager women, all booking early in their anxiety to meet our lecturers, sit at their feet and learn some new thing."¹⁵

Women in music had made such important gains as professionals since the inception of the SWM in 1911, that *The Music Student* devoted the entire May 1918 issue to "Women's Work in Music". Scholes, founder and editor of the publication, observed that he had to limit the scope of the issue to the work of British women because women's activities in music in Europe and elsewhere were "too wide for treatment in a single issue."

The Society of Women Musicians had held its first public concert in Queen's Hall on 25 January 1912, prompting one anonymous critic to observe that "creative talent among women musicians is becoming a power in the land".¹⁶

The programme featured Eggar's trio *Autumn Leaves* for soprano, mezzo-soprano and contralto; two movements from Ethel Smyth's E minor quartet; Ethel Barn's *Fantasy Trio* and songs by Marion Scott, Liza Lehmann, Maud Valerie White, Lucie Johnstone and Mabel Saumares Smith. These concerts became regular events at Aeolian, Wigmore and Queen's halls and soon began to feature compositions by male associate members including Ivor Gurney, Arthur Bliss, Gustav Holst, Thomas Dunhill and music

by men outside the Society like W. Denis Browne (1888–1915), who had died at Gallipoli.

The music programs featured many premieres of works by women composers, providing them the opportunity denied to so many of their predecessors—that of actually hearing their music performed. Among them were Liza Lehmann, Ethel Smyth, Dorothy Howell, Rebecca Clarke, Katharine Eggar, Marion Scott, Ethel Barns, Fiona McCleary, and later Elizabeth Poston, Elisabeth Luytens, Elizabeth Maconchy and Ruth Gipps.

Education

Education remained a core function of the Society. In addition to the society's own library, the women added a free library of British chamber music when W. W. Cobbett entrusted them with his own comprehensive collection of scores dating from as early as the 16th century.¹⁷ The annual Composers' Conference featured two days of papers, the first day reserved for members and the second day open to guests. As always these gatherings included men and featured comments and debate. For example, in 1920, Gustav Holst presented his paper on 'The Education of Composers', after which members Arthur Bliss, Jane Joseph and Adine O'Neill (wife of Norman O'Neill) led a discussion. The following year, 1921, in a session focussed on contemporary music, Hester Stansfeld Prior considered "Some Characteristics of Scriabin" while

CONTINUED

The Society of Women Musicians

Marion Scott discussed “The Revival of Modes in Modern Music” and Arthur Bliss explored “What Contemporary Composition is Aiming At”.

After the death of Liza Lehmann in 1918, the Society established the Liza Lehmann Memorial Fund to provide grants to members in need of financial assistance. In later years the society established prizes with cash awards to help women further their careers, particularly as composers.

By 1920, the Society of Women Musicians had outgrown 92 Victoria Street and had moved to larger quarters at 74 Grosvenor Street. In less than a decade, interrupted by a long war that nearly derailed the organisation, the women had made enormous strides. Marion Scott had opened the fields of music criticism and musicology to women through her own pioneering work.¹⁸ Women were finding venues for their compositions, enjoying success as instrumentalists, educators and writers while others were launching solo careers.

Hope and courage to challenge convention

Despite these advances, women still found it difficult to secure paying positions in orchestras. When the BBC announced the formation of its symphony orchestra in the late 1920s, the women were determined to be included in it. A delegation led by Marion Scott approached BBC Music Director Percy Pitt in his office. Using calm reason and diplomacy they convinced him that the conductor Adrian Boult should hear all applicants from behind a screen and judge them on the merits of their performance, not dismiss them because of their gender. As a result an increasing number of contracts went to women.¹⁹ The women had cracked another barrier but it would still be many years before men accepted women as equal partners in an orchestra.

By the time the Society of Women Musicians disbanded in 1972, women had come a long way since the spring of 1911 when Marion Scott and Gertrude Eaton spent their holiday quietly working on a plan that would change the course of music history. As Kathleen Eggar later observed: “It is difficult for the young woman musician of today to realize what imagination, courage and enterprise were needed to carry out such a plan in 1911”.²⁰ Marion Scott led the way. Through her vision, her willingness to take risks and her tenacity, she opened new paths for others to explore and follow. She showed women that they could compete with any man, that their work had value and that their dreams could become reality. She gave them hope and courage of their own to challenge convention and fight injustice.

Marion continued her association with the Society of Women Musicians until her death from cancer in December 1953. In the summer of 1954, the Society arranged a special Composers Conference to pay tribute to Marion Scott and to honour her work as a critic and musicologist and as a champion of women and British music.

Katharine Eggar who had known Marion more than forty years offered her assessment of her friend’s influence.

“First there was the remarkable clarity and wisdom of her judgment, which was simply invaluable,” Eggar said. “Secondly, her loyalty as a colleague and friend. Thirdly, the example of her perfect integrity. Fourthly, her fine manners. In short,” Eggar concluded, “we may think of her as our tuning-fork, and test our pitch by hers.”²¹

NOTES NEXT PAGE



The Maud Powell Society

Lisa Lehmann, the first president of the Society of Women Musicians.



Cécile Chaminde served as SWM president in 1913-1914.

The Society of Women Musicians



Notes

¹ Marion Scott, "Music as a Profession", *The Daily Express*, 1909 (no date), p. 1. Scott either wrote or contributed to a book entitled *Work for Women*, which sold for one penny and was available from all bookstalls and newsagents.

² The Harrisons were sisters. May Mukle's sister Florence played the double bass and bassoon. Their mother Anne was a pianist who also played the double bass while Lilian Mukle defied convention when she took up the trumpet.

³ In 1910, Ethel Smyth decided to take two years off from her own work to devote time to the suffrage cause. She became involved in Mrs. Pankhurst's Women's Social and Political Union. In 1911, Smyth composed *The March for Women*, which became the battle hymn of the suffragettes. In 1912, Smyth was arrested for throwing a rock or brick through a window in the home of Colonial Secretary, Lord Harcourt. She was sentenced to two months in prison but served only three weeks. Alice Mary Smith (1839–1884) was the first British woman to compose symphonies. Knowing that her chances of ever hearing her large-scale works were virtually nil, she wisely joined the Musical Society of London as a lady associate. Performances were one benefit of membership, even for a woman.

⁴ One such governess cared for the young Ethel Smyth who recalled sitting under the piano entranced as her governess played a Beethoven piano sonata. From that 'glorious moment' on, music became Smyth's all-consuming passion.

⁵ Rebecca Clarke (1886–1979) is often cited as Stanford's first female pupil but this is erroneous. Marion Scott, Mary Wurm (1860–1938) and Katherine Ramsay, later the Duchess of Athol, all preceding Clarke as Stanford's pupils by many years. Clarke began her studies with Stanford in 1907, some 11 years after Scott had begun hers.

⁶ Sydney Scott donated his services to the SWM until his death in 1936.

⁷ Katharine Eggar, 'Marion Scott as Founder of the Society of Women Musicians', *Society of Women Musicians' Commemoration of Marion Scott*.

⁸ Walter Willson Cobbett (1847–1937) was the founder and chairman of the successful Scandinavia Belting, Ltd. A fine violinist programme book, June 1954, p. 4.

who had his own quartet, he championed chamber music and commissioned chamber works by British composers. He established the Cobbett Medal for services to chamber music in 1924. He was the editor of the *Cyclopaedic Survey of Chamber Music* first published in 1929. Thomas Dunhill (1877–1946), composer, writer and teacher, who like Marion Scott, was a student of Sir Charles Stanford at the RCM where they met.

⁹ Eggar, *op. cit.*, p. 5.

¹⁰ Ibid.

¹¹ Ibid.

¹² Scott and Eggar formed a writing partnership and published a series of articles on women in chamber music for the chamber music supplement of *The Music Student*.

¹³ Subsequent quotes from Eggar's inaugural speech are taken from the Society of Women Musicians promotional material appearing in a number of publications in July and August 1911.

¹⁴ Among the first women associated with the SWM were May Mukle, Lucie Johnstone (whose songs composed under the pseudonym 'Lewis Carey' were popular), Florence MacNaughton, Mabel Saumarez Smith, Ethel Smyth, Maud Valerie White and Ethel Barns. Emily Daymond was the first woman to earn a doctorate in music (Oxford 1901).

¹⁵ Percy A. Scholes, 'The Society of Women Musicians—A Model for Men', *The Music Student*, May 1918, p. 335.

¹⁶ Anonymous, 'Women's Genius in Music', *Daily Express*, 26 January 1912.

¹⁷ Cobbett bequeathed the collection to them.

¹⁸ Marion Scott had begun her work in musicology via a series of lectures on the history of British music that she developed before she founded the SWM. Her lectures included folk music from England, Scotland, Ireland and Wales, medieval and church music, early composers, Elizabethan and Tudor music and the 'Renaissance of English Music and its leaders in the latter half of the 19th century'. Marion began her career as a critic in 1919 as the London correspondent for the highly respected Boston-based, international daily *The Christian Science Monitor*. Once she broke down the barriers against women in both these fields, other women followed her lead.

¹⁹ The male myth would have us believe that the women had not won a victory at all with the BBC. "They could always tell it was a woman by the click of her high heels" is the oft-repeated slight even today when the subject of this victory is brought up. The fact is that the women were not stupid. They knew what they were up against and most made certain that tell-tales signs that she was a woman were not present, including noisy shoes and perfume. Even today some orchestras still refuse to admit women to their ranks except as harpists. Women conductors have only recently begun to earn recognition and serve as principal conductors of orchestras.

²⁰ Eggar, *op. cit.*, SWM Commemoration, p. 4.

²¹ Ibid., p. 6.

Sources

Marion Scott and Society of Women Musicians archives at the Royal College of Music, London
The Library of Congress
The Christian Science Monitor

A note about Katharine Eggar

Although Marion Scott and Katharine Eggar were close friends who had collaborated as writers and worked together to champion women in music, they were not always in agreement, particularly in regard to the identity of Shakespeare. In addition to her writings on music, Eggar also became a literary critic and spent more than 30 years researching the life and times of Edward de Vere, 17th Earl of Oxford. Eggar believed that de Vere was the real author of Shakespeare's works, that 'Shakespeare' was his *nom de plume*. She planned to publish her findings but died before she completed her book. In an interview shortly before her death, Eggar described herself as a 'heretic on Shakespeare'. Marion Scott disagreed with Eggar and others seeking to attribute Shakespeare's work to different writers. 'Why in the name of wonder any one should think that only the highest social position can produce genius—in short that Bacon [or anyone else] wrote Shakespeare—is incomprehensible. The evidence, if any, is in the other direction,' Scott declared in her 1934 biography of Beethoven. Eggar's work on de Vere is housed at the University of London Library.

Doreen Carwithen

Film Composer



“Are you pleased with my work?”
“Oh, delighted with it, yes.”
“I understand Malcolm Arnold is paid ninety pounds.
I get paid seventy.”
“Don’t you think you are doing very well for a woman?”

Doreen Carwithen Breaking down barriers

"The London Philharmonic Orchestra has just played the *ODTAA* [*One Damn Thing After Another*] Overture by Doreen Carwithen," the BBC radio announcer informed listeners in a live broadcast on March 2, 1947.¹ After extended applause he continued, "This overture is the composer's first orchestral work, and she has come on to the platform to receive the acknowledgement of the audience."

There is nothing in those words, at least as read on the page, to suggest that he was being in any way patronising. It is likely that he was simply acknowledging the scale of Carwithen's achievement. Here was a twenty-four-year-old woman having her first major composition performed by one of the finest orchestras in the United Kingdom under the distinguished direction of Sir Adrian Boult.² Nor could the venue have been more prestigious than the stage of the Royal Opera House, Covent Garden, on to which Sir Adrian led her by the hand.

So why, when hearing that recording, do I sense that the novelty of the occasion wasn't so much the quality of the music as the fact that it was composed by a woman? Perhaps my perception is influenced by the knowledge that ten years later Carwithen had decided that she could no longer fight a male-dominated musical establishment, and her career was virtually over.

In fact, for thirty-five years she was better known as Mary Alwyn, the second wife of composer William Alwyn (1905–1985). Then in March 1997, Chandos Records released a CD of her music played by pianist Howard Shelley and the London Symphony Orchestra conducted by Richard Hickox, and Doreen Carwithen was no longer a forgotten name.

I was fortunate to get to know Carwithen better during the vulnerable

period of her early widowhood, even though her elusive personality made her a difficult person to know. Early in our friendship, which lasted more than twenty years, I discovered that she kept most people at a distance and that she could be demanding of those to whom she did, guardedly, extend her friendship. You took her on her terms or not at all. So I am grateful to her younger sister Barbara Jackson, who has helped me to understand her better by sharing with me many details of their personal and professional lives.³

The Early Years

Doreen Mary Carwithen was born in November 1922 in Haddenham, a village in Buckinghamshire forty miles northwest of London. Her unusual surname prompted many enquiries about its origin, and she was even asked if she had invented it. She eagerly explained that the name originated in the West Country of England and that she was descended from a Devonshire family whose ancestors dated back to the early fifteenth century. Late in life, after the release of her music on CD, she was delighted to receive letters from Carwithens on both sides of the Atlantic and thus to extend her knowledge of the family tree.

Both Doreen and Barbara showed obvious musical talent as children. Both girls had perfect pitch and took their first lessons from their mother, a music teacher. At the age of four Doreen began piano and violin lessons, and later, while still at school, she made sufficiently rapid progress on the cello to take lessons from the famous soloist Peers Coetmore.⁴ At sixteen she wrote her first composition, a setting for voice and piano of Wordsworth's "Daffodils."

Like most aspiring musicians of that time, she enjoyed few of today's opportunities for learning the established repertory. So saturated are we with music from CDs, iPods, television and the Internet that it is hard to imagine a time when families did not have a large record collection in the house. But in this the Carwithens, despite being a musical family, weren't unusual. When the outbreak of the Second World War curtailed artistic activities in London, the young Doreen was increasingly reliant on broadcasts by the BBC Home Service for her musical education.

However, she didn't only listen; she also "read" the music, following the performances with published scores that she had bought or more often borrowed from local libraries. This practice improved her musical literacy by enabling her to see how an orchestral work is constructed on the page. Meanwhile, performing duets—both for cello and piano and for two pianos—with her sister brought practical experience of making music in public.

In 1940 she won a place at the Royal Academy of Music in London to study piano, with cello as her second subject. In addition to her instrumental studies she was required to take a weekly aural training class and a twenty-minute lesson in harmony and counterpoint (at that time considered the most important components of composition study), which led to her fateful meeting with William Alwyn. Discovering that she had been assigned to study with a harmony professor on a day of the week when she wasn't in London, she was told to consult Alwyn about a change of teacher. She duly climbed the

CONTINUED

Cover: Doreen Carwithen in 1947, the year the London Philharmonic Orchestra under the direction of Adrian Boult performed her *ODTAA* Overture in a live BBC Radio broadcast. Her career as a film composer was about to begin. (Portrait by Alec Davison)

Doreen Carwithen

imposing central staircase of the Academy's building in Marylebone Road to the first floor and knocked on the door of Room 16, his office.

Love at First Sight

Alwyn later claimed that they fell in love at first sight, but I believe it far more likely that the "chemistry" was at first purely physical and largely one-sided. For Alwyn, who had been teaching at the Academy for fourteen years and whose composition career was flourishing, the prospect of an attractive young woman coming to his office for regular lessons must have made Friday afternoons suddenly seem much more interesting. But he was still living (not always happily) with his wife and two young sons, and as a respected professor in a distinguished academic institution, he was used to suppressing the more bohemian side of his character.

What is more, I sense from Carwithen's diary entries for her first term at the Academy that her initial feeling towards him was awe:

Friday 10th October 1941—I am to study harmony under William Alwyn—went up to see him. He is very nice—rather shy!

17th October 1941—Lesson with Mr Alwyn—he looked through my *Daffodils*. Says I have a gift for melody. Wants me to write some more songs.

24th October 1941—Composition lesson with Mr Alwyn. He likes my song—says I have a flair for this sort of composition. He was giving a flute lesson when I went in—most interesting.

7th November 1941—Lesson with Mr Alwyn 11.25–11.50. He had been broadcasting at 10 with his Westminster Players . . . he didn't arrive until 10.55. He will make up my lesson on Tuesday if I get there in time and if he gets back from Evesham, where he's got three broadcasts (abroad) of his own compositions.

14th November 1941—Just had time to rush up to Mr Alwyn and rush down to orchestra! He says I may go in any time and see if he has a few minutes to spare.

28th November 1941—Quarter-hour lesson with Mr Alwyn (he was late!). He was very chatty and is writing music for Anna Neagle's latest film . . .⁵

At first, these meetings consisted of a short harmony lesson on Friday lunch times between Carwithen's orchestra practise and piano lesson. But within months Alwyn, believing he had discovered a considerable talent, started to spend time teaching her wider aspects of composition. Less altruistically, moving her lesson to the end of Friday afternoon gave him the opportunity to have some extra time with her while giving her a lift, usually to the railway station to return home to Buckinghamshire. "After one of these lessons," Carwithen recalled late in life, "I walked downstairs with him and we had a ride round Regents Park before he left me at Marylebone Station to catch the train . . . Once and only once I'd dared to accept a lift from a stranger; 'Never again', I was told. Our little drives round the park were different, and they continued; and eventually we stopped in Carlton Hill for a drink at a pub. Once we ventured as far as Hendon, and I think it was here that he said, 'Will you come away with me for a weekend?' I said, 'How soon, and where?'"

It was the beginning of a passionate but mostly furtive affair that was to last almost twenty years before being allowed to grow towards marriage. It was some time before Barbara, who had joined the Academy two years after her sister, realised why her own Friday class with Alwyn was usually scheduled earlier, in mid-afternoon.

Tuesday was the second most important day in the Academy's week. In the afternoon the First Orchestra, which included members of the teaching staff, rehearsed under its distinguished conductor, Sir Henry Wood.⁶ Carwithen, as a member of the student Second Orchestra, was allowed to watch these rehearsals, and she found the experience fascinating. "I rarely saw an orchestra while living at home," she recalled, "and I began to learn new music which I had not heard before."

"Mr. Alwyn frequently played First Flute," she added, "so I watched him attentively."

Otherwise she still had to rely on score-reading to study orchestration. "I learned to hear it all in my head," she once told me. At that time jazz was influencing fashionable English composers such as Bliss, Walton, and Constant Lambert, but she gravitated more towards the sensuous impressionism of Delius and Debussy. And although Vaughan Williams was the father figure of British music, she

preferred Walton. "To me, the essentials of music are something that becomes imprinted in the mind," she explained. "This could be either a memorable tune or arresting rhythms. Walton's music had both."

Few Role Models

Having begun her student life as a pianist and 'cellist who submitted modest songs and instrumental works for her harmony lessons, Carwithen went on to win all of the Academy's composition prizes. But it is important to remember that she had no expectation of making a career as a composer. Few music students of either sex could afford to be so single-minded, and for women there were particular disincentives. Barbara Jackson remembers an atmosphere in which female composers were "very much looked down upon" and performances of their music were limited to small, sparsely-attended concerts organised by the Society for the Promotion of New Music. In this climate Carwithen had few role models; neither the maverick Elisabeth Lutyens (1906–1983) nor the more conventional Elizabeth Maconchy (1907–1994) enjoyed the success of their male counterparts.

"Music was going to be one's life, in some form or another," Barbara told me, "and there wasn't anything else that Doreen would have done. But she probably would have thought of teaching, partly because our mother was a teacher and we thought we'd do the same thing, and partly because there weren't many opportunities for performing, even though she was a good 'cellist."

There was also the rather serious matter of the Second World War, which had seen many male students conscripted into the armed forces. In June 1942 Carwithen won a Buckinghamshire county scholarship of fifty pounds per year for three years to continue her graduate course at the Academy, but by that time single women between twenty and thirty years of age were also conscripted, not to fight in the War but to take up work in reserved occupations such as factories and farming so that men could be drafted into the services. When her studies were interrupted by the requirements of National Service, she chose to teach at "The Chilterns," a small school in the village of Monks Risborough, where her family had moved from Haddenham some years earlier. Meanwhile she continued her

CONTINUED



An untitled sketch of the Blythburgh marshes by Doreen Carwithen.
(Andrew Palmer Collection)

instrumental studies with occasional lessons, either at the Academy or with private tutors.

Wartime

"Wartime was quite an experience," remembers Barbara Jackson. "There was complete black-out after dark—no street lights, and all windows had to be covered with thick curtains and paper stuck over the glass to prevent it from shattering in a bomb blast. At the Academy, the safest area to be in when the air-raid warnings went off was in the cloakroom and canteen area in the basement." However, many students and members of staff, including Alwyn, preferred to ignore these interruptions and continue working. Carwithen had vivid memories of an Academy exam being interrupted by the urgent wail of an air-raid siren, and the invigilator sternly announcing that candidates were permitted to sit under their desks for the duration of the alert. "I stayed where I was and carried on writing," she said.

"In the Academy canteen there was only one teaspoon, attached to a chain, for everyone to stir their tea or coffee with!" Barbara Jackson continues. "Food was

rationed, so we used to find a cheap meal at a British Restaurant—very basic but good food, and open to rich and poor alike—one shilling for lunch!⁷ There were lunch-hour recitals at the National Gallery, where we could go and enjoy the music, wandering in and out with our snack lunch. Myra Hess was quite often the performer."⁸

For much of the time war was an inconvenience, requiring Carwithen to travel to and from London with the extra burden of a gas mask along with her 'cello and papers. But sometimes the true horror of the conflict broke through, such as when six of her student friends were killed by an opportunist German fighter pilot who saw their train emerge from a tunnel and machine-gunned the carriage in which they were travelling.

Graduation

Carwithen eventually graduated from the Academy in the summer of 1946 and like most young musicians was required to look for work. She had shown promise as a composer, but her portfolio contained little more than a few songs, small piano pieces and the *ODTAA* overture. She also knew that only a handful of composers, even the

male variety, could support themselves financially by writing "serious" (concert) music. Then, as now, the remainder spent the majority of their time teaching and/or writing "commercial" music. With an uncertain musical future, Carwithen chose the former, little realising that she would soon have the opportunity to earn a comfortable living from the latter. For the time being, she joined the staff of Furzedown College, a teacher training college in southwest London, as a part-time piano tutor. She was initially employed to coach thirty students but this soon increased to fifty and became a full-time post. It left her little time for composition, but she was at least making a living from music.

Around this time Peers Coetmore invited her to share her mews cottage in Belsize Lane, London, while her husband, E. J. Moeran, was away in Ireland composing. Carwithen was allowed the use of Moeran's studio, where she practised the piano and continued to write music, and was given access to his collection of books. "Peers practised the 'cello in her big studio," she recalled, "and I listened enthralled to her playing extracts from all

CONTINUED

Doreen Carwithen

the major 'cello concertos. Later that year she played my *Sonatina for 'Cello* at a Society for the Promotion of New Music concert—how lucky I was to have her for this."

After leaving Belsize Lane, Carwithen moved into a flat in nearby Canfield Gardens, South Hampstead, with her sister and a mutual friend. With three young female musicians pursuing their careers (and assorted boyfriends), life in the flat was busy. At the beginning of 1947, a pivotal year in which two events were to shape Carwithen's professional life, it suddenly became even busier.

First, *ODTAA* was the first new score to be chosen by the London Philharmonic Orchestra Music Advisory committee. This led to many performances and broadcasts of the work, most notably that at the Royal Opera House, Covent Garden. Carwithen recalled "a packed audience and a crowd of my students at the back, all waving their mauve and yellow college scarves. The next day the newspapers were full of the concert (very good notices from everyone) and the following day I collected the record I had had made from the BBC broadcast. Then the press came to interview me and took my photo as I listened to the music on my very old gramophone."

The world of film

Was she in fact to make her name as a composer? It seemed so when shortly afterwards she was given an entry into the world of film music. It was a subject that had long fascinated her. She had often talked with Alwyn about his contribution to the medium. On one occasion he asked her to compose some music for a scene from an imaginary film of some children playing. He liked the long piece she wrote in response and told her he hoped that one day she would write a full film score of her own.

Now she had the opportunity to do so thanks to J. Arthur Rank's pioneering Apprenticeship Scheme, which selected students from the Royal Academy of Music and Royal College of Music to specialise in the study of film composition and conducting. It is not known how much influence Alwyn, with whom her relationship was now firmly established, had in her selection. She wrote that the Principal of the Academy proposed her as a candidate, and it is inconceivable that he wouldn't have sought the opinion of Alwyn, by that time England's leading film music composer. Carwithen's

interview at Denham Film Studios in Buckinghamshire was successful, and in August 1947 she began work alongside three other successful Rank apprentices: Marcus Dods, William Blezard and Leo Quale.⁹

From then on, much of her time was spent at the studio's recording sessions, where she was required to carry out a number of duties. At first these ranged from presenting Laurence Olivier with a cup of tea and a bun during a break in work on one of his Shakespeare films ("He was known as Larry the Knight, not Sir Laurence," she remembered) to copying music parts and putting them on the orchestra's music stands. Bit by bit, she took on greater responsibility and began to edit film scores, typically to find the best fit between the existing music and the action on screen. Often, as she told the American composer and instrumentalist Jan G. Swynroe for her book *The Best Years of British Film Music, 1936–1958*, "the composer would jot it down, and I would come along and jot it into the score and parts."¹⁰

Above all, she listened—and learned. Alwyn, who had begun his own career in film music ten years earlier, couldn't emphasise strongly enough how it had benefited his composition technique. Taking her cue from him, Carwithen used her perceptive ear to discern what would best serve her own music.

The First Film

Within two months of beginning her apprenticeship Carwithen was shown the first film for which she was to provide an original score, *To The Public Danger*, a moralising tale about the dangers of drink-driving. It opened with a car crash, immediately cutting to a close-up of a girl's arm hanging out of the car window and thus gave her plenty of opportunity to write dramatic music for full orchestra. The studio's director of music, Muir Mathieson, was pleased with her score and soon gave her another to write.¹¹

Some time later at a recording session he tested her conducting skills by asking her to direct the orchestra while he watched the film in the projection "box." This, she explained, was a useful way of seeing action and music temporarily, if not completely accurately, mixed together. On this occasion, everyone from the studio's music department was present but at the crucial moment there was no conductor to be found. "Muir spotted me," Carwithen recalled. "'Doreen,' he roared, 'take this

piece through while I listen in the box'. So I picked up a baton and said to the leader of the first violins, 'I think I can manage—we'll see'. I started them playing and somehow got through the piece. At least, we all finished together!"

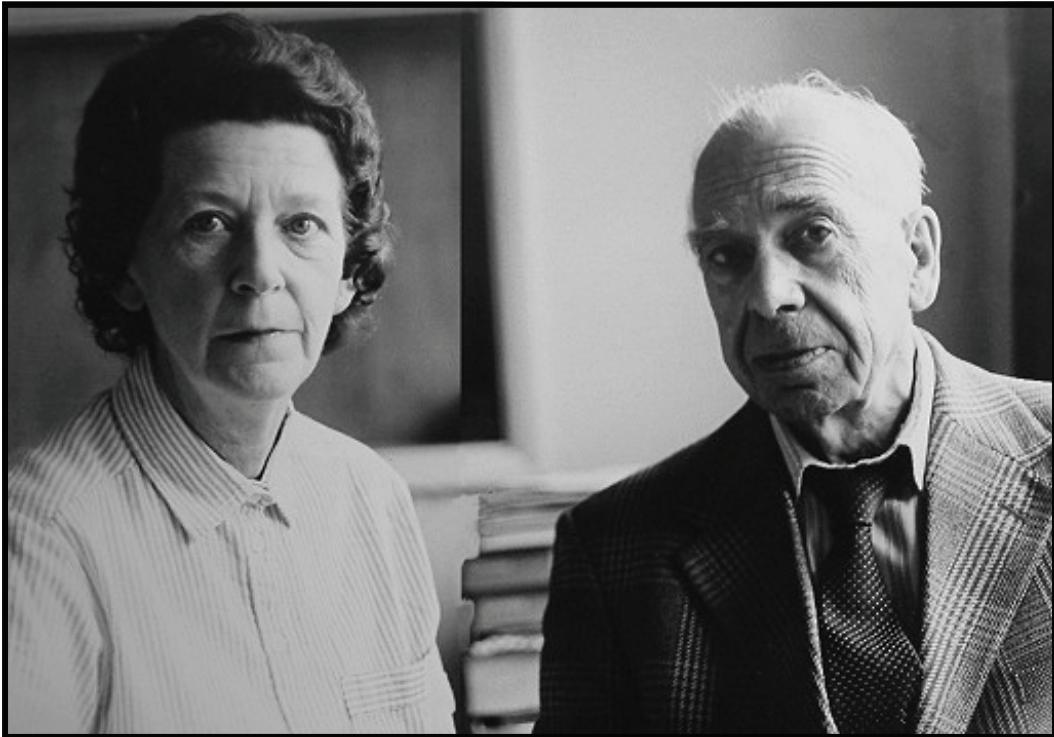
She went on to write scores for a total of thirty-five movies including documentaries and feature films. These included *Boys In Brown* (1953), starring the young Dirk Bogarde and Richard Attenborough, and two films in which music took the place of dialogue: *On The Twelfth Day* (1955, released in the USA as *On The Twelfth Day of Christmas*) and *The Stranger Left No Card* (1952), which won the Cannes Festival award for the best short fictional movie and was later screened at the Edinburgh Film Festival.

She even ghost-wrote sections of film music for better-known composers. As she explained to Jan Swynroe, "People pressed for time would say, 'Oh, come along, would you write my music, do this reel for me—this is the theme I'm using.' And I'd do it; they would pay me for it."

Undoubtedly the most prestigious of her own scores was for *Elizabeth is Queen*, the official film of the coronation of Elizabeth II made by Pathé in 1953. This was a time when few British households had a television and most watched coverage of state occasions at their local cinema. Although Carwithen was by then an experienced composer for Pathé, the honour of being invited to collaborate in such an important documentary was considerable. So were the demands for urgency—the British arm of Gaumont Studios was preparing a similar film, and the race was on to be the first onto the screen.

Carwithen's main task was to provide a musical background for the first part of the film, charting the young Elizabeth's childhood, which would lead directly into the BBC's coverage of the ceremony broadcast live from Westminster Abbey. Into her original score she wove music from Elgar's *Nursery Suite* (composed in 1930 to celebrate the birth of Princess Margaret, the Queen's younger sister) and some Walton-like fanfares for the all-important transition to the grandeur of the ceremony. This music was pre-recorded at Elstree Film Studios, with Sir Adrian Boult conducting the London Symphony Orchestra, and patched into the live transmission from Westminster. Carwithen watched the ceremony on television at

CONTINUED



Doreen Carwithen with William Alwyn at Blythburgh, April 1984.
(Photograph by Andrew Palmer)

home, talking over the phone to the film editor to check that her music was fitting the footage being broadcast from the Abbey.

The film was put together over the following two days and rushed to cinemas in the West End of London, beating the rival Gaumont movie by hours. Carwithen said that she was "well-rewarded financially" for the score. Among her surviving papers are a record of being paid a hundred pounds for another score that year, while the more usual seventy was still a respectable sum at that time.

But she was in perpetual competition with male composers, if not always for work, then at least for equal recognition. She told Jan Swynnroe of the occasion when she bumped into Malcolm Arnold at the film studios and went straight to the management on learning that he was being paid ninety pounds for an original score:

'Are you pleased with my work?'

'Oh, delighted with it, yes.'

'I understand Malcolm Arnold is paid ninety pounds. I get paid seventy.'

'Don't you think you're doing very well for a woman?'

"My money didn't go up, but they didn't sack me . . . I thought it was wicked."

She wasn't alone. Elisabeth Lutyens complained of being given only documentary or B-movie scores to write, rather than the main feature films that were routinely allocated to male composers. So it is not surprising that Carwithen developed a toughness in order to survive. Hers might sound like a charmed existence, but the work was hard; she often had to labour into the night, after a long day teaching, in order to meet the cruelly short deadlines imposed by the film company.

Feistiness — A Necessity

She told American academic Brian Murphy, "You do *not* miss a deadline even if you work as I have done until half past five in the morning to reach it. I did this for the score of *On The Twelfth Day* and then wondered if it was worth undressing and getting into bed in order to get up again at seven when the copyist was coming to collect what I'd written the previous day . . . I handed over the pencil score and he rushed back to copy out all the orchestral parts, which is no mean job, before putting them on a train to Beaconsfield and that very afternoon they were recorded at the studio. That is the way we worked."

Her feistiness showed itself in other

ways. Unable to find an agent to represent her, she was forced to defend herself in legal battles against publishers. "You had to make sure your performing rights were covered," she explained to Jan Swynnroe. "They tried to take them away from you . . . 'You'll never get another film if you don't sign this contract' (which would give everything away). I said, 'I'm not signing it'. I won. I wasn't going to be bullied, and my fee went up."

Throughout this busiest period of her career she managed to find time to compose concert music, although it is not surprising that her repertory of "serious" works is small. The intriguingly titled *ODTAA* overture remained popular, and a performance for radio in 1952 so impressed the BBC's Head of Music in Manchester that he agreed to broadcast her largest orchestral work, her *Concerto for Piano and Strings*. She described the concerto, which she'd completed four years earlier, as a logical next step after writing a *Sonatina for Piano* (described by Alwyn as 'the best piano work written this century'). The fact that she wrote it within her own capabilities shows how accomplished a player she was. Yet she maintained that the work wasn't

CONTINUED



Doreen Carwithen
at the Chandos
recording session

Photographs by
Andrew Palmer

With pianist Howard Shelley
during the recording of her Piano
Concerto, May 1996.



With Brian Couzens of Chandos
Records and conductor Richard
Hickox during the recording of her
orchestral works, May 1996.



With pianist Howard Shelley and
conductor Richard Hickox during
the recording of her Piano
Concerto, May 1996.

Doreen Carwithen

deliberately virtuosic but simply an expression of the sounds she wanted to create.

Soon afterwards the concerto was performed in London at a Promenade Concert. It was her first "Prom," and she was the only woman composer to be performed in that season of concerts. "I was now living alone in a flat in Maida Vale and had just bought my first car, so I travelled each day to South London for my teaching," she recalled. "The day after the Prom I was at the studios where Marcus Dods was conducting the recording of one of my film scores; however did I manage to write it with all the excitement of the Prom?"

In that same year, 1952, her second string quartet won the prestigious Cobbett Prize. Her first, completed seven years earlier while she was still a student at the Academy, had also won an important award. Her concert overture *Bishop Rock* was chosen by the conductor Rudolf Schwarz to open the City of Birmingham Orchestra's season of Promenade Concerts, and she was awarded the Lotte Lehmann membership of the Society of Women Musicians.

Personal Life

Somehow Carwithen managed to meet the demands of her career without a correspondingly rewarding or supportive private life. While her career had continued its gradual ascent, her personal life had remained fragmentary and unsatisfying. Her relationship with Alwyn rarely consisted of more than a few hours or half hours snatched from his busy schedule or weekends when he could escape without suspicion from family life. By the late 1950s, she was increasingly occupied with Alwyn's mental health. However difficult the personal situation for her, the pressures of leading a double life were taking an even more severe toll on his nerves.

After writing her last film score in 1957, Carwithen was forced to acknowledge that the scores and parts of her concert works, long since returned from performers, were now rarely, if ever, requested. What's more, publishers seemed uninterested in a "woman composer" and without their support and promotion her music had little chance of an airing. Two of the three strands of her career had frayed, leaving only her teaching at Furzedown College. Both personally and professionally, a crisis was looming.

Over the years she and Alwyn had shared their dreams about a future life together, and on one of their weekends away they had fallen in love with the village of Blythburgh in Suffolk, a hundred miles from London. Soothed by its tranquility, they began to wonder whether their new life, whenever they could make it, should be away from the urban bustle of London. Carwithen rented a tiny cottage in Blythburgh for the summer, convinced that this was a practical step in the right direction because it would give them more opportunities to be together. It was also a bolthole that she could escape to alone, enjoying peaceful walks by the estuary and painting. At the end of that summer the owner of the cottage agreed to extend the rental over the winter, and in the spring of 1961 she sold the property to Carwithen.

Carwithen rarely spoke about the early pressures within her relationship with Alwyn, but they must at times have been almost unbearable. The daily reality of their relationship was not healthy, combining tension, frustration, disappointment, subterfuge and guilt. It is not difficult to see how this would push a naturally reticent young woman even further into herself. Even her sister knew little about her life:

She was very secretive. And she had to be, didn't she? I had no idea she'd written all that film music. I really didn't know what she was doing. I had sort of followed in her footsteps, and done some of the things that she did. I entered composition prizes at the Academy because I enjoyed writing music on demand. And on one occasion I beat her. I won the prize while she got a commendation and she never commented on that! She was never interested in any of the things I did, maybe because I did some of them better than she did, I don't know. . . . Nor did I know that the cottage in Blythburgh was hers (that she had bought it) until a long while afterwards.

Crisis point was reached in April 1961, which saw the long-anticipated "E-day," the name that Carwithen and Alwyn gave the day of their elopement, when he finally made the break from his wife and left London to live in Blythburgh. The date, Carwithen said, was from then on engraved on her heart. He now had no professional commitments; hers were restricted to part-time teaching. But soon afterwards it became clear that the move

had come too late to save his nerves and he suffered a breakdown, not the first in his life but by far the most severe. Her role now changed from teacher to care-giver. She severed her own ties to London and devoted all her time to Alwyn's recovery, which took more than two years.

Alywn Came First

Her relationship with Alwyn was clearly the most important thing in her life. "He came first, all the time," Barbara Jackson says, "and when they moved to Blythburgh in 1961 she just dropped everything to look after him. She sort of buried herself, didn't she? After he died she started to be herself again, but of course by then it was a bit late. . . ."

Her possessiveness of Alwyn, which after his death made it difficult for her to delegate to others the promotion of his work, can, I think, be traced back to this gloomy period. For twenty years she had waited with extraordinary patience for the man she loved, enduring throughout that period the stigma of being "the other woman." Now that her status was finally legitimized, she was required to nurse Alwyn rather than to enjoy her new freedom with him. But she knew her duty was one of protection. Her vocation was to encourage and support him; and, recognising his superior talent, she gave up her own career in order to promote what remained of his.

Not surprisingly, in view of the conservative attitudes of rural 1960s England, she also took his surname, although they weren't legally married until April 1976, a full fifteen years after their elopement. As if to emphasize that the second half of her life marked the beginning of a new identity, she additionally dropped the name Doreen (which she had always hated) in favour of Mary (which Alwyn had always loved). With the emergence of Mary Alwyn, Doreen Carwithen began to fade from view, and after compiling her orchestral *Suffolk Suite* (1964) from tunes originally composed for a documentary film about East Anglia, she was soon forgotten.

By then, she and Alwyn had had a new home designed and built just across the road from the cottage, overlooking the reedy marshes of the Blyth estuary. There they enjoyed more than twenty years together, years that saw renewed creative activity on his part and, at the end of his

CONTINUED

Doreen Carwithen

life, signs of the revival of interest in his music that he had long hoped for. Carwithen faithfully saw him through his final illness and after his death in 1985 devoted the rest of her life to establishing the William Alwyn Foundation, the charitable trust that promotes his music and other works, and an Alwyn Archive.

Only after supervising the Chandos digital recordings of her husband's major orchestral and chamber works did Carwithen allow herself the luxury of initiating two CDs of her own music. The first was of her orchestral works and many listeners must have been surprised by what they heard. I imagine that they had expected to hear Alwyn's influence in her music and that it would betray the sex of its composer by sounding "feminine." I am no musicologist, but let me try to address these two issues.

Alwyn's Influence

First, I would suggest that the influence of Alwyn is negligible. Yes, she was his composition pupil, but this involved him helping her to find her own "voice," not to copy his. Also, as she pointed out, very little of his music was performed during her student days. Although he had written a vast body of concert works in the late 1920s and early 1930s, he had withdrawn it in 1938 in order to begin composing in a new, more considered way. So there was little of his music to hear, and few opportunities to hear it.

"He certainly taught me how to compose melody," she admitted. "This was a purely academic exercise but it turned out to be an extremely useful one." There are melodies aplenty in her music, but they are not Alwyn's. Nor are her harmonies like his. To me, this raises the intriguing prospect of the pupil influencing the teacher, not the other way round.

As to the second point, what exactly is a "woman composer's" music supposed to sound like? It is easy for the public to generalise when so little of it can be heard, but this hardly excuses them from alternating between the stereotypes of willowy, pastel impressionism and (perhaps the result of women overcompensating for their social inferiority) aggressive stridency. Carwithen's music is somewhere in-between, but she acknowledged that it is more overtly passionate than that of her female contemporaries who since then have fared little better in the popularity stakes.

I find Carwithen's music hard to describe because it is so unrepresentative



Carwithen with the late composer Sir Malcolm Arnold and Andrew Palmer at Blythburgh, December 1994. (Photograph by Anthony Day)

of the person I knew. In middle and old age she was slow, quiet and withdrawn—everything that her music is not. I was taken aback by the confidence and muscularity of her orchestral writing when I first heard it. There is nothing tentative about it, and it reveals that she was a composer with a surefooted grasp of melody, harmony and rhythm. Above all, she, like Alwyn, took pleasure in sound and wanted to communicate that enjoyment to her listeners. I believe this is why, although in style it is very much of its time and belongs in the English orchestral tradition of the early-to-mid-twentieth century, her music will have lasting appeal.

With the release of her CDs Carwithen

resumed composing and talked about writing a third string quartet, a large-scale work for 'cello and orchestra, and even a symphony. As usual, she worked slowly and methodically, giving away little about her plans. However, this new phase of her creative career was cut suddenly and brutally short in 1999 with a severe and debilitating stroke that paralysed her left side and took away forever her fiercely guarded independence. Although she was eventually able to make accompanied, wheelchair-bound visits to her home in Blythburgh, she could never live there again. The remainder of her life was spent in a nursing home a few miles away.

CONTINUED

Doreen Carwithen

In this unwanted new life her understandable frustration brought to the fore those aspects of her personality that had always tested the loyalty of family and friends. She had never been an easy or straightforward person, one of the difficulties being that she valued loyalty only if it were absolute and unwavering. As a result she lost, over the years, the cooperation of a number of people whose influence in promoting Alwyn's music might have been considerable. After her death in January 2003, the family scattered her ashes in the estuary between Southwold and Walberswick, near Blythburgh.

A Valuable Legacy

One of Carwithen's favorite quotations was from Alwyn's poem "Daphne, or the Pursuit of Beauty," in which he attempted to express his artistic credo:

*We live by what we leave behind
dreams preserved in monuments
aspirations in paintings, visions
in books and music. . . .*

Carwithen's musical legacy is valuable, but its modest size inevitably raises the question of how much more there could have been and whether it was her selfless devotion to Alwyn that ended her composing career. It is clear that, having set up home with him in Blythburgh, she no longer had a financial imperative to work and could devote her time to his needs. By that time, too, she had been discouraged by lack of interest in her concert music. Writing for films had been lucrative for composers prepared to work long hours at short notice, but there was little continuity in this work, especially for women. What's more, the nature of film music was changing, and by the early 1960s Alwyn himself had decided that he no longer wanted to give his time to it.

It seems likely that, in different circumstances, Carwithen would have continued to write concert music, in which case, her third string quartet and symphony might well have appeared as early as fifty years ago. Whether we would ever have heard them, however, is another matter. Even if they had survived, there might not have been opportunities to record them for posterity. As it is, we have more than two hours of Carwithen's orchestral and chamber music on disc to enjoy forever.

As part of her own legacy Carwithen herself would rightly point to what she

helped Alwyn to achieve. There is no doubt that ending her own career helped to facilitate the extension of his. For some of his music, too, we must therefore be grateful to her. The extent of her influence on it is difficult to determine because Alwyn was determined to go his own way; but he relied on the objectivity of her musical ear as well as on her technical knowledge as a string player. Describing her as his best critic, he never submitted a manuscript for performance unless she had first assessed it. But her greatest contribution was to maintain the emotional and domestic stability without which he wouldn't have been free to compose music, write words or paint pictures—to create his "dreams, aspirations and visions."

I am left to wonder how many other Doreen Carwithens there must have been but who had neither her opportunities nor her strength to fight for them. Let's at least be thankful that she, if so few others, got through.

NOTES

¹ The concert overture *ODTAA* (One Damn Thing After Another), completed in 1945 and inspired by John Masefield's novel of the same name.

² English conductor and a revered figure in British music (1889–1983).

³ Born 1926.

⁴ English cellist (1905–1977) who in 1945 married the composer E. J. Moeran (1894–1950).

⁵ *They Flew Alone* (1942), the story of Amy Johnson.

⁶ English conductor (1869–1944), associated for more than fifty years with London's world-famous Promenade Concerts.

⁷ Equivalent today to about ten cents.

⁸ British pianist (1890–1965).

⁹ Dods (1918–84) was best known as an arranger and conductor, working on films that included *Far From the Madding Crowd*, Laurence Olivier's *Hamlet*, and *Murder on the Orient Express* and conducting the Sadler's Wells Opera Company and BBC Concert Orchestras. Quale also worked for Sadler's Wells as a vocal coach. William Blezard (1922–2003) composed film and theatre music and was most famous as Joyce Grenfell's accompanist.

¹⁰ The Boydell Press, 2002.

¹¹ Mathieson (1911–75) is said to have conducted the music for more than a thousand British movies, including scores that he commissioned from Malcolm Arnold, Sir Arthur Bliss, Vaughan Williams and Walton.



On the Suffolk coast, June 1997. (Photograph by Andrew Palmer)

*We live by what we
leave behind
dreams preserved
in monuments
aspirations
in paintings, visions
in books
and music. . . .*

William Alwyn

**DOREEN CARWITHEN LIST OF WORKS
AND RECORDINGS NEXT PAGE**

Doreen Carwithen List of Works

Orchestral music

Overture: *ODTAA (One Damn Thing After Another)*, 1945
Concerto for Piano and Strings (1946-8)
Overture: Bishop Rock (1952)
Suffolk Suite (1964)

Film music

To the Public Danger (1948)
Gun Dogs
This Modern Age Series:

- The British – are they artistic?
- Fisheries
- Education for Living
- Gambling (1949)
- India and Pakistan
- Hong Kong (1950)
- Harvest from the Wilderness (Ground Nuts)

The Future of One Million Africans (1950)
Mine's a Miner
Northern Frontier
The Tower
Can Europe Unite?
Broken Journey (1948)
Boys In Brown (1949)
Christopher Columbus (1949)
The Dim Little Island (1949)
Travel Royal (1951)
Heights of Danger (1952)
The Stranger Left No Card (1952)
Teeth of the Wind (1953)
Elizabeth is Queen (1953)
Three Cases of Murder (1953)
Majesty In The Air (1953)
Way of A Ship (1953)
East Anglian Holiday (1954)
Men of Sherwood Forest (1954)
On The Twelfth Day (1954)
The Break in the Circle (1955)
Characters I've Met (1955)
Britain Now Series (1955)
Man Trap (1961?)

Chamber music

Five Diversions for Wind Quintet
Six Little Pieces for Cello and Piano
Four Preludes for Piano
Sonata for Violin and Piano
Sonatina for Cello

Sonatina for Piano
String Quartet No. 1 (1945)
String Quartet No. 2

Songs

Echo
Noon
Serenade
The Ride-by-Nights
Slow Spring

Recordings

Overtures: *ODTAA* and *Bishop Rock*; Concerto for Piano and Strings; Suffolk Suite.
Howard Shelley (piano), London Symphony Orchestra, conductor Richard Hickox.
Chandos CHAN 10365

String Quartets; Sonata for Violin and Piano
Sorrel String Quartet, Lydia Mordkovich (violin), Julian Milford (piano)
CHAN 9596 (download only)

Suffolk Suite (part of a compilation entitled *Women Write Music*)
ATMA ACD22199

The Twelve Days of Christmas, arranged by Philip Lane (part of a compilation entitled *The Night Before Christmas*)
BBC Singers, BBC Concert Orchestra, conductor Barry Wordsworth
Naxos 8.570331



The Children's Corner



Amy Beach

Amy Beach

“Stealing from the birds” and other adventures in music

by Marie Harris

Amy Cheney was probably hearing music from the moment she came into the world! And it didn't take her parents long to discover it. In a handwritten biography of her daughter, Clara Cheney wrote:

When a year old she sang correctly forty tunes by actual count, often singing an alto perfect in harmony to the melody or theme that was sung by the person (either her grandmother or myself) who was rocking her to sleep.

Amy Marcy Cheney was born on September 5, 1867, in New Hampshire on a farm that still sits alongside the Contoocook River in a town that has a name like no other town in the world: Henniker. Her grandfather ran a paper mill and her father, Charles, worked there. Her grandmother and her mother were excellent singers and the house was filled with music. In those days, it would have been unusual not to find a piano in almost everyone's parlor (imagine one of our houses with no TV!) and lamplit evenings would often be spent gathered there for a family singalong.

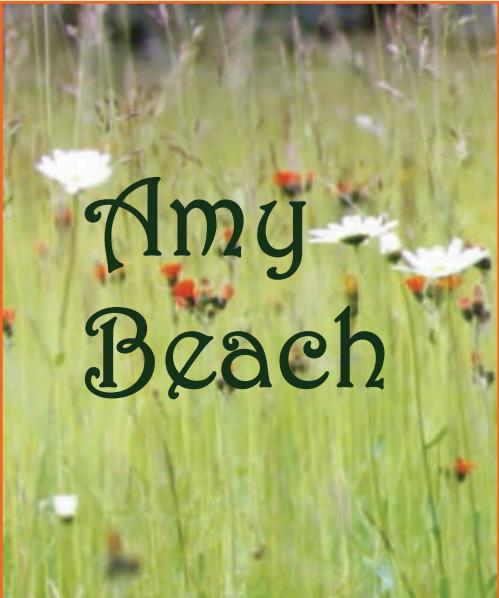
But surely there was no one in quiet little Henniker, no one, in fact, in the whole of New England and beyond, who possessed the musical gifts with which Amy was born. But believe it or not, her parents were not altogether happy that their daughter appeared to be a *prodigy*. There were two reasons for this. First, children were meant to learn obedience and should not appear to be willful.



Amy Marcy Cheney was born in Henniker, New Hampshire. When she was only one year old, she already showed unusual ability in music. At first her parents were not happy that their daughter appeared to be a prodigy but eventually they realized that her great gifts must be nurtured and developed. Can you guess what Amy was doing when this photograph was taken? She was singing “See, the Conquering Hero Comes” by George Frederic Handel! The photographer, who sang in a local chorus, that was practicing the piece for an upcoming performance was stunned. “Why that baby is singing it!” he exclaimed. **She was only about a year and a half old!**

(Photo: W.G.C. Kimball, Concord, N.H., Milne Special Collections and Archives, University of New Hampshire, Durham).

prodigy — a person, especially a child, with extraordinary talents



Amy Beach

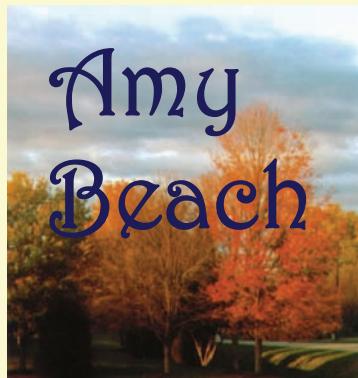
Second, little girls were thought to be fragile and were, therefore, kept from activities that might overexcite them. Unfortunately for her parents, Amy was a very willful little girl and prone to overexcitement about all sorts of things. Listen to what her mother said about her when she was still a baby:

If we sang a song that she didn't want to hear, she would show such anger that we would gladly make the change. She sang the song preferred first herself and we would not be allowed to change until she had heard it enough. . . . [and] one must always sing a tune as it was first sung to her. Any variation, not matter how slight, would provoke a show of spirit and she would immediately cry "Sing it clean."

As a way of keeping control of her headstrong daughter, Clara would not allow Amy to play the piano. So Amy played her tunes on an imaginary keyboard. She first got to play a real piano when her Aunt Franc from San Francisco came for a visit. She lifted the little



Little girls were thought to be fragile, but Amy was far from fragile. She was a strong-willed, determined child who excelled not only in music but in languages and mathematics. She began composing at the age of four! (Photo: Thors, Larkin Street, San Francisco, Milne Special Collections and Archives, University of New Hampshire, Durham).



Amy Beach

girl, then four years old, onto a hassock beside her and began to improvise music while Amy accompanied her in perfect harmony. Her mother said, "Her great joy at being allowed to play the piano for which she had begged and entreated so long cannot be told."

From that day on, Amy played the piano for hours every day. No one had to tell her to practice! She copied tunes she heard at Sunday School, improvised melodies to children's poems, and mastered music by Beethoven and Strauss, Chopin, Mozart, Handel and Mendelssohn. One summer she returned from a visit with her grandfather and announced to her mother that she had composed four waltzes. Her mother asked how that could be when there was no instrument to play on. And Amy replied, "Why, I didn't need a piano. It is all in my head."

There are two other unusual things you might like to know about this extraordinary girl. She had *perfect pitch* and *synesthesia*.

One surprising result of her *perfect pitch* was that a poet once asked her to accompany him to a meadow one sunny day so they could sit in the shade of a stone wall and Amy could help him "steal from the birds." Throughout her life, she wrote many pieces based on bird song.

Amy's *synesthesia* meant that for her, music and colors were closely entwined. At first her mother didn't understand when Amy asked for the "pink" music or the "green" music. Finally she realized that her daughter actually experienced a color for each key she heard. For example, the key of E was yellow; the key of G was red. (Perhaps if you begin to ask your musical friends if they have *synesthesia*, someone might say yes! But their colors will probably be different from Amy's.)



Homert Co.

58 Temple Place, Boston.

No one ever had to tell Amy to practice the piano because she loved it so much. When Amy was young her parents moved to Boston to give her more opportunities to study and perform. She made her piano debut at the age of sixteen. (Photo: Homert Co., Temple Place, Boston, Milne Special Collections and Archives, University of New Hampshire, Durham).

perfect pitch — The ability to hear and identify a note without any other musical support. This meant that Amy could identify music notes without needing to play them on a piano — they were in her head

synesthesia — a condition in which normally separate senses are not separate. Sight may mingle with sound so that a person with synesthesia sees color when certain notes are sounded. Some people with synesthesia "paint" the sounds they see on canvas



A page from Amy's autograph book with the signature of her teacher Carl Baermann with a music notation and a dedication. Can you play this music notation on your instrument? (Photo: Milne Special Collections and Archives, University of New Hampshire, Durham).

In 1871 the Cheney family moved to Boston and Amy studied under the direction of her mother and famous piano teachers, first Ernest Perabo and later Carl Baermann. She was, as we might say today, home-schooled for most of her life except for two years at the Whittemore Preparatory School when, for the first time, she worked and played with girls her own age. In fact, she was asked to join their "Attic Club" where they spent happy Saturdays reading each other's poems and stories. Amy often played the piano for her friends and they all dressed up to be in the audience when Amy, now a beautiful young girl of sixteen, made her performing debut at Boston's Music Hall to great acclaim. It was the beginning of what promised to be her brilliant career as a pianist.

When Amy Cheney was eighteen, she married Henry Beach, an important Boston physician and her life changed dramatically. She was now Mrs. H.H.A. Beach, mistress of an elegant house on Commonwealth Avenue. Dr. Beach, like most society husbands of his

Amy Beach

concerto — a musical composition usually in three movements for solo instrument or instruments with orchestra

opera — a stage drama, like a play, with singers and orchestra

sonata — musical composition in three or four movements for a solo instrument or for two instruments like the piano and violin

symphony — elaborate instrumental composition in three or more movements written for an orchestra

time, felt that it was "unseemly" for a woman to perform in public and thus, except for the occasional charity event, Amy Beach no longer played the piano for audiences.

But music was Amy's whole life. It would have been impossible for her to abandon it. And so, at her husband's urging, she turned to composing instead. And who knows? Perhaps what seemed at the time a cruel deprivation became instead the very road to Amy Beach's astounding success. By studying alone for hours each day, by attending concerts by night and writing down the music she heard in the concerts from memory, and by practicing tirelessly, Amy created works of art that lived long after her fingers no longer touched the keys.

Amy Cheney Beach composed a mass, a **symphony** and an **opera**. She wrote **concertos** and **sonatas**, choral music and sacred music. She set dozens and dozens of poems to music, including her own and those of her husband. Her songs were performed by the country's most famous singers. (Remember

Amy Beach



Amy Beach autographed her photograph to her friend Maud Powell. The inscription reads: "For Miss Maud Powell with the deepest admiration Amy M. Beach, Boston April 15, 1901. The music at the top is the opening of the *Romance*. (Photos: The Maud Powell Society)

all those pianos in all those parlors? Well, it seems everyone wanted Amy's sheet music. She sold enough to buy a piece of land for her summer home on Cape Cod!)

Among the many musicians who performed Amy's music was Maud Powell, a violinist the same age as Amy who herself had been a child prodigy. Amy composed her opus 23, called "Romance" for Maud, and the two performed it before a huge crowd at the World's Columbian Exposition in Chicago in 1893. The audience was thrilled and demanded an encore. Although Amy and Maud did not see very much of each other during their busy lives, they remained friends.

Amy Beach lived a long and colorful life. After her husband died (he was considerably older than she), Amy returned to performing

(and no one disapproved!). She toured Europe, came back to Boston for a time, and finally settled in New York City. She spent almost every summer at the MacDowell Colony, a place where artists of all kinds could work without interruption.

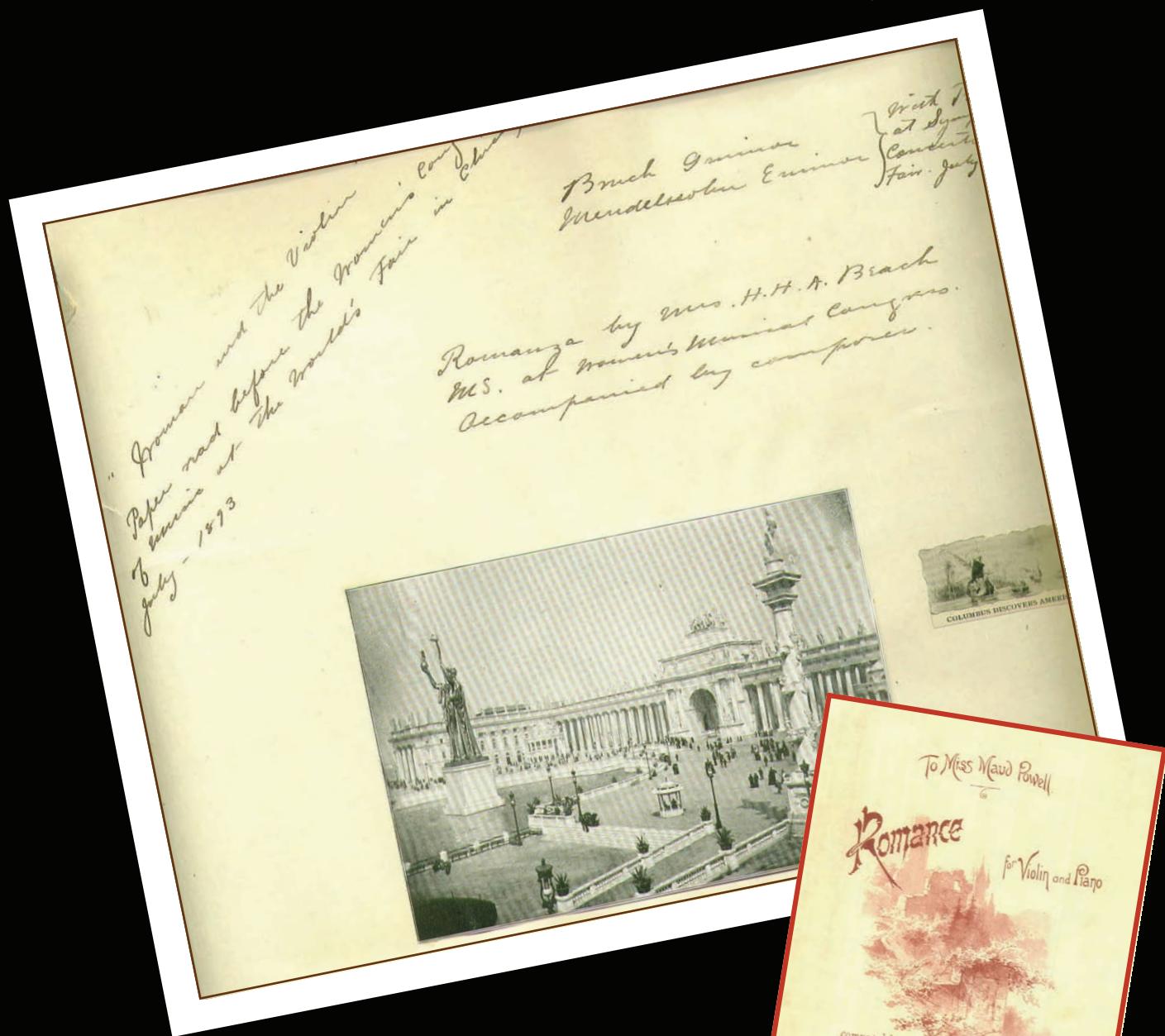
Amy died in 1944 at the age of 77. Her music fell out of fashion, but happily people are just beginning to re-discover her. If you'd like to discover more about Amy and even play some of her piano music, you can download a book called *THE LIFE AND MUSIC OF AMY BEACH: The First Woman Composer of America* by Gail Smith.

<http://download.melbay.com/product.asp?productid=94705D>

Keep going for more of Amy's adventures in music ↓

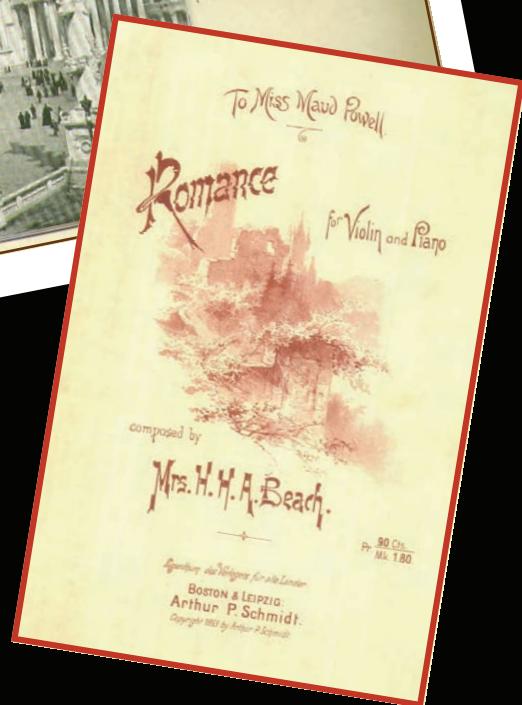
Amy Beach

From Maud Powell's Own Scrapbook



Maud Powell kept a big scrapbook of her travels with notes about performances. On this page she made a note about performing Amy Beach's *Romance*

"accompanied by the composer" at the 1893 World's Columbian Exposition in Chicago. The cover for the *Romance* included the dedication of the music "To Miss Maud Powell". (Photos: The Maud Powell Society)



Amy Beach

The image shows a handwritten musical score for "A Hermit Thrush at Morn" by Mrs. H. W. A. Beach. The score is written on multiple staves of music paper, with various dynamics and performance instructions. At the top left, it says "duo in Verse Canto. SVA" and "comp. by". At the top right, it says "Mrs. H. W. A. Beach" and "Op. -". The music includes instruction like "A Hermit Thrush at Morn.", "rit.", "pp", "f", "dim.", "pianissimo", and "pianississimo". The score is written in a cursive, artistic style.

The cover page of Amy Beach's composition "A Hermit Thrush at Morn" July 22, 1921. Remember the poet who once asked Amy to accompany him to a meadow so they could sit in the shade of a stone wall and Amy could help him "steal from the birds." It wasn't really "stealing" because Amy committed no crime. What she did was help bird scientists "hear" the music of the birds by putting their songs into music notes. She could do that because she had perfect pitch. The picture of the hermit thrush might help you identify a thrush when you are out walking in the woods. (Photo: Milne Special Collections and Archives, University of New Hampshire, Durham).



Amy Beach

3 **answer** **8th**

CHOSE of the WOOL PEWEE are among them. She observes that all the songs of these small olive-green jokers are "very high and clear, but their most distinguishing characteristic is the 'heavy' portamento between the notes. It is sometimes a positive *drawl*, and gives a very amusing effect." How instinctive and how accurate her observation is, may be estimated when it is remembered that at two years old she could improvise an alto to any given melody. She was once taken to the photographer for a sitting and everything was in readiness for the picture, when she paralyzed the operator and every one else in the gallery by singing, at the top of her voice, "See, the Conquering Hero Comes," from Handel's "Judas-Maccabaeus." The photographer, who, as one of the chorus of the then impending first Peace Jubilee, had been practising this very piece, dropped the cloth from the camera in his amazement and exclaimed, "Why that baby really is singing it!"

4 **8th** **(very rapid)**

HE SONG-SPARROW'S last notes vary in number. Sometimes, instead of the three which I have set down, only the first two are given; at other times two more are added, making five. The little minstrel's octave is always perfect. I also give the carol of another song-sparrow heard several years after the first. His pitch was *very* high; his second trill shorter than the first; the quality of the tone exquisitely pure and sweet." Thus speaks his admiring chronicler.

Do we not feel in this close analysis both the trained musician and the genuine bird-lover? Every one, indeed, loves this early spring songster, whose rapid, lively call rings "Cheerily! cheerily!" through the budding branches above his lowly nest. He belongs to a very popular family. His cousin, the white-throated sparrow, is equally beloved, and many fanciful words have been fitted to his notes,

8th **(very slow)** **or**

OF THE THRUSH'S lovely melody our musician remarks that "it is difficult to write with accuracy, as the highest notes are above the scale as we know it, and one can never feel sure that some notes are not heard *at all* by our ears. I have given no songs here (of any bird) the intervals of which were not perfect according to our scale and therefore possible to express in our notation." Here is, indeed, a strange, a wonderful fact about the flutings and pipings of the dear feathered minstrels! Mention of notes too high for human ears makes us dream, with Keats, that "those unheard are sweeter." With their spring carols we realize that not for the first time has poetic rhapsody anticipated the discoveries of science.

THE DESIGNER, MAY, 1911

An article about bird songs that mentions Amy. *The Designer*, May 1911. (Photo: Milne Special Collections and Archives, University of New Hampshire, Durham).

DID YOU KNOW THAT...

- the Hermit Thrush is a very shy bird that likes to be alone thus its name "hermit"...
- the Hermit Thrush hides in bushes and likes to be near water...
- the Hermit Thrush is the state bird of Vermont...
- the Hermit Thrush does not like snow so most of them migrate to southern states like Mississippi...
- the Hermit Thrush likes to eat spiders, ants, earthworms, wild berries and even poison ivy...
- you can hear the Hermit Thrush singing in its flute-like tones one hour before sunrise and a half hour after sunset...
- and that the Hermit Thrush sings 150 different songs?

Amy Beach...

had very special gifts — she had synesthesia, perfect pitch and was a prodigy — but others also have the same gifts. We would like you to know who they are and encourage you to learn more about them and their achievements.

SYNESTHESIA —

Musicians

Amy Beach
Leonard Bernstein
Duke Ellington
Helene Grimaud
Franz Liszt
Olivier Messiaen
Joachim Raff
Nikolai Rimsky-Korsakov
Jean Sibelius

Artists

David Hockney
Wassily Kandinsky

PRODIGIES

Amy Beach
Samuel Barber
Daniel Barenboim
Georges Bizet
Lili Boulanger
Sarah Chang
Jacqueline du Pre
Ruth Gipps
Jascha Heifetz
Fanny Mendelssohn
Felix Mendelssohn
Yehudi Menuhin
Wolfgang Mozart
Rachel Barton Pine
Maud Powell
Camille Saint-Saëns
Clara Schumann

PERFECT PITCH

Amy Beach
Julie Andrews
Johann Sebastian Bach
Ludwig von Beethoven
Leonard Bernstein
Yo Yo Ma
Mozart
Camille Saint-Saëns
Frank Sinatra
Barbra Streisand

CAMEOS OF MORE WOMEN IN MUSIC



Maud Powell



Teresa Carreño



Dorothy Gow



Ethel Smyth

REVIEWS
RUTH GIPPS — BIOGRAPHY
ETHEL SMYTH — U.S. PREMIERE

Teresa Carreño

The Walkure of the piano

The late pianist Claudio Arrau saw Teresa Carreño perform twice, once in Berlin when he was a boy and later as a teenager in New York. Both times Carreño made indelible impressions on him. In Berlin she played with such physical freedom that Arrau recalled watching the "muscles on her arms ripple as she exerted her vast powers." Later in New York she strode to the piano for a matinee concert with the New York Philharmonic wearing a "marvellous" plumed hat. "Hat and all she burned up the stage," Arrau recalled.

Like many gifted women Teresa Carreño's genius was apparent from an early age in her native Caracas, Venezuela, where she was born on December 22, 1853. Unlike other gifted women of her generation and for generations to come, her gifts were neither scorned nor dismissed. They were nurtured and developed by her father, a lawyer, finance minister and organist who wrote a series of 580 technical exercises for her. By the age of seven, Carreño appeared in public for the first time playing a polka of her own composition.

In 1862, the Carreños emigrated to the United States, settling in New York where Teresa met the touring pianist Louis Moreau Gottschalk, who taught her occasionally when in he was in the city. She began a series of tours in North America and Cuba that included a performance for President Abraham Lincoln at the White House in 1863. However with audiences interested in more popular fare — "Golden Robin Polka" and "Listen to the Mocking Bird" — the Carreños left for Europe to broaden their daughter's education and opportunities. There Teresa met, among others, Liszt, Clara Schumann, Rossini, the singer Adelina Patti and the pianist Anton Rubenstein, who considered her his "equal" even though she was a child. Liszt offered to teach her while Patti and Rossini encouraged her to cultivate her already impressive voice. In addition to playing the piano and singing, she was composing complex piano works. Clearly Teresa Carreño had many paths open to her.

From 1866 to 1874 she toured in Europe and the United States. In 1871, she had married the young violinist Emile Sauret. Carreño's personal life would prove to be as fiery, dramatic and as passionate as her playing. While she was pregnant with her second child, Sauret abandoned her. The baby boy died and Carreño, in financial straits, allowed her surviving daughter to be adopted to her regret. She would marry three more times, a number unheard of in her day, be accused of bigamy, live with one of her husbands before she married him, and bear five more children.

Carreño had met Sauret when both were part of Colonel James Mapelson's touring company in Great Britain. In Edinburgh, disaster struck when Mapelson could not find a replacement for an ailing soprano and was ready to cancel the opera. Carreño, who had never sung in public, agreed to take on the role of the Queen in Meyerbeer's *Les Huguenots*, learning it in four days.

After Sauret abandoned her in 1875, Carreño stayed in Boston where she worked as an accompanist to a vocal instructor who gave her lessons. A year later she made her American operatic debut as Zerlina in Mozart's *Don Giovanni* in Boston winning good reviews and meeting her second husband, baritone Giovanni Tagliapetra, who managed an opera company.

Carreño and Tagliapetra were invited to her native Caracas where citizens were celebrating the centennial of Simon Bolivar and their

CONTINUED



Venezuelan prodigy Teresa Carreño, a master of the piano, around the time she performed for President Abraham Lincoln at the White House.

"I could see the muscles of her arms ripple as she exerted her vast powers on the keyboard."

Claudio Arrau



liberation. The celebrations included operatic performances by Italian singers engaged by Tagliapetra, but between a political revolution, bombs going off and quarrels between the singers and conductor the whole venture seemed destined for disaster. Then Carreño took command, mounted the podium, restored order and conducted the company successfully for three weeks.

Carreño, consummate musician that she was, decided that her voice was not good enough for her to pursue opera as a career and she returned to the piano. She and Tagliapetra settled in New Rochelle, New York, where she had three children but the marriage crumbled in the face of her husband's drinking, gambling and womanizing, leaving her as principal support of the family. She left him and went to Europe. He sued her for divorce, citing abandonment, and won.

Until she left Tagliapetra, Carreño's career was in flux between singing, the piano, teaching, conducting, and being an impresario but it wasn't until she made her successful German debut in 1889 as a pianist that her true artistic career began. She became known as the "Walkure of the piano." Carreño performed Liszt with "thunder and glitter," approached a Bach fugue with contrasting calm, probed the intellectual depths of a Beethoven sonata and presented Chopin with color and splendor. Grieg, Edward MacDowell, whom she taught, and Amy Beach dedicated piano concertos to her.

In 1892 she married the temperamental composer/pianist Eugen D'Albert, eleven years her junior, after living with him first. D'Albert influenced Carreño's artistic personality and her refinement of the control and color that marked her playing. But Carreño also submitted to D'Albert's practice of "naturalism" and his somewhat Spartan habits, eating a largely vegetarian diet, wearing uncomfortable clothing, enduring cold weather without heat. They had two children. Their marriage was a happy union until 1895 when D'Albert informed Carreño that he wanted to be "free." "I want peace and tranquillity — and that is impossible where women are concerned!" D'Albert, already divorced from his first wife, went on to marry four more times after splitting with Carreño, who eventually found a stable relationship in her fourth husband, Arturo Tagliapetra, the brother of her second husband!

For the next twenty-two years, Carreño toured the world from Russia and Finland to Australia and New Zealand to South Africa and the United States, where she purchased property in California. Carreño endured a punishing schedule that eventually began to take its toll on her health. Her nerves were on edge. She suffered from depression and rheumatism and was prone to respiratory infections but she always performed to the highest standards. She even made recordings on piano rolls for Welte Mignon but later disowned them.

While travelling by ship to Cuba in March 1917, she suddenly began to see double. Once in port she saw an oculist who detected a problem serious enough to advise her to return to New York City where she made her home. Despite her condition (which appears to have been a stroke), she insisted on performing two concerts but had to cancel a third to return to the United States. For the next three months she suffered paralysis and endured great pain but continued to play the piano when she could. She died at 7 p.m. on June 12 at her home on West End Avenue in New York. Her ashes were eventually returned to Venezuela where they remain today at the Cimitiero del Sur in Caracas in a bronze vase created by Venezuelan artist Nicolas Veloz.

Pamela Blevins

Resources NEXT PAGE



All images The Maud Powell Society



The young Teresa Carreño and the regal, mature artist she became during a career that spanned fifty years. Pianist Anton Rubenstein called her the "Empress of the Keyboard."

Carreño Resources

Bibliography

Burgess, Ruth Payne, "Teresa Carreño as a Teacher", *The Etude*, November 1930.

"Death of Teresa Carreño and History of Her Remarkable Career", *The Musical Observer*, August 1938.

Ford, Emmett, "Teresa Carreño as a Singer", typescript.

Ford, Emmett, "Teresa Carreño", typescript.

Hodgson, Leslie, "Teresa Carreño Blazes Forth Again", *Musical America*, 1940.

Kinscella, Hazel Gertrude, "A Half Century of Piano Playing as Viewed

Through Teresa Carreño's Eyes", *Musical America*, undated clipping.

Marciano, Rosario, "Teresa Carreño: An Essay on Her Personality", Institute of Culture and Fine Arts, Caracas, 1966.

"Musicians Gather at Carreño's Bier, Obituary, *New Times*, June 15, 1917.

"Teresa Carreño and the Venezuelan Hymn, *New York Times*, June 17, 1917.

Travieso, Carmen Clemente (trans. by George Myklicek), "Teresa Carreño: A Biographical Essay", Women's

Cultural Group, Caracas, 1953.

Recordings

Teresa Carreño Pianist, Her Recordings for M. Welte and Soehne, April 1915, The Caswell Collection, Pierian 0022, 2004.

Chamber Works by Women Composers, Carreño String Quartet in B minor, The Macalester Trio, VoxBox CDX5029, 1991.

Carreño Piano Works, Alexandra Oehler, Ars Musici 1258, 1999.

Mahler Challenges Maud Powell and is Humbled

From a Draft Memoir by H. Godfrey Turner, Powell's Husband and Manager

When Mahler had been engaged by the New York Philharmonic Society to conduct their orchestra an official went over to Europe with the proposed list of works, as made up by the program committee, and on that list Maud Powell was set down to play the Beethoven Concerto in Carnegie Hall and at the Academy of Music in Brooklyn. We were told that when Mr. Mahler came to this he said: "What? I play Beethoven with a woman, and an American?" And he drew his pencil through the line, eliminated her from the classic series and put her down for the Mendelssohn in the romantic series.

As soon as we were notified I was angry at what seemed a sleight and said I would call off the engagement. Maud told me not to worry, saying, "Mahler is an opera man, he does not know the violin literature and he does not know me. Wait, and you will see that it will turn out all right."

On the morning of the Brooklyn concert, which came first, she was told to be at the Academy at eleven o'clock. She walked on the stage at twenty minutes to eleven to find a young riot in progress. Mahler tearing his hair, the men wandering about the stage and Mr. Arnold flew at her with: "You are forty minutes late." Mahler had waited all that time "for a woman and an American at that." No excuses were made.

The "boys" took their places and Mahler took the stand without a word. I remember Powell said to the violin section,

as an aside: "Here is where I spit on my hands," and the rehearsal began. It was noticeable that Mahler was lost in the work, turning to look at the solo player now and then and when the first movement was over Powell suggested that possibly it was not necessary to go through the other two but Mr. Mahler said he wished to as he was not familiar with the score. They swung to the end of the work as if they had played it together before. Mahler stepped from his stand, took Powell's hand while he paid her compliments. That night, as soon as the concert was over, we left for the West. Took the ferry round the "Horn" of Manhattan, in those days before the tunnels, to the Penn terminal in Jersey City. We had been away about a week when a telegram came from my office: "Will Powell play the Beethoven in Carnegie Hall with Mahler December twenty nine and if so what fee?" We replied: "Yes, same fee." Then another telegram came: "The Beethoven will be in addition to not in place of the Mendelssohn which stands for December thirty-one." So it came about that Powell scored with the big little man. The memory of the Beethoven with Mahler remained a happy one to the end of her career.

Oddly enough a friendly understanding sprung up between Mahler and myself. Odd is the word for neither of us spoke the other's native tongue. He used to like the walk from the hall to his hotel and I often took it with him. The first time was after a matinee and we were leaving the stage



Maud Powell humbled Gustav Mahler in December 1909.

door together. He was going into the biting cold of the street, still wet with perspiration, with the top coat open, so I buttoned it up for him and he turned quite naturally with me towards his hotel. It was on these walks that I found he had what might be called an impediment in one of his ankles. Just as one with a hesitancy in speech so was this ankle impeded, tapping the ground as if searching the right spot. He controlled it almost immediately and on he went again as though nothing had happened. It always appeared to be worse when he was very tired.

Portrait by John France



Dorothy Gow

Gow destroyed most of her papers and surviving manuscripts ... a future biographer will have comparatively little material to work with.

Dorothy Gow

The life and works of Dorothy Gow (1893–1982) is an “overgrown path” in the history of British music. Compared to the vast amounts of musicology published about a Vaughan Williams or an Elgar we know virtually nothing about her eighty-nine years, her small but select list of works, or her views on music.

Perhaps this lack of knowledge is best highlighted by the critic Lawrence Morton writing about her *String Quartet* (1947) in Notes magazine in 1959. He rightly complains that Gow had not yet found her place in *The New Grove Dictionary of Music and Musicians*. He then suggests that based on his reading of the score the composer must be “very, very young.” Of course we know that she was fifty-four years old when she composed this work! It is difficult to divine what Morton is driving at. I feel that he is concerned that the *Quartet* is a little longwinded—“extravagant with time.” But his final comment is interesting. He writes that “for a brief moment at the beginning of the ‘allegro’ the thought crossed my mind that Miss Gow might have studied with Miss Maconchy, but I cannot verify this fancy.” Although this is not the case—Maconchy was fourteen years her junior—it is, as we shall see, quite a perceptive remark. Fortunately Dorothy Gow does now have an entry in Grove, albeit not running to more than 250 words.

Dr. Sophie Fuller told me that Gow destroyed most of her papers and many surviving manuscripts (after a stroke) a few years before she died on 1 November 1982. So a future biographer will have comparatively little material to work with. However, the bare outlines of her career are quite straightforward.

Dorothy Gow was born in London in 1893, the youngest of six. Her family was Scottish. When she was thirty-one she began formal studies with Ralph Vaughan Williams and R.O. Morris at the Royal College of Music in London. A few years later, in 1932, she was fortunate to be granted an Octavia Travelling Scholarship which enabled her to study with Egon Wellesz in Vienna.

All of her teachers were impressed with her work and did what they could to encourage her. Anne Macnachten writes that Vaughan Williams, “although he did not at all agree with the kind of music that she wrote, tried continually to interest people on her behalf, and on the rare occasions when something of hers was performed always came to hear it if he possibly could.”

The association with Wellesz and the Second Viennese School could be off-putting to some people. Perhaps they imagine that Gow’s music was more about mathematics than invention? Certainly Egon Wellesz is (or ought to be) regarded as one of the great pillars of that “school” along with Arnold Schoenberg, Alban Berg and Anton Webern. Yet there is nothing cerebral or mathematical about either the pupil or the teacher’s music. Both may well have made use of tone rows; they may well have composed perfectly constructed serial works, yet they never became hidebound by that particular compositional system.

I listened recently to some of Wellesz’s *Symphonies* and was struck by his ability to use serialism flexibly to construct his work but never lose the audience’s patience. It is a truly artistic use of a system. Likewise, Dorothy Gow was able to write music that is emotionally satisfying and intellectually challenging. Certainly the *Oboe Quintet*, which is based on a “series,” is a work that displays great originality, technical prowess and, most importantly, moves the listener.

CONTINUED

Dorothy Gow

Back at the Royal College Gow formed a Composers Club with fellow students Elizabeth Maconchy, Imogen Holst, Grace Williams and Elisabeth Lutyens. The club members would listen to each others' works and according to Macnaghten developed into a friendship that was to last all their lives. Dorothy was known to the group as Dorrie. However illness and a genuine shyness prevented Gow from enjoying the success of her younger peers. She lacked confidence in her abilities to compose.

A "saint-like character"

Elisabeth Lutyens wrote that Dorothy Gow "had a saint-like character utterly devoid of malice or ambition. Her talent is original and her ear remarkable and the few works she has written are, to me, outstanding."

Much of Dorothy Gow's music was performed at the well-known Macnaghten Concerts. These were founded by Anne and her friends Iris Lemare and Elisabeth Lutyens with the intent of performing new works by young British composers. Alan Rawsthorne and Benjamin Britten are two "big names" to have benefited from this opportunity. Elisabeth Lutyens gives an anecdote from this period about Dorothy. Apparently Hubert Foss, the musical editor of Oxford University Press arrived at a concert. He was accompanied by William Walton. They had come to hear "wonder-boy Benjamin Britten's" *A Boy is Born*. Lutyens notes that Foss "left, to my consternation, before the first performance of a *String Quartet* by Dorrie Gow, next to whom I was sitting." It is not recorded if William Walton left with him.

One of the earliest notices of Gow's music is a review of her *Three Songs* for tenor & string quartet. This was given at the third Macnaghten-Lemare concert at the Ballet Club in Notting Hill on 22 January 1934. The reviewer describes them as "mannered, deliberately old English of the burly sort with a brilliant performance by Steuart Wilson to help them." The songs were settings of "Hey Nonny No," "Tristia," and "I mun be married on Sunday."

Later in the same season the *Prelude & Fugue* for chamber orchestra was deemed to show "obvious signs of immaturity." Finally in 1934 audiences heard Gow's *Movement* for string quartet. It was "dreary."

and cerebral in spite of the persuasive playing of Miss Macnaghten and her colleagues," according to one critic.

The following year was to be critically more successful. On 17 December a first performance of her *Second String Quartet* in one movement was heard along with the *Three Songs*. The reviewer insists that that the songs are "robust, somewhat mannered, essays in the medieval-modern folk idiom—and in their own way decidedly effective." However his best praise is reserved for the *Quartet*: "[This] is altogether more original and accomplished. Here Miss Gow employs musical form both as the foundation and the dramatic determinant of her work: her material is interesting and, like a good playwright, she disposes her themes and scenes so that they develop one from the other." The sting in the tale is that he does not think the work is sympathetic to string players.

A nod to Bartok

We find little reference again to Gow until 1951. The *String Quartet in One Movement* (1947) did not impress the reviewer of *The Times*. He felt that her invention ran to . . . dismal thematic material . . . and her music was both depressed and depressing. However the *Musical Times* reports that the musical material of this work nodded to Bartok, or at least the Bartok of the *Third and Fifth String Quartets*. He accepts that this is the sincerest form of flattery and is impressed by the "conviction and fluency, and without placeable reminiscences or plagiarism." He felt that it was easier to say "typical Bartok" rather than "typical Gow," however his overall impression was good.

In 1954 the *Two Pieces for Solo Oboe* were described as "considered trifles exploiting the instruments' melodic genius to original and pleasing effect." Another reviewer found them modest in aim and solid in achievement. They were performed by Joy Boughton, daughter of composer Rutland Boughton.

In 1955 the final concert of the Macnaghten New Music Group heard Gow's *Theme and Variations for Solo Violin*. This work "explored the medium austerely but purposefully," with the two slow variations delivering considerable poetic effect.

Things go very quiet until a review of

the Wissema String Quartet's concert in the Purcell Room on 12 December 1969. The *String Quartet* (1947) by Gow showed "depth and cogency" and had passages of real intensity. Yet the reviewer was typically unimpressed with the fragmented diatonic and chromatic forms of the first movement: "[T]he idiom," he declares, "is too work-a-day for such fluency to carry weight." Another reviewer of the same concert felt that the *Quartet* had depth and a "few pages of true intensity." However he felt that its range of "gesture was so restricted . . . [with little] to plant real incident into a panorama whose contours veered close to monotony."

Only one recording

The only composition by Dorothy Gow to be recorded is the fine *Oboe Quintet* from 1936. It is interesting to consider this work as perhaps epitomising all that is positive in her creative achievements. It is the only opportunity that most listeners will have to hear Gow's music.

The *Oboe Quintet* is in one longish movement although it is divided into four well-defined sections. The theme or "tone row" is presented by solo oboe after the opening string chords of the "moderato." There is a great sense of freedom, yet each "voice" has its part to play: it is a work of equals. Much activity with many shades of emotion lead to what is perhaps the highlight of the *Quintet*—an "andante tranquillo" contrasting to the intensity of the opening pages. This is deeply moving music emerging from the very heart of the English tradition of string writing. Yet the technique used is one that harks back to both early music and to Wellesz. This is basically a string canon!

Just beyond the halfway point in this fourteen-minute work the music emerges into the sunlight of the "scherzo." This is where the soloist and the quartet really earn their keep. This is technically difficult music, yet it never sounds pretentious or complex for its own sake. Soon the mood of the slow movement is recovered and this leads to a studied reflection on the opening material. The last few moments of the *Quintet* are once more quite intense, yet it finally ends on a positive if restrained note.

There is never a moment when the listener feels that the composer has

CONTINUED

Dorothy Gow

resorted to padding. And finally, instrumental colour lends great variety to the essential unity of this work.

A common thread

A brief look at the reviews of Gow's music suggests that critics felt that Bartok had been influential on much that she wrote. Now it is well documented that Elizabeth Maconchy's great cycle of thirteen string quartets owe much to Bartok. In addition Gow would have heard much of Maconchy's early music at the R.C.M. "Club." But of course the common thread between the two composers was the fact that both had been taught by Ralph Vaughan Williams. So perhaps Lawrence Morton's comment noted above may not be as specious as it first sounds. It was just that he got the relationships a wee bit wrong. There are certainly moments in both composers' works where Vaughan Williams is quite manifestly present in spirit if not the word.

Dorothy Gow will never be regarded as anything but a minor composer. Yet even a superficial hearing of the *Oboe Quintet* or a brief perusal of the *String Quartet* makes it difficult to see how the work of a composer of this stature can remain unknown.

It is surely high time that the remains of this output were explored in our day. From my perusal of her music I guess that it is timely that the at least the 1947 *String Quartet*, the *Prelude & Fugue for Orchestra* and the *Three Songs* are revived and perhaps recorded. Along with her masterpiece the *Oboe Quintet* this would make an attractive CD.

The last word must go to Elisabeth Lutyens. She wrote about Dorothy Gow that "ill-health has crippled her all her life, diminishing the quantity, though not the quality of her output."

John France

List of Most Important Works

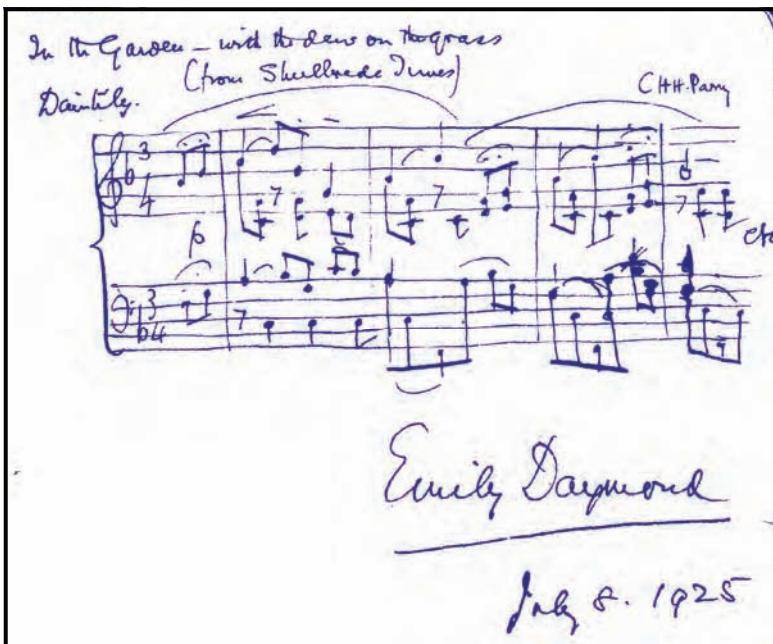
Variations on a Diabelli Variation for piano
Kyrie, Gloria, Sanctus, Osanna for unaccompanied choir
Prelude and Fugue for orchestra 1931
Fantasy String Quartet, 1932
String Quartet No.2, 1933
Three Songs for tenor & string quartet, 1933
Oboe Quintet, 1936
String Quartet in One Movement, 1947
Two Pieces for oboe solo, c1953
Theme and Variations for violin, 1955
Piece for violin & horn, 1971

Selected Bibliography

George Caird: Programme Notes to CD "An English Renaissance."
J France: Review of Gow's *Oboe Quintet* March 2006 [MusicWeb](#).
Sophie Fuller: The Pandora Guide to Women Composers, Pandora 1994.
Elisabeth Lutyens: A Goldfish Bowl Cassell London 1972.
Anne Macnaghten: 'Dorothy Gow' Royal College of Music Magazine. Lxxix (1983), 61-62.
Issues of *The Times Newspaper*, *The Independent*, *Musical Times*, *Music & Letters* and others.

Discography

An English Renaissance: music for oboe and strings inspired by Leon Goossens
Elizabeth MACONCHY *Quintet for Oboe and Strings* Arthur BLISS *Quintet for Oboe and String Quartet*; Benjamin BRITTEN *Phantasy Quartet for Oboe and Strings*; Dorothy GOW *Oboe Quintet in one movement*; E.J. MOERAN *Fantasy Quartet*
George Caird (oboe) Simon Blendis, violin; Louise Williams, violin; Jane Salmon, cello; Alison Dods, second violin in the Maconchy/Gow and David Adams, second violin in the Bliss.
OBOE CLASSICS CC2009 [75:14]



A photograph of Emily Daymond (1866-1949), the first woman in England to complete requirements for a doctorate in music in 1901 but she had to wait 20 years before Oxford University allowed her and other women to actually hold the degrees they had won! Toward the end of her long life, Daymond learned Bach's Well-Tempered Clavier by heart so she would have it with her when she was blind.

A Note about Ethel Smyth



A young Ethel Smyth in an early portrait. Background, as an older woman with one of her dogs.

*Despite his notoriously low opinion of women as artists, Gustav Mahler considered performing *The Wreckers* in Vienna.*

Opera has never been a strength of English composers who traditionally excel in choral settings and songs. The greatest opera composer in England was Handel, a German by birth and a British subject by choice. For more than a century and a half his operas stood out above all others produced in the United Kingdom.

It took a woman, Dame Ethel Smyth, to arouse the musical communities of Britain and the Continent to look seriously at English opera and welcome it to the stage. Even today, Smyth's accomplishments in opera are viewed as "unbelievable". What she achieved was extraordinary not only for a woman but for most opera composers – she wrote six works in English, French or German, all with her own librettos or in collaboration with Henry Brewster or Edward Shanks. All six were produced, winning praise from critics and applause from the public. Even Gustav Mahler, who held women in notoriously low regard, thought highly enough of Smyth's *The Wreckers* to consider producing it in Vienna until he fell victim to the musical politics of his day and left the Vienna Opera House.

Prison sentence

Ethel Smyth was a rare personality whose life was rich tapestry of adventure, defiance and accomplishment. By the time her long life ended in 1944, she had had successful careers as a composer and writer, had been made a Dame of the British Empire by King George V, been awarded an honorary doctorate in music at Oxford University and had spent time in prison for her "outrageous militant actions" in the suffrage movement. She was a close friend of Emily Pankhurst and was arrested for smashing the window at the home of the Colonial Secretary in 1912. She served three weeks of a two-month prison sentence.

Ethel Mary Smith was born at Marylebone, a London suburb on April 22, 1858. Her father was a general in the Royal Artillery and her mother was a native of France. One afternoon when Ethel was a very young child, she heard

her governess playing what she later learned was a Beethoven piano sonata. From that "glorious moment" on music became her all-consuming passion. Her parents tried to discourage her from pursuing music as a career but Ethel made their lives a misery until they gave in. In her late teens she moved to Germany and for a short time studied at the Leipzig Conservatory. Grieg, Brahms, Dvorak, Tchaikovsky, and Clara Wieck Schumann all viewed her an exceptionally promising and serious composer.

A writer of genius

By the time Smyth was thirty, her compositions were being performed in England and Germany. At thirty-seven she premiered her splendid *Mass in D*, (available on Audite 97448), a spirited work, "intensely modern" that was quickly picked up by choral societies for performance in her native land. She moved into the most brilliant and productive stage of her creative life and found herself lauded as a "masterful" composer for the voice. And it was in opera that she achieved her greatest success, particularly with *The Wreckers*, a tale about plunderers who lit beacons on treacherous sections of the Cornish coast to lure ships into believing they were heading for a safe harbour, when in fact they were about to be wrecked.

In 1919, Ethel Smyth published the first of her nine books, mainly memoirs and travel works that opened a new career and earned her a reputation as a "writer of prose, possessing indisputable genius." After she lost her hearing in 1932, she composed no more.

Dame Ethel Smyth died on May 9, 1944. Today her music is undergoing a revival through performances like the American premiere of *The Wreckers*, through recordings, the publication of her music and her memoirs. Her music is regarded as "an important part of that new seriousness of purpose that characterized the renaissance of English music, starting at the turn of the [nineteenth] century."

Pamela Blevins

THE LEARNING CENTER

Brighter Women Through Music

by Madeline Frank, Ph.D.

Many of the world's most brilliant women have studied and played musical instruments since they were children. These fascinating women are scientists, medical doctors, engineers, mathematicians, writers, and teachers. They have integrated their music into their thinking process. These women are role models to the next generation of young women and their contributions are invaluable in developing civilization.

All of the following women began studying musical instruments as children:

Hedy Lamarr (b. Vienna, Austria, 1913; d. Florida, 2000), was an actress, pianist, and mathematician who invented an early form of spread spectrum encoding, a key to modern wireless communication, in collaboration with the avant-garde composer George Antheil. Their June 1941 patent application was granted in 1942. This invention is why the WiFi is possible in 2007. Her mother was a pianist and her father a bank director.

Condoleezza Rice, Ph.D. (b. Birmingham, Alabama, 1954) is the first African-American woman to serve as U.S. Secretary of State, the first woman to be the President's National Security Advisor, and she is a fourth generation pianist on her mother's side. She began studying the piano at three years of age with her maternal grandmother Mattie Ray, a piano teacher. In Birmingham, her mother Angelena Rice, taught high school science and music.

"My mother was a church musician, and read music beautifully,..." Dr. Rice explains. Her father John Rice also loved music, particularly big-band jazz. He was a Presbyterian Church minister in Birmingham like his father, who was a son of slaves. "Classical music became my passion from the day my mother bought me a recording of Verdi's *Aida*," Dr. Rice recalls.

At fifteen she won a student piano competition performing Mozart's D minor piano concerto with the Denver Symphony Orchestra. She attended the University of Denver as a music major, having skipped two grades. At seventeen she attended the Aspen Summer Music Festival and afterwards decided to change her major to international relations. She earned her bachelor's degree in political science in 1974 from the University of Denver, her master's degree in 1975 from the University of Notre Dame, and her Ph.D. from the University of Denver Graduate School of International Studies.

While teaching at Stanford University she won the 1984 Walter J. Gores Award for Excellence in Teaching and the 1993 School of Humanities and Sciences Deans Award for Distinguished Teaching. When cellist Yo-Yo Ma received the National Medal of the Arts at Constitution Hall he requested that Dr. Rice accompany him. They played an arrangement of Brahms's Violin Sonata in D minor for cello and piano. She rehearses every other week with her quintet of lawyers and musicians and plays occasional concerts.

Margaret F. Pinkston, a concert violinist, received her B.A. in chemistry and her Ph.D. in biochemistry in 1976. She taught chemistry/biochemistry at Mary Baldwin College until her retirement in 1989. She continues to play her violin in orchestras in Charlottesville, Lynchburg, and Rockbridge County, Virginia. She was trained as a concert violinist at the Juilliard School (1936-1945) and was one of thirteen women musicians chosen from the Juilliard School to travel with the United Services Organization (USO) to play for allied troops in Germany in May 1945.

Frances Rauscher was trained as a concert cellist at the Juilliard School and earned a master's degree and Ph.D. in research psychology from Columbia University. She and Gordon Shaw, a physicist, tested children studying piano and voice over three-month intervals at the University of California's Center of Neurobiology of Learning and Memory, 1992-95. The IQ tests showed 80 percent gains in special reasoning which is useful for studying higher mathematics. Playing music develops the neuropathways. You are exercising them and making them stronger. She is continuing her work at the University of Wisconsin.

Judith A. Resnik, (1949-86) came from Akron, Ohio, where she attended high school and was a member of the math club, chemistry club, the French club, and honor society. On her Scholastic Aptitude Tests she received perfect scores of 800. Donald Nutter, her math teacher, said, "I can still see this little, short brunette in bobby socks and saddle shoes, quiet as a mouse. If you had a question no one could answer, you could call on her." Every day she practiced the piano for one hour.

She received her Bachelor of Science degree in electrical engineering in 1970 from Carnegie-Mellon and then worked for RCA Corporation in Morristown, New Jersey, on circuitry for radar control systems. In 1977 she earned her Ph.D. in electrical engineering at the University of Maryland at College Park. She was chosen from more than 8,000 applicants to be an astronaut at the National Aeronautics and Space Administration (NASA). In August 1978 she completed her one-year training as an astronaut. Her first assignment on the shuttle *Discovery* was as a mission specialist where she logged in 144 hours and 57 minutes in space. Her next and final mission was on the ill-fated *Challenger* which tragically disintegrated on re-entry.

Eve Curie (b. Paris, 1904; d. New York City, 2007) was the youngest daughter of scientists Marie and Pierre Curie. She was a concert pianist. She earned degrees in science and philosophy. Acting as a journalist during World War II, she wrote a bestselling book *Journey Among Warriors* in 1943, reporting on

CONTINUED

THE LEARNING CENTER



Madeline Frank, Ph.D.

Madeline Frank, international violist, has performed concerts throughout the United States, Europe, Asia, South America, Australia and New Zealand to critical acclaim. She recently performed the "premiere" of the Walton Viola Concerto with the Xiamen Philharmonic Orchestra in Xiamen, China where she was the "first American", "first woman" and the "first violist" to perform. She has been principal violist of the New York City Opera and has performed with the Metropolitan Opera Ballet Orchestra. She has worked with Frank Sinatra, Lou Rawls, Natalie Cole at Carnegie Hall and Paul Anka, the O'Jays, and Eartha Kitt. Devoted to teaching, she has taught and conducted classes at the University Of Melbourne in Australia, Victoria University, the University of Canterbury in New Zealand, the Palo Alto Chamber Orchestra, Xiamen University, Christopher Newport University, and Saint Leo University in Virginia, the Youth Orchestras of Colonial Virginia, and the Christopher Newport Chamber Orchestra.

For over 25 years, she has helped children and adults overcome problems through music. She has found a scientific link between studying and/or listening to musical instruments and academic and societal success. She has two degrees from The Juilliard School and a Ph.D. in Administration/Management from Walden University, where she developed methods for improving education through the use of Total Quality Management. She is the author of the amazon.com best seller "The Secret of Teaching Science & Math Through Music" and the Parent to Parent Adding Wisdom Award Winner of "Musical Notes On Math" teaching children in K-5 fractions and decimals through the rhythm of music. She has two performance CDs, "Madeline in Performance" and "Madeline's Midnight Melodies". She writes "Madeline's Monthly Article, Musical Tips & One Minute Musical Radio Show" to share her passion for music and learning. Her web site www.madelinefrankviola.com

the war. Eve nursed her mother through frequent ill-health, and was with her during the fatal illness brought on by years of work with radium (1934). She wrote a biography of her mother *Madame Curie*, which was filmed in 1943. In 1945–49 she ran the *Paris Press*, a daily newspaper. In 1952 she became an adviser to the Secretary General of NATO and married Henry Labouisse, U.S. Ambassador to Greece.

Christiane Nüsslein-Volhard, (b.Magdeburg,Germany ,1942) a Nobel Prize winner in Physiology /Medicine, plays the flute and sings lieder. Her mother was an artist and musician and her father was an architect. Two of her four siblings are architects and most of their children are amateur painters and musicians. She is the only scientist in her family. Dr. Nüsslein-Volhard says, "When my family gets together, we play music. We take our art seriously." Her scientific work was "built on the hoary wings of Drosophila, the zebra fish was still an experimental novelty, its ultimate value unproven in the field of genetics."

The achievements of these women are testaments to the powerful effects of music study and performance on the development of the brain and on cognitive functions. The cultivation of music enhances every aspect of our lives and benefits not only individuals but their ability to contribute to the well-being and advancement of human culture as a whole.

Signature Resource List of Web Sites

International Women Composers' Library
<http://www.womencomposerslibrary.org/>

KapralovSociety Women Composers Database
<http://www.kapralova.org/DATABASE.htm>

International Alliance of Women in Music
<http://www.iawm.org/>

Ambache Women Composers
<http://www.ambache.co.uk/women.htm>

Ambache Women of Note
<http://www.ambache.co.uk/wIndex.htm>

Cecilia Music Collections in the UK and Ireland
<http://www.cecilia-uk.org/>

Women of the Piano – Yesterday's Concert Pianists
<http://www.pianowomen.com/yesterday2.html#RS>

To purchase music by women composers:

<http://www.arkivmusic.com/classical/main.jsp>

<http://www.hbdirect.com/>



BOOKS



Dr. Ruth Gipps, composer,
pianist, conductor, friend.

Gipps lost the use of her right hand and her speech in the aftermath of a major stroke, but her hearing was fine and her spirit remained indomitable.

(Photos: Pamela Blevins Collection)

Ruth Gipps – an indomitable spirit

Ruth Gipps: Anti-Modernism, Nationalism, and Difference in English Music, Jill Halstead, Ashgate Publishing Ltd. 2006, \$89.95

Although I never met English composer Ruth Gipps personally, I was privileged to correspond with her throughout 1996. We enjoyed our increasingly frequent exchanges, sometimes two or three a month, hers usually handwritten, mine typed. I think we both felt that we had found a new friend. Our ‘conversations’ ranged from music to cats (we exchanged photos of our cats) to films to daily happenings in our lives. Then one day after an unusually long silence I received a letter from Gipps’ husband, Robert Baker.

“Wid”, as she preferred to be called, had suffered a major stroke. She had lost the use of her right hand and her speech. She could no longer write but her hearing was fine and her spirit “indomitable”. I continued to send her brief notes and cards until her death in 1999. I first became aware of “Wid” in 1986, when a friend in England sent me a tape of a 1983 BBC Symphony Orchestra broadcast performance of her *Symphony No. 4*, (1972), dedicated to Sir Arthur Bliss. We were both so impressed by this work that my friend wrote directly to Gipps. Not only did he receive a gracious reply but the package also contained tapes of her music, including live performances and rehearsal sessions of her first, second, third and fifth symphonies as well as her piano concerto and cantata, *The Cat*. At the time of this exchange Wid felt that she was dwelling in the land of the forgotten. I think that our enthusiasm and our brief correspondence back then brought her some joy.

This was not to be the end of my contact with her. During the mid-1990s, I was the editor of a magazine about women in classical music, *The Maud Powell Signature*, published by the Maud Powell Society for Music and Education in the United States. I wanted to feature Ruth Gipps in one of our issues and commissioned Margaret Campbell, a frequent contributor to *The Strad*, to write the piece. Wid and I began our correspondence then. Over the months I was to learn about her remarkable career and the extent of her commitment to music. As her life unfolded in such a personal and surprisingly candid way, I began to think about the possibility of meeting her and perhaps one day writing her biography. All that ended for me when she became disabled by the stroke.

After her death I wondered if she would slip deeper into the shadows, if there would be a surge of interest in her music and perhaps even a biography. I knew that Lyrita had recorded her *Horn Concerto* (composed for her son Lance Baker) but at that time most of us were still playing Lyrita LPs and waiting for the company to become more solidly a part of the CD market (the *Horn Concerto* is now available on Lyrita 316). Meanwhile Classico released a recording of her second symphony coupled with Arthur Butterworth’s first symphony, a good match (Classico 274).

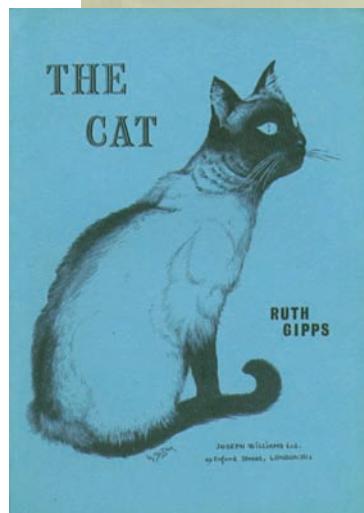
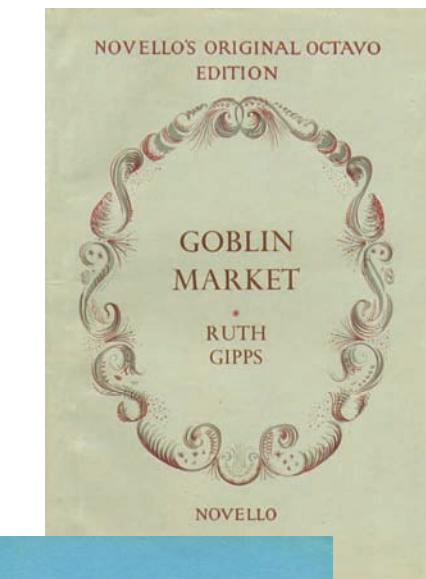
Then, in 2006 Jill Halstead’s insightful and deeply researched biography appeared under the Ashgate imprint. Although the long title makes Halstead’s biography sound like a dust-dry tome, it is not. Instead Halstead has penned a lively, intelligent and engaging portrait of a complex gifted woman who could be as blunt, opinionated and withering as she could be kind, understanding and generous. If I have any complaint at all about this book it is Ashgate’s high cover price of

CONTINUED

Ruth Gipps



Ruth Gipps in her 1968 Morgan. She earned her doctorate at 26. In one concert she was the piano soloist in the Glazunov F minor concerto and later in the same program play the *cor anglais* in the premiere of her own Symphony No. 1. Gipps loved cats. Her cantata *The Cat* was born out of her whimsical devotion to them. The Goblin Market premiered in 1956 and possesses a "wonderful simplicity".



\$89.95 that dramatically limits its sale. This is a pity. Both Halstead and Gipps deserve to be accessible to a wide audience, not just university and college libraries.

Halstead comes to this book with an advantage few authors can claim, a friendship with Gipps that began in the early 1990s. In many instances, such a friendship with the subject of a biography might be more of a liability and burden than an asset because of an unwillingness to present the subject in anything but the best light. Halstead does not have that problem. She is not an awestruck fan. She is a realist who understood from the onset that ". . . I didn't quite know how to handle [Gipps'] sometimes controversial outpourings". Halstead has handled them well. Indeed the fact that Gipps was controversial and "prickly" reveal much about her character and help readers understand the tremendous obstacles this determined woman faced coming to music at a time when women were shabbily treated by the male-controlled musical establishment.

Was Gipps bitter? Yes. Did her bitterness affect her career? Yes. Did the rampant discrimination she faced stop her? No, in fact she became more determined, more relentless than ever to succeed and fulfill her early dreams.

Let's take a closer look at Gipps. Born in 1921, she was the youngest of three children in a musical family. Their home was actually the Bexhill School of Music

that had been attracting students from around the world for nearly half a century. Her Swiss-born mother was a gifted pianist who began her studies at the Frankfort Conservatoire when she was only thirteen years old. Wid, a name she adopted as a child, knew her destiny early and never stepped from her path—she was determined to be a concert pianist and composer. She became both as well as an oboist, conductor and teacher. She gave her first public performance at six and awed her audience. At eight her first piece, *The Fairy Shoemaker* was published. Her mother entered it in an adult competition under a pseudonym. It won but the achievement was tainted because some believed that Mrs. Gipps had composed the piece. She hadn't. The Gipps' aggressive and sometimes deceptive promotion of their daughter did fuel resentment toward the family. Nonetheless Ruth Gipps was regarded as a prodigy.

At the age of 15, Wid passed the exam for an Associate of the Royal College of Music where she studied for five and a half years. By this time she had experienced more than once the sour taste of discrimination against women in music that was to contribute to her strident and defensive attitude. It was not an unjust reaction on Gipps' part, but it made her very sensitive to criticism even when the criticism was well intentioned.

CONTINUED

Ruth Gipps



Ruth Gipps' indomitable spirit saw her through years of rampant discrimination and illness but she always remained committed to her art.

Fortunately at the R.C.M. she studied composition with Ralph Vaughan Williams whose expansive approach and belief that music was a "living medium, not a technical exercise", helped Gipps learn to accept criticism and tone down her headstrong, chip-on-the shoulder attitude.

During World War II, Wid's career began to take off. Her compositions were being performed at venues including Royal Albert Hall and winning the praise of conductors like Adrian Boult. Malcolm Sargent engaged her to play the cor anglais in Sibelius's *The Swan of Tuonela*. She was second oboist in the City of Birmingham Symphony Orchestra. In 1945 she appeared as pianist in the Glazunov *Piano Concerto No. 1* and played the cor anglais in the first performance of her *Symphony No. 1*, all in the same concert.

Wid had married clarinetist Robert Baker earlier in the war and in 1947 they had a son Lance. The same year she earned her doctorate at Durham University. She was twenty-six..

With so much seeming to go well for Gipps it might appear that her future was secure but rampant, entrenched discrimination against women composer/musicians in the post-war years reared its cruel head. It was that old "women-have-their-place-and-shouldn't-step-out-of-it" attitude which meant playing secondary roles or no role at all. For Gipps this was intolerable. When a gifted, ambitious woman is told

that she can't expect to be given the same opportunities as her male counterparts, the resulting sense of injustice and rage is intense, understandable and justified. For women of Gipps generation it was particularly difficult to move forward with their careers. The tales of discrimination are legion but rarely mentioned even today.

When Wid turned to conducting she faced the prevailing attitude that a woman on the podium was "almost indecent". She felt that she was regarded "as if I had become a prostitute". But consider the attitude of respected conductors like Thomas Beecham who said he preferred **not** to have women in his orchestra because if they were attractive it would upset other players, and if they were not it would upset him!! In 1955, when Gipps applied for the assistant conductor post at the BBC Midlands Orchestra, she was told that she could not have the job because men would not and could not be expected to work for a woman!

However Gipps refused to be beaten down. While she never held a major conducting post she carved out her own niche, founding what became the London Repertoire Orchestra, a spawning ground for new talent including the late violinist-conductor Iona Brown and 'cellist Julian Lloyd Webber and providing living composers with the opportunity to hear their music performed. Later she founded the Chanticleer Orchestra, again providing opportunities for young performers and for contemporary composers.

The list of injustices endured and overcome by Gipps is long but also long is the list of positive experiences with which she countered the bad. Vaughan Williams gave her the gift of expressing something about life in music and understood why she was an angry young woman. Arthur Bliss treated her as a respected colleague and happily accepted her dedication of her fourth symphony to him. And Gipps willingly sought and accepted his criticism of the work. Malcolm Sargent always treated her well.

Halstead has divided her book into two parts, the first focusing on Ruth Gipps' life and the second on her music. Halstead's discussion of the music is lively, accessible and leaves the reader wishing that more of Gipps' music were available on recordings. She divides the life into four themes: Prodigy, War, Conducting and Differences. I found that this different kind of approach worked very in blending Gipps' life and work within the context of the times.

Halstead is viewing Gipps' life through a feminist prism but it is not a strident view, rather one that is balanced and fair. Halstead never rages, she lets Gipps do that herself. What Halstead does is present the facts in a clear, engaging manner that make Ruth Gipps come to life on the pages. Whether or not you end up liking her as a person, you cannot help admiring her tenacity in the face of so much opposition.

Pamela Blevins

Performance

Dame Ethel Smyth's opera *The Wreckers* premieres in the U.S. 102 years after its German premiere

The American Symphony Orchestra (founded in 1962 by Leopold Stokowski) gave the United States premiere of Ethel Smyth's 1903–04 opera *The Wreckers* on September 30, 2007, in a concert version at Avery Fisher Hall, Lincoln Center, New York. Music Director Leon Botstein led a superb cast of eight singers and the professional Concert Chorale of New York (sixty-five singers on this occasion).

The large audience nearly filling the stalls and first balcony (the upper two balconies are not sold for American Symphony Orchestra concerts) enthusiastically received the stellar performance. About two hundred people attended an often amusing and informative pre-concert talk by the A.S.O.'s Composer-in-Residence Richard Wilson on the life of Ethel Smyth. Using musical examples from the Conifer recording as well as a few themes played on the piano, Wilson outlined the opera's plot. He insisted that Smyth's name is pronounced "Smith".

The audience was supplied with the usual Lincoln Center *Playbill*, a separate booklet with essays by Botstein and musicologist Sophie Fuller as well as the complete libretto (written by Smyth and Henry Brewster). There was no charge for any of this!

The A.S.O. with personnel played superbly and Botstein kept things moving throughout. Act I introduces all the characters in this tale of piracy, shipwrecks, love triangles, and religious justification for the nefarious actions of the Cornish miscreants. The opera builds to a wild climax at the end of the act with the entire cast and chorus delivering a thrilling crescendo.

In Acts II and III, the singers blossomed with some heroic singing only hinted at in Act I. Kate Aldrich, mezzo-soprano as Thirza and Richard Cox, tenor as Mark, demonstrated powerful voices of Wagnerian proportions in the long and demanding duet in Act II. Mezzo-soprano Deborah Domanski, as Jack, clearly communicated why this role of a young boy has to be sung by a woman in a trouser role. Baritone Andrew Schroeder, as Lawrence, produced some mighty sounds as well. The rest of the cast with smaller parts also sang well, as did the chorus.

Having heard *The Wreckers* live, I would hope that some U.S. opera company impresarios were present who might consider staging the work. Bernard Holland, writing in the *New York Times*, was more or less complimentary about the performances but, in the end, suggested that *The Wreckers* should go back to sleep. British music always has a rough time in New York!

The Wreckers is available on Conifer 51250 via an Arkiv Music reissue.

Bill Marsh



Ethel Smyth, bold, determined and defiant. Her opera *The Wreckers* won favor with Gustav Mahler.

*A tale of piracy,
shipwrecks, love
triangles, and religious
justification for the
nefarious actions of the
Cornish miscreants.*

Recordings

There was a time when the music of women composers was rarely recording but fortunately those days are gone. When I began my work on women composers in 1977, I had a discography of two pages and of those recordings only a few were actually available. While the situation has improved, it could be better still. If you would like to hear music by the women composers featured in this issue of *Signature*, here is a select list of recordings, most devoted solely to the composer. These recordings are available from <http://www.arkivmusic.com/classical/main.jsp>

Marion Bauer

Concerto for Piano, Concertino for Oboe, Clarinet and Strings, A Lament on an African Theme, Symphonic Suite, The Ambache Chamber Ensemble and Ambache Chamber Orchestra, Naxos

Chamber Music, Virginia Eskin, Deborah Boldin, Irina Muresana, Albany Records

Excursions — Piano Music of Barber and Bauer, Stephen Beus, Endeavor Classics

Amy Beach

Songs, Patrick Mason, Joanne Polk, Bridge

Beach Songs, Katherine Kelton, Catherine Bringerud, Naxos

Violin Sonata, Quartet for Strings, etc., the Ambache Chamber Ensemble, Chandos

Gaelic Symphony and Piano Concerto, Alan Feinberg, piano, Kenneth Schermerhorn, Nashville Symphony Orchestra, Naxos

Piano Music, Volume 1, Kristen Johnson, Guild

Canticle of the Sun, Betty Buchanan, Capitol Hill Choral Society, Albany Records

Grand Mass in E-flat Major, Barbara Jones, Stow Festival Chorus and Orchestra, Albany Records

Piano Quintet, Trio, Theme and Variations for Flute and String Quartet, Ambache Chamber Ensemble, Chandos

Teresa Carreno

Piano Works, Alexandra Oehler, Ars Musica

Recordings of Teresa Carreno, Pierian — Carreno's piano roll recordings

Doreen Carwithen

String Quartets, Sonata for Violin, Lydia Mordkovitch, Sorrel Quartet, Chandos

Piano Concerto, ODTAA, Bishops Rock, Suffolk Suite, Howard Shelley, Richard Hickox, London Symphony Orchestra, Chandos

Cecile Chaminade (Society of Women Musicians)

Piano Music, 3 volumes, Peter Jacobs, Helios

Piano Works, Eric Parkin, Chandos

Flute Concerto, Ola Rudner, London Haydn Orchestra, Camerata Records

French Piano Concertos includes the Concertstruck, Westphalian Orchestra, Innsbruck Symphony Orchestra, Vox Box

The 2 Piano Trios, etc., Tzigane Piano Trio, ASV

Liza Lehmann (Society of Women Musicians)

Songs, Catherine Wyn-Rogers, Janice Watson, Steuart Bedford (Lehmann's grandson), et al. Naxos (Lehmann is also represented in an number of recordings featuring other composers)

Ethel Smyth

Chamber Works and Songs in four volumes featuring various soloists and the Fanny Mendelssohn Quartet, Troubadisc

Mass in D, Helmut Wolf, Stuttgart Philharmonic Orchestra, Audite

Serenade, Concerto for Violin and Horn, Richard Watkins, Sophie Langdon, Odaline De la Martinez, BBC Philharmonic Orchestra, Chandos

The Wreckers, Odaline De la Martinez, Huddersfield Choral Society, BBC Philharmonic, Conifer (Arkiv CD)

Next issue of Signature due online in September



Alice Mary Smith

“Lost and Found”

featuring

Alice Mary Smith, Lilian Elkington, Mary Davenport Engberg, Berta Geissmar, Gena Branscombe, Ethel Voynich, Diana Ambache and more.

Daryle Gardner-Bonneau



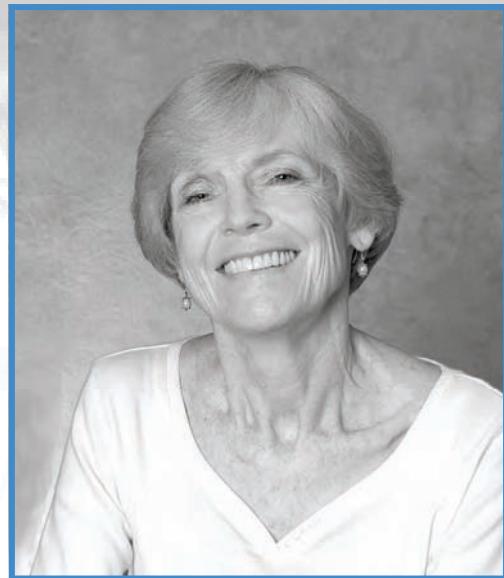
Daryle Gardner-Bonneau, Ph.D. is the National Vice President–Finance of Sigma Alpha Iota and ex officio member of the board of SAI Philanthropies, Inc. Professionally, she is the Principal of Bonneau and Associates, a human factors and ergonomics consultancy in Portage, Michigan.

A trombonist and pianist, Daryle earned a B.A. in music/psychology at Morehead State University (KY), and an M.A. in brass pedagogy at The Ohio State University, studying with Joseph Duchi and Paul Droste there. She continued her education at Ohio State in human factors engineering (a combination of psychology and industrial and systems engineering), earning the Ph.D. in 1983. Daryle's 25-year career has included university faculty positions (University of Nebraska–Kearney, Ohio University, and Michigan State University/Kalamazoo Center for Medical Studies) and work in industry (CTA INCORPORATED).

Since 1999, she has been a human factors engineering consultant, specializing in the design of products, systems and equipment to meet the needs of older adults and people with disabilities. Most of her work involves speech technology and telecommunications systems, and home health care and medical devices. She travels frequently throughout the world to work on technical design standards and writes extensively. She is a co-author/editor of the book *Human Factors and Voice Interactive Systems*, now in its second edition, and has served as the editor of *Ergonomics in Design* magazine and the *International Journal of Speech Technology*.

Music has been an avocation for most of her life, and she has performed with a number of college and community orchestras in Columbus, Ohio, Hastings, Nebraska, and Kalamazoo, Michigan. These days, Daryle and her husband, John, stay actively involved in music through their support of the choral and musical theatre pursuits of their 17-year-old son, Nicholas.

Leslie Holmes



Soprano **Leslie Holmes**, a graduate of Wellesley College, is well-known in the Boston area for her numerous solo appearances as well as for her radio program of eleven years on Classical Radio Boston, WCRB, 102.5 FM.

She has been soloist with the Boston Symphony, the Boston Pops, the Opera Company of Boston, the Chorus Pro Musica, the M.I.T. Choral Society, the Wellesley Choral Society, the Wellesley College Choir, the Wellesley Symphony, at Castle Hill and Hammond Castle. Ms. Holmes has performed solo recitals at the Gardner Museum, Great Woods, the Boston Public Library, the French Library, the Longy School of Music, the Boston Conservatory, Wellesley College, Northeastern University, throughout the East, Europe and in Cuba, as well as on National Public Radio.

Currently, she is presenting recitals of music by women composers, French composers, classic American popular composers and classical cabaret. She specializes in French Cabaret, both classical and popular. Ms. Holmes is a resident of Wellesley and President of the Wellesley Symphony Orchestra. She hosts the Cabaret Open Mike at Amazing Things Arts Center in Framingham. Ms. Holmes is frequently called upon to give pre-concert talks for various musical organizations.

A renowned and respected teacher of voice, Ms. Holmes teaches privately and also gives master classes in vocal technique, diction, and text interpretation, and often adjudicates vocal competitions. She is a past New England Regional Governor of the National Association of Teachers of Singing (NATS) and serves on the National Membership Committee, and the Board of the NATS Foundation. Ms. Holmes writes a regular column in the *NATS Journal of Singing*. She is on the Advisory Board of the Boston Association of Cabaret Artists.



Robin Rausch

A black and white portrait of Robin Rausch, a woman with dark hair pulled back, wearing a dark jacket over a light-colored collared shirt. She is seated in front of a piano. The portrait is set within a circular frame.

Robin Rausch is a music specialist at the Library of Congress, the principal repository of MacDowell-related archival material. She curated a special Library of Congress exhibition in 2007 celebrating the centenary of the MacDowell Colony (available online at <http://www.loc.gov/exhibits/macdowell/>), and spearheaded several related events, including concerts, a poetry reading, and a book talk. She has lectured extensively on the MacDowell Colony and was interviewed on BBC Radio for its “Composer of the Week” program in January 2008, which featured MacDowell Colony composers.

Robin first became interested in Marian MacDowell while working on *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States* (2001) <http://memory.loc.gov/ammem/awhhtml/index.html>. Her featured essay in that volume, “The House that Marian Built: The MacDowell Colony of Peterborough, New Hampshire,” brought her to the attention of the colony’s board of directors as they were beginning to plan for the centennial anniversary of the MacDowell Colony in 2007. Robin’s subsequent history of the colony, “A Partnership in Art: The MacDowell’s and their Legacy,” was commissioned by the colony and forms the centerpiece of their commemorative book, *A Place for the Arts: The MacDowell Colony, 1907-2007*, published in 2007.

Rausch holds degrees from Wittenberg University, Bowling Green State University, and the University of Maryland at College Park. She is currently working on a biography of Marian MacDowell.



Susan Pickett



Susan Pickett, violinist and musicologist, is a native of Los Angeles. She graduated Phi Beta Kappa from Occidental College, holds an M. M. degree from Indiana University in Violin Performance, and a Ph. D. in Fine Arts from Texas Tech University. Her violin teachers have included John Browning, Sr., James Buswell, Franco Gulli, and James Barber. Dr. Pickett joined the faculty of Whitman College in 1981. In 1996 she was appointed Catharine Gould Chism Professor of Music.

During the past two decades, Dr. Pickett has uncovered the music of several hundred women composers from the 17th–20th centuries, collected over 30,000 pages of music by them, and she has published more than 30 editions of music by classical and romantic-era women (Hildegard Publishing Company and G. K. Hall). She also has contributed three chapters to volume 8 of *Women Composers: Music Through the Ages*.

With her ensemble, Donne e Doni (Women and Gifts) she has performed over 50 recitals in the Northwest and California. Donne e Doni released two CDs (privately) which include music by Isabella Leonarda, Anna Amalie, Clara Schumann, Marion Bauer, Amy Beach, Gwyneth Walker, Mathilde von Kralik, and Elfrida Andrée. Gwyneth Walker composed *An American Concerto* for Dr. Pickett, which she premiered in 1996 with the Walla Walla Symphony; a CD recording of the work (live-performance) with the Mid-Columbia Symphony was released in 1997.

In 1998 the Walla Walla Symphony performed Elfrida Andrée's *Concert-Ouverture*, a work reconstructed from manuscript by Dr. Pickett, which was subsequently performed in 1999 by the Swedish Broadcast Orchestra for Swedish television. She is currently writing the first biography about the composer Marion Bauer and the music critic Emilie Frances Bauer. Dr. Pickett's research has been featured by the Associated Press, Chronicle of Higher Education, "Voice of America," numerous NPR stations, as well as a special segment on ABC's "Good Morning America."



Pamela Blevins



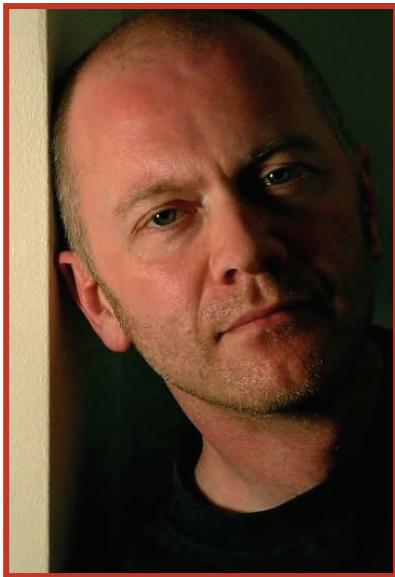
Pamela Blevins, co-founder and editor of *The Maud Powell Signature* and corporate secretary of The Maud Powell Society, is a public relations and publishing consultant and a former award-winning journalist, news photographer and newspaper editor. She has long been devoted to the cause of women in music.

In her native Boston in the 1970s, she developed a pioneering lecture series “Silent Destiny: The Woman Composer”. It was a time when she could list all their available recordings on two sheets of paper! She has expanded her presentations for academic as well as general audiences with many more images and music.

Pam’s dual biography of Ivor Gurney and Marion, Scott *Song of Pain and Beauty*, will be published by Boydell & Brewer in November 2008. Gurney was the English composer and poet; Scott was a violinist, critic, musicologist, founder of the Society of Women Musicians, biographer of Beethoven and authority on Haydn. Pam’s articles on Ivor Gurney and Marion Scott have been published in numerous British journals, including *London Magazine* and the *Journal of the Royal College of Music*, the *Ivor Gurney Society Journal*, and also as part of an anthology of essays, *Aspects of British Song*. She is working on a collection of Marion Scott’s writings on music, an unparalleled history of music in Britain from 1911 to the late 1940s.

She is a keen advocate of music in education and developing ways of teaching academic subjects through the arts. She created The Maud Powell Society’s *Music and Your Child* programs designed to encourage and guide parents in making music an integral part of their children’s education. She is writing several books for The Maud Powell Society’s *Women in Music* series for young readers, including biographies of composers Fanny Mendelssohn and Elinor Remick Warren.

Pam founded the Finzi Society of America in 1983 to promote the music of Gerald Finzi and the works of other British composers. She secured the British premiere of a major choral symphony by the American composer Elinor Remick Warren (1900-1991) that was performed at the Three Choirs Festival in Gloucester in August 1995.



Andrew Palmer

Andrew Palmer, who contributes an article about the English composer Doreen Carwithen, lives in Brighton on the south coast of England and combines dual careers as a freelance writer and photographer.

His interest in classical music stems from his teenage years, when he played the oboe very badly in his school orchestra. This experience taught him the importance of developing a realistic awareness of his limitations, and since then he has wisely enjoyed music from the sidelines, interviewing and photographing musicians who make beautiful sounds rather than making unpleasant ones himself.

Andrew holds a Masters Degree in Creative Writing from Nottingham Trent University, where he has taught Writing, Social Psychology and Gender Studies. Outside music, he retains a particular interest in (1) the psychology of trauma and bereavement and (2) social constructions of masculinity.

He co-authored Kyra Vayne's autobiography *A Voice Reborn* (Arcadia Books), and is the author of *Divas... In Their Own Words* (The Vernon Press) and the forthcoming *William Alwyn - Composing In Words* (Toccata Press). For the last eleven years he has been a foreign correspondent for the US magazine *Strings*, and he writes booklet notes for the BellaVoce, Gala and Ponto labels, which reissue opera recordings on CD for collectors. His other written work has appeared on BBC Radio and in *Gramophone*, *Soundscapes* (Australia), *The Flutist Quarterly*, and *Double Reed News*.

He is currently working on *So What's It Really Like To Be A Musician?*, an interview-based book about the realities of life in the music profession.

He first met Doreen Carwithen in 1976 when he interviewed her husband, composer William Alwyn, for his school magazine – this was his first piece of published writing. After Alwyn's death in 1985, Carwithen founded the William Alwyn Foundation to promote his music and other works, and invited Andrew to become one of its trustees.

He enjoys hearing from readers around the world, particularly those who can help him to achieve his dual ambitions of (1) becoming a sought-after portrait photographer of world-famous musicians and (2) writing a book so successful that its royalty income will bring him financial security for life.





Marie Harris

Marie Harris, NH Poet Laureate 1999-2004, is a writer, teacher, editor and businesswoman. In 2003, she produced the first-ever gathering of state poets laureate.

She has served as writer-in-residence at elementary and secondary schools throughout New England, written freelance articles for publications including the NY Times, the Boston Globe, NH Sunday News, and Corvette Fever.

Harris is the author of four books of poetry--the most recent of which is **YOUR SUN, MANNY: A Prose Poem Memoir**--and is the editor of several poetry anthologies. Her two books for children are **G is for GRANITE: A New Hampshire Alphabet**, and **PRIMARY NUMBERS: A New Hampshire Number Book**. She is currently working on a novel for young readers involving America's first female composer, Amy Beach.

www.marieharris.com



