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The Reception of Women Pianists in London, 1950-60

Volume I

Lemy Sungyoun Lim

Ph. D in Music

Department of Music

City University, London

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Abstract

This study investigates the reception of women pianists in London in the decade 1950-60, based on reviews published in three music journals, *Music and Musicians*, *Musical Opinion*, *The Musical Times*, and one national daily newspaper, *The Times*.

In the eighteenth and nineteenth centuries, women pianists, both amateur and professional, suffered from the notion that women were innately unable to engage with a superior art form such as music: thus argue scholars including Katharine Ellis, Richard Leppert, Ruth Solie and Judith Tick. Yet, such attitudes did not prevent a strong tradition of women pianists from being formed. In Britain, in the latter part of the nineteenth century, Arabella Goddard was at the forefront of the London musical scene; she was succeeded by Fanny Davies and Adelina de Lara and, later, Dame Myra Hess and Harriet Cohen, whose career successes came in the 1920s. While the situation of women pianists in Britain between the mid-nineteenth century and the late 1920s has been assessed by scholars such as Therese Ellsworth and Dorothy de Val, an in-depth study dealing with the reception of women pianists in post-WWII Britain has yet to appear.

This study does not attempt to assess the technical or musical accuracy of the reviews considered; instead, it asks, what were the musical perspectives of the reviewers and, specifically, what were their views on women pianists? First, it presents six important critics, Frank Howes, Clinton Gray-Fisk, Sir Jack Westrup, Andrew Porter, Joan Chissell and Diana McVeagh, all of whom contributed to the four sources cited above. Then it assesses the extent of the prejudice embedded in the reviews examined (written by many more than the six above), which invoke such varied issues as masculinist repertoire and female anatomy. Following this, it examines the careers of six leading women concert pianists of the time: Dame Myra Hess, Harriet Cohen, Eileen Joyce, Gina Bachauer, Margaret Kitchin and Dame Moura Lympany. Their successes reveal the extent to which women musicians of the highest status were considered exempt from the prejudices to which others were subjected.

It is hoped that such a study will illuminate aspects of musical life unique to London in the 1950s, partially fill the void in the historiography of women pianists in Britain after Davies, and also alert those women who perform, as well as all who listen and assess women performers, to the complex and often covert issues 'beyond the notes'.

Preface

While my musicological aim is to provide a much-needed ‘critical’ study of women pianists in post-WWII London, I also have a personal motivation for investigating issues concerning women pianists. My MA thesis surveyed a number of written studies and recorded collections (on VCR and DVD) with titles incorporating the word ‘great’, such as the ‘great’ pianists and the ‘great’ Romantics. The pianists awarded this appellation were generally male: Chopin, Liszt, Rachmaninov, Anton Rubinstein, Ignacy Jan Paderewski, Josef Hofmann, Arthur Rubinstein, Vladimir Horowitz, Wilhelm Kempff and Rudolf Serkin, amongst others. As well as studying the concept of ‘great’ pianists, my thesis considered the omission of women pianists from the noted list. I made considerable reference to Christine Battersby’s seminal study, *Gender and Genius*, which convincingly argues that, in the nineteenth-century, the term ‘genius’ was associated chiefly with male creative activity.¹ Another pertinent gendered term examined in my thesis was ‘virtuoso’ (from the Latin ‘vir’, meaning ‘man’) which also served to prohibit (many) women pianists from the Pantheon. Naturally, the performance style of the nineteenth century’s greatest virtuoso, Liszt, came under scrutiny in my MA thesis. My subsequent regret was that my preoccupation with the notion of greatness resulted inevitably in the examination of, mostly, male pianists: women pianists were somewhat left out.

The question that I, as a trained pianist, have been asking ever since completing my MA degree is, what are the politics involved when a female of the twenty-first century plays the piano in public? There is little doubt that

¹Christine Battersby, *Gender and Genius* (London: The Women’s Press Ltd, 1989).

keyboard instruments are often associated with women: from the virginal players of the late-seventeenth century through the heroines of Jane Austen's novels, to Renoir's paintings of innocent young girls at the piano, and even to the controversial and sometimes distorted heroines of twentieth-century literature (such as the female character in Elfriede Jelinek's *Die Klavierspielerin*), all these indicate that the piano is intrinsically related to our (female) cultural and social lives.²

Even though the piano has often been (and still is) associated with women and given that aspiring female piano students generally outnumber males even now, male pianists still maintain the lead in international competitions, awards, the concert circuit and even teaching at the highest levels (the Leeds International Piano Competition, for instance, produced its first female winner only in 2009). Because certain kinds of teaching have historically been viewed as a female avocation, men's dominance here may seem puzzling. However, advanced levels of teaching in Britain, such as at most universities, were confined to men until the twentieth century.³

Growing up in Seoul, South Korea, I attended a great number of concerts generally given by male pianists from the West. When I was a teenage piano student at the Paris Conservatoire in the late 1980s, there were two female piano professors and five male professors. Ten years on in London, where I studied on post-graduate courses at both the Royal Academy

²Refer to Arthur Loesser's early study, *Men, Women and Pianos, Men, Women and Pianos: A Social History* (New York: Dover Publications, Inc., 1954), 188-203.

³See for instance, Vera Brittain, *The Women at Oxford: A Fragment of History* (London: Harrap, 1960), now available online at <http://www.archive.org/details/womenatoxfordafr013166mbp> accessed on 23/7/2009. Professor Rosamund McGuinness became the first woman professor of music when she was given a personal chair by the University of London in 1990. This information was confirmed to me by Royal Holloway (via McGuinness herself) where she taught. Music colleges seem to have been more inclusive, employing women, albeit generally in the lower ranks, since their inception, some in the early-nineteenth century.

of Music and the Guildhall School of Music and Drama, the same situation persisted. At the RAM, piano professors were predominantly male and, at the GSMD, my teacher, Joan Havill, was the only female piano professor I encountered.

Some improvements occurred during my piano-studying years;⁴ yet social expectation as well as peer pressure have challenged (and sometimes continue to challenge) women pianists and women in general: to the present day we see women giving up careers as pianists for motherhood. But these are quantifiable issues. Are there less overt detractors on the career trajectories of women pianists? If women are as musically accomplished as men, and the problem is more to do with social dissonances, how then did some women pianists, including Clara Wieck Schumann, Arabella Goddard, Myra Hess and Eileen Joyce, become so successful?

The current project rectifies the lack of women pianists in my MA dissertation, and asks the question, ‘What are the politics involved in the establishment and reception of the careers of women pianists?’ Based on my suspicions concerning issues rooted in the past, I present some of the historical preoccupations in this field in order to assess their effect on (in particular) critics’ judgements of women pianists in the 1950s.

Many people helped me to realise this thesis. First of all, my supervisor since my MA thesis, Rhian Samuel, who has shown unfailing patience with me. Following her *New Grove Dictionary of Women Composers* I am hoping to

⁴Vanessa Latache, a professor at the Royal Academy of Music (RAM), 1991-2005, moved to the Royal College of Music (RCM) in 2006 to become Head of Keyboard Studies. Refer to http://www.rcm.ac.uk/Studying/Professors+and+Faculties/ProfessorDetails?staff_code=51 accessed on 9/5/2010.

realize the project, ‘A Dictionary of Women Pianists’ in the future.⁵ My special thanks go to Margaret Kitchin — who, sadly, passed away in June 2008 — and her daughter Claire, without whom I would not have had the privilege of the first-hand information about Kitchin herself and also about the music circuit of the 1950s. I am grateful to Margaret for putting me in contact with other pianists of the era (Kyla Greenbaum and James Gibb) and also the BBC music producer, Stephen Plaistow, who provided me with many missing details of Margaret’s career.

Thanks are due to Delphine Gray-Fisk who helped me to form a picture of her father, Clinton Gray-Fisk. Andrew Porter was a particular critic who provided me with much information over numerous telephone conversations. Had it not been for Porter’s help, a large part of this thesis could not have been written. Diana McVeagh, Denby Richards and the music writer, Margaret Campbell, all contributed to the identification of some of the anonymous music critics of *The Times*. Stephen Miller, The Royal Festival Hall’s archivist, provided me with the RFH’s diaries from the 1950s and Cathy Adamson, archivist at the Royal Academy of Music, gave me valuable information on British women pianists studying at this institution.

I am indebted to my parents’ encouragement and support, which kept me working on the current project even in my darkest hours. They always believed in me even when I had the greatest doubts in myself.

Last but not least, I wish to thank my partner, Richard Tanner, who spent many days and nights not only reading my thesis but also offered me invaluable points. When I was seeking easy ways, he turned me away from

⁵Julie Anne Sadie and Rhian Samuel eds., *The New Grove Dictionary of Women Composers* (Basingstoke and London: The Macmillan Press, 1994).

them and encouraged me to dig deeper. I could not have finished this thesis without his support.

Introduction

This study investigates the issues affecting the reception of women pianists in 1950s London by means of published reviews, live interviews, e-mail correspondence and biographical accounts. The reviews (presented in the appendices) are collected from three leading music journals published in London: *Musical Times* (MT), *Musical Opinion* (MO), *Music and Musicians* (MM) and one daily newspaper, *The Times*.¹

The limitations on the time-period (one decade) and publications studied (four) were imposed for practical reasons: as can be seen from Appendix, 'Reviewed Women Pianists 1950-60 in MM, MO, MT and *The Times*', over 800 reviews of 325 women were studied in depth. (It is not possible to count the number of critics cited as many wrote anonymously.) This has allowed me to present certain inflections of attitude and meaning that it would be impossible to identify in a broader-brush, larger study and, at the same time, to make certain relevant generalisations that could not be extracted from a smaller one. It must be admitted that the exact time-length is as arbitrary as the many historical studies of particular centuries, or historical periods; all result from the practical necessity to place limits on the evidence to be examined.

On the other hand, the *particular* decade, the 1950s, is not an arbitrary choice, and neither is the location, London. Studies already exist that consider the situation of women concert artists in London from the mid-nineteenth

¹MT had several editors during this period, (new) including Martin Cooper, William McNaught, Robin Hull and Andrew Porter (who became editor in 1960). It was published by Novello and Company, Ltd. 160 Wardour Street, London, W1. MO, edited by Laurence Swinyard, was based at 2 Princess Road, St. Leonards on Sea, East Sussex, TN37 6EL, and MM, edited by Evan Senior, was published by Hansons Books Ltd, located at 21 Lower Belgrave Street, London, SW1.

century up to the Second World War. Those of Arabella Goddard by Therese Ellsworth and Fanny Davies by Dorothy de Val take us up to the 1920s.² Among works without a particular focus on gender, Cyril Ehrlich's *The Music Profession in Britain since the Eighteenth Century* offers both statistics on women musicians (teachers and performers), 1861-1931, and observations concerning the situation of women pianists or instrumentalists (both professional and amateur), during the periods cited above.³ In the 1930s and 40s, the study of the situation of musicians (both men and women) becomes somewhat problematic. As Ehrlich notes, the numbers of musicians, teachers and concert goers declined considerably in this period, due to the coincidence of the economic Depression of the 1930s with the establishment of the BBC as the central distributor of music in Britain.⁴ And WWII, at the end of this era, caused interruptions to regular concert schedules; travel restrictions prevented foreign musicians from visiting London. However, in the 1950s, cultural events including all types of concerts, opera and ballet, once again flourished; reviews proliferated in the printed media.

In the study of reception history of women pianists, the 1950s may be separated from the 1960s and beyond. The political and cultural upheavals of the late 1960s and 70s, including the women's movement, student activism, and other protests against social discrimination regarding class, race, and sexual orientation, generated in all public spheres a self-consciousness about

²Therese Ellsworth, 'Victorian Pianists as Concert Artists: The Case of Arabella Goddard (1836-1922)' in *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, Therese Ellsworth and Susan Wollenberg eds. (Aldershot: Ashgate, 2007), 149-71 and Dorothy De Val, 'Fanny Davies: A Messenger for Schumann and Brahms?' in the same book, 217-39.

³Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century* (Oxford: Clarendon Press, 1985).

⁴Ehrlich, *The Music Profession*, 228.

biases in these areas; critics became, at least, more discreet about their prejudices, if not more open-minded. In contrast, the reviews of 1950-60 reveal misogyny quite openly.

The biographical accounts of leading pianists of the decade under scrutiny are taken from auto/biographies of Myra Hess (1890-1965), Harriet Cohen (1895-1967), Eileen Joyce (1908-1991), Gina Bachauer (1913-1976), Moura Lympny (1916-2005), and live interviews with Margaret (Rothen) Kitchin (1914-2008) and her daughter, Claire. The careers of the six pianists here began before the 1950s; in the case of Hess, before WWI. While a brief snapshot of their individual careers is all that a discussion of a decade of reviews can offer, this time-frame must be relaxed when considering the pianists' overall success. Further, journalists' reviews do not entirely encapsulate the reception of women pianists in any era. While they may influence the likelihood of success or failure, in the 1950s as now, other factors, for instance, success in international piano competitions, also come into play. Winners of such competitions in the 1950s include Annie Fischer, Edith Fischer, Ingrid Haebler, Ilona Kabos, Moura Lympny, Halina Stefanska and Valerie Tryon.⁵ Auditions too played a part: these included BBC auditions, those of London music agencies, particularly Ibbs and Tillett, and for music societies/clubs. For the historian, all of these issues, as well as, perhaps, the testimonies of colleagues and teachers, should be taken into account. In fact, in the case of the six pianists above, by the time their concerts were reviewed in the major music journals and daily newspapers, their

⁵However, women's lack of success in many prestigious international competitions, such as the Tchaikovsky (which took eleven piano competitions over four decades to produce the first female winner, a Japanese pianist, Ayako Uehara in 2002), the Van Cliburn (the joint winner of this competition in 2001, Olga Kern, was only the second female winner since Christina Ortiz in 1969) and Leeds (discussed in the Preface), is notable.

reception was, to some extent, already formed amongst the groups listed here.

But in the 1950s (as is perhaps the case still), the comments of music critics revealed not only their own musical outlook and background but also their attitudes towards women pianists and even women in general. Katharine Ellis, in her seminal study of women pianists in nineteenth-century Paris, offers a close reading of reviews from that period.⁶ In setting my aims, I was aided enormously by Ellis's article, for whom, as with my own study, reviews of women pianists constitute the primary source. Issues raised by Ellis, such as women's performances of Beethoven and comments on finger technique, are considered and expanded upon in the present study (chapters 4 and 5). My own study can thus be seen as extending Ellis's into the twentieth century and to London. Many factors differ between them, of course: the reviews of women pianists in the 1950s can be properly appraised only in their specific historical and social context.

Previous studies of women pianists and women in music have informed us that historical musical practice and its reception were gendered because of the influence of 'musical patriarchy', to borrow Lucy Green's words.⁷ Green understands musical patriarchy as a relationship in which men have more power than women, such power being expressed through a separation of the public and private spheres. Although the public/private divide is not particularly significant to the reception of the 1950s women pianists, the private sphere is nevertheless investigated briefly in this thesis. However, a more immediate concern here is the broader cultural notion of the

⁶Katharine Ellis, 'Female Pianists and Their Male Critics in Nineteenth-Century Paris', *JAMS* 50/3, (1997), 353-85.

⁷Lucy Green, *Music, Gender, Education* (Cambridge: Cambridge University Press, 1997), 15.

female 'body'.⁸ Inherent in it is that the female is inferior to the male in almost all areas of human life including the creative field. This misogyny (understood by late 1960s feminism as the main factor in the social, cultural and political oppression of women) is apparent in many of the reviews of the women pianists in question. Therefore this thesis reaches into areas beyond the specifically musical.

Music, more precisely classical music, has an impact on only a small sector of society. Yet, judgements on women's performances made by critics in the 1950s, when most were male, were influenced by broader social and cultural ideologies. Thus we are offered a small window into dominant social (male) attitudes in the decade in question. When reviewers criticise performances, we are tempted to believe them; after all, it is inevitable that some pianists in any era will be technically or musically lacking. But while it is not possible to assess the accuracy of individual reviews, a comparison of the reviews of different pianists written by one critic, or of the same pianist over many concerts, can reveal a trend. Although full women's suffrage was achieved in Britain in 1928 (the right to vote for married women above 30 had previously been granted in 1918) other factors of (in-)equality, including social, economic, psychological and sexual, remained to be challenged.⁹ In this decade, prior to the maturity of second-wave feminism, gender bias

⁸It is important to understand that the 'body' is a term not merely confined to anatomical issues, but includes women's mental abilities and psychology.

⁹Chris Baron and Liisa Past, 'Controversy in Feminist Theorising: Differing Approaches to the Public and the Private' in *Women's Rights: The Public/Private Dichotomy*, Jurate Motiejunaite, ed. (New York: International Debate Education Association, 2005), 11. The French feminist, Julia Kristeva, sees the limitation of first-wave feminism (she calls it the 'first generation of feminism') in its ideology: it overlooks 'sexual differences' in its attempts to obtain universal equality ('women to be treated just the same as men'). See the summary of Kristeva's view on European feminism in Noëlle McAfee, *Julia Kristeva* (New York: Routledge, 2004), 96-100. Kristeva's concept of three 'generations' of feminism appears in the essay, 'Women's Time' in her book, *New Maladies of the Soul*, trans. Mitchell Guberman (New York: Columbia University Press, 1995), 201-24.

flavoured the discourse of the reception of women.¹⁰ So, in the analyses of reviews in chapters 3-6, I do not attempt to debate the critics' musical astuteness (was the performance good? did a pianist play wrong notes? and so on) but rather to reveal their biases. By so doing, I hope to convince readers that these reviews should not be taken at face value. Since these biases discriminate against women, reviews of male pianists naturally do not figure: men are not condemned by their sex.

When the reviewers are identified, how authentic is the material: to what extent has it been edited? The three critics (Diane McVeagh, Andrew Porter and Denby Richards) whom I interviewed for this study claimed any editing had been minimal. Reviewers were given word-lengths in advance; if submissions were too long, the final paragraph was cut; but even this was infrequent. As regards daily newspapers, the three witnesses said that the writers had to submit copy to the *Times* almost immediately after the concerts for publication the next day, so there was almost no time to edit it. Richards asserted that an experienced reviewer could write to the exact word-length the first time.

The main scholarly texts on women pianists and instrumentalists

¹⁰ Second-wave feminism of the late 1960s-70s refers to a period of political feminism. See Juliet Mitchell, *Woman's Estate* (Harmondsworth: Penguin Books, 1971) and *What is Feminism?*, Juliet Mitchell and Ann Oakley eds. (Oxford: Basil Blackwell, 1986). A main agenda of second-wave feminists was to expose the sexual, social and cultural domination of the female by the male, which resulted in women's lower social and cultural status. Therefore, feminist works produced during the 1960s and 70s, in literature, visual art and film studies, as Marcia J. Citron says, are sometimes wrongly perceived as portraying women as 'victims'. On the contrary, this period produced substantial research on creative women, for example, on an array of female authors including Emily and Charlotte Brontë, Elizabeth Barrett-Browning, Emily Dickinson, Virginia Woolf and Sylvia Plath. In musicology, somewhat later than in other fields, around the 1970s and 80s, women composers such as Clara Wieck Schumann, Fanny Hensel and Cécile Chaminade were re-discovered. This early period of feminist musicology is described by Citron as 'identifying the who what when and where and doing editions and recordings of forgotten works'. Citron considers the 1990s to be an era when studies on women became more 'interpretive and broad based culturally'. See Citron, 'Feminist Waves and Classical Music: Pedagogy, Performance, Research', *Women and Music: A Journal of Gender and Culture*, 8 (2004), 48-50.

(professional and amateur) in Britain are Richard Leppert's ground-breaking study of the visual representation of music in the iconography of eighteenth-century England, *Music and Image*;¹¹ Nicholas Salwey's consideration of the tarnished reputation of early women pianists as amateurs, 'Women Pianists in Late-Eighteenth Century London';¹² the study of the nineteenth-century female organist, *Elizabeth Stirling*, by Judith Barger;¹³ Paula Gillett's *Musical Women in England, 1870-1914*, which investigates the situation of women as composers, instrumentalists, singers and music patrons;¹⁴ and portraits of two female British pianists of the late-nineteenth and early-twentieth century, Arabella Goddard (1836-1922) by Therese Ellsworth, and Fanny Davies (1861-1934) by Dorothy de Val.¹⁵ Although (auto-)biographies of five of the women listed at the beginning are available, they are written for the general music-lover and, from a musicological point of view, are not on a par with the studies of Goddard and Davies. Substantive research that examines the situation of women in music in post-war Britain is yet to appear; this study attempts to help fill this void.

The works on Goddard and Davies briefly list a handful of women

¹¹Richard Leppert, *Music and Image: Domesticity, Ideology and Socio-Cultural Formation in Eighteenth-Century England* (Cambridge: Cambridge University Press), 1988.

¹²Nicholas Salwey, 'Women Pianists in Late Eighteenth-Century London' in *Concert Life in Eighteenth-Century Britain*, Simon McVeigh and Susan Wollenberg, eds. (Aldershot: Ashgate, 2004), 273-290.

¹³Judith Barger, *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth Century England* (Aldershot: Ashgate, 2007).

¹⁴Paula Gillett, *Musical Women in England, 1870-1914: Encroaching on All Man's Privileges* (New York: St Martin's Press, 2000).

¹⁵Ellsworth, 'Victorian Pianists as Concert Artists', 149-171, and Dorothy de Val, 'Fanny Davies: A Messenger for Schumann and Brahms?', 217-39, in *The Piano in Nineteenth-Century British Culture*. The studies of these two pianists are based on the larger study of British musical culture. The interest in this latter topic was ignited by the research of Professor Nicholas Temperley in *The London Pianoforte School*, facsimile editions of string and piano music, 1766-1860. Temperley's study has opened the doors to a vast range of subjects during this period, including the examination of British concert life, pianists in Britain, their repertoire and reception. See *The London Pianoforte School* (20 vols, New York: Garland Publishing, 1984-7) and also the collection of the essays edited by Temperley, *The Lost Chord: Essays on Victorian Music* (Bloomington: Indiana University Press, 1989).

pianists performing at major venues in London from the mid-nineteenth century to the early-twentieth. What was the ratio of women to men amongst pianists in the 1950s? If the proportion of women had increased by this time, how did this affect their standing in the eyes of critics? No study has yet been conducted on how women pianists were received; the primary sources studied for this thesis shed light on these issues.

Exceptional women such as Clara Wieck Schumann, Goddard, Davies, and Amy Marcy Cheney-Beach have previously conquered male prejudice to enjoy successful careers. So, too, in the mid-twentieth century, even before the benefits of second-wave feminism. Therefore, beyond this general study which attempts partially to fill the void in the history of women concert-pianists in Britain after Davies, I selected the careers of the six women pianists listed at the beginning to examine in some detail. I chose these women because of the large number of reviews they received throughout the 1950s in the four primary sources; also, they were invariably referred to as ‘leading pianists’ in Britain by the critics/music writers and pianists whom I interviewed. Yet, we cannot say that they completely escaped the historical portrayal of women, as will be shown in the last chapter of this thesis.

I selected the three music journals for their prestige as well as the profusion of reviews presented in them. Of course, other prestigious and scholarly music journals, such as *Music and Letters*, also discussed a wide range of musical subjects at this time. However, this particular journal, first published in 1920 does not contain concert reviews; then, among daily newspapers, the *Financial Times* offered the longest reviews during the 1950s, but its main interest was in opera and ballet. Out of the dozen daily

newspapers that I inspected, *The Times* offered an overwhelming number of concert reviews and possessed prestige, not only in current affairs but also in arts and music.¹⁶

The *Musical Times and Singing-Class Circular*, shortened to *Musical Times* in 1957 (*MT*), and *Musical Opinion* (*MO*) are semi-specialised music journals which presented both scholarly articles (essays and music criticism) and concert/radio transmission/recording reviews consistently throughout the 1950s. *MT* is also the longest-existing classical music journal in the UK, publishing continuously since 1844 and monthly until 1998, since which time it has been a quarterly publication. Contributors to *MT* have included renowned music writers, composers and musicologists, such as the critic, Andrew Porter, serialist composer, Humphrey Searle, and musicologist, Sir Jack Westrup.

MO is the second longest-lived music journal in the UK. At its first publication in 1877, it critically reviewed Brahms's new Second Symphony and in 1879, his Violin Concerto.¹⁷ The composer Havergal Brian was the assistant editor of *MO*, 1927-1940, during which period it was a leading journal in the field, with each issue comprising over 100 large-format pages. *MO* became a bi-monthly journal in 1993.

MM was published in 1952 for the first time but ceased publication in

¹⁶The three music critics whom I interviewed (McVeagh, Porter and Richards) claimed that the authority and command that the *Times* possessed in the 1950s is unmatched by today's newspapers. Its unique status and influence at this time is encapsulated in the following anecdote, recounted to me by Richards (the former editor of *MO*) in a phone interview on 19/5/2010. Even though it concerns a music review from an earlier decade, the 1930s, it remains pertinent with regard to the 1950s. (The names of artist and reviewer as well as the exact date were not conveyed to me, so whether it is true, I do not know, but in any case it reveals Richards' concept of the all-powerful critic). A most renowned *Times* critic reviewed a Wigmore Hall concert. The review simply stated, 'Mr. . . . played at the Wigmore Hall on [date]. His programme consisted of [contents of programme]. Why?' According to Richards, the pianist never appeared in public again, his career in shreds.

¹⁷<http://www.musicalopinion.com> accessed on 10/6/2009.

1991. It differs from *MT* and *MO* in that it contains few or no music essays and scholarly criticism. But, from the viewpoint of concert reviews, unusually, it reported from vast areas of the world. *MM*'s foreign correspondents covered concerts from Europe to America and sometimes the Middle East; therefore it could be characterised as a monthly international music-letter. Such a feature must have distinguished its format and style from the conservative attitude of most of the other British music journals of the 1950s. Although it was not a specialised journal, it presented a generous number of London concert reviews (many more than *MT*).¹⁸

The Times' concert reviews are much more profuse than those of the three journals: the number of both male and female concert artists reviewed by this newspaper during the 1950s is simply astonishing. (This will be discussed further in the next chapter). Its rich data offer a more accurate idea of the number of women pianists performing in London during the decade. However, *The Times* is the only one of the four publications whose contributors are anonymous. With the help of 1950s music critics/writers still active today, identification of some has been possible, but not of the authors of individual reviews. The chief music critic of this newspaper in the 1950s was a music writer/teacher, Frank Howes, and his assistant was William Mann, whose speciality was opera. Another of the main music critics was a pupil of Howes from the Royal College of Music, the English pianist/music writer, Joan Chissell. *The Times* had many 'extra staff' (as they were referred to in the 1950s) covering concerts, opera, ballet from London and elsewhere in Britain: Diana McVeagh, Andrew Porter (editor of *MT*, 1960-7) and Denby Richards

¹⁸For more information on the three music journals, refer to *British Union Catalogue of Music Periodicals*, John Wagstaff ed. (Aldershot: Ashgate, 1998).

(editor of *MO*, 1984-2009) are the three critics whose contributions to *The Times* (for London concerts) in the 1950s were confirmed to me during the interviews. Names of other extra staff provided me by the three critics (although some of them cannot be confirmed) were Felix Aprahamian, Sir John Frederick Neville Cardus, Mosco Carner, Martin Cooper, Clinton Gray-Fisk, William McNaught and Desmond Shawe-Taylor.

A study of the reviews is here supplemented by interviews and e-mail correspondence with pianists, music critics, and other music professionals. They include the pianists Margaret (Rothen) Kitchin, her daughter Claire, James Gibb and Kyla Greenbaum. Music critics who contributed information include Andrew Porter, Diana McVeagh, Denby Richards, the music journalist, Margaret Campbell, and Delphine Gray-Fisk, the daughter of the main *MO* critic, Clinton Gray-Fisk. Stephen Plaistow, head music producer at the BBC from the 1960s until 1991 (having joined the BBC in the 1950s) was also interviewed. Helen Fry, author of a new biography of Harriet Cohen, corresponded with me by e-mail.¹⁹

The venues visited for this research are The British Library, including the Harriet Cohen archive (which opened in December, 1998); two Music Collections at the British Library, 'The Royal Philharmonic Society - Beethoven' and 'National Gallery Concerts (1939-46)', and The British Library Sound Archive there; the Westminster Music Library in Buckingham Palace Road and its reference library at Leicester Square; Barbican Music Library; the Women's Library at Metropolitan University; the libraries of the RAM and RCM; the Newspaper Library in Colindale (London), The National

¹⁹Helen Fry, *Music & Men: The Life and Loves of Harriet Cohen* (Gloucestershire: Sutton Publishing Ltd, 2008).

Gallery archive and the archives of the Royal Festival Hall and the Wigmore Hall.

Chapter 1 begins by relating the subject of women and the piano to gender studies in general but also as a constituent of ‘critical musicology’, placing it in the context of current musicological practice. But the main purpose of this chapter is to explore the development of the woman pianist (and other women instrumentalists) in Britain between the mid-nineteenth century and the 1930s (before the outbreak of WWII) in order to contextualise the post-war changes.²⁰ As the study progresses through the twentieth century, attention is paid to the larger political history of women, i.e., first-wave feminism. The relatively little-known British musical organisation, the Society of Women Musicians (SWM founded in 1911), was born at the height of the suffragist movement; the extent of the collaboration of its members with this political movement is considered.²¹ This chapter also briefly considers the activities of two leading pianists of the late-nineteenth and early-twentieth century, Goddard and Davies, and leads us to the issue of London concert life prior to the 1950s. A discussion of the venues, concert series and concert programming which ends Chapter 1 illuminates some of the politics unique to London’s concert life during that period, such as the music-programming of

²⁰In this chapter, attention is briefly paid to the situation of women in music in America, especially in the late nineteenth century, due to Judith Tick’s claim that the 1890s was the pivotal decade for women musicians there. See Tick, ‘Passed Away Is the Piano Girl: Changes in American Musical Life, 1870-1900’, in *Women Making Music: The Western Art Tradition, 1150-1950*, Jane Bowers and Judith Tick, eds. (Basingstoke and London: The Macmillan Press Ltd., 1986), 325-49. As will be demonstrated in Chapter 1, in some ways, the 1890s was a decade in which the situation of women musicians in Britain changed as significantly.

²¹The activities of the SWM and its influence on women musicians and the musical establishment are areas that are relatively underexplored. Currently, at City University, London, Laura Seddon is nearing the conclusion of her PhD thesis in which she discusses in depth the activities of the SWM.

the BBC.

Chapter 2 looks at two aspects of 1950s musical life: venues and repertoire. Many major venues, including Crystal Palace, St James's Hall and the Queens' Hall in which Goddard and Davies performed, had disappeared by this time, while new venues such as the Royal Festival Hall at the South Bank were opened and the Wigmore Hall had become the most popular recital venue in London. This chapter also examines the screening processes for performers at the Wigmore Hall and concert-programming at this time, asking, who were the players performing the standard and the non-standard repertory? Did the choice of programme itself affect the critics' responses?

Chapters 3 - 5, the central part of this thesis, offer a gender-discourse analysis of the 1950s reviews of women pianists. Chapter 3 considers the stance of the critics whose reviews are about to be examined. Their perspectives, especially their attitudes to women musicians, offer a context for their comments. This discussion is based on live interviews, e-mail correspondence and a study of their musical writings.

Chapter 4 considers women pianists performing Beethoven piano sonatas in this period. In the 1950s and probably even now, Beethoven was (is) the composer most often played by both male and female pianists. The relatively generous comments given by the critics when listening to women performing his piano sonatas offer rich ground for examination of this composer, who, to the critics of the 1950s (and now), was the voice of the standard Western repertory, i.e., the 'canon'. As such, an examination of the dominant German ideologies of the nineteenth century, including the concepts of the canon, the idea of 'absolute music', and above all, that of 'Beethoven as

Hero',²² will allow us to explore the aesthetics of that period which continued to affect judgements of women pianists of the 1950s.

Chapter 5 pursues the force that underlies the prejudice unearthed in the previous chapters: the Freudian concept of women. It investigates Freudian vocabulary in the reviews of women pianists, such as 'lack', and/or 'drive', using an approach inspired by Marcia J. Citron's important work, *Gender and the Musical Canon*, which incorporates psychological and literary criticism in discussing women composers.²³ Both 'lack' and 'excess' of the physical in piano-playing recur in the reviews of the 1950s. Underscoring the critics' disapproval of the latter is the belief that excessive physical and mental power make women 'masculine' or 'manly'. The psychoanalytic and literary critiques of Battersby, Sandra M. Gilbert, Susan Gubar, and French feminists such as Hélène Cixous and Catherine Clément are briefly alluded to here, thus offering suggestions for further study of the topic in question, beyond the scope of the present exercise. The overarching thread connecting Chapters 3 - 5 is the relationship between historical 'images of women' and attitudes towards women pianists.²⁴

The last chapter studies the careers of the six women mentioned above. Although no general conclusion can be derived from the study of such a small group, it can nonetheless articulate for us further questions. The (auto-)biographies which exist for five of the women (Hess, Cohen, Joyce,

²²This concept is borrowed from Scott Burnham's seminal work, *Beethoven Hero* (Princeton, New Jersey: Princeton University Press, 1995).

²³Citron, *Gender and the Musical Canon* (Urbana and Chicago: University of Illinois Press, 1993).

²⁴'Images of women' is a literary term used by feminist scholars/critics in the study of female stereotypes in fiction (by male and female authors) of the nineteenth and twentieth centuries. See one of the first studies to use this term, Susan Koppelman Cornillon ed., *Images of Women in Fiction: Feminist Perspectives* (Bowling Green, Ohio: Bowling Green University Popular Press, revised edition, 1972). Stereotypes of the 'ideal' woman acted as major obstacles to the attainment of professional status by women in the nineteenth century.

Bachauer and Lympny) are re-evaluated in a modern, feminist context, and compared with well-regarded, biographical accounts of women pianist-composers of the nineteenth and early-twentieth century, including those of Clara Wieck, Amy Beach and Ruth Crawford.²⁵ This chapter continues the discourse on images of women, re-assessing those proffered in the (auto-)biographies.

²⁵*Musical Biography: Towards New Paradigms*, Jolanta T. Pekacz, ed. (Aldershot: Ashgate, 2006) is a collection of eight essays which attempts to overturn traditional assumptions about musical biography. It does so by re-evaluating (auto-)biographies, including those of Chopin, Liszt, and Hensel, as well as seeking new methodological and theoretical approaches to such biographies. Although a valuable addition to research on musical biography (a relatively recent musicological inquiry), the collection is more limited in its exploration of the relevance of the subject to music criticism, gender, sexuality, race, class and ideology. See Christopher Wiley's review in *Biography: an interdisciplinary quarterly*, 30/2 (Spring, 2007), 215-19. Wiley's work, "'When a Woman Speaks the Truth about her Body': Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian Auto/biography", in *Music & Letters*, 85/3 (August, 2004), 388-414, presents a strong theorisation of musical (auto-)biography as well as a contextualisation of two women's oeuvre in terms of ideology, gender and sexuality.

Chapter 1

The Subject of Women and the Piano: an Introduction

In London during the 1950s, a performer did not necessarily have to be internationally renowned to be reviewed in daily newspapers, music journals or recording-guide magazines. Live concerts were frequently chronicled in this decade; *The Times*, in particular, published weekly reviews of recitals in all of London's major concert halls. Also, an annual record-guide to LPs was published for six years consecutively: music critics Edward Sackville-West, Desmond Shawe-Taylor and Andrew Porter produced *The Record Guide* (1951), *The Record Year* (1952), *The Record Year 2* (1953), *The Record Guide* (1955) and the last book of the series, *The Record Guide* (1956), this in two volumes due to the overwhelming number of recordings released that year.¹

The large number of women pianists, both foreign and home-grown, reviewed during the 1950s may seem surprising: the four primary sources used for this thesis alone feature 806 reviews which include, remarkably, 325 individual female pianists, while the approximate ratio of male to female pianists reviewed in *The Times* is 7:5.² But the other surprising aspect of these reviews is the number of gendered comments they bestow on their subjects: the writing reveals a range of ingrained patriarchal attitudes that view women as the biologically determined sex thereby claiming certain limitations

¹The last book in this series consists of the main guide (957 pp) and the supplement (191 pp). See Edward Sackville-West and Desmond Shawe-Taylor, assisted by Andrew Porter, *The Record Guide* (London: Collins, 1951). The other books in the series were also published by Collins.

²Many women pianists were reviewed several times at each of the major venues in London throughout the 1950s; while *The Times* included the largest number of musical reviews of all the daily newspapers and music journals during the decade.

(physical, intellectual and emotional) as the norm for them. This thesis presents 180 reviews that clearly link a woman's performance to her (biologically determined) sex (85 are discussed in the main text with another 95 in the appendices), comprising 22.3% of the total reviews.³

However, when questioned about these reviews, some women pianists active in the 1950s reacted with a great deal of unease, claiming that they personally did not experience any gender bias; others, as well as some of the 1950s critics still active today, viewed the issue with slight amusement, dubbing it a bygone attitude pre-dating more enlightened times. Did they therefore consider such prejudice to have been expunged by now? And would a retrospective enquiry be seen as irrelevant by present-day female pianists?

Before embarking on such an enquiry, or indeed, a study of the reception of women pianists of any specific era, a number of critical issues must be addressed. Most basic is the consideration of women as a class: in academic music studies, this became acceptable considerably later than in most of the other arts. At the same time, the relationship of women to the piano carries many prejudices and false claims; these have in turn affected the history of professional women pianists, as has the status of music as a mostly-male profession. Conditions altered markedly during the twentieth century; it could be claimed that the greatest changes occurred at the time of the First World War, when the raised consciousness and demands of women musicians for serious consideration were embodied in part, in London, in the Society of Women Musicians.

³This statistics do not cover reviews in which a critic's view of a piece or of a composer is coupled with a gender metaphor unless such a view affected women's receptions.

This study and its predecessors

Apart from Katharine Ellis's study cited above, other important works on women keyboard players include Nancy B. Reich's work on Clara Wieck Schumann and those on two women established as concert-artists in nineteenth-century Paris: Maria Rose's, on the little-known French pianist/teacher/composer, Hélène de Montgeroult; and Annegret Fauser's, on Wanda Landowska, a harpsichordist whose career flourished in Paris in the late-nineteenth and early-twentieth centuries.⁴ Many aspects of the careers of Montgeroult and Landowska discussed in these had already been noted in Ellis's article (Fauser acknowledges Ellis's influence on her work). Reich's biography of Clara Wieck, published in 1985 (revised in 2001), is a pioneering work in the sense that it relates creative issues to the broader cultural context. Here, Clara Wieck's personal dilemma, being a wife of a composer and a mother as well as an internationally-renowned pianist and a composer herself, is considered. Since Reich's book, many studies on women pianist-composers have appeared; these include Citron's study on Cécile Chaminade, Judith Tick's work on Ruth Crawford Seeger and Adrienne Fried Block's study on another American pianist-composer, Amy Beach.⁵

Despite the handful of respected women music professionals in Europe

⁴Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Ithaca, NY: Cornell University Press, 1985); Maria Rose, 'Hélène de Montgeroult and the Art of Singing Well on the piano', *Women and Music*, vol. 5 (2001), 99-123 and Annegret Fauser, 'Creating Madame Landowska', *Women and Music: A Journal of Gender and Culture*, vol. 10 (2006), 1-23.

⁵See Citron, *Cécile Chaminade: A Bio-Bibliography* (Westport, CT: Greenwood Publishing Group, 1988). See also Judith Tick, *Ruth Crawford: A Composer's Search for American Music* (New York, Oxford: Oxford University Press, 1997). For a more recent study of Crawford's compositions, see Ellie Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge: Cambridge University Press, 2001), and Hisama and Ray Allen, *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music* (Rochester, NY: University of Rochester Press, 2007). Block's work on Beach is published as *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (Oxford: Oxford University Press, 1998).

and America even in the late nineteenth century, the greater part of women's music-making took place in the domestic or private domain. Notwithstanding the success of women pianists such as Clara Wieck, many other talented women's ambitions were thwarted; these include, for instance, the English pianist, Bettina Walker, who, during the 1870s was discouraged by her parents and her teacher, William Sterndale Bennett.⁶ A rich literature exposes the gendered aspects of domestic music-making in the eighteenth and especially the nineteenth century; such studies possibly outnumber those on professional women pianists.

Richard Leppert addresses the place of non-professional female players in both *Music and Image* and *The Sight of Sound*.⁷ In the former work, his main concern is musical practice within eighteenth-century English, upper-middle class families, who, before the days of state support, took on the responsibility of educating their children, including providing music lessons for their daughters. Leppert argues that women's domestic music-making functioned as a central and conservative method of 'confinement' for the female.⁸ He also observes that issues of 'gender identity', 'gender responsibility' and the 'sexuality of power', although microcosmic parameters, grew into larger, extra-family issues of socio-cultural definition and

⁶Walker wrote in her autobiography, published in 1890, that 'If art was to be only my pleasure, and not my life's vocation, what right had I just for this pleasure to turn all family arrangements upside down?'. Information on Walker appears in Paula Gillett, *Musical Women*, 7. For Walker's autobiography see Walker, *My Musical Experiences* (London: Richard Bentley and Son, New York: Novello, Ewer and Co., 1890).

⁷Leppert, *Music and Image* and *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley, London: University of California Press, 1993). See also Leppert and Susan McClary eds. *Music and Society: The Politics of Composition, Performance and Reception* (Cambridge: Cambridge University Press, 1987).

⁸See the section entitled, 'Music, virtue and confinement', in Leppert, *Music and Image*, 29-34.

formation.⁹ In 'If the Pretty Little Hand Won't Stretch', Matthew Head develops Leppert's discourse on confinement in the eighteenth century by exploring the patriarchy underlying the 'repertory for the Fair Sex': songs and piano music dedicated to 'the ladies' in eighteenth-century Germany.¹⁰ In 'Girling at the Piano', Ruth Solie examines not only the Victorian social attitudes embedded in the practice of young ladies playing the instrument but, more importantly, what piano playing meant to the girls themselves.¹¹ Elsewhere, in 'Passed Away Is the Piano Girl', Judith Tick identifies the expansion of women's musical activities at the end of the nineteenth century in America into areas such as composing symphonies, previously thought to be a 'masculine' form of composition, and founding women's orchestras, brass bands and string quartets.¹²

Studies of amateur women pianists are valuable to the present examination of professionals, for they often draw their sources from Victorian fiction, drama and iconography, which prove rich sources of images of women in relationship to music. Further, one of the main concerns of scholars engaged in Victorian Studies is 'gender and representation'.¹³ This is sometimes viewed as the topic that typifies 'critical' or 'new musicology', the subject of the next section.¹⁴

⁹ Leppert, *Music and Image*, 2.

¹⁰ Matthew Head, 'If the Pretty Little Hand Won't Stretch: Music for the Fair Sex in Eighteenth-Century Germany', *JAMS*, 52/2 (Summer, 1999), 203-54.

¹¹ Ruth A. Solie, 'Girling at the Piano', in her book, *Music in Other Words: Victorian Conversations* (Los Angeles, London: California University Press, 2004), 85-118.

¹² Tick, 'Passed Away'.

¹³ Scholars such as Leppert, Solie, Barger and Gillett indicate that women instrumentalists, especially pianists, often embodied female domesticity, social stability and cultural consolation in Victorian fiction and iconography.

¹⁴ 'Gender and representation' is typically viewed as one of the defining issues for 'new' or 'critical' musicology. See Giles Hooper, *The Discourse of Musicology* (Aldershot: Ashgate, 2006), 20.

Gender study as critical musicology

The term ‘critical’ is best understood through significant works, such as Joseph Kerman’s *Musicology* (*Contemplating Music: Challenges to Musicology* as published in USA), 1985, and *Feminine Endings*, by Susan McClary, published in 1991.¹⁵ The two works have been heavily reviewed and are often quoted even now.¹⁶

Kerman’s ‘critical’ musicological practices are grounded in critical history. He announces, ‘I believe that the most solid basis for criticism is history rather than music theory. . .’ and describes critical musical studies as ‘a kind of historically oriented [sic] criticism, a kind of criticism oriented towards musicology.’¹⁷ He cements his view with a comprehensive overview of Leo Treitler’s philosophical view of history, with which he agrees. Kerman presents ‘Fact digging’ or ‘positivism’ (document-based research without due regard for ‘interpretation’ or ‘methodology’) and ‘formalism’ (score-based analyses devoid of historical context) as scholarly activities that detract from critical musicology.¹⁸ His work significantly promoted the trend towards musicology as a cultural and interdisciplinary inquiry.

Criticism of an academic approach to music that suppresses issues such as gender and sexuality was notably made by Susan McClary in *Feminine Endings* (though this was by no means the first feminist musicological

¹⁵ Joseph Kerman, *Musicology* (London: Fontana and William Collins, 1985). Kerman appraises musical studies in British and American academia from 1945 to the mid-1980s. See also Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minnesota, London: University of Minnesota Press, 1991).

¹⁶ One of the most substantial articles that discuss McClary’s work is by Paula Higgins, ‘Women in Music, Feminist Criticism, and Guerrilla Musicology: Reflection on Recent Polemics’, *19-Century Music*, 17/2 (Autumn, 1993), 174-92.

¹⁷ Kerman, *Musicology*, 19 and 112.

¹⁸ Kerman, *Musicology*, 128, and 133.

study).¹⁹ While Kerman's *Musicology* prompted a paradigm shift towards contextual approaches, *Feminine Endings* generated publicity and controversy rarely experienced in musical disciplines.²⁰ McClary's book, as many reviews noted, was path-breaking and perhaps new, inasmuch as she reveals the gendered discourses of Western classical music, but also, more importantly, exposes the 'sexual politics' embedded in traditional music theories (including those of Adolf Bernhard Marx's sonata form aesthetic and, most notably, Schenker's writings on music, which are filled with sexual metaphors).²¹ So, according to McClary, gendered suppositions in Western classical music, as in society itself, depend on the perception of the masculine as 'the strong, normal, and objective' and the feminine as 'the weak, abnormal and subjective'.²²

But for other musicologists attempting a feminist reading of music, McClary's critical investigations seem often reductive and narrow. For example, as Paula Higgins observes, McClary's exploration of the erotic elements in the 'master narrative' of the instrumental music of the nineteenth-century, in particular that of Beethoven, is reduced merely to the negative

¹⁹From the point of view that both Kerman and McClary prioritise 'criticism' over other scholarly enterprises, Paula Higgins describes *Feminine Endings* as 'the feminist answer to Kerman's work'. See 'Women in Music, Feminist Criticism', 175.

²⁰Critical studies that informed McClary's work include the writings of Theodor Adorno. Alistair Williams argues that the term, 'new musicology' (as applied to McClary and other new musicologists such as Rose Subotnick) is ironic, 'when Adorno's *Aesthetic Theory* (translated in English in 1984) was written by a man fascinated by the intersection of music, sociology and philosophy'. See Alistair Williams, *New Music and the Claims of Modernity* (Aldershot: Ashgate, 1997), 281.

²¹Kate Millet writes, '[T]he term "politics" shall refer to power-structured relationships, arrangements whereby one group of persons is controlled by another'. See Kate Millet, *Sexual Politics* (London: Virago Press Ltd, 1977, first published in 1969), 23. Works which have appeared since the publication of *Feminine Endings* and which consider Schenker's music theory (and those of later theories by Forte and Babbitt) as masculinist include Fred Everett Maus, 'Masculine Discourse in Music Theory'. *Perspectives of New Music*, 31/2, (1993), 264-93.

²²McClary, *Feminine Endings*, 10

notion of 'violent, pornographic images'.²³ Also, McClary's apparent neglect of certain areas essential to feminist writings is disturbing. There is a lack of considered discussion of earlier works on women in music, including female composers, musicians and musicologists, perhaps, as Higgins suggests, because McClary's goal was 'feminist criticism', not 'women's history'.²⁴

It must be admitted that the aftermath of McClary's *Feminine Endings* is far more significant than I have acknowledged so far. Stephen Miles goes as far as claiming that pragmatic instances of critical musicology stem not from Kerman but from McClary, along with later works by Rose Subotnik and Lawrence Kramer.²⁵ Whatever the stimulus, by the mid-to late 1990s, music as a cultural study became commonplace.²⁶

²³However, Higgins noted that scholars such as Adrienne Rich had also ascribed sexual violence to Beethoven. Higgins, 'Women in Music, Feminist Criticism', 184. Another similar association to Beethoven is noted by Sanna Pederson. Pederson cites Lawrence Kramer who called Beethoven the 'personification of violence'. See Pederson, 'Beethoven and Masculinity', *Beethoven and His World*, Scott Burnham and Michael P. Steinberg eds. (Princeton and Oxford: Princeton University Press, 2000), 314.

²⁴Higgins, 'Women in Music, Feminist Criticism', 177 and 187. Higgins is not convinced that this justifies McClary's lack of attention to the writings of earlier feminists. Such omissions have appeared in other disciplines, too, including the Anglo-American literary field. In reviewing Millet's *Sexual Politics*, Toril Moi reports that Millet's 'extreme reluctance to acknowledge any debt to her own feminist precursors' was censured by later feminist critics. See Moi's *Sexual Textual Politics: Feminist Literary Theory* (London, New York: Routledge, 1988, first published by Methuen & Co. Ltd., 1985), 25.

²⁵Stephen Miles' view is quoted in Hooper, *Discourse of Musicology*, 9, and originally appears in Miles, 'Critical Musicology and the Problem of Mediation', *Notes*, 53/3, (1997), 722-50. Hooper observes that, while Kerman, McClary, Subotnik, Lawrence Kramer and Carolyn Abbate were protagonists of new musicology, a number of antagonistic studies also appeared. These include Pieter van den Toorn, *Music, Politics, and the Academy* (California: University of California Press, 1995), Kofi Agawu's two articles. 'Does Music Theory Need Musicology?' *Current Musicology*, 53 (1993), 89-98, and 'Analysing Music Under the New Musicological Regime', *The Journal of Musicology*, 15/3 (1997), 297-307. (Hopper, 6-7). I would add to Hooper's list, Charles Rosen, 'Music a la Mode', *New York Review of Books*, 41 (23/6/1994), 55-62. Pieter van den Toorn wrote a very negative review of *Feminine Endings*. See his, 'Politics, Feminism, and Contemporary Music Theory', *The Journal of Musicology*, 9/3 (Summer, 1991), 275-99. A response to this article appeared in the next issue of the same journal: Ruth Solie, 'What Do Feminists Want? A Reply to Pieter van den Toorn', *The Journal of Musicology*, 9/4 (Autumn, 1991), 399-410.

²⁶Other influential works by McClary, especially those in which she destabilises the belief in music's autonomy (or the 'purely musical', as she refers to it), include *Conventional Wisdom: The Content of Musical Form* (Berkeley, Los Angeles, London: University of California Press, 2000). See also her earlier article, 'Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism', *Perspectives of New Music*, 32/1 (Winter, 1994), 68-85.

It is almost impossible to unify the diverse critical-musicological writings that have appeared since the 1990s. Nevertheless, as Ruth Solie observes,

[A] strong interdisciplinary influence from feminist theory and method also helped launch a broad-based critique of the social formation of musical practice in general, as well as, reciprocally, music's role in the process of cultural reproduction.²⁷

This article in *New Grove Dictionary of Music and Musicians* is one of several that articulates the forces contributing to the shaping of musical convention and relative musical values.²⁸ And music, if approached as cultural conduct, or, to borrow Christopher Small's term, 'musicking', can help to reveal one's social identity, such as gender, class and ethnicity and the social/cultural patterns that mediate it.²⁹

It is worth referring to other disciplines such as literature, film, visual and performance art, whose paradigm shift(s) preceded that of music, to see how they have evaluated the impact of feminism. Lizbeth Goodman, a gender-study scholar writing on performance art and feminist theatre, says that, although feminism is a form of cultural politics and theatre is a general category of art or performance, 'each is political and each is performative'.³⁰ Feminism, as Sophie Fuller says, has no one orthodoxy or methodology.³¹ But espousing the political dimension of the subject is a shared objective amongst

²⁷ Solie, 'Feminism', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 30/7/2008.

²⁸ The relation of music to its social context is the theme of Green's *Music, Gender, Education*. Green lists other works which use the same trope as hers (5).

²⁹ Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover, London: Wesleyan University Press, 1998). Small's broad, yet critical, look at every process of a musical performance, such as choice of programme, the performer's self-representation is invaluablely informative.

³⁰ Lizbeth Goodman, 'Feminism and Theatres: Canon Fodder and Cultural Change' in *Analysing Performance: A Critical Reader*, Patrick Campbell, ed. (Manchester: Manchester University Press, 1996), 19.

³¹ Sophie Fuller, 'New Perspectives: Feminism and Music', in *Analysing Performance*, 70.

feminist and gender-study scholars. Also common amongst them is an acknowledgment of the impact of the cultural and political revolution of the late 1960s on the theories and practices of academic subjects. Goodman writes that the pivotal year, 1968, the year of French cultural revolution and the abolition of theatre censorship in America and Britain, was concurrent with the birth of second-wave feminism and other cultural and political movements that gained momentum in this period. Demonstrations, from gay and lesbian rights and the rights of single mothers, to peace campaigns and student activism, as well as issues of class, race, ethnicity, ability, age, sexual orientation and privilege, all fed into and contribute to the shaping of many different feminisms.³² The political dimension, or McClary's sexual politics, is an important aspect of the subject of women pianists. Such critical investigation, once considered an 'extra-musical' matter, proves to be crucial in the problem of women and the piano.

Women and the piano: a critical history

With regard to nineteenth-century England, Paula Gillett observes:

[W]omen's participation in music took place in a context pervaded — and sometimes dominated — by nonmusical criteria: will performance on this instrument detract from female beauty? What degree of expressiveness is appropriate for a girl destined for a life that requires restraint and self-effacement? Does the self-display of public performance unfit [*sic*] a woman for marriage and motherhood?³³

The 'nonmusical criteria' here point to the 'social or moral pressure' imposed on women performers in the nineteenth century, emanating from the 'feminine ideal' of the time. This 'ideal' encompassed a wide set of (ideological) notions

³²Goodman, 'Feminism and Theatres', 20-3.

³³Gillett, *Musical Women*, 3.

of women: physical appearance (in other words, the female ‘body’), sometimes expressed as ‘female beauty’, including gesture in musical performance and the instrument appropriate to a woman; emotional traits, such as female sensitivity, a nurturing nature, and domesticity; psychological elements including passivity and subordination.

There is no doubt that the piano was the musical instrument most emblematic of the feminine ideal. The player’s dignified upright position and playing by moving merely the tip of the fingers with a minimum of body movement were well in accordance with the delicate and modest image of women.³⁴ Furthermore piano-playing was a core element of female ‘accomplishment’, regardless of a young girl’s musical ability; thus young women of the bourgeoisie were expected to provide ‘the cultural consolation of music’ or ‘the home entertainment centre’.³⁵ But piano playing had its social reward: a young woman’s advanced musical skill was a great asset in the marriage market. For the father of a middle class family, a daughter’s musical education indicated a man who provides well for his family.³⁶ As a result, in mid-nineteenth-century England, quite a number of amateur women pianists of the bourgeoisie ‘laboured at learning sonatas from a fashionable master’ at one guinea per lesson.³⁷

³⁴Leppert, *The Sight of Sound*, 157-8.

³⁵Solie, ‘Girling’, 99. Solie inserts a passage from an American girl’s novel where the eight-year-old heroine faces a moral dilemma when her father obliges her to practise the piano on the holy Sabbath day, the Sunday (85).

³⁶Leppert, *Music and Image*, 29.

³⁷R. Larry Todd ed., *Nineteenth-Century Piano Music* (New York: Schirmer Books, 1990), vii. Cyril Ehrlich writes that the extent and intensity of ‘piano mania’ in the Victorian era was such that it raised medical concern. He quotes from the *British Medical Journal*: ‘All — except perhaps teachers of music — will agree that . . . the piano is too much with us . . . the chloroses and neuroses from which so many young girls suffer were largely attributable to practising the piano . . . an ordinary intelligent girl will learn half the languages of Europe in the time given to her abortive struggle with an art she really does not care for and cannot understand.’ See Cyril Ehrlich, *The Piano: A History* (revised version, Gloucestershire:

Yet, the hypocrisy surrounding the subject of women piano players is that, despite social encouragement or even obligation and the financial investment incurred in the lessons, piano-playing by women was viewed as inconsequential: a leisure, not a vocation. Such trivialisation, linked to the instrument's ineluctable association with domesticity, meant that playing the piano on a public concert-platform was regarded as a betrayal of the feminine ideal.³⁸ Also, as Gillett, Barger, Green and many other scholars point out, a musical career was believed to compromise women's moral stand because women were 'making themselves objects of the public — that is, of the 'male — gaze'.³⁹ Judith Barger says that only the choice of appropriate songs by female vocalists (that is, songs which reinforced femininity by using lyrics associated with maternal and domestic values) would allow a woman to assume a 'proper persona' on stage.⁴⁰ Indeed, until the late (nineteenth century, both in America and Europe, music was regarded mainly as a male profession.⁴¹

By denying women's cultural/political/economical endeavours, men were attempting to uphold the social strictures and cultural values which they had maintained for centuries. As Leppert writes, women of the eighteenth and the nineteenth century lived their lives out within the 'confines of the domestic wall' and the piano helped to create an ideological social stability by keeping

Clarendon Press, 1990), 254.

³⁸Solie introduces a few narratives written during the Victorian era in America that portray the piano as signifying female domesticity for women living in remote and difficult circumstances. (Solie, 'Girling', 108-10.) Similarly, Gillett says that, often, the Victorians thought the piano provided an ideal diversion for women whose self-sacrifice to family duties confined them to home (Gillett, *Musical Women*, 4-5).

³⁹Gillett, *Musical Women*, 7. Judith Barger argues that the belief that a woman performing on stage was improper has its basis in the two character types of the Victorian novel and theatre, the 'angelic' and the 'demonic'. Barger, *Elizabeth Stirling*, 26.

⁴⁰Barger, *Elizabeth Stirling*, 26.

⁴¹Tick, 'Passed Away', 326.

women in the place that men had assigned them.⁴²

For exceptional women breaking into masculine space (the public concert stage in the mid-nineteenth century) a different sort of constriction applied, ranging from the choice of repertory to the scope of expressiveness, both musical and physical, during performances. Ellis argues that, because, in nineteenth-century Paris, the music of Beethoven and the virtuosic pieces by Liszt and Sigismond Thalberg were considered masculine repertory, while J.S. Bach, Mozart, Haydn and Chopin were regarded as feminine, both repertoires were problematic for women.⁴³ The athletic bravura, physical power and showmanship involved in virtuosic pieces were diametrically opposed to the feminine code of conduct.⁴⁴ The performances of early keyboard works such as Bach, Haydn and Mozart by women were viewed more favourably only because such music's 'decorative' and 'sweet' elements were thought to be ideally suited to the feminine stereotype.⁴⁵ Thus a favourable review was in fact a 'false positive'.

However, female pianists were not the women whose appearance or morality was subject to the severest criticism: the 'distended ruddy cheek and swollen mouth' of brass and woodwind players contradicted a female's personal attractiveness in every sense.⁴⁶ Mid-nineteenth century women

⁴²Leppert, *Music and Image*, 29-31. See also his chapter, 'The Piano, Misogyny, and The "Kreutzer Sonata"' in *The Sight of Sound*, 153-171.

⁴³The gendering of the repertory was institutionalized by the Paris Conservatory: during 1863-1900 this institution assigned Beethoven to men's classes only, whilst women's classes were given Chopin, Bach, Mozart and Haydn. See Ellis, 'Female Pianists', 363. However, no such policy existed in British musical institutions.

⁴⁴Ellis, 'Female Pianists', 361.

⁴⁵Ellis, 'Female Pianists', 364.

⁴⁶Gillett, *Musical Women*, 193. Even after negative images of women wind instrumentalists had diminished by the turn of the century, women brass players were typically associated with lower-class street musicians and portrayed as comical figures. Society's disapproval of female performers of wind instruments and their repeated representation as 'lesser musicians' than pianists and singers is also identified in Katharine

violinists were also confronted with a steep social challenge: the tucked-in chin, awkward stance and rapid arm movements in presto passages were viewed as inappropriate. But beyond this, women were almost banned from playing the violin until about the 1870s because of the instrument's association with 'sin, death and the devil'.⁴⁷

This section has discussed the way in which both professional and amateur female musicians' music-making were restricted one way or another. In fact the problems faced by professional and non-professional women musicians were not dissimilar. They have their roots in two interrelated areas: (1) the belief in the feminine ideal; (2) the conviction in the moral weakening of a respectable lady when she appears on stage.

Music as a profession: the mid-nineteenth century to the 1920s

In general, up to approximately the mid-nineteenth century, music as a career for a man was regarded as inferior to the traditional male professions including medicine, law, politics, the Church and literature.⁴⁸ As late as the 1860s, according to the English pianist-composer, Francesco Berger, 'a man who admitted that he lived by music was considered little better than an imbecile or

Ellis, 'The Fair Sax: Women, Brass-Playing and the Musical Instrument Trade in 1860s Paris', *Journal of the Royal Musical Association*, 124/2 (1999), 65-98.

⁴⁷Gillett, *Musical Women*, 78. Gillett uses the word 'disgust' to characterize the response of the Victorians to female violinists. 159. The violin as a taboo instrument for women (and its moral implications) is one of the recurring topics amongst scholars examining the situation of women instrumentalists of the nineteenth century, including Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century* (Oxford: Clarendon Press, 1985), Leppert (*The Sight of Sound*), Tick ('Passed Away') and Barger (*Elizabeth Stirling*).

⁴⁸For an examination of the relatively low esteem in which the British male in the music profession was formerly held, see Deborah Rohr, *The Careers of British Musicians, 1750-1850: A Profession of Artisans* (Cambridge: Cambridge University Press, 2001). Such a predicament for male musicians was arguably worse in eighteenth-century Britain: Nicholas Salwey says that at subscription concerts, the hired musicians were often foreign, for music was not an acceptable profession for English gentlemen and this, in turn, sometimes led to the hiring of women musicians, in which case they were considered amateurs.

a pauper. No “gentleman born” devoted himself to it’.⁴⁹ Although the Royal Academy of Music was founded in 1823, most of the students, many of whom were middle-class girls, had no intention of pursuing music as a career. Male musicians could obtain a composition degree at Oxford or Cambridge but, according to Barger, a music degree was regarded with disdain by some members of academia in the mid-nineteenth century: the Archbishop of Canterbury’s authority to confer an honorary Doctor of Music exempt from university requirements did little for a degree already suffering low status.⁵⁰ As male musicians struggled to define music as a serious study, worth pursuing as a career, the presence of women whose musical training occurred primarily at home was a particularly unwelcome factor.

Later in the century, music’s status seems to be higher. In relation to Oxford-educated male musicians, by the turn of the century, the English pianist/composer/analyst, Donald Francis Tovey, who studied at Balliol College from 1894 to 1898, functioned as an ‘ambassador’ in Britain for the profession’s respectability.⁵¹ Since Tovey, quite a number of Oxbridge music educated men have continued to occupy positions of influence and authority in the twentieth-century world of British music as writers, critics and BBC music staff as will be seen later in this study. Women on the other hand had to wait until the second decade of the twentieth century to be awarded degrees at

⁴⁹Ellsworth and Wollenberg, ‘Introduction’, in *The Piano in Nineteenth-Century British Culture*, 6.

⁵⁰Barger, *Elizabeth Stirling*, 16. *The Oxford Dictionary of Music* says, ‘By an old custom dating from the 13th cent, the Archbishop of Canterbury has the power to grant [music] degrees and he sometimes exercises this power by conferring the doctorate music’. See, n.a. ‘Degrees and Diplomas in Music’, <http://www.oxfordmusiconline.com> accessed on 25/5/2010.

⁵¹Ellsworth and Wollenberg, ‘Introduction’, in *The Piano in Nineteenth-Century British Culture*, 7. See also Wollenberg’s ‘Three Oxford Pianistic Careers: Donald Francis Tovey, Paul Victor Mendelssohn Benecke and Ernest Walker’, in the same publication, 239-58.

Oxford and Cambridge.⁵²

Judith Tick notes that the late nineteenth century, particularly the 1890s, could be regarded as an era in which sexual definitions of musical careers were in transition: ‘they were no longer exclusively sex-typed as male’ [in the USA].⁵³ The transition occurred in Britain around the same time. As a result, the percentage of women employed in music increased sharply both in America and Europe. Tick reports that between 1870 and 1900 American women music professionals rose from 36 percent to 56.4 percent. However, a large number of these were recorded as ‘teachers’ (traditionally a female profession in its lower ranks) not as ‘musicians’.⁵⁴ Music teachers and musicians are recorded separately in Britain too, but only before 1871 and after 1911.⁵⁵ Nevertheless women working in the music industry between 1871-1901, a time when musicians and teachers were not separated, rose from 36 percent to 47.4 percent.⁵⁶ In Britain as well as America, female music teachers outnumbered their male counterparts.⁵⁷ As music teaching became an overcrowded profession on both sides of the Atlantic, women started to extend their musical activities as players of various musical groups such as theatre orchestras and ladies’ ensembles. This expansion was prompted both by changes in social attitudes but also by the improvement in education for women that occurred around the same time.

⁵²See Vera Brittain, *Women at Oxford*.

⁵³Tick, ‘Passed Away’, 326.

⁵⁴Tick, ‘Passed Away’, 326.

⁵⁵Ehrlich, *The Music Profession*, 52.

⁵⁶Cyril Ehrlich provides the figures; the percentages have been calculated by me. Cyril Ehrlich, *The Music Profession*, 53, and Table I.

⁵⁷Ehrlich states that, in 1861, there were 3,100 female music teachers and 2,400 males in England and Wales. In 1921, there were 16,400 females to 4,900 males (Ehrlich, *The Music Profession*, Table I). However, we do not know how many of these female teachers were musicians due to the fact that during the intervening periods the figures of teachers and musicians were not given separately.

The first definite instance of the lifting of constrictions against women in music occurred with the acceptance of the violin in the mid-1880s. By this time, the instrument was viewed as fit for women both as a domestic instrument and on the concert platform.⁵⁸ Women's musical participation in the 1880s to the 1890s extended to woodwind as well as brass instruments (although this did not last). This period saw the creation of female string quartets, women's brass bands and women's orchestras both in Europe and America, having gained momentum with the *Vienna Damen-Orchestra*, founded in 1871.⁵⁹ But as soon as women instrumentalists started to perform before an audience a new problem arose: Tick notes that female ensembles in America 'exploited the prejudice that made them oddities since the curiosity value of women playing cornets or double basses could attract audiences on that basis alone'.⁶⁰ Music as a suitable occupation for women was valid only in a limited sense. As a novelty, the female ensembles were welcomed, but when women started to pose an economic threat, either by demanding higher fees, or trying to enter one of the professional orchestras, the doors closed on them: in America until 1904, women were legally excluded from playing in union-controlled public orchestras.⁶¹

Similarly in Britain, Gillett notes, women brass and woodwind ensembles, in particular, were ridiculed. They were at times presented in comical costumes, with a view to entertaining the 'gentlemen' in the

⁵⁸Gillett, *Musical Women*, 78. Those pioneering British female professional violinists who contributed to social acceptance of the violin for women such as Emily Skinner and Nora Clench are featured in Ehrlich, *The Music Profession*, 159. The social attitudes of 1880s-90s Britain are mirrored in the USA. Tick claims that, by 1900, the violin in America had officially become an accepted instrument for women ('Passed Away', 328).

⁵⁹Karin Pendle, *Women & Music: A History* (Indiana: Indiana University Press, 2001, 2nd edition, first published in 1991), 208.

⁶⁰Tick, 'Passed Away', 329.

⁶¹Tick, 'Passed Away', 332-33.

audience.⁶² Although there were full female professional orchestras such as the Aeolian Ladies' Orchestra led by the English conductor, Rosabel Watson, most (semi-) amateur female groups accepted very low fees, playing 'light repertory' in tea-shops and restaurants and at soirées.⁶³ Thus, female ensembles were often viewed as merely suitable for providing light music. It is possible that some female players of the late-nineteenth century had little professional training, but neither did the men in military bands, male orchestras and male choirs. Nevertheless, the prejudices which women faced were never confronted by male musicians, for women's musical skills were invariably linked to the notion of the inferior sex.

At the turn of the twentieth century, women orchestral players began to be accepted into professional (male) orchestras. According to Cyril Ehrlich, it was female string players who posed the 'real threat' to the male monopoly of London. In 1913, these women achieved a break-through when the conductor, Henry Wood selected four female violinists and two viola players for his Queen's Hall Orchestra.⁶⁴ Ehrlich reports that, in 1861, 600 female musicians were recorded in England and Wales (against 7,800 male musicians). By 1921 the number of female musicians increased to 6,900 (against 15,600 male).⁶⁵

A crucial development between 1860 and 1920 was the improvement in female education. In the nineteenth century when girls attended elementary

⁶²Gillett, *Musical Women*, 198.

⁶³Gillett features Watson as being particularly concerned with the situation of women musicians in the late nineteenth century and the beginning of the twentieth in England (191-92 and 197-99).

⁶⁴Henry Wood's initiative was prompted by the prominent Belgium violinist, Ysaÿe, after the latter's assurance that, in his Brussels orchestra, 'women were as good as the men'. Ehrlich, *The Music Profession*, 161.

⁶⁵Ehrlich, *The Music Profession*, Table I.

or secondary school, the subjects taught to them were different from those taught to the boys (a trend that persisted well into the 1950s): the girls were instructed in subjects such as music and needle-work.⁶⁶ With the Education Act of 1870 ensuring that all children in England and Wales received a basic elementary education, some schools standardized girls' education in line with boys'.⁶⁷

The 1870s and 80s also saw a proliferation of new music schools, Trinity College of Music (1874-), The Guildhall School of Music (1880-) and the Royal College of Music (1883-) being the best known. The RCM, now in competition with the long-established RAM, probably set the highest standard of all music colleges that opened in London at this time. George Grove, the first director of the RCM (and also the secretary of one of the main concert venues of the mid-Victorian era, the Crystal Palace), concerned with keeping talented young musicians in Britain from seeking better musical training elsewhere in Europe, hired prominent performers including Arabella Goddard and the celebrated singer Jenny Lind.⁶⁸ In the first decade of the twentieth century, the RAM (which contributed little to producing concert-artists in the first four decades of its founding) started to generate young talented musicians, especially women, including Gertrude Peppercorn, Myra Hess,

⁶⁶However, according to Webster's report on the RAM in 1823, the same subjects were taught to both boys and girls except dancing which was only taught to girls. Refer to James Webster, 'Royal Academy of Music and Reviews: Report of the Committee, 2nd JUNE, 1823' in *The Quarterly Musical Magazine and Reviews*, 5, 271, Richard Mackenzie Bacon ed., 1823.

⁶⁷The situation for elementary and secondary school-girls in Britain is discussed in Barger, *Elizabeth Stirling*, 12-3. Barger cites two useful references for the subject, Joan Burstyn's *Victorian Education and the Ideal of Womanhood* (London: Croom Helm and Totowa, NJ: Barnes and Noble, 1980) and Donald Read's *England 1868-1914: The Age of Urban Democracy* (London and New York: Longman, 1979).

⁶⁸David Wright, 'Grove's Role in the Founding of the RCM', in *George Grove, Music and Victorian Culture*, Michael Musgrave ed. (New York: Palgrave Macmillan, 2003), 236-7. See also, 'Grove as First Director of the RCM' by Janet Ritterman in the same publication, 245-74. In the 1850s Grove helped the Crystal Palace Orchestra led by August Friedrich Manns (1825-1907) to become London's best orchestra.

Irene Scharrer and Harriet Cohen. These women studied with an English pianist/composer/critic/teacher, Tobias Matthay.⁶⁹ Matthay, while continuing to teach at the RAM, also opened the Tobias Matthay Piano School in 1905 and continued to produce some of the finest pianists in Britain. He was considered to be one of the most influential piano teachers in Britain and possibly in Europe.⁷⁰

The foremost champion of female education in Britain, Millicent Garrett Fawcett, leader of the non-militant suffragists, campaigned in 1896 for women students at Cambridge and Oxford to be awarded degrees, but failed. However in 1889, Annie Patterson became the first female recipient of a doctoral music degree from the University of Ireland.⁷¹ Fawcett's efforts bore fruit in 1921 when women received degrees (including music) from both Oxford and Cambridge.⁷² Naturally, professional qualifications did not guarantee social success. But they certainly offered choices and possibilities unavailable to women of an earlier era. More importantly, women now saw that there could be an alternative model of life. Also, for the women of the second decade of the twentieth century, suffrage in 1918 was a significant achievement. Even if the achievements of the first-wave feminists were limited as viewed by their late 1960s successors, women's roles in society and the musical world underwent reassessment as we shall see below.

⁶⁹Matthay became a full professor of piano in 1880. He left the RAM in 1925.

⁷⁰The RAM has a collection of materials (articles, letters, iconography, some of which were donated by Harriet Cohen) relating to Tobias Matthay.

⁷¹Barger, *Elizabeth Stirling*, 17.

⁷²Jane A. Bernstein, 'Shout, Shout, Up with your Song! Dame Ethel Smyth and the Changing Role of the British Woman Composer', in *Women Making Music*, 306. For a history of women in higher education in nineteenth-century England, see Rita McWilliams-Tullberg, 'Women and Degrees at Cambridge University, 1862-1897' in *A Widening Sphere: Changing Roles of Victorian Women*, ed. Martha Vicinus (Bloomington: Indiana University Press, 1977), 117-45.

First-wave feminism and the Society of Women Musicians

Gaining momentum from first-wave feminism, some women musicians in Britain challenged the politics of the musical establishment. An example of this can be found in the activities of the Society of Women Musicians [SWM]. This organisation was founded in 1911 during the campaign for women's suffrage and exemplified the idealism of the first-wave feminists. Gillett quotes a part of the speech given at the inaugural meeting of the SWM by its secretary, Katharine Eggar:⁷³

Perhaps in the minds of some there is a lurking fear that we are a Suffragist Society in disguise; our only connection with the Suffragist Movement is a similarity of Ideals. Both groups see much in, respectively, musical and political life, that needs reform, and both can 'purify' public life by giving greater influence to women's highest ideals. The Society of Women Musicians would emphasize one especially needed area of reform, the encouragement of women composers, who [are] finding it increasingly difficult to have their works published and performed . . .⁷⁴

Allying itself to the suffragist movement, the SWM was entrenched in feminist politics, although it attempted to stay clear of radical militant-feminism expressed by the suffragettes.⁷⁵ The *Musical Times* commented favourably on the SWM's moderate approach towards the needs of women composers and informed its readers about this organisation's efforts to 'raise

⁷³Despite being both brief and occurring towards the end of the book, Gillett's observations on this organisation are invaluable.

⁷⁴Gillett, *Musical Women*, 219-20.

⁷⁵The suffragists were more moderate than the militant movement, the suffragettes. The suffragettes were members of the Women's Social and Political Union [WSPU] founded in 1903 by Emmeline, Christabel and Sylvia Pankhurst. They had been part of the NUWSS (National Union of Women's Suffrage Societies) but had become frustrated by its lack of success. The WSPU used violent and radical tactics in order to achieve enfranchisement: this included attacking property and any political party refusing to support legislation that did not include the suffragettes' demands for the right to vote. For more information on the suffragists and the suffragettes refer to Constance Rover, *Women's Suffrage and Party Politics in Britain* (London, Toronto: Routledge & Kegan Paul, 1967) Although it is designed to address general readers, the relatively recent book by columnist and author, Melanie Phillips, offers also a good history of the first-wave feminists. See her *The Ascent of Woman: A History of the Suffragette Movement* (London: Little Brown, 2003).

the standard of “musical politics”.⁷⁶ However once the SWM was associated with the English composer and radical militant suffragette, Ethel Smyth, several articles and letters expressed worries over combining music with feminist politics.⁷⁷

Many other female musicians nailed their colours to both the suffragists’ and suffragettes’ masts: Antoinette Sterling and Mary Davies, known as ballad singers, the highly respected British harpsichordist, Violet Gordon Woodhouse, the Aeolian Ladies orchestra and the English composer, Rebecca Clark were all associated with the suffragists’ movement.⁷⁸ Women musicians’ connection, even indirectly, to the feminist political movement is significant. As Gillett states, it reveals that ‘a group of prominent women musicians wanted their support of the suffrage cause to be public and wanted it directly identified with their commitment as artists’.⁷⁹

What Gillett does not articulate in all of her observations on the SWM is that, seen from a second-wave feminist stance, the SWM can be characterised (at least their ideals as illustrated in Eggar’s speech) as a ‘consciousness-raising’ group. Here I am borrowing Juliet Mitchell’s definition of the term. To Mitchell, second-wave feminism is ‘crucially

⁷⁶Gillett, *Musical Women*, 220.

⁷⁷Smyth, who wrote a famous propaganda song, ‘March of the Women’ in 1911, was a close friend of Emmeline Pankhurst. Her involvement with the feminist movement was probably the most prominent of any women musicians. Bernstein reports that Smyth abandoned her musical activities and devoted two years to the suffragist cause and in 1912 she was sentenced two months’ imprisonment for smashing the window of a cabinet minister. See Bernstein, ‘Shout, Shout’, 314.

⁷⁸Gillett, *Musical Women*, 221-2.

⁷⁹Gillett, *Musical Women*, 222. The extent to which the members of the SWM wished their musical activities to be linked with the suffragists’ movement is complicated, however, by the role played by Eggar in the Society. This point is examined at length by Laura Seddon in her PhD dissertation [entitled, *The Instrumental Music of British Women Composers in the Early Twentieth Century*] which discusses women composers of the early twentieth century, some of whom were members of the SWM. I am grateful to Seddon for discussing this issue with me.

concerned with that area of politics which is experienced as personal'.⁸⁰ 'That area of politics' to which Mitchell refers is the injustice that women experience. She explains that women come to the feminist movement by discovering that what they thought were personal 'frustrations', as Mitchell describes them, were in fact part of a social predicament and hence a political problem. This realisation is expressed as the 'personal is political', the slogan of the second-wave feminists. Mitchell adds that the process of transforming women's individual dilemmas into 'a shared awareness of them as social problems' is 'consciousness-raising'.⁸¹ Surely, the members of the SWM joined the organisation with an awareness of injustices, such as lack of opportunities in performing and publishing their works, thus identifying these frustrations as shared (social) problems. Advancing the argument, always bearing in mind that I am seeing the SWM from the second-wave feminist's point of view, the act of offering musical services to a political group is more than merely giving it support. It is publicly voicing or rather politicising a personal dilemma and could be regarded as the 'personal is political'.

Two British women pianists: Arabella Goddard (1836-1922) and Fanny Davies (1861-1934)

The improvement in their education and political status must have given confidence to women musicians of the late nineteenth and early twentieth century. In addition, by this time two women pianists, Arabella Goddard and Fanny Davies, had been established as two of the leading musicians in Britain.

Goddard, whose success started well before the twentieth century,

⁸⁰Mitchell, *Woman's Estate*, 61.

⁸¹Mitchell, *Woman's Estate*, 61.

broke many boundaries as a woman pianist: she was the first female instrumentalist to play at one of the main concert venues of the mid-Victorian era in London, the Crystal Palace, in the Saturday series of 1857; she was the first pianist to perform part of Beethoven's Piano Sonata Op. 106, the *Hammerklavier* (described by the *Musical World* as 'the most difficult piece of music ever composed for the piano'), from memory at public concerts;⁸² and she was also one of the musicians who received the Philharmonic (later the Royal Philharmonic) Society's first gold medal, awarded to outstanding musicians, in 1871.⁸³ Her performance of the *Hammerklavier* sonata was acclaimed by London critics and began to establish her as a leading concert artist in London. Considering the perception of this composer's works at this time (an issue to be discussed later), Goddard's (bold) choice set an example to younger women pianists.

One such who is reported to have been inspired by Goddard is Fanny Davies: Dorothy de Val claims that Goddard's performance of the virtuosic (and therefore, masculine) G minor Piano Concerto by Mendelssohn in Birmingham in 1870 had acted as an inspiration for Davies's career.⁸⁴ Her London debut concert was at the Crystal Palace on 17 October, 1885, in Beethoven's Fourth Concerto.⁸⁵ (Coincidentally, this work later became one of the most performed pieces by Myra Hess.) Davies, a pupil of Clara Wieck, performed a wide range of repertory ranging from Scarlatti, Bach, and Beethoven to Chopin and Schumann, as well as music by both early British composers such as Henry Purcell and living ones including Edward Elgar and

⁸²Ellsworth, 'Victorian Pianists', 154.

⁸³Ellsworth, 'Victorian Pianists', 154

⁸⁴De Val, 'Fanny Davies', 220.

⁸⁵See Frank Dawes, 'Davies, Fanny', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 10/6/2009.

William Sterndale Bennett.⁸⁶ She was a highly-regarded chamber music player, collaborating with Joachim, Josef Suk and Pablo Casals throughout her career.⁸⁷

Davies's stature as a musician made her suitable to become the president of the SWM in 1925-26.⁸⁸ Her versatility in both solo and chamber music repertoire and the Austro-German legacy that Davies inherited from Wieck are thought to have inspired her pupils and the new generation of female pianists emerging in Britain. In fact, according to de Val, it appears that Davies's legacy is not only her musical excellence, but also her status in representing 'new womanhood'. De Val remarks:

Davies presumably influenced her pupils . . . and laid important groundwork for later artists such as Myra Hess. . . . [H]ad she been a writer . . . she would have been celebrated as emblematic of new womanhood in the literary sphere.⁸⁹

It is probably a coincidence that the two British women pianists, Hess and Cohen, who emerged on the London musical scene in the mid-1920s, like Davies, never married. This was quite unusual for women of that time. Perhaps the three women, focussing on their careers without the burden of marriage, motherhood and the (female) responsibility that came with them, could be characterised as an aspect of the 'new womanhood' at that time. How much Davies's musical and personal outlook influenced younger pianists is not discussed by de Val; therefore the studies of Goddard and Davies leave scope for further investigation.

⁸⁶De Val says that Davies was 'always eager to make links with contemporary composers', 'Fanny Davies', 230.

⁸⁷Dawes, 'Davies'.

⁸⁸De Val says that although Davies only served one year as the Society's President, her association with it 'gave her some prestige' ('Fanny Davies', 237).

⁸⁹De Val, 'Fanny Davies', 237. Although Davies was not acclaimed as a feminist, according to de Val, Davies nonetheless 'unobtrusively led a modern lifestyle demonstrating a singularity of purpose in her public and private lives'.

These aforementioned studies offer insights into the London concert scene at the turn of the twentieth century, with particular reference to concert venues, the series in which these women performed, and the repertoire. Further, Davies's career introduces one important London music agent, namely Ibbs and Tillett, one of the most powerful concert management companies in the world in the twentieth century.⁹⁰

London concert life: the late-nineteenth century to the 1930s

At the beginning of that century, when Hess and Cohen and their contemporaries were starting to play the piano, Davies became a regular performer at the main concert series in London's major venues, including the Crystal Palace, St. James's Hall, the Queen's Hall and the Bechstein Hall (later the Wigmore Hall). Davies performed at all of these venues but is best known as a regular performer at the prestigious concert series, 'Chappell's Popular Concerts' at St James's Hall, Piccadilly, between 1870-1904.⁹¹ Since many of these venues no longer existed by the 1950s, a brief look at them offers us a historical context for London concert life at this time. All three venues had highly reputable orchestras and they dominated London's musical life for the next half century.

St. James's Hall, opened in 1858, comprised one main hall of over 2000 seats and two smaller halls on the ground floor. The main hall was the home of the world-renowned Philharmonic Society (the Royal Philharmonic

⁹⁰Davies was represented by the music agents, Ibbs and Tillett, from 1908. The firm will be discussed in the next chapter.

⁹¹St James's Hall, at the time of its opening in 1858, provided a much-needed new venue in central London for solo and chamber music concerts.

Society since 1989) from 1869-1894.⁹² Goddard performed regularly at Philharmonic Society concerts, and Davies made five appearances there during 1886-1905.⁹³ What distinguished St James's Hall is the solo and the chamber music concert series given at the two smaller halls. These were the 'Monday Popular Concerts', held in the evening (1859-1876), and the 'Saturday Popular Concerts' (1865-1904), in the afternoon.⁹⁴ The two series were conceived by Bond Street music publisher, Samuel Arthur Chappell, and his brother, Thomas. For the next half-century the two 'Pops' (as they became known to the public) functioned as the most important chamber and solo music series in London.⁹⁵ One of the best remembered chamber music groups performing regularly at the Pops was the Joachim quartet, with whom Davies appeared as pianist on several occasions. De Val reports that the Pops repertory was 'strongly rooted in the Austro-German tradition, with an emphasis on Brahms'.⁹⁶

The Crystal Palace, in Hyde Park, London, housed the Great Exhibition of 1851, later re-opening in Sydenham in 1854. This venue is well-remembered for holding choir concerts, such as the immensely popular Handel festival which started in 1859 (and lasted until 1926).⁹⁷ The Palace had a strong orchestra: its conductor, Sir August Friedrich Manns, presented

⁹²The Philharmonic Society was formed in 1813 to promote instrumental music. The Society distinguished itself by pioneering the music of the great composers of the time, especially Beethoven. For the Philharmonic Society's association with Beethoven in the nineteenth century, refer to the Music Collections at the British Library called, 'The Royal Philharmonic Society- Beethoven and the Society'. For an introduction to this collection, see <http://www.bl.uk/reshelp/findhelprestype/music/royalphilintro/royalphilbeethoven/royalphilbeethoven.html> accessed on 1/7/2009.

⁹³De Val, 'Fanny Davies', 229.

⁹⁴Ellsworth, 'Victorian Pianists', 158-9.

⁹⁵Ellsworth, 'Victorian Pianists', 158.

⁹⁶De Val, 'Fanny Davies', 229.

⁹⁷Cyril Ehrlich, Simon McVeigh and Michael Musgrave, 'London: Musical Life: 1800-1945', in *Grove Music Online*, p. 13-5, <http://www.oxfordmusiconline.com> accessed on 10/09/09. By the 1920s Handel was considered too out-dated, and despite Sir Henry Wood's attempts at modernisation, 1926 proved to be the festival's last year.

fashionable and ‘popular’ opera in the summer of 1856. However, *Grove Music Online* states that ‘the orchestral concerts were far more important in pioneering new repertory and raising performance standards’.⁹⁸ Manns’ orchestra, with the support of George Grove, became one of the best orchestras in Europe in the 1860s.⁹⁹ But the reputation of the Crystal Palace Orchestra diminished as the twentieth century approached; Manns disbanded his orchestra in 1900.



(Fig 1: Crystal Palace, Hyde Park: northeast side from Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851* published in 1854)

Fortuitously, an orchestra founded by Robert Newman in 1895, the Queen’s Hall Orchestra, rose to prominence in this period, taking on the mantle discarded by the Crystal Palace Orchestra. This orchestra, led by Henry Wood (managed by Newman) made its home at the Queen’s Hall, London (opened in 1893), on Upper Regent Street. The Queen’s Hall Orchestra’s Promenade concert series which later became the BBC Proms, changed the face of London’s orchestral life: Wood’s introduction of ‘new contemporary repertory’, i.e., Tchaikovsky, Brahms, Dvořák, Saint-Saëns, Wagner and Max

⁹⁸Ehrlich, McVeigh and Musgrave, ‘London: Musical Life: 1800-1945’, 13.

⁹⁹Ehrlich, McVeigh and Musgrave, ‘London: Musical Life: 1800-1945’, 13.

Bruch, apparently soon ‘assumed iconic status as the classics of the [orchestral] repertoire’.¹⁰⁰ The role of the Queen’s Hall Promenade Concerts has been described as ‘taking over an educational role which connects 19th-century concert life to modern times’.¹⁰¹ In the 1930s the Queen’s Hall also became the focus of BBC concerts featuring the BBC Symphony Orchestra (formed in 1930, the first permanent orchestra in Britain with full-time contracts). Starting in 1935, Arturo Toscanini conducted this orchestra in the celebrated series of concerts there. (Many of these concerts are available on CD today).¹⁰²

What is noticeable in terms of the orchestral concert programming of the mid-late Victorian era up to the (late) 1910s is the ‘mixed-content’ of repertory: ‘serious’ classical repertoire and ‘popular’ ballads with instrumental solos.¹⁰³ The professional orchestras playing at the three prestige venues presented so far all combined the two types of repertoire.¹⁰⁴ However, professional orchestras gradually abandoned this approach.

Crucial to the raising of the standards of the musical establishment in Britain is the contribution made by the British Broadcasting Corporation (BBC), formed in 1922.¹⁰⁵ The BBC’s somewhat idealistic initial objectives

¹⁰⁰Lewis Foreman and Susan Foreman, *London: A Musical Gazetteer* (New Haven and London: Yale University Press, 2005), 11. This book contains copious information on the three major venues discussed in this section.

¹⁰¹Ehrlich, McVeigh and Musgrave, ‘London: Musical Life: 1800-1945’, 15.

¹⁰²Foreman and Foreman, *London*, 40. Apparently, Toscanini in the 1930s described the BBC Symphony Orchestra as ‘the world’s best’.

¹⁰³‘Mixed-content’ is how Ehrlich, McVeigh and Musgrave describe the orchestral repertory of the late nineteenth to early twentieth century in ‘London: Musical Life: 1800-1945’, 15.

¹⁰⁴Both Manns’ and Wood’s orchestras adopted the role of educators of the public by introducing more serious and contemporary composers, but it took some time for their audiences to adapt to this programming. Ehrlich, McVeigh and Musgrave say that Wood’s first concerts to include mixed-content repertory reflected the public’s taste at the time. Ehrlich, McVeigh and Musgrave, 15.

¹⁰⁵This paragraph draws on Jennifer Doctor’s extensive and invaluable study of the early policies of the BBC, *The BBC and Ultra-Modern Music, 1922-1936: Shaping a Nation’s*

included educating the public (many of whom had little knowledge of classical music) with ‘high-brow’ music.¹⁰⁶ More specifically, regarding the educational mission that the BBC adopted, the music programmers of the 1920s began by attempting to familiarise the British nation with the ‘standard repertory [keyboard] canon’, that is, J.S. Bach’s keyboard works, and the Mozart, Haydn, and Beethoven piano sonatas, through a series of short keyboard recitals.¹⁰⁷ These recitals, called ‘The Foundations of Music’, were broadcast every day except Sundays. In 1926, the scope of the recitals broadened to vocal and string repertoire. Along with these, the BBC transmitted public performances of unusual repertoire and enormous quantities of new music by both British and European modern composers, such as Arthur Honegger, Nicholas Medtner and above all Arnold Schoenberg.

Considering that, until the late 1950s, there was a strong aversion to the serial music of Schoenberg and Webern amongst some leading British composers/soloists, the BBC’s inclusion of Schoenberg in the 1920s confirms the Corporation’s wish to transform Britain into a land of high culture.¹⁰⁸ Its insistence on high-brow music continued in the 1930s and led ultimately to the birth in 1946 of the BBC Third Programme, a cultural programme that broadcast six hours of classical music daily, of both standard and contemporary repertory. The content of this programme as well as the

Tastes (Cambridge: Cambridge University Press, 1999).

¹⁰⁶This policy, brought about by the managing director, John C.W. Reith, received continuous criticism throughout the years 1924-25 until the BBC eventually shifted to alternative programming (balancing ‘low/middle-brow’ music with ‘high-brow’ music). But the programming strategies remained unaltered: with the BBC’s Regional Scheme becoming available nationally in 1930, one station broadcast ‘serious’ music, while an alternative aired ‘entertainment’ or ‘light’ music. See Doctor, ‘The central policies’, in *The BBC*, 28-32.

¹⁰⁷‘Introducing listeners to the standard repertory canon’, in Doctor, *The BBC*, 84-5.

¹⁰⁸That the BBC was established as central to the distribution of music and it also became the largest market for music and musicians in the country by the 1930s are observed by Foreman and Foreman (*London*, 127) and Ehrlich (*The Music Profession*, 212).

reactions of some musicians/critics/composers to the Third will be discussed in more detail in chapters 3 and 6.

While the standards of musical life in Britain were considered to be rising, London lost three main classical-music concert venues all before the 1950s: the Bechstein Hall, opened in 1901 and renamed the Wigmore Hall in 1917, replaced the smaller halls of St James's which were demolished in 1905. The Crystal Palace was destroyed by fire in 1936 and, sadly, the Queen's Hall was bombed in 1941. A new orchestral concert venue (as well as smaller halls) to meet the high performance standards of London was much needed. The new venue(s) would have to fulfil the modern demands of the twentieth century with appropriate acoustics for recordings/live transmission, as well as providing high-quality facilities to satisfy audiences, many of whom were now connoisseurs.

From the above discussions it can be seen that, although social dissonance persisted across late nineteenth and early twentieth-century London, the situation for women musicians ameliorated. At this time, professional musical education was being made available to women at music colleges, Goddard and Davies were at the forefront of the musical scene and, just before the First World War, some women musicians' roles even extended to political causes as seen in the activities of the SWM. These developments seem to indicate that mid-twentieth century women pianists would find themselves in an enlightened position. At the same time, the study of earlier women musicians offered in this chapter helps us evaluate the prejudice, never entirely obliterated, inherited by the women pianists of the mid-twentieth century.

Chapter 2

Concert Life in London, 1950-60: venues and repertoire

This chapter discusses both the Royal Festival Hall and the Wigmore Hall (respectively, a new and an old venue in 1950s London), the players who performed there and their concert programmes. The Royal Festival Hall is considered for its importance to British cultural life and its link to British nationalism after WWII. This trait, an important characteristic of the 1950s London musical scene, is introduced in this chapter, but discussed at greater length in chapter 3 (which offers profiles of six critics) and chapter 6 (where the careers of three British pianists, Myra Hess, Harriet Cohen and Mouray Lympany, are examined).

The old venue, the Wigmore Hall, presented an impressive number of piano recitals (including debut recitals), many by women. A large number of these were reviewed in the four publications studied in this thesis. But why was the recital, especially the piano recital (as opposed to chamber music, for instance) so popular amongst London music lovers? Who played there, who administered the hall and what repertoire was presented there? As I investigate these issues, the role of the critic becomes more visible. Some of the reviews featured in the last section, 'Piano concert-programming in the 1950s', will clearly invite an investigation of the bias(es) of the critics, the topic of the next chapter.

The growth of professional orchestras that had occurred in London during the 1930s and 1940s, coupled with the lack of major orchestral venues such as the Queen's Hall, meant that, in order to resume London's musical life

after WWII, some cinemas had to double as concert locations.¹ Wood's Queen's Hall Orchestra moved to the Royal Albert Hall in 1941. Other concert halls, including the Central Hall, Westminster, and Kingsway Hall, were used as main alternative concert venues until the Royal Festival Hall on the South Bank opened in 1951.

The Royal Festival Hall (RFH)

Replacing much loved orchestral concert venues, such as the Crystal Palace and the Queen's Hall, proved to be a challenge. Located away from the center of London in a neglected South Bank area and architecturally unashamedly modernist, the Royal Festival Hall was unfavourably compared by concert-goers to, for example, the Crystal Palace's elegant garden, terrace and fountain.² In addition, with the exception of organ recitals, the acoustics of the new establishment were considered too dry for recordings (this hall, though recently acoustically refurbished, is still rarely used for recordings).³ Instead, Kingsway Hall in Holborn, built in 1912, not as a concert or recording hall but as a place of worship, became the main recording venue for both Decca and EMI during the post-war era. Lewis Foreman and Susan Foreman say that Kingsway Hall was thought by many to have the finest acoustics in London for recording orchestral and choral repertoire and was used over the next 30 years by all the major record companies.⁴ However, as a concert auditorium,

¹David C.H. Wright, 'London: Musical Life: since 1945', 5, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 19/9/2009.

²During an interview with me in July 2009, the RFH's archivist, Stephen Miller, said that, although this might not have been a dominant sentiment amongst the public, when the RFH was being built, some members of the public were apparently critical of both location and architecture.

³Foreman and Foreman, *London*, 159.

⁴Decca's celebrated recording of Tchaikovsky's Fifth Symphony with the National

Kingsway Hall could not compete with the Royal Festival Hall.

The arrival of the RFH was significant since it was made possible by the formation in 1946 of the Arts Council of Great Britain, a government body offering subsidies to ‘increase the accessibility of the fine arts to the public’ and ‘improve the standard of execution of the fine arts’.⁵ The efforts of the Arts Council together with some of London’s finest orchestras, such as the BBC, the London Philharmonic and the Royal Philharmonic, all now receiving continuous public funding as opposed to private patronage, generated important new audiences for classical music.⁶ The Royal Festival Hall had a custom-built music auditorium and modern facilities for both the audience and musicians; its acoustics were theoretically very advanced.⁷ It was a response to the new order, a new audience and the high standards of London concert life. But as well as its architectural importance, the RFH remains unique in its social significance: it was built as part of the ‘Festival of Britain’ of 1951 which was intended to boost British morale in the wake of wartime devastation and subsequent austerity by promoting the very best in British art, design and industry.⁸ Also, with the opening of the RFH, London’s cultural

Symphony Orchestra conducted by Sydney Beer in 1944 (Decca’s first full-frequency range recording) was recorded in the Kingsway Hall. Wilhelm Fürtwangler’s recording of Brahms’ Second Symphony (EMI) followed in 1948 and some of the best-known performances of the Royal Philharmonic (founded in 1946) with Sir Thomas Beecham were recorded in this venue too. See Foreman and Foreman, *London*, 157-8.

⁵Wright’s Introduction to ‘London: Musical Life: since 1945’, 1.

⁶Wright writes, ‘the post-war introduction of public subsidy for the performing arts was perhaps the most important single innovation of the period for music provision in London’. Wright, Introduction to ‘London: Musical Life: since 1945’, 1.

⁷In order to exclude external noise, the team of architects led by Leslie Martin adopted a concept which he described as an ‘egg in a box’. This involved the separation of the curved auditorium space from the surrounding building and the noise and vibration of the adjacent railway viaduct. Alan Jefferson, *Sir Thomas Beecham: A Centenary Tribute* (London: Macdonald and Jane’s, 1979), 102.

⁸The Festival of Britain was organised to mark the centenary of the Great Exhibition of 1851. Some criticised the event as a waste of public money but the South Bank exhibitions attracted 8.5 million visitors in five months. Becky Conekin’s book, *The Autobiography of a Nation: the 1951 Festival of Britain* (Manchester: Manchester University Press, 2003),

life was now extended to a new area of the city which, as previously noted, had been a neglected part: most major concert venues had hitherto been located in central London. Thus, in addition to providing a much-needed symphony hall, it gave post-war society a cultural and economic boost.

The [British] government's decision to provide a custom-built music auditorium in response to society's needs demonstrates the central position classical music held in British cultural life in the 1950s. The RFH, seating 2,900 people, remained the 'pre-eminent London concert hall' until 1982, when the 2000-seat Barbican Hall was built.⁹ The South Bank site added two small auditoria in 1967, the Queen Elizabeth Hall, seating about 900, and the smaller 360-seat hall, the Purcell Room, along with the Hayward Gallery (an art gallery).

The concerts that opened the Festival of Britain presented works by native composers, openly celebrating the nation's rejuvenation after the devastation of WWII. The first concert at the RFH (on 4 May, 1951) presented choral music by Vaughan Williams, often identified as the quintessential English composer, and George Frederick Handel who, though naturalised as a British citizen, was of German origin.¹⁰ Other composers featured included Orlando Gibbons (1583-1625) and Sir Charles Hubert Hastings Parry (1848-1918). Though the celebration avowedly focussed on 'Britishness' in classical music, the internationalism of the art-form was also emphasised in the invitation of the Italian Arturo Toscanini to conduct. But he was unwell and

examines the social meaning of this festival as well as its legacy.

⁹Foreman and Foreman, *London*, 68.

¹⁰The choral tradition in Britain was invoked in Chapter 1 with reference to the Handel Festival at the Crystal Palace.

his place was instead taken by Sir Malcolm Sargent and Sir Adrian Boult.¹¹

Following the RFH choral event, other concerts included chamber music played by Yehudi and Hephzibah Menuhin on 7 May, and Dame Myra Hess playing Beethoven's Concerto no. 4 on 8 May with the London Philharmonic Orchestra under Sir Adrian Boult. To review the musical events in the Festival of Britain, music journals and daily newspapers employed the likes of Mosco Carner, William McNaught, Diana McVeagh, Andrew Porter, Denby Richards, and Desmond Shawe-Taylor; these critics reported on the overwhelming number of concerts, opera and ballet performances in London and elsewhere in Britain during this time, which saw a musical revival not witnessed in the country in the previous 200 years.¹²

On the night of 5 May, the first symphony concert at the RFH included a work long associated with the Royal Philharmonic Society, Beethoven's Ninth Symphony.¹³ This had been commissioned by the Society in 1823 following its purchase of several overtures from the composer, all for generous fees, since the Society took much pride in its 'association with genius, and in acts of enlightened benevolence'.¹⁴

In twentieth-century Britain, two world wars induced some animosity towards foreign concert artists, especially those with Austro-German

¹¹*The Times*, 5/5/1951, 4.

¹²See *Musical Britain 1951*, compiled by the (anonymous) music critics of *The Times* (London, New York, Toronto: Oxford University Press), 1951. I wish to thank Andrew Porter for introducing me to this book and providing me with some names of its contributors which include Mosco Carner, William McNaught, Diana McVeagh, Porter himself, Desmond Shawe-Taylor and the three main *Times*' critics, Joan Chissell, Frank Howes (the editor) and William Mann (the assistant editor). In the 'Foreword' of this book, the anonymous editor (Howes?) writes that, 'some dozen pens' have contributed to this book. I was unable to find out all 12 names.

¹³The concert programmes of these dates are provided in *Musical Britain*, 20-2.

¹⁴Cyril Ehrlich, *First Philharmonic: A history of the Royal Philharmonic Society* (Oxford: Oxford University Press, 1995), 20 and 34. Ehrlich adds on p. 20 that the dealings with Beethoven are counted as 'the most celebrated events in the history of the Royal Philharmonic Society'.

backgrounds. At the beginning of WWI, London County Council had announced to the press that it would no longer permit aliens to take up permanent posts in orchestras, colleges and schools.¹⁵ Instead, they were filled by British musicians or those from allied countries.¹⁶ The overt ill-feeling towards Austro-Germanic musicians was reported in the *Musical News* of 1914:

The War has suddenly brought to a head the long-smouldering resentment against foreign dominance in British musical circles. . . . [Now is] the chance for the native to assert his proper pre-dominance in the land of his birth . . . After having their employment prejudicially affected for years past by Germans and Austrians [orchestral musicians] may be excused if they fail to see how the substitution of French and Belgians is likely to benefit their condition.¹⁷

As a result, during WWI, German musicians had to withdraw from several concerts in Britain and concert flyers were compelled to identify an artist's nationality if s/he had a foreign sounding name.¹⁸

But as far as the Austro-Germanic canon is concerned, antagonism did not prevail. This is, surely in part, due to the involvement of that most renowned British musical organisation, the Royal Philharmonic Society, that championed the performances of the works of Beethoven in the nineteenth century and contributed to Britain's acquisition of its reputation as a land of high-culture.¹⁹ Thus, ceasing to perform Beethoven's music during and after both world wars would mean abandoning an important cultural legacy. At the Festival of Britain, the Austro-German repertoire was given an importance

¹⁵Christopher Fifield, *Ibbs and Tillett: The Rise and Fall of a Musical Empire* (Aldershot: Ashgate, 2005), 96-7

¹⁶German owned enterprises too, suffered for being associated with German nationalism. As a result, the Bechstein Hall, for instance, continued without any Bechstein pianos during WWI and in 1917 changed its name to the Wigmore Hall.

¹⁷Fifield, *Ibbs and Tillett*, 97.

¹⁸Fifield, *Ibbs and Tillett*, 97.

¹⁹As was discussed previously in Chapter 1, a campaign to establish Britain as a cultural centre re-emerged in the twentieth century with the BBC's promotion of the Austro-Germanic canon in the 1920s.

almost equal to that of British music. The balancing of the Austro-Germanic canon and British music had some ramifications that will be considered later in this study.

British composers undoubtedly played an important part in the musical life of the 1950s. In an interview in March 2008, the former head of BBC music, Stephen Plaistow (who joined the BBC in the 1950), said that the nation's interest in and enthusiasm for contemporary native composers has virtually no parallels today.²⁰ Plaistow admitted that the intensity of public feeling could have been generated by a 'new' sense of nationalism during and after WWII. It is, therefore, even more remarkable that the Austro-German repertory continued side by side with British music. It seems that the Austro-Germanic canon transcends even a major war: during WWI, there was no cessation of performance of this repertoire. Similarly, at the National Gallery's lunchtime concerts during WWII, organised by Myra Hess, composers dominating the programmes were Austro-Germans. Even at the height of the Blitz, when the Nazis were bombing public buildings and concert halls such as the beloved Queen's Hall, both audience and organisers of the Gallery concerts showed a surprising tolerance of composers from this part of the world.²¹

This trend continued after WWII: with the exception of Tchaikovsky and Elgar, the most performed composers during the 1948-9 season were Beethoven (with 15 performances of the *Eroica* Symphony), Mozart, Brahms, and Wagner.²² It is worth noting how little the repertoire changed: when in

²⁰Interview with Plaistow in March 2008.

²¹The Gallery concerts' programmes and its controversies will be re-visited in the last chapter where Hess is examined.

²²Wright, 'London: Musical Life: since 1945', 5.

1985, Sir August Manns conducted a survey of the audience's favourite concert-programmes, the audience voted for music that included Beethoven's *Pastoral* Symphony, Mendelssohn's Violin Concerto and Wagner's *Tannhäuser* Overture.²³ At the RFH throughout the 1950s, despite performances of a wide range of music presented by world-renowned conductors/soloists, the Austro-Germanic canon largely continued to dominate programmes.

Female pianists appearing in the RFH in the 1950s included familiar names such as Hess, Cohen and Moura Lympny, but also a great number of foreign female pianists including Eileen Joyce, Clara Haskil, Lili Kraus, Monique de la Bruchollerie and Rosalyn Tureck. The ratio of female to male pianists playing at this venue is difficult to estimate. Sometimes the RFH would feature the same (usually male) pianist two or three times a month, performing a cycle of, say, all five Beethoven piano concertos or 32 piano sonatas, but such cycle-series were not frequent. And even while the RFH featured a male pianist several times a month, several women soloists also performed there each month. For example, Friedrich Gulda performed two Beethoven concertos and a recital of various pieces in April, 1955 at a time when seven other male pianists performed there; there were six performances by women pianists. Towards the end of the 1950s, the number of piano concertos increased and so did the number of female soloists. April 1958 saw a particularly high number of piano soloists (17); nine of these were women.²⁴

Throughout the 1950s the RFH had three starting times for concerts: the main concert in the evening at 8 pm, Wednesday afternoon concerts at

²³Foreman and Foreman, *London*, 11.

²⁴The Royal Festival Hall's concert diaries of the 1950s were kindly provided to me by Stephen Miller, archivist of the Hall.

5:45, and Saturday concerts at 3 pm. The afternoon concerts could be orchestral (including chamber orchestras) both with and without soloists, or chamber music concerts. The recitals in the Recital Room started at 7:45 but these recitals were relatively infrequent throughout the 1950s. It seems that the Wigmore Hall, discussed in the following section, became and continues to be the pre-eminent venue for recitals, particularly piano.

The phenomenon of the (piano) recital and the Wigmore Hall

The Wigmore Hall was not the only recital hall in London: besides the Recital Room of the RFH, another well-established recital venue (since the nineteenth century) was the Aeolian Hall. Queen Mary Hall (Russell Street), Cowdray Hall (the main auditorium of the Nursing College at 20 Cavendish Square) and Morley College, which had two leading British composers as directors in the 1950s, namely Michael Tippett (1940-51) and his successor, Peter Racine Fricker from 1952, were also used as recital venues in the 1950s. In addition, some Town Halls including Chelsea, Hampstead, Battersea, Hammersmith and Wimbledon served as supplementary recital venues during this period.²⁵

The Wigmore Hall (seating about 580), unlike the RFH, had already existed for half a century by the 1950s. From the time of its inception as the Bechstein Hall, it attracted London concert-goers, being situated near Oxford Circus, with efficient public transport, at the very heart of an area containing popular theatres (the Coliseum and Palladium) and concert venues (the

²⁵Wilhelm Backhaus and Claudio Arrau gave solo recitals at Wimbledon and Chelsea Town Halls. The two town halls and others still advertise a few lunchtime or early evening concerts but most have lost the standard of the 1950s.

Queen's Hall and St James's Hall).²⁶ Thus, the fact that this venue would host the largest number of chamber-music concerts and recitals in the 1950s is unremarkable. What is remarkable, however is that, of all types of musical performance (opera, chamber music and symphony concerts), recitals, especially piano recitals, attracted the most attention from the critics.²⁷ During an interview on 5/5/2010, Andrew Porter, active in the 1950s, said that most recitals were reviewed in print. Concert-listings in *What's On in London*, the 1950s entertainment guide, along with reviews in *The Times*, support Porter's claim (see Fig. 2).²⁸

Fig. 2: Concerts reviewed October-November, 1950 in major venues.

	Recitals	Orchestral	Choral	Chamber Music	Opera	Total
Total concerts advertised Oct-Nov. 50	76	51	11	28	13	179
Total reviews in <i>The Times</i>	76	18	4	5	12	115

The above table shows that, during these particular two months of 1950, 100 per cent of recitals were reviewed. This occurred quite frequently in *The Times*: throughout the decade, the newspaper had a weekly column dedicated to recital reviews (entitled 'Recitals of the Week') that appeared mostly on Mondays.

An explanation for the prevalence of piano recitals has been given by

²⁶'The Transformation of London Concert Life, 1880-1914', a project that started off in 1999 with McVeigh, Leanne Langley, Eva Mantzourani, and the late Cyril Ehrlich, focuses particularly on the Bechstein (later Wigmore) Hall which around 1900 was established as London's prestige venue offering a year-round schedule of high quality chamber music concerts.

²⁷The three critics whom I interviewed (McVeagh, Porter and Richards) said to me that, from their recollections of the instrumental recitals, piano recitals were the best-attended the public and the critics.

²⁸According to the Westminster reference library in Leicester Square, London, *What's on in London* was the most complete London concert-listing guide of the 1950s. This guide is published by The Londoner, Ltd. 31-32 Haymarket, London, SW1 WH1.

scholars including Janet Ritterman, William Weber and Therese Ellsworth: London, historically, had acted as the leading city for the solo recital since the mid-nineteenth century.

Early solo-recitals in London

Ritterman and Weber claim that the particular dominance of recitals in London during the nineteenth century is due to three causes. First, London concerts tended to be longer, less standard in format and more open to change than in most other cities; second, ‘canonic values’ for old works had been distinctively established in Britain by the end of the eighteenth century;²⁹ and third, since the mid-nineteenth century, women instrumentalists, especially British pianists such as Arabella Goddard, played an important part in London musical life.³⁰ The particular concerts that ‘gave birth to the term “recital” within musical vocabulary’ were, according to Ritterman and Weber, those given by Liszt in London in June, 1840.³¹ However Stephen Zank holds that the term, ‘recital’ was invented as a defensive device by Liszt in an attempt to reduce the number of singers and string players and originally described ‘the

²⁹McVeigh’s *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993) discusses the formation of the ‘classical’ repertoire, or the canon (Clementi, Handel, Bach, Haydn and Mozart) as referred to later, which took place in Britain in the late eighteenth century.

³⁰Janet Ritterman and William Weber, ‘Origins of the Piano Recital in England, 1830-70’ in *The Piano in Nineteenth-Century British Culture*, 175. Ritterman and Weber’s work will feature several times in this section, for, while some scholars such as Jim Samson and Kenneth Hamilton consider the public concert in Europe with particular attention given to Chopin and Liszt, they do not focus on the uniqueness of London piano recitals. Ritterman also comments on the public-concert tradition of the nineteenth century, ‘Piano music and the Public concert, 1800-1850’ in *The Cambridge Companion to Chopin*, Jim Samson ed. (Cambridge: University of Cambridge, 1992), 11-32. Another work that examines London concert life in the mid-nineteenth century from a middle class social perspective is, Weber’s *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848* (Aldershot: Ashgate, 2003, 2nd ed.).

³¹Ritterman and Weber, ‘Origins of the Piano Recital’, 175.

pianist's performance of a single work rather than the entire concert'.³² Nevertheless Zank agrees that the official use of 'recital' to describe Liszt's London concerts in 1840 led to many pianists, such as the Anglo-German, Charles Hallé, performing 'solo-recital[s]' in London in the 1850s.³³

The standard (non-orchestral) concert-format in nineteenth century, London was challenged by a Czech-born pianist, resident in London since 1821, Ignaz Moscheles.³⁴ As early as 1837, Moscheles presented a concert programme consisting of 'classical' repertory, i.e. Purcell, Bach, Mozart and Beethoven, as well as contemporary Romantic repertory by composers such as Mendelssohn; thus, Moscheles's programme excluded 'light' repertory, for example, a popular genre of composition performed often by male virtuosi, most notably Liszt: 'opera-fantasies'.³⁵ However, the nineteenth century's new forms of solo recitals were planned with caution even by the most respected London-based pianists as late as the 1860s: Hallé, who obviously wished to offer a one-composer recital (Beethoven) in 1862, diverted his goal twice by

³²Zank inserts one of the first concert announcements in which the term 'recital' was featured: Liszt's concert at the Hanover Square Room on 9 June, 1840 was announced as, 'M. Liszt will give . . . Recitals on the pianoforte . . . and that he will give a recital of one of his great fantasies'. See Stephen Zank, 'The Piano in the Concert Hall' in *Piano Roles: Three Hundred Years of Life with the Piano* by James Parakilas and others (New Haven and London: Yale University Press, 1999) 246.

³³Zank, 'The Piano in the Concert Hall', 246. At that time, like elsewhere in Europe, the standard format of non-orchestral concerts presented the piano as an ensemble instrument. Customarily, the solo pianist(s) was (were) expected to accompany the string players or vocalists. Clara Wieck was one of the very first pianists adopting the one-person solo-recital format as early as 1843 during her concert tour in Russia. See Nancy B. Reich, 'Clara Schumann' in *Women Making Music*, 270.

³⁴Many high-calibre foreign instrumentalists such as Muzio Clementi and Friedrich Kalkbrenner made their second homes in London from the eighteenth century onwards. See Loesser, *Men, Women and Pianos*, 283-91.

³⁵See Moscheles's 'solo-recital' programme of 1837 in Rittman and Weber, 'Origins of the Piano Recital', 176-7. The standard concert programme of nineteenth-century was 'mixed-content' (the term used in Chapter 1 to describe nineteenth-century orchestral repertoire), containing both 'light repertory' and 'serious' (or 'classical' as it was then called) piano repertoire. Even though the opera-fantasia was not considered classical, it demonstrated to Liszt's adoring public his ability as composer as well as famous virtuoso.

accompanying a vocalist.³⁶ What was also significant during these early recitals was that soloists were presented as the performers rather than performer-composers, a format that was adopted by future artists.³⁷

The shift from pianist-composer to interpreter was particularly beneficial to women, who, for a number of reasons, composed little. The reasons included their limited education, possible gender-bias amongst publishers and bias towards instrumental forms such as sonatas, concertos and symphonies, not generally produced by women.³⁸ But as Ellsworth states, women were considered suitable interpreters even of larger forms of composition.³⁹ A particular musical genre in which they excelled was apparently the piano concerto.⁴⁰ Perhaps then, the high number of female soloists performing at the RFH in mid-twentieth century London, as illustrated above, continues this nineteenth-century tradition.

The concert-programme format adopted by women pianists predating 1950s London is best seen in those of the two leading pianists of the previous c. 60 years, Goddard and Davies. As many commentators point out, Goddard's playing of Beethoven's difficult sonatas (such as the *Hammerklavier* noted in

³⁶But Hallé's reputation in his adopted home was such that his recitals of two composers, Beethoven and Schubert, in 1868 and 1869 were highly praised, Ritterman and Weber, 189-90.

³⁷Ritterman and Weber say that it is Moscheles who started the presentation of soloist as performer, not as composer-performer, 176-7.

³⁸Gillett is one of many scholars listing the names of English women composers of the late nineteenth century including Alice Mary Smith, Dora Bright and Ethel Barnes whose large-form compositions (cantata, piano and violin concertos and orchestral works), although played by English conservatory orchestras and on occasion, at public concerts, were never published, mainly due to the publishers' biases. Gillett lists two scholars who discuss this issue, Derek B. Scott and Sophie Fuller (225-6). For their works refer to the bibliography.

³⁹Ellsworth argues that, although women composers of the nineteenth century often felt intimidated by musical forms that were associated with male composers, female instrumentalists were allowed to perform a vast range of genres with relatively little constraint. Ellsworth, 'Victorian Pianists', 151.

⁴⁰See Ellsworth's discussion on women pianists performing concertos in nineteenth-century London which includes Goddard, in 'Victorian Pianists', 150-2. See also Ellsworth's 'Women Soloists and the Piano Concerto in Nineteenth-Century London', *Ad Parnassum: Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 2/1 (2003), 21-49.

the previous chapter) even as early as in her twenties, delighted the British public and earned her the reputation of an interpreter of ‘high-class repertoire’ (particularly that of Beethoven).⁴¹ But probably her greatest legacy to women pianists was her confidence in performing in any type of music that allowed her talent to shine. As well as being renowned for the classical repertoire, she was a regular performer of the light materials, at the ‘London Ballad Concerts’ in St James’s Hall.⁴² The audience seemed to have accepted that Goddard could move freely between the two styles.

By the time that Davies was making her name as a leading concert artist, recital programming was almost standardised. But she, too, was not always bound by the standard repertory of her time (Bach, Haydn, Mozart, Beethoven and the Romantic repertoire including Chopin, Schumann and Brahms). Although her frequent performances of Brahms’s chamber music works with Joachim demonstrated her excellence in the German music repertoire, she was considered a fine interpreter of both early keyboard works, such as those by Purcell, and new British music, such as that by Sterndale Bennett and Edward Elgar.⁴³ The latter works, although by respected British composers, can be said to fall outside the piano repertory canon. Therefore Davies, like Goddard before her, seems to have been accepted for two different repertories. Perhaps this substantiates the claim by Ritterman and Weber that London audiences’ tastes in the late nineteenth and early twentieth century were diverse and generous.

The long length of the London recital continued in the 1950s. Indeed,

⁴¹ Frank Howes, ‘Goddard, Arabella’, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 1/8/2009.

⁴² Ritterman and Weber, ‘Origins of the Piano Recital’, 188.

⁴³ See the discussion of Davies in Chapter 1.

the recital programmes of this decade are almost unimaginable by today's standards. Such length would have been not only a test of concentration but also of endurance and stamina.⁴⁴ A piano recital with its breadth of repertoire and test of endurance encouraged a more accurate judgement of the performer's ability than a concerto performance; so a critic would have had much to say about a recital. Thus, it seems hardly surprising that recitals were so eagerly reported during the 1950s. These recitals took place mainly at the Wigmore Hall.

The Wigmore Hall and Emmie Tillett (of Ibbs and Tillett)

William Lyne, manager of the Wigmore Hall from 1966 to 2003, said that the London-based music agents, Ibbs and Tillett, presented such an overwhelming number of concert artists there during the 1950s and 60s that the public thought the agency must own the Wigmore Hall.⁴⁵ Christopher Fifield, who produced a thorough study of Ibbs and Tillett, reports that the agency's association with the Wigmore Hall started to take off after WWI: during the war years, when concerts had to be curtailed, 108 concerts were managed by them. But this increased from 1919: between the autumn of 1919 and the end of 1920, they promoted 101 events there. Even with a two-month summer

⁴⁴This point will be further discussed in the section, 'Piano concert-programming of the 1950s' below.

⁴⁵William Lyne was hired as assistant manager of the Wigmore Hall in 1957. See Lyne's article, 'A Personal View' in *Wigmore Hall: 1901-2001: A Celebration*, Julia MacRae ed. (London: The Wigmore Hall Trust, 2001), 17. The volume was published in 2001 to celebrate the hall's centenary. Ibbs and Tillett was founded in 1906 by Robert Leigh Ibbs, and John Tillett in Hanover Square but later moved to Wigmore Street. Over the next 60 years amidst fierce competition from numerous rivals such as Harold Holt, Wilfrid van Wyk, and Ingpen and Williams, Ibbs and Tillett managed to remain amongst the giants of music management.

break (mid-July to mid-September) they produced 77 events in 1921.⁴⁶ Fifield ceases his reporting of the number of the Ibbs and Tillett's events at the Wigmore Hall after 1921, but based on Lyne's comment in the 1960s, the association of Emmie Tillett (the managing director of the agency from 1937-78) with the Wigmore Hall seems to have remained close.

Emmie Tillett, referred to by other music agents as the 'Duchess of Wigmore Street' or 'Queen Emmie', became one of the most respected personalities in the British music industry.⁴⁷ Her obituary, which appeared in *The Times* five days after her death on 16 May, 1982, described her as 'one of the most remarkable and important figures among concert artist managers in the world of music'.⁴⁸ Similarly, the obituary notice of Wilfred Stiff, Emmie Tillett's successor following her retirement in 1978, describes her as 'one of the legendary names in classical music artists management . . . and one of the world's best-known managers'.⁴⁹

Whether Emmie Tillett was particularly interested in representing women pianists in the 1950s is a moot point. However, we do know several factors that suggest that women pianists were kept under Tillett's close watch. Despite the partiality of both John Tillett (the founder of Ibbs and Tillett and Emmie Tillett's husband) and his wife for singers, women pianists such as Myra Hess were always kept active even in the 1950s (when Hess was in her 60s);⁵⁰ other leading women pianists of the 1950s, including Gina Bachauer, Eileen Joyce and Moura Lympany (and non-British resident women pianists,

⁴⁶Fifield provides the number of Wigmore Hall events promoted by Ibbs and Tillett between 1914 and 1921 (*Ibbs and Tillett*, 108-9). During Emmie Tillett's tenure, Edwin Worman managed Wigmore Hall recitals.

⁴⁷Fifield, *Ibbs and Tillett*, 305.

⁴⁸*The Times*, 21/5/1982.

⁴⁹<http://www.independent.co.uk/news/people/obituary> accessed on 1/9/2009.

⁵⁰Fifield, *Ibbs and Tillett*, 298-300.

such as Lili Kraus and Clara Haskil) were all represented by Emmie Tillett;⁵¹ Moura Lympny was particularly thankful for Tillett's input when her career was having difficulties.⁵²

What is certain is that the Wigmore Hall gave a platform to numerous women pianists from its earliest days: those mentioned by Ehrlich include Davies, who performed with Joachim, and a number of pupils of Tobias Matthay, such as Gertrude Peppercorn and Hess. Ehrlich makes specific mention of a young Brazilian pianist, Guiomar Novaes, who performed, aged 16, at the Wigmore Hall (or Bechstein Hall) in 1913: Novaes drew comparison with the renowned South American female pianist of a previous generation, the Venezuelan, Teresa Carreño (1853-1917).⁵³ That women pianists received critical acclaim in London at the turn of the twentieth century suggests that it maintained its nineteenth-century tradition as a city where women took 'strong leadership within British musical life' as claimed by Ritterman, Weber and Ellsworth.⁵⁴

One area that differentiates the Wigmore Hall from other recital/chamber-concert venues is its reputation for debut recitals. Lyne remembers that in the 1950s and 60s there were so many of these that the 'splendid' concerts given by established performers were 'buried among the

⁵¹Fifield, *Ibbs and Tillett*, 302.

⁵²Moura Lympny, *Her Autobiography: The moving story of a great pianist* (London: Peter Owen Publishers, 1991), 108 and 127.

⁵³Ehrlich, 'The First Hundred Years', in *Wigmore Hall*, 44. After her orchestral début with the Châtelet Orchestra, Novaes gave a highly successful recital at the Aeolian Hall, New York, in 1915, which marked her US début. At this time her style, particularly her wide range of dynamics, was likened to that of the virtuoso pianist, Josef Hofmann and Paderewski. For more information on Novaes, see *Grove Music online*, <http://www.oxfordmusiconline.com> and 'Artist Information' at the website of the Naxos record label, <http://www.naxos.com/artistinfo/guiomarnovaes/12575.htm> both accessed on 8/10/2009.

⁵⁴Besides Ritterman and Weber's 'Origins of the Piano Recital', another work which discusses (in German) a non-British resident woman pianist's influence on British musical life features Clara Wieck. See Ritterman's 'Gegensätze, Ecken und Scharfe Kanten: Clara Schumann Besuche in England, 1865-1888', in Ingrid Bodsch and Gerd Nauhaus eds., *Clara Schumann 1819-1896* (Bonn: Stadtmuseum, 1996), 235-61.

new artists'.⁵⁵ Exactly how the native and foreign debutant(e) secured the booking of the Wigmore Hall is difficult to know. What Fifield's study tells us is that Ibbs and Tillett held auditions for aspiring instrumentalists and singers at the Wigmore Hall from the time the agency was founded. In subsequent years, the music agents became renowned for promoting their artists' debut recitals at the Wigmore Hall.⁵⁶

Porter, in an interview with me on 18 August, 2009, also describes the process for new artists eagerly attempting to gain a Wigmore recital. Porter states that in the 1950s (as now) one could not launch a career without press reviews, and that most agents demanded two to five press reviews before taking on a newcomer. He believes that the Wigmore Hall was hired out to those who had successfully auditioned with Ibbs and Tillett for about £200 (standard for a hall of that size).⁵⁷ Alternatively, as Fifield suggests, the hall might be available to 'over-ambitious' parents of young performers who could provide the sum and who were lucky enough to gain Emmie Tillett's support.⁵⁸ The agency's close association with the promotion of newcomers is not satisfactorily explained, especially, as will be shown in chapters 4-5, when the critics questioned the merits of quite a number of them. Some of their reviews are so negative that it becomes inevitable to suspect the quality of Ibbs and Tillett's audition.

However, how many of these debut recitals followed an Ibbs and Tillett audition is not known. Further, no source claims that Ibbs and Tillett's

⁵⁵Lyne, 'A Personal View', in *Wigmore Hall*, 16.

⁵⁶Such a reputation was initiated by an American critic, Henry T. Fink, in *Success in music and how it is won*, quoted in Fifield, *Ibbs and Tillett*, 60-1.

⁵⁷Porter kindly asked one of his friends who was an active music agent in the 1950s in order to inform me on this.

⁵⁸Fifield quotes a letter addressed to Ibbs and Tillett in which an 'over-ambitious' mother urges her daughter to be promoted by the agents, 59-60.

promotion of newcomers damaged the reputation of the Wigmore Hall in the 1950s and 60s. Indeed, a considerable number, such as Novaes, later became known as the finest artists of their time. Over the years, the Wigmore Hall remained the main debut-recital venue: Porter remembers Wilhelm Kempff's (belated) London debut-recital there in 1951. Furthermore, as said earlier, despite the frequent occurrence of these performances, world-leading pianists in the 1950s returned to the Wigmore stage, in some cases, several times: for example, the Chicago-born Rosalyn Tureck (whose London agent was Emmie Tillett) was a faithful visitor at the time.⁵⁹

Yet, another reason for the importance of Wigmore Hall recitals is that, in the 1950s, all their concerts, including debut-recitals, would merit at least two reviews in the national press. With most music agents reluctant to take on any new artists without previous press notices, the Wigmore Hall provided for the performers' needs. The overwhelming number of Wigmore Hall reviews printed in *The Times* identifies this newspaper as one of two that regularly covered the hall's recitals (the other being the *Daily Telegraph*).⁶⁰ On occasion, the same critic working for *The Times* had to cover two recitals in the hall on the same day, one matinee at 3 pm followed by an evening recital, comparing the two in the article. It is possible that some of *The Times*' poor reviews might have reflected the reaction of weary critics constantly reviewing

⁵⁹Tureck (1914-2003) made her public recital debut in Chicago at the age of nine. Although her obituary in *The Guardian* reports on Tureck's performances of some American contemporary music, mostly performed in America, including those of Charles Ives, William Schuman and David Diamond (Diamond's First Piano Sonata of 1947 was written for her), she is chiefly remembered as a Bach specialist (*Grove* does not note Tureck's performances of the American composers' works). See Jessica Duchén's obituary of Tureck in *The Guardian*, at <http://www.guardian.co.uk/news/2003/jul/19/guardianobituaries.arts> obituaries and Howard Schott, 'Tureck, Rosalyn', *Grove Music Online*, <http://www.oxfordmusiconline.com> both accessed on 10/5/2010.

⁶⁰Alan Blyth, 'A critic at the Wigmore Hall', in *Wigmore Hall*, 113. Blyth was one of the main reviewers of Wigmore Hall recitals in the 1960s.

piano recitals full of the same ‘pot-boilers’.

Piano concert-programming of the 1950s

In the standard piano repertory of the 1950s, Beethoven reigned supreme. His piano compositions appear on most recital programmes, while the cycle of his complete piano sonatas, heard more than once only a decade earlier during the National Gallery war-time concerts, was revived in the 1950s and continues to be programmed to the present. A group of his sonatas, the *Appassionata* Op. 58, *Waldstein* Op. 53, *Tempest* Op. 31 no. 2, and the last three sonatas, Opp. 109-110, were frequently featured on the programmes of the 1950s. Other works which remained enduringly popular included Bach’s *Das Wohltemperierte Klavier* and the *Chromatic Fantasy and Fugue* and some of Mozart’s piano sonatas. Large-form Romantic pieces favoured by recitalists included Schubert’s *Wanderer Fantasy* Op. 15, D. 760, Schumann’s *Fantasy* Op. 17, *Kinderszenen* Op. 15 and *Etudes Symphoniques* Op. 13; Franck’s *Prélude, Chorale et Fugue*, Liszt’s B minor Sonata, Brahms’s *Handel* and *Paganini Variations*, and Chopin’s two sonatas and 24 preludes.⁶¹ Popular choices from the modern repertory would seem to have been pieces by Debussy, Ravel’s *Gaspard de la Nuit* and *Sonatine*, and Bartók’s *Suite* and *Sonata*.

It is quite remarkable that some of these pieces, favoured by pianists

⁶¹The narratives of some piano works still draw more interest than others: see Nicholas Marston, *Beethoven’s Piano Sonata in E, Op. 109* (Oxford: Clarendon Press, 1994) and the review of this book by Michael Friedmann, ‘Nicholas Marston’s *Beethoven’s Piano Sonata Op. 109*’ (*Music Theory Online*, <http://www.societymusictheory.org/mto/>) accessed on 20/4/2007. During 1950-51 the work that appeared the most in recital programmes by men and women is Schumann’s *Fantasy* (seven times). *The Times* music correspondent wrote ‘Schumann’s *Fantaisie* seems to be enjoying at present the popularity which is its due ...’ *The Times*, 3/12/1951, 2.

and audiences in the 1950s in London, are the same as those featured heavily during the early days of the Bechstein Hall by pianists of the eminence of Ferruccio Busoni, an Ukrainian-born virtuoso, Vladimir von Pachmann, and Carreño. The earlier performances included Beethoven's piano sonatas, opp. 109 and 110, Brahms's *Paganini Variations*, Schubert's *Wanderer Fantasy*, pieces by Chopin, and Liszt's Sonata.⁶² Additionally, solo recitals featuring the music of one or two composers, cautiously attempted by Hallé in the late nineteenth century but still rare at the beginning of the twentieth, were now common. By the 1950s, pianists were being recognised as specialists in the music of one composer. Amongst these were Polish-born Maria Donska, a pupil of Schnabel (a Beethoven specialist), Rosalyn Tureck (a Bach specialist), and the 1949 joint-winner of the prestigious Chopin competition, Polish pianist, Halina Stefanska (a Chopin specialist).⁶³

The standard recital programme comprised several pieces of three or four different styles performed in chronological order, usually with a major Romantic work in the second half as the highlight. Despite the climactic moments within individual pieces, the reviews testify that a particular work was acknowledged as the 'climax' of the recital. Naturally, the listeners' expectations were heightened at this point. The pieces chosen by recitalists for this were usually large-form compositions in the Romantic and virtuosic style, such as the late-Beethoven sonatas, Brahms's *Paganini Variations*,

⁶²The concert-programme of these pianists is offered by Ehrlich, 'The First Hundred Years', 37-8.

⁶³Donska (1912-1996) was born in Lodz, Poland, but was sent to study with Artur Schnabel in Berlin in 1923. While studying with Schnabel, Donska made her debut playing Weber's *Konzertstück*. She became a British citizen in 1934 and entered the Royal College of Music in 1936. In the 1950s and 60s she gave two complete cycles of Beethoven sonatas. See Malcolm Binns, 'Obituary: Maria Donska', <http://www.independent.co.uk/news/obituaries/obituary--maria-donska-1281969.html> accessed on 17/5/2010. Stefanska received several London press notices during the 1950s, yet, she remains to be a relatively little-known pianist. There is no entry for her in *Grove*.

Schumann's *Fantasy*, and the sonatas of Chopin and Liszt. But while the importance and the quality of these pieces is undoubted, they were considered over-played (as they are now). An anonymous critic of *The Times* wrote:

The instrumentalist for example should resolve to explore the byways as well as the highways of the past, as well as to show more interest in music written today.⁶⁴

New music did not dominate London's concert life in the 1950s, but was nevertheless an active and important ingredient. As noted in Chapter 1, the BBC Symphony Orchestra and especially the Third Programme dedicated a good percentage of its schedule to promoting unusual and recently-composed music. Performances of contemporary music also took place at some less-frequented venues such as Hampstead or Chelsea Town Halls (where the Chelsea Chamber Orchestra performed new works) and, most importantly, Morley College: this will be discussed in detail below.

It is nevertheless important to note the absence of contemporary repertoire from the recitals of world-renowned performers: Claudio Arrau, Wilhelm Backhaus, Annie Fischer, Edwin Fischer, Walter Gieseking, Myra Hess, Vladimir Horowitz, Wilhelm Kempff and Arthur Rubinstein generally avoided rarely-played compositions or contemporary music. And many other (younger) active pianists seemed to have imitated them: even if on occasion an unusual or new work appeared in a concert programme, it was a brief diversion from the standard repertoire.⁶⁵ The 1950s pianist's concerto repertoire was even more conservative than the solo: despite the regular

⁶⁴*The Times*, 9/1/1950, 7.

⁶⁵This seemingly sweeping statement ignores minor contributions to new works made by these artists: thus, I acknowledge that Myra Hess gave the world premiere of Howard Ferguson's Piano Concerto for Piano and Strings in 1952. But diversion from the standard repertoire by these two pianists and others occurred too infrequently to merit them as promoters of new or unusual music, especially when there was a group of artists who were specialists, as discussed in the next section.

appearance in recital of some solo pieces by Ravel and Bartók none of Bartók's five piano concertos or Ravel's two piano concertos are evident in concert programmes. Even though the BBC introduced the music of European avant-garde composers such as Schoenberg in the late 1920s, most internationally renowned soloists performing in London in the 1950s ignored, or even disdained his music.

The tendency to avoid new music was soon noticed by an anonymous critic for *MT*, who wrote, 'Star performers are not often allowed to indulge contemporary enthusiasms'.⁶⁶ Perhaps it is not merely performers who are to blame for this: reviews of new works paid little or no attention to the interpreters. Regardless of 'star performers' apparent negligence of contemporary music, in the first half of the twentieth century, interest in a great number of new works by British composers such as Lennox Berkeley, Humphrey Searle, Alan Rawsthorne, Arnold Bax, Peter Racine Fricker, Howard Ferguson John Ireland and Michael Tippett is apparent in concert programmes.⁶⁷ Unfortunately, the life-span of many of these works (except perhaps Tippett's) has proved to be short. Thus, for performers, the enduring quality of British composers' new works was probably not replicated in the canonic piano-repertory of the 1950s.

Other than the standard recital programme consisting of several stylistically different pieces, some pianists of both sexes spent more time exploring Baroque works, grouping Rameau with Scarlatti, and Couperin with

⁶⁶*MT*, Apr. 1953, 183. A remark made by an anonymous reviewer of the Hungarian-born American pianist, Andor Foldes.

⁶⁷*MT* showed much interest in these composers. See *MT*, Mar. 1950, 90-2, and Apr., 137-39 for articles on Rawsthorne's works, and for an article on Searle, see Sep. 1956, 468-72.

Bach or Handel.⁶⁸ Somewhat earlier, Davies had included some early keyboard works by the English composers in her programmes, while a pianist of the following generation, Harriet Cohen, often offered early keyboard works by composers such as Gibbons, William Byrd and Purcell in her concerts. But these programmes were few: although Cohen most notably championed early Elizabethan keyboard works, this is hardly remembered in the twenty-first century, perhaps because, in the main, these works are no longer performed on the piano.

However a group of highly-respected pianists offered programmes weighted towards unusual or new pieces. Cohen, whose interest lay in early piano works outside the canon, was also one the main promoters of new British works (such as those by Arnold Bax and Vaughan Williams).⁶⁹ New-music specialists are well documented in *MT*, which, in the 1950s, was very much orientated towards contemporary music and first performances. This journal reviewed new compositions, a large proportion of which were by British composers, in nearly every issue, and reported on mainly British first performances in its 'New Music' section. Because of this focus, *MT*'s list of pianists and, especially, their repertoire, was quite different from that of *The Times*, *MO* and *MM*.⁷⁰ A monthly periodical's reviews are of course much more selective than those of a daily newspaper and *MT* did not feel obliged to cover most of the Wigmore Hall concerts, instead devoting a considerable

⁶⁸The cycle of Bach's Preludes and Fugues was performed in the 1950s by the English pianist/writer, Denis Matthews.

⁶⁹Cohen's repertoire and reception will be discussed further in the last chapter.

⁷⁰The reviews featured in *MT* always emphasised the significance of new music in a recital programme. Although pianists such as Julius Katchen and Andor Foldes manifested some interest in lesser-known repertoire, there were more reviews of them performing the well-known or even over-played repertoire. This is especially true of Katchen: see his repertoire listed in *The Times* on 14/4/1952, 2, 8/2/1954, 4, and 27/4/1953, 5. But *MT* reported three of his performances, twice presenting him playing unusual works by Ned Rorem and George Gershwin.

number of reviews to other concert types. (see Fig. 3).⁷¹

Fig. 3: The number of reviews in *MT*, 1958

Month	Recital	Orchestral	Chamber Music	Choir
January	0	6	0	0
February	3	4	0	1
March	3	1	3	1
April	3	9	1	0
May	2	2	1	2
June	1	4	5	0
July	1	3	1	0
August	0	3	1	0

But *MT* presents us with the list of those performers in 1950s London who mainly focused on new music while managing to include standard repertoire, as well as those who devoted their careers almost entirely to first performances. Its lists contain quite a few British performers: Cohen, Kyla Greenbaum, Phyllis Sellick, Clifford Curzon, and the Austrian-born pianist and musicologist, Paul Hamburger. It also included the French pianist, Yvonne Loriod, wife of Olivier Messiaen, the little known Czech pianist Liza Fuchsova, who performed duo-recitals often in partnership with Paul Hamburger, and above all, the Swiss-born pianist Margaret (Rothen) Kitchin, who settled in London after WWII.

Kitchin, whose name was linked with Morley College, featured several times in *MT* during this decade. Of her five reviews here, four of the concerts took place at Morley College.⁷² *MT* is not the only source to report her

⁷¹Fig. 3 is based on the year in this decade with one of the largest number of reviews in *MT*. Due to the Proms season there were no substantial reviews during September. In November it contained only one opera review.

⁷²Morley College held a considerable number of concerts of music from outside the Western classical repertoire canon and this was well-acknowledged by the press. For example, the title of a Morley Concert review, featured in *The Times* on, 17/2/1953, 2 is entitled,

musical activities during the same period. Although some of her entries were concert announcements, her name appeared 14 times in *The Times* during this decade.⁷³

Another female pianist who showed an enthusiasm for new music, Liza Fuchsova, is unfortunately lesser-known. Her two-line entry in the *Oxford Dictionary of Music* suggests that she settled in London in 1939 and became a teacher later.⁷⁴ Her name only occurs in tandem with her collaborators, such as Hamburger (who, unlike Fuchsova, is featured in *Grove*), although she was represented by Ibbs and Tillett. Fuchsova's interest in less-played piano music (including that of Lennox Berkeley, Carl Nielsen and Smetana) is demonstrated by her consistent inclusion of such compositions in nearly all her reviewed recitals.⁷⁵

A British pianist whose name seldom featured in the 'New Music' section of *MT* is Edna Iles (1906-2003), one of the main interpreters of the Russian-born composer, Nicolas Medtner who settled in London in 1935. She is the only pianist of the 1950s whose recital-programme often contained Medtner's compositions.⁷⁶

MT certainly provides a list of the pianists with alternative concert-programmes as well as paying critical attention to the music of some women

'Unfamiliar Music'.

⁷³Kitchin's reviews in *The Times* include her chamber music concerts and song accompaniments. Four of them were from the Morley College (the ones not covered by *MT*). Kitchin's career is examined in the last chapter.

⁷⁴'Fuchsova, Liza', n.a. <http://www.oxfordmusiconline.com> accessed on 13/10/2009.

⁷⁵For Fuchsova's recital review see *MT*, Mar. 1955, 151 and Jan. 1958, 30. The latter recital was reviewed also in *The Times*, 18/11/1957, 3. Another review appears on 16/2/1959 of the same newspaper.

⁷⁶Edna Iles was a child prodigy who made her debut at the age of nine. She was also the first British pianist to perform Rachmaninov's 'fiendishly difficult Third Piano Concerto' at the age of 17 (quoted in her obituary on *The Times* on 1/2/2003, 44). Her obituary also appeared in *The Independent* on 24/3/2003, <http://www.independent.co.uk/news/obituaries/edna-iles-730144.html> accessed on 20/20/2009. Despite a relatively high number of reviews (10, see the Appendices) that Iles received in the 1950s, none of the subjects that I interviewed, although they all remembered her, complimented her playing.

composers of the past, such as Ethel Smyth (1858-1944), and those active in the 1950s, including Elizabeth Maconchy (1907-94), Elisabeth Lutyens (1906-1983) and Doreen Carwithen (1922-2003).⁷⁷ It even presents a few women pianist-composers, such as Helen Perkins and Susan Bradshaw.⁷⁸ Some lesser-known venues of the 1950s, such as the Mercury Theatre, and the London Contemporary Music Centre, are reported in *MT*. However, the coverage of these venues was poor, and naturally, players performing there received little attention from the critics.

The leading performer of unusual and new music in the 1950s, as confirmed by Plaistow, and Porter, as well as *MT*'s 'New Music' reviews, was indeed, Margaret Kitchin; but Kitchin was possibly an outsider as far as the main group of pianists who mostly performed the piano repertory canon was concerned. This view could be said to be supported by the inclusion of, for example, Hess, Cohen, Lympny, Bachauer and Joyce in *Grove* and other music encyclopaedias, unlike performers of new music such as Fuchsova, Greenbaum, Iles, and Kitchin.⁷⁹ While many of the composers featured by both Cohen and Kitchin are rarely heard today, and Cohen too was in danger of being excluded as a mainstream pianist, the significant difference is that Cohen performed Bach in the 1920s and 30s, earning her the acclaim of,

⁷⁷A review of an overture by Ethel Smyth can be found in *MT* Aug. 1951, 373-74. For reviews of Elizabeth Maconchy, see Nov. 1954, 542, and of the Concerto for Piano and Strings by Doreen Carwithen, see Oct. 1952, 461.

⁷⁸Helen Perkins was an active composer/pianist in the 1950s. But due to a three-year break, her appearances on the concert circuit were inconsistent. See her review the review of her concerts in *The Times*, 27/3/1950, 8 and 7/4/52, 3. Susan Bradshaw appeared only once in *MT* (see Feb. 1957, 72). In this concert she performed her own composition (*Variations for Piano*) as well as Peter Racine Fricker's *Trio for Flute, Oboe and Piano* and *Serenade*, no. 2, Op. 35. The critic discussed only the pieces, not the performance.

⁷⁹This might be considered ironic, as Greenbaum was actually the piano-teacher of *New Grove* editor, Stanley Sadie.

amongst others, Sir Henry Wood and Busoni.⁸⁰ Though Cohen's 1950s concert programmes seldom featured Bach, she is remembered as a fine Bach player. Thus, it seems that the younger generation of pianists give greater credit to performers of the canon as opposed to the performers of new or unusual music.

It has been noted briefly that all concert programmes in the 1950s were exhaustingly long by today's standards. It was common practice to offer works by six composers, or even seven, if the pieces were short to medium in length. Hess played Beethoven's concertos nos. 3 and 4 in one evening, while Edwin Fischer gave performances of nos. 2, 3 and 5. On 27 January, 1953, the *Collegium Musicum Italicum* performed seven (admittedly Baroque) concertos in one evening.⁸¹ Naturally, there were several soloists in this concert. Another Baroque concert that included three different soloists in the first half, continuing with a concerto for three harpsichords, then four violins in the second half, was called 'monstrous programme-building' by Donald Mitchell writing for *MT* in 1953.⁸²

The length of the programme meant that both men and women recitalists included more than one major Romantic work each time. For example, a recital by a well-respected Viennese pianist, Poldi Mildner, at the Wigmore Hall on 27 October, 1953 consisted of Schubert's *Wanderer Fantasy*, Chopin's *Berceuse*, Brahms's *Paganini Variations*, and sonatas by

⁸⁰Cohen, *A Bundle of Time: The Memoirs of Harriet Cohen* (London: Faber and Faber, 1969), 74 and 78-9.

⁸¹Even though these were short Baroque concertos the critic disapproved of such programming. 'Not one concerto not even 3 or 4 with appropriate sartorial metamorphoses but 7 concertos were included in the programme'. *The Times*, 27/11/1952, 11.

⁸²*MT*, Jul. 1953, 328. This was a concert with the LSO.

Liszt and the Argentinian composer, Alberto Ginastera.⁸³ Some performers played two major works by the same composer: two years before her last concert on 29 April, 1952, Adelina de Lara (1872-1961), one of the most respected English pianists of her time, who studied with Clara Schumann and Fanny Davies, offered both Schumann's *Carnaval* and *Kreisleriana*, preceded by Beethoven's 32 Variations in C minor and his Sonata in G minor Op. 49 no. 1 at the Wigmore Hall.⁸⁴ Women's programmes were no smaller in scale than those of men, neither was their repertoire less dazzling. One of the virtuoso compositions popular with both male and female pianists, Brahms's *Paganini Variations*, is featured with five of Liszt's *Transcendental Studies*, followed by Fauré, Medtner and Alan Hoddinot in a Wigmore recital on 31 January, 1960. This was performed by the young British pianist, Valerie Tryon.⁸⁵ Kyla Greenbaum included Prokofiev's Piano Concerto no. 2 in her concert with the London Symphony Orchestra, conducted by Basil Cameron in 1955. This work was considered then as now one of the most virtuosic in the piano repertory. Programming trends and their gradual change applied to pianists of both sexes. But were women pianists in the 1950s under more pressure than their male counterparts to offer a long programme? Historically, the (weak) physical side of the female sex (biological determinism) or the 'body' has

⁸³There is very little information on this pianist. But a short obituary appeared in *Die Welt*, the German daily newspaper, on 24/9/2007. Her concert of 27/10/1953 is reviewed in *The Times*, 2/11/1953.

⁸⁴For biographical information on de Lara, see Donald Ellman, 'De Lara, Adelina', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 11/10/2009. For her recital review on 29/4/1952, see *The Times*, 5/5/1952.

⁸⁵Tryon (1934-) performed regularly in public while still a child. She toured with the Northern Youth Orchestra of Great Britain at the age of nine, and broadcasted for the BBC before she was 12. Since 1971 she resided in Canada. She is still an active performer. For more information on Tryon, refer to <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0003489> accessed on 17/10/2009. Tryon has a two-line entry in *The Oxford Dictionary of Music* (<http://www.oxfordmusiconline.com> accessed on 17/10/2009) but not in *Grove Music Online*. The review of her Wigmore Hall recital on 31/1/1960 is found in *The Times*, 1/2/1960.

been seized upon in order to justify women's inferiority generally, and their musical inferiority, as will be shown in the next three chapters. Given this background, misogynistic critics would have viewed the concert programme of the 1950s as more challenging for female pianists than for male. This proves not to be mere speculation. An anonymous critic for *The Times* wrote:

There are exceptions, of course but in general it is fair to say that female pianists should not be allowed to attempt, not in public at least, the *Hammerklavier*, nor Liszt's Sonata nor Schumann['s] *Fantasy* and probably not *Les Adieux*.⁸⁶

All the pieces here are taken from the canon and might be the high point of a recital. If this review was representative of critical opinion, a woman pianist faced an impasse. If her recital programme should consist of small compositions or be outside the canon, she would be in danger of being omitted from the main roster of pianists. Yet, she was discouraged from performing some of the music that would admit her to the élite. Could the nature of concert programming in the 1950s be responsible for the demise of the post-mortem reputations of so many successful women pianists? Alarming, the above review reveals the antipathy towards women performing the long, large and virile piano repertoire. And, its mention of the two Beethoven sonatas, *Les Adieux*, from the composer's so-called 'heroic period', and the *Hammerklavier* sonata representing 'late'-heroic style, is significant.

In the discussion so far, I have argued that concert booking, concert programming and even access to venues placed pressures on women pianists of the 1950s. These were generated to a considerable extent by the critic. It is

⁸⁶Unfortunately we do not know the writer of this article, since critics working for *The Times* were, without exception, anonymous. *The Times*, 6/1/1958, 3.

tempting to consider this latter group as a uniform body, faithfully representing society's opinions at the time; indeed, the policy of *The Times* in offering reviews anonymously seems directed to this end, nurturing the notion of the fair-minded, unprejudiced reporter.⁸⁷ On the other hand, another interpretation is possible: because of their anonymity no repercussions would occur for the critics even if they were unfair; also there was no opportunity for defence on the part of performers. From a sociological point of view, we could conceive the performer as the quarry and the critic as the hunter. A more detailed examination of the critics' personal attitudes will begin to strip away this intended aura of impartiality and offer a clearer context for the reviews themselves. This will pave the way for the examination of these reviews in chapters 4 and 5.

⁸⁷Some writers contributing to daily newspapers/music journals in the 1950-60s still seem to believe in the objectivity of the unsigned articles. In a phone interview with me on 18/5/2010, Robert Matthew-Walker, an active music critic in the 1960s and the current editor of *MO*, said that the reviews or the essays of the 1950s (and before) in *The Times* and some other 'serious' daily newspapers such as *The Daily Telegraph* were unsigned because they were in a way, 'formal information', unlike (most) of those of today. To Matthew-Walker, the signed newspaper articles do not offer formal information, but 'only' the writers' 'opinion'.

Chapter 3

Six Individual Critics: backgrounds and attitudes towards gender

If, in the 1930s, as Richards claims, an extremely negative review in the *Times* could end an artist's career, then the public must have trusted implicitly in such journalistic assessments.¹ However, two decades later, in the 1950s, some challenged the ability of the music critics to judge. The writer/music critic, Hans Keller, a well-known advocate of Schoenberg, for instance, responded to a *Times* reviewer who claimed, 'Schoenberg was not a composer at all', with a firm, 'There are times that the critics are simply wrong'.² (The *Times*'s opinion probably reflected a resistance to either foreign influences on British music, or the Second Viennese School in particular, or both. The reason for the *Times* critic's statement will become apparent below.) Keller avowed that all humans have a destructive nature but critics have 'institutionalised what to do with their aggression. . . . He [the critic] is invested with the authority to kill if necessary and it is left to him to decide when it is necessary.'³ But others considered that Keller himself was guilty of 'positive aggression': a music critic (later BBC Controller of Music), William Glock, for instance, described Keller's comments on Britten as 'invariably aggressive'.⁴ To Keller, '[a critic's] evaluation is impossible without the standard' and, indeed, 1950s critics appear to have written reviews according to particular criteria.⁵ These in turn, would have met with favour from their

¹See the Introduction, fn. 16, for the anecdote recounted to me by Richards.

²Hans Keller, *Criticism* (London: Faber and Faber, 1987), 34.

³Keller, *Criticism*, 93-4.

⁴Humphrey Carpenter, *The Envy of The World: Fifty Years of the BBC Third Programme and Radio 3 1946-1996* (London: Weidenfeld & Nicolson, 1996), 197.

⁵Hans Keller, *Essays on Music* (Cambridge: Cambridge University Press, 1994), 4.

readership; otherwise the critics would have been ousted from their commercial posts. Keller says, 'Communication is impossible without terms of reference about which creator [here, critic] and recipient [here, reader] instinctively agree'.⁶ As far as the critics' sexual 'terms of reference' are concerned, there seems to have been some concurrence with the readers, as will be seen, gendered language prevailed throughout the 1950s.

Who were these critics and what were their musicological stances? The critics writing for *MT* included Stanley Bayliss, Geoffrey Madell, critic and author Donald Mitchell, the English 12 tone composer Humphrey Searle, Andrew Porter and musicologist Sir Jack Westrup. Those writing for *MM* included John Carmichael, Graham Paton, Evan Senior and Anthony Wright. The main critic for *MO* was Clinton-Gray Fisk. Due to the anonymity of *The Times* the full list of the critics writing for this newspaper cannot be ascertained, but the three critics whom I interviewed (McVeagh, Richards, Porter) confirmed that the editor Frank Howes and a female critic, Joan Chissell were its main reviewers of both orchestral concerts and recitals, and Gray-Fisk, McVeagh, Richards, and Porter wrote occasionally for this newspaper. From the three interviewees mentioned above I was able to gather a list of the prominent critics of the 1950s. Those featured in this chapter are four renowned male critics, Frank Howes, Clinton Gray-Fisk, Andrew Porter and Sir Jack Westrup and two influential females, Joan Chissell and Diana McVeagh. Beyond these, reviews by other male critics including Geoffrey Madell of *MT*, Graham Paton and John Carmichael both writing for *MM*, are discussed in the next two chapters; but information on them is much more

⁶Keller, *Essays on Music*, 4.

scarce and thus, unfortunately, they cannot be part of the focus of this chapter.

Although the above two women feature amongst the six critics examined, this is not representative of the ratio of male to female critics in 1950s London: on the contrary, women critics were extremely rare. Porter introduced McVeagh to me, believing that, given the rarity of women critics in the 1950s, she would be able to enlighten me on the situation of women critics (and musicians) at the time. Indeed, not only did she offer me invaluable information regarding women professionals in the music world but it was she who provided me with information on her close friend, Joan Chissell. The two women were pioneers of their time. Chissell, among other things, wrote biographies of Robert and Clara Wieck Schumann.⁷ McVeagh is an acclaimed writer whose recent research on Gerald Finzi and Elgar have been well received.⁸ But what were these female critics' perspectives on women music professionals? Can we detect any gender ideology and/or other prejudices relevant to gender study in the writings on music (other than their reviews) of the six critics? A brief examination of their backgrounds and interests sheds some light on their approach to reviewing women pianists.

Frank Howes

A partiality for the music of Vaughan Williams and other modern English composers is reflected in the writings of Frank Howes (1891-1974).⁹ After his

⁷Joan Chissell, *Schumann* (London, Toronto and Melbourne: J. M. Dent & Sons Ltd, 1948) and *Clara Schumann: A dedicated spirit, a study of her life and work* (London: Hamilton, 1983).

⁸Diana McVeagh, *Gerald Finzi: His Life and Music* (Rochester, New York: The Boydell Press, 2005) and *Elgar the Music Maker* (Rochester, New York: The Boydell Press, 2007).

⁹Vaughan Williams is mentioned several times when Howes contemplates issues of music such as aesthetics, philosophy and interpretation. See Howes, *Man, Mind and Music*

graduation from St John's College, Oxford, Howes joined the staff of *The Times* in 1925 and became the chief music critic in 1943 until his retirement in 1960. He also taught Musical History and Appreciation at the RCM, 1938-70. Throughout his life he produced a constant flow of studies of British folk music and English modern composers. Given these interests, one can understand Howes's frequent citing of Vaughan Williams. This composer, reluctant to imitate foreign models of composition, sought 'a regenerative use of native resources'.¹⁰ This led him to 'English folksong, to Elizabethan and Jacobean music, and to a philosophy of musical citizenship, that he both practised and preached'.¹¹ It seems quite clear that Howes valued Vaughan Williams's English musical heritage highly: according to *Grove*, Howes, like Vaughan Williams, disagreed with the movement which, after 1945, led away from national self-sufficiency in English music towards a more cosmopolitan attitude.¹² In fact, he regarded new movements in English music as 'deleterious'.¹³

It is difficult to generalise about the musical outlook of a music writer, but Howes's two books, one published two years before the scope of this research, *Man, Mind and Music* (1948), and the other during the period in question, *Music and its Meaning* (1958), are written from a somewhat

(London: Secker & Warburg, 1948), 27, 70-1 and 133. Although the extract is very brief, Vaughan Williams' music is chosen as one of the examples of his aesthetic attitude with regard to musical meaning. See Howes, *Music and its Meaning* (London: University of London, The Athlone Press, 1958), 25 and 46. Other composers that feature often in Howes's discussions are Beethoven and Wagner.

¹⁰ Hugh Ottaway and Alain Frogley, 'Vaughan Williams, Ralph', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 21/04/2008.

¹¹ Ottaway and Frogley, 'Vaughan Williams, Ralph', *Grove Music Online*.

¹² Martin Cooper, 'Howes, Frank', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 23/04/2008.

¹³ Cooper, 'Howes, Frank', *Grove Music Online*.

Romantic and possibly anachronistic viewpoint.¹⁴ When, in the former book, he discusses music's connection with the human mind's other activities (ethics, logic, philosophy and aesthetics), he expresses his belief in the 'emotion' of music. Any branch of music analysis/theory or even philosophy that overlooks this element is criticised. He writes:

Nietzsche and Schopenhauer see in music an expression not of feeling but of will, and Hanslick in the middle of the nineteenth century attacked these emotional accounts of the nature of music and reduced its essence to sound and motion, to *arabesques sonores*.¹⁵

He claims that an over-emphasis on musical structures will produce 'not music' but a 'quasi mathematical puzzle'.¹⁶

The later book seems to approach music from a more objective (or scientific) point of view, but a Romantic language is retained: '[F]or music has extraordinary powers of both thinking and feeling — it certainly depicts human emotion . . .'.¹⁷ It discusses the three dimensions of music, 'knowledge', 'emotion' and 'thought'.¹⁸ This notion emanates from a contemporary publication, *Feeling and Form* by the celebrated female philosopher, Suzanne Langer, who uses symbolism in music to expound her theory of knowledge.¹⁹ Howes offers Wagner's *Ring* as an example of music filled with symbolism (the gold ring as a symbol of power and Siegfried as a type of Nietzschean superman. etc.). He quotes from Langer's earlier book, *Philosophy in a New Key*, which discusses music's ability to express vital experience, feeling, life and emotion that language is unable to do. Langer's aesthetic leads Howes to

¹⁴Howes, *Man, Mind and Music* and *Music and its Meaning*.

¹⁵Howes, *Man, Mind and Music*, 86.

¹⁶Howes, *Man, Mind and Music*, 86.

¹⁷Howes, *Music and its Meaning*, 9.

¹⁸Howes, *Music and its Meaning*, 15.

¹⁹Suzanne K. Langer, *Feeling and Form* (New York: Routledge, 1953). This is the sequel to her earlier book, *Philosophy in a New Key* (Cambridge, Mass: Harvard University Press, 1942).

define music as encompassing ‘ideas, concepts, emotions, feelings and images’.²⁰ Howes’s two books indicate a Romantic outlook in conflict with the modern music movement in Britain at the time.

A small passage in Howes’ *Man, Mind and Music*, where Clara Wieck is featured, reveals his overt gender-bias. When he examines the conflicting personalities, *Florestan* and *Eusebius*, in the music of Schumann, he points out that *Florestan* is completely repressed just before Schumann’s personal tragedy, his attempted suicide; linking the two issues, he casts aspersions on Wieck not only for the change in her husband’s music but also for his mental state. He writes:

The good and devoted wife can be too much of a good thing, and many a good man has been driven in on himself to silence and repression by the too active goodness of a devoted woman.²¹

Wieck was an active, strong woman both physically and mentally:²² Reich notes that during Wieck’s concert tours on which Schumann accompanied her, Schumann would often feel unwell from the long journey, but not Wieck.²³ Wieck features nowhere in Howes’s work except at the above point. It seems that, for him, Wieck’s illustrious performing career and her compositions are not worth consideration except for their fictional negative influence on Schumann.

²⁰Howes, *Music and its Meaning*, 15.

²¹Howes, *Man, Mind and Music*, 141. To be fair to Howes, he was probably reflecting on the fact that Robert Schumann’s doctors banned Clara Wieck from visiting him in the asylum. In order not to excite him, Clara’s visits to her husband were refused several times (See Chissell’s *Clara Schumann*, 124, 129, and 138). But this is a perplexing issue in itself.

²²The term, ‘active’, which is traditionally understood as a masculine characteristic belonging to the male sex, will be discussed extensively in Chapter 5.

²³See Reich’s ‘The Concert Artist’, in *Clara Schumann*, 258-87.

Clinton Gray-Fisk ('C.G.F.', as he signs himself in *MO*)²⁴

Gray-Fisk, a good friend of Howes, was the chief critic for the *MO*, but also wrote occasional articles and reviews for *The Times*. The frequency with which he undertook the latter activity is unknown. Given Gray-Fisk's predilection for gendered comments, his reviews will be featured extensively in the next two chapters; suffice to say here that he cited exclusively the performances of male performers, including Horowitz, Rubinstein and the young Shura Cherkassky, in the Romantic repertoire (Chopin, Liszt and Rachmaninov) as models against which others are found wanting.²⁵ Even women pianists as highly-regarded as Gina Bachauer and Halina Stefanska suffered this fate.²⁶

Another attribute of Gray-Fisk's reviews is that although there is no evidence that he wished to promote native performers more than foreign performers, he chastised foreign performers severely when their performances did not live up to the praise received from their homelands. Of Joan Holley, Gray-Fisk opines that, 'Like others who are alleged to have had "great success" in America [she] failed to produce any evidence of artistry and technical security',²⁷ while of the celebrated Spanish pianist, Alicia de

²⁴Information on Gray-Fisk is gathered mainly through his daughter Delphine Gray-Fisk via e-mail correspondences and one interview which took place on 28/9/2007. Delphine Gray-Fisk grew up with her mother after her parents separated when she was two, and she lost her father at 16.

²⁵Also comparison to Giesecking (as opposed to judging a woman performer on her own merits) in the performance of Debussy is offered negatively for Jeanne-Marie Darré and Monique Hass. Possibly the only time where a comparison is used in a positive way is in relation to Clara Haskil. Gray-Fisk writes of Haskil, '[H]er stylistic elegance reminds us Schnabel and Giesecking' in *MO*, Aug. 1957, 647. Another review of Haskil by Gray-Fisk is found on *MO*, Apr. 1955, 391.

²⁶Their reviews are featured in *MO*, May, 1956, 455-6 and May, 1958, 503, respectively. A critic for *The Times* also compared unfavourable the modest range of sound of Barbara Kerslake with that of Rubinstein and Arrau (11/4/1960, 14).

²⁷*MO*, May, 1953, 455-6.

Larrocha, described on her handbill as the ‘brilliant Spanish pianist’, Gray-Fisk remarks drily, ‘There could be no two opinions about her “brilliance” which was demonstrated *ad nauseam* throughout the evening’.²⁸ He sometimes even discredits foreign critics: concerning Eloise Polk, who was described as ‘the lovely young American Poet of the piano’ on her handbill, he said, ‘This recital was yet another warning that foreign criticism must be treated with the greatest reserve’.²⁹

Gray-Fisk shared some of Howes’s musical tastes, including an inclination towards Romantic-style music, and was a pianist himself. After having graduated from Trent College near Nottingham (a boys’ public school) he went to the Tobias Matthay Piano School where he met and became friends with Moura Lympany.³⁰ His daughter, Delphine Gray-Fisk informed me that it was too late for him to start a career as a soloist so he became a music critic instead. As a writer, Gray-Fisk was vociferous when evaluating performers. The undertone of many of his reviews in *MO* is one of derision. It comes as no surprise that Delphine Gray-Fisk told me that some have described her father’s writings as ‘scathing’. When he did not approve of a performer he showed his disenchantment clearly. His reviews could be scornful and wounding.

Gray-Fisk’s Romantic inclination, is explained by the composer,

²⁸*MO*, Feb. 1953, 265. Bryce Morrison reports that Larrocha (1923-2009) gave her first recital at the age of four; her first orchestral appearance was at the age of eleven, in Mozart’s Concerto K. 537, with the Madrid Symphony Orchestra. She first toured outside Spain in 1947, made her Wigmore Hall début in 1953 and first appeared in the USA, with the Los Angeles Symphony Orchestra in 1955. Although she was recognized as an exponent of the Spanish repertory, such as Albéniz and Granados, she also performed and recorded music by many other composers, notably Mozart. This information is gathered from her entry in *Grove*. See Bryce Morrison, ‘Larrocha (y de la Calle) Alicia de’, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 5/1/2010.

²⁹*MO*, Dec. 1956, 135-6.

Kaikhosru Sorabji, who writes an homage to Gray-Fisk in *MT*.³¹ This states that Gray-Fisk was an admirer (like Sorabji himself) of ‘violently unfashionable’ composers such as Rachmaninov, Medtner, John Ireland and York Bowen. (In an interview on 28/9/2007 Delphine Gray-Fisk said that her late father also loved the music of Delius, but disliked Beethoven.) Neither Sorabji nor Gray-Fisk had a progressive outlook on music. For instance, they both disapproved of serialism as did Howes and Sorabji praises the critic for ‘seeing through the serialist swindle’.³² There was clearly a general resistance towards the music of Schoenberg and Webern amongst musicians in Britain at this time.

Sir Jack Westrup

A distinguished musicologist, Sir Jack Westrup (1904-75) wrote for *MT*. During his long years as Heather Professor at Oxford (1947-71), he produced a vast array of articles on topics from medieval to twentieth-century music. As chairman of the editorial board of the *New Oxford History of Music*, he wished to apply an effective historical method to the study of music.³³ In *An Introduction to Musical History* (1955), Westrup examines socio-musical issues, i.e., the relationship between patrons and composers and the environment in which composers’ music was played.³⁴ Although such an approach seems an essential factor for the study of music today, his attempt to understand music not as an autonomous entity but in its cultural setting, is

³¹Kaikhosru Shapurji Sorabji, ‘Clinton Gray-Fisk’, *MT*, 102/142, Jul. 1961, 445. (Gray-Fisk died on 28/5/61).

³²Sorabji, ‘Clinton Gray-Fisk’, *MT*, 445.

³³Peter Dennison, ‘Westrup, Jack’. *Grove Music Online*, <http://www.Oxfordmusiconline.com> accessed on 11/1/2010.

³⁴Jack Westrup, *An Introduction to Musical History* (London: Hutchinson & Co Ltd), 1955.

auspicious.

Westrup's books are very organised and precise; but his performance reviews are another matter and deciphering his attitude towards women musicians is very difficult. All that can be noted is that, as with his contemporaries, his research into British composers and the history of music certainly lacks discussion of women musicians.³⁵ In his *Introduction to Musical History*, the only female composer/pianist making an appearance is Clara Wieck, but even she is considered to be merely one of Robert Schumann's Romantic stimuli.³⁶ Westrup is reluctant to accept such stimuli as the inspiration for certain works, i.e., the songs and piano pieces of Schumann or Wagner's *Tristan* (this opera is thought to be a representation of his passion for Mathilde Wesendonck). In fact, he says that the notion of such a '*femme inspiratrice*' is 'naturally popular' with women and readily accepted by 'sentimental biographers'.³⁷ Thus, Westrup articulates his antipathy, or at least his condescension, towards the feminine.

Westrup, too, reveals a partiality for native composers, particularly Vaughan Williams again. Since his book is only 180 pages long, he selects only the main composers: Bach, Haydn, Mozart, Beethoven, Liszt, Schumann, Brahms, Wagner, Verdi and some Soviet composers, as well as some English

³⁵'The "great man" approach to history has influenced much writing about music, and the designation of standard great works is so ingrained that any assertion of women's contributions to music or women's distinct perspective on the musical experience is likely to elicit a defensive response.' Liane Curtis's entry, 'Music: Western Classical', in *International Encyclopaedia of Women: Global Women's Issues and Knowledge*, Cheris Kramarae, Dale Spender eds. (New York: Routledge), 2000, 1416. In the recent article by Paula Higgins, 'The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius', *Journal of the American Musicological Society*, 57/3 (Autumn, 2004), 443-510, Higgins demonstrates to what extent this great man's approach to history can be deleterious or even false in assessing a musical work.

³⁶Westrup, *An Introduction to Musical History*, 121.

³⁷Westrup, *An Introduction to Musical History*, 128.

composers, especially Elgar and Vaughan Williams.³⁸

Since the appearance of Westrup's book, interest in Vaughan Williams' music has declined. The RVW society, founded in 1994, informs us that there remained many gaps in performances and recordings of Vaughan Williams's works even in the 1990s. At his death in 1958, no memorial to the composer was erected at his birthplace in Down Ampney, or anywhere else. Until the mid-1990s, his opera, *The Poisoned Kiss*, was nearly unknown and his nine symphonies had never been played as a complete cycle in London.³⁹ It was the composer's work with folksong and British hymns that had made him a household name. For this reason, the inclusion of works by Vaughan Williams seems peculiar in the company of the canonic composers.

Andrew Porter⁴⁰

Andrew Porter was born in Cape Town in 1928 and read English at University College, Oxford, 1947-50. Before he joined *The Financial Times* in 1952, he wrote for several daily newspapers including *The Times*, *The Daily Telegraph* and *The Daily Express*. He was appointed editor of *MT* in 1960 and held the position until 1967.⁴¹ During the interview that took place on 10/12/2007, Porter said that he started to write music reviews for the local newspaper when he was still a student. But his professional career began with the Festival of Britain in 1951. Even though his speciality was opera and sometimes ballet he

³⁸Westrup, *An Introduction to Musical History*, 129 and 132.

³⁹<http://www.rvwsociety.com/aboutsociety.html> accessed on 29/11/2007. However, the recording of *The Poisoned Kiss* is now available and in 2008, in the celebration to mark the 50th anniversary of the composer's death, London heard more of his music.

⁴⁰The comments concerning Porter are based on the interviews which took place on 10/12/2007, 25/2/2008, and 5/5/2009, as well as on his writings on music.

⁴¹Stanley Sadie, 'Porter, Andrew', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 25/4/2008.

enjoyed many recitals; of women pianists of the 1950s, he particularly recalled Myra Hess, Moura Lympany and Clara Haskil.

Although his career had just begun at this point, he seems quickly to have become integrated into the critics' milieu in London. During the first of my three interviews with him, he said modestly that his writings had an immediate positive response (that is, he was hired by *The Financial Times* and appointed to the editorship of *MT* at the age of only 32). He also said during this interview that the *FT* was the most significant daily newspaper of the time with regard to art/music reviews. This is plausible considering that the *FT* had unusually long reviews for single concerts. Of course the drawback was that only a very few could therefore be reported. How the *FT* singled out a concert for review is unknown (even to Porter) but it was indisputably partial to opera and ballet (both outside the subject of the present research). But one can understand the pleasure that a writer as skilful as Porter must have had in writing a long review or article for this newspaper. Although he enjoyed (and still enjoys) much success in his profession, he seems not to have forgotten his very early days. His book, *Music of Three Seasons* (in which he tells of his concert-experience as a critic of *The New Yorker* during 1974-77) is written in memory of three other music critics, one of whom is Frank Howes.⁴²

Porter's reviews of opera written during the period under consideration in this study bear witness to the wide range of his literary and historical knowledge.⁴³ His elegant and expansive prose style combined with scholarly interpretation of libretti and music is well regarded amongst other music writers, as indicated by Stanley Sadie in his article on Porter in *Grove*.

⁴²Andrew Porter, *Music of Three Seasons* (London: Chatto & Windus, 1979).

⁴³See for example, Porter's review of Britten's opera, *Billy Budd*, in *M&L*, vol. 33, 1953, 110-18, and 'Britten's *Gloriana*', also in the same journal, vol. 34, 1953, 276-87.

During my last interview with him, I asked him which pianists he reviewed during the 1950s; the first name he recalled was Wilhelm Backhaus. Although in all my interviews with him he was prone to expressing freely his opinions on the writings of other music critics, he was very discreet about performers. However during our second interview he confused the husband of Moura Lympny with the husband of Gina Bachauer. When I corrected him, he apologised and said, ‘Well, they were both big ladies.’ This might be shrugged off as a harmless jest (even if it is incredible that he should seek to dismiss two such illustrious women thus) were it not for Porter’s comments in his Prince of Hesse Memorial Lecture at Aldeburgh. The modern critic, Norman Lebrecht, wrote a column about this lecture in which Porter expressed his nostalgia for the days of ‘serious scholarly music criticism’ (the 1950s) and his regret at the disappearance of live-concert reviews.⁴⁴ Lebrecht quotes Porter as saying how arts editors, usually women, act ‘in connivance with publicity ladies to subvert cultural priorities’.⁴⁵

It is true that classical music reviews are incomparably fewer in the printed media at the present time, this being the case in the daily newspapers in particular. But some reviews are written with knowledge and insight, what Porter would call ‘serious, scholarly criticism’, and quite a number of them are written by women reviewers (there are many more female music critics at the present time than in the 1950s).

However, at times Porter seems to be fairer to women pianists than are other male critics. For instance, in the last interview, I asked him about the

⁴⁴ Norman Lebrecht, ‘Not All is Lost—the Decline of Serious Music Criticism’. *The Lebrecht Weekly*, <http://www.scena.org/columns/lebrecht/000628-NL-criticism.html> (Jun. 28, 2000) accessed on 30/9/2008.

⁴⁵ Lebrecht, ‘Not All is Lost’, *The Lebrecht Weekly*.

extravagant dress-sense of Eileen Joyce, who used to change clothes between the halves of a single concert. She enraged quite a number of music critics by doing this. But Porter says that, although this was out of the ordinary, it did not change the fact that she had a ‘very good technique’ and a ‘liveliness’ which he always enjoyed.

Porter is still in touch with some 1950s critics, for instance, McVeagh (for whom he has high praise), on a regular basis.⁴⁶ Curiously, though, he does not recall Gray-Fisk working for *The Times*. I asked about Donald Mitchell (who wrote for *MT*) and his work, *The Language of Modern Music*, several times, in different interviews.⁴⁷ However, Porter always circumvented the question, offering only the known fact: that Mitchell and Hans Keller were the editors of *Music Survey*, considered an important journal at the time, though it lasted only six years (1947-52). Porter enjoys scholarly writings; therefore, it is no surprise that in the interviews he talked about those of Sir Jack Westrup as well as those of Howes on the British Renaissance and folk music (not his early writings). He has also reviewed English opera, including Britten, yet no particular inclination towards British music is evident. Perhaps his cosmopolitan outlook is connected with his stint in New York as well as his South African upbringing.

Joan Chissell

Chissell (1919-2007) was a trained pianist. She studied piano with Kendall Taylor at the RCM as well as composition with Herbert Howells and history

⁴⁶I am grateful to Porter for initiating my contact with McVeagh.

⁴⁷Donald Mitchell, *The Language of Modern Music* (London: Faber and Faber, 1963).

and criticism with Frank Howes, who recruited her to *The Times* in the late 1940s.⁴⁸ Diana McVeagh, a close friend, said that she was an excellent pianist who played with ease virtuoso repertoire including Rachmaninov Concerto no. 3 during her student years. Chissell's intended career as a concert pianist was short-lived because of an accident that caused damage to her hands. After her graduation from the RCM in 1942 she became a teacher there until she was hired by *The Times* in 1948; she remained a full-time critic until 1979. Chissell never married and followed a career in music journalism/criticism, as well as being the author of several books. She also wrote for *Gramophone*.

In 1960, *MT* published an article about music criticism and critics of the day.⁴⁹ Eleven critics are featured in this article, Chissell being the only female. She emphasises the objectivity of music criticism: although, she admits, a music critic has his/her own 'ideal' interpretation of each work reviewed, this should not be a subjective whim but 'an ideal growing from a comprehensive knowledge'.⁵⁰ Another critic, Noël Goodwin (who was associate music critic for the *News Chronicle*, 1952-4, and the *Manchester Guardian*, 1954-5, as well as music and dance critic for the *Daily Express*, 1956-78, follows the same line of thought. He says, 'Personal prejudices are bound to intrude to some extent . . . but some attempt must be made to subjugate those prejudices in order to point out intrinsic merits or faults'.⁵¹

Another feature to be noted in the *MT* article is that Chissell alone

⁴⁸At least three different dates are offered for Chissell being recruited by Howes. *The Times* gives 1948 in her obituary (<http://www.timesonline.co.uk/tol/comment/obituaries/article1329474.ece>) accessed on 23/4/2008, whilst *Grove Music Online* records 1949 and *MT*, 1947. See Stanley Sadie, 'Chissell, Joan', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 23/4/2008.

⁴⁹Frank Howes, Martin Cooper, Mosco Carner, Percy Cater, Joan Chissell, Noël Goodwin, William Mann, John Warrack, Donald Mitchell, Andrew Porter and Charles Reid, 'Music Critics and Criticism Today', *MT*, 101/1406 (Apr. 1960), 220-25.

⁵⁰Chissell, in 'Music Critics', 222.

⁵¹Goodwin, in 'Music Critics', 223.

expressed unease at (unnecessarily) harsh comments (by Gray-Fisk?). She says, 'I am strongly opposed to criticism which is deliberately wounding just for the sake of a witticism or some other journalistic *tour de force*'.⁵²

Chissell's early biography of Robert Schumann is well researched and lucidly written. Clara Wieck is constantly referred to during the discussion of Schumann's compositions, especially when Chissell speaks of his piano works. In fact Chissell sees Schumann as a composer whose life (and his life in relationship to Wieck) and music are perhaps 'more closely interrelated than any other composer'.⁵³ Chissell claims that Schumann was at his best when he was inspired by some 'extra-musical ideas' (this referring to Schumann's use of various literary references in his piano works as early as *Papillons* Op. 2 and *Carnaval* Op. 9).⁵⁴ Schumann's use of literary sources naturally clashed with the aesthetics of 'absolute music' which will be discussed in the next chapter. Chissell observes that Schumann was a young man living in the midst of Romanticism who admired Goethe, Chopin and Mendelssohn (this was clearly conveyed in his music criticism). Such a proclivity, added to his devotion to Clara, means that she, perhaps, should be treated as a factor in his creativity. Yet, as we have seen, other music writers such as Sir Jack Westrup were much more reluctant to present Schumann's music in this way.

Chissell's much later book on Clara Schumann (Wieck) focuses more on her career as a concert pianist than a composer. Wieck was a woman well ahead of her time in many respects, but she nevertheless faced common female predicaments, including those of child bearers. Her career as a pianist was often interrupted by her pregnancies (she had eight children; one died in

⁵²Chissell, in 'Music Critics', 222.

⁵³Chissell, *Schumann*, 95.

⁵⁴Chissell, *Schumann*, 100.

infancy and we know of at least one miscarriage). As a composer, she was taught by her father never to make excuses for her sex; yet, she seemed to have acquiesced to the social belief that women's creative power was inferior to men's.⁵⁵

The issues of being a married woman composer troubled Wieck a great deal. Reich's *Clara Schumann* discusses Wieck's constantly ambivalent feelings towards composing.⁵⁶ On the other hand, Chissell skims over this subject, perhaps avoiding detailed discussion of Wieck's compositional activity because this would shift the reader's attention from her subject's pianistic career. Then, why does Chissell somewhat overlook Wieck's dilemma of being a mother of seven children and a concert pianist at the same time? Chissell merely reports on the continuous disruption of Wieck's career due to her repeated pregnancies, without engaging with the issue. Instead, she records that, in 1847 when Wieck had conceived again, she was worried about another interruption to her concert schedule. But Clara was consoled immediately by her husband who said, 'Children are blessings' and she wrote in her dairy, '[H]e is right for there is no happiness without children . . .'⁵⁷

It is disappointing that Chissell does not sympathise with Clara's dilemma more than she has done in her work. Surely, one could understand

⁵⁵Carol Neuls-Bates lists a selection of Wieck's letters and diary entries in which her torment as a creative woman is shown. Neuls-Bates, 'Clara Schumann' in *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, ed. Neuls-Bates (New York: Harper & Row, 1982) 153-5 and 'Clara Schumann: The Pianist' by Neuls-Bates in the same publication, 91-108. See also the Schumann's marriage diary, Gerd Nauhaus, ed., *Schumann, Robert and Clara: The Marriage Diaries of Robert and Clara Schumann*, trans. Peter Oswald (Boston: Northeastern University Press, 1993).

⁵⁶Reich, *Clara Schumann*, 154-76.

⁵⁷Chissell, *Clara Schumann*, 102. However, Reich's portrayal of Wieck contrasts with that of Chissell. Although Reich's writings are not as polemical as many other feminist writings, she nonetheless portrays Wieck as a woman who sometimes prioritised her career over her children: Reich says that Wieck 'thought of herself as an artist first and as a woman and mother second' (Reich, 'Clara Schumann' in *Women Making Music*, 275).

any woman being dismayed to find herself pregnant for the fifth time in six years. Might this be because Chissell was more concerned with Wieck's reputation as a 'good' mother — a reputation defined by men who saw no quandary here? This implies that Chissell is one of those women of the 1950s who accepted the assumptions and conventions defined by men, while internalising her (ideological) duties such as motherhood.

Diana McVeagh⁵⁸

McVeagh studied the piano at RCM, where she met Chissell, and edited the performing version of Elgar's solo piano piece, *Concert Allegro*, Op. 64 (written in 1901 at the request of Fanny Davies), with John Ogdon. Both of her books, *Elgar, The Music Maker* and *Gerald Finzi: his life and music* are works of serious scholarship. Andrew Porter, for instance, has high praise for McVeagh's writing, praise that he usually reserves for male authors. McVeagh is a very private person who provided me only with the information that she deemed necessary for my study. Even when I asked a relatively non-personal question, such as the year of her marriage, she retorted, 'What does that have to do with your thesis?' However on other subjects, such as her views on her male colleagues and pianists, she was more open.

McVeagh described the job of a music critic as 'hard'. As reviews had to appear the next day, critics often worked on them until very late at night before delivery to the *The Times* offices. Then, the arts page editor, John Lawrence, or the night editor, would edit them. McVeagh did not want to continue this, what she calls, 'overnight journalism', especially after her

⁵⁸This discussion of McVeagh is based on interviews with me that took place on 31/10/2007 and 15/11/2007.

marriage in 1950. Her reviews appeared in *The Times* about once every two to three weeks. Other than programme notes, McVeagh wrote only for *The Times* until she was recruited by Andrew Porter to be assistant editor of *MT* in 1964. Thereafter, she wrote articles for music journals, including *Music and Letters* and the *Musical Times*. When she was called in by *The Times*, the caller was usually Lawrence (he was in the office all day long and sometimes nights as well), not Howes. In fact, she had little contact with other critics at *The Times*; unlike Porter, Gray-Fisk and Howes, she did not socialise with her colleagues. But it was different with Chissell. McVeagh said that she regarded Chissell as a ‘friend’ rather than a colleague.⁵⁹ McVeagh is full of praise for Chissell as a music-writer and pianist; she says that she and Chissell were the only women reviewers that she knew of. But she also said that she did not think there was any prejudice against women’s music, women writers or musicians. This statement is inaccurate and was proven so during the interviews: she seemed not to have read other reviews written during the 1950s. When I cited a couple of gendered comments, McVeagh was stunned and said, ‘Oh, that is so naughty!’ However these were not sufficient to change her view on the attitude of male critics. She said, ‘Women have a smaller reach in their hands and less stamina’. McVeagh’s remark on the physical limitations of women could be interpreted, as with Chissell, as an example of a woman conforming to her own subjugation.

Further, McVeagh said, ‘I always thought of myself as a writer, not a

⁵⁹ Although a number of critics befriended their colleagues, some did not. For instance, Richards, in a phone interview taking place on 19/5/2010, claimed that many critics were very ‘private’ people. When I responded that McVeagh and Chissell were very good friends, he declared vehemently, ‘Of course, they were the same sex!’ (possibly acknowledging their minority status: certainly he would not have offered the same rationale for men).

female writer', and to some extent she (naïvely) believes this to be also the attitude of her male colleagues. Perhaps, in an ironic way, McVeagh's not socialising with her male colleagues may have prevented her from discovering their prejudices. She knew very little about her (male) colleagues: she seemed to be of the opinion that Chissell was 'the expert' as regards reviewing pianists, because she had been a trained pianist. But when I informed McVeagh that Gray-Fisk went to the Tobias Matthay Piano School, there was a pause of a few seconds; then, she said, 'I did not know'.⁶⁰

It is not surprising that the two women critics discussed in this chapter did not have particular sympathy for women pianists. In the 1950s, when women critics were so rare, they may have subconsciously feared to be seen professionally in the feminine realm.⁶¹ But living in the paternal social world, it would have been so easy to accept its values. It is not so much that they became desensitized to questions on the feminine or a sense of being a woman in the world; rather they were never sensitized in the first place. So, today, McVeagh would rather reside in the illusion that issues of difference(s) do not, and did not, affect her.

However, when I broached some gender-specific questions, framing them within a historical context, McVeagh started to think back to her mother's and grandmother's accounts of society. From then, what I identify as

⁶⁰McVeagh, unlike Matthew-Worker (the current editor of *MO*), Porter and Richards, has very little regard (perhaps even dislike) for Gray-Fisk and claims that many music writers shared her opinion of him. How then does she explain his friendship with numerous composers (as well as pianists and critics) such as Rachmaninov, York Bowen and Sorabji?

⁶¹However, at the same time, women critics, at least the two examined herein, seem to have identified with each other. It is plausible that women critics of the 1950s struggled to find their own social place; although, professionally, they may have distanced themselves from female endeavours, on a personal level, they very much resided in the female sphere. Yet, this study cites several anonymous reviews that seem sympathetic to the situation of women, even perhaps admitting the prejudice against them. How gratifying it would be to be able to identify these authors.

the shared history of women started to unfold for McVeagh. And shortly after, there was a spark in her voice as if she had had a small awakening: she said, 'It's interesting, I never thought of it that way'. Maybe such a small spark could lead her to reveal more issues concerning women pianists and critics of the 1950s, for this subject certainly offers rich ground for exploration of gender and performance.

This chapter has considered the musical background of the six critics and their attitudes towards women. An aspect possibly particular to the 1950s is the critics' partiality for native composers and even performers. Britain in the 1950s was still suffering the aftermath of WWII, with rationing of food and fuel. In difficult times such as these, the continued existence of a nationalism that saw the country through the war, now aiding its restoration, is perhaps to be expected. Music critics' support for native composers, one could argue, was part of this outlook. Yet, despite the social need (perhaps) for such patriotism, when this sentiment impinged on the evaluation of foreign performers, it could be considered a prejudice.

English middle-class education was a common link between not only the male music critics of the 1950s but also the (male) music staff of distinguished establishments such as the BBC and its Third Programme (which broadcast classical music). At this time, women studying at private schools, then going on to women's colleges at Oxford and Cambridge were rare; indeed, the two women critics discussed here both studied the piano at the RCM. What is interesting to note is that, by this time, the four male critics had attained seniority in the work-place, as chief music critics of daily

newspapers (Howes) and music journals (Gray Fisk) or editors of music journals (Porter) or books/dictionaries (Westrup). But the same cannot be said of the two women; indeed, they never attained such positions. Whether the two women's not socialising with their male colleagues outside the work-place (which would have been quite common in the 1950s) was a disadvantage as regards career advancement is unclear. Possibly, then, this hierarchy of males and females shows a trend that is still apparent in British society at the present time: although there are quite a few women in middle management, at a more senior level, they remain scarce.

A concern central to this thesis is the six critics' views on women musicians and on women in general. As shown above, the group divides conclusively into male and female, in terms of education and even with regard to pianistic skills (which the two women possessed more than the men, even Gray-Fisk, whose talent in this area is perhaps dubious). Yet Chissell and McVeagh nonetheless appeared in their criticism to adopt the same interests and attitudes as their male colleagues, notwithstanding their personal relationship with them. Perhaps this was the only way in which the two women felt able to produce successful music criticism within the context of the 1950s in which the profession was fiercely male-dominated. McVeagh's publishing activities were comparable to those of Howes and Westrup: she has devoted her life to the study of British male composers. And when it comes to critical judgements about gender, the two women's activities were again similar to those of male counterparts, seemingly unaware of any sexual discrimination latent in their reviews, or of the potential ramifications of their comments for the careers of their subjects.

It is with some trepidation, then, that this investigation of the reception of women pianists in the 1950s embarks on a survey of over 800 reviews from this time, written by many more authors than just the six critics discussed above. But before this is undertaken, some further investigation of the tradition and culture which was the inheritance of all British critics, male and female, in the 1950s, is appropriate.

Chapter 4

The Performance of Beethoven by Women Pianists

This chapter discusses a number of reviews which demonstrate revealing prejudices against women. While some offer negative appraisals of the performances, they do not necessarily express their disapproval without musical substantiation. Some critics are at times sympathetic to women: for instance, Porter is highly complimentary to Joyce despite being unenthusiastic about her public persona. Further, a reviewer could give a pianist a good review at one concert, but a more negative one at another. Some performances were undoubtedly technically deficient or lacked drama, but when musical deficiency is attributed to femaleness, then this is surely misogyny. Since such bias is sometimes evident even when the musical judgement might appear sound, how can we be sure that the bias does not extend to the judgement itself?

This examination of Beethoven and women pianists of the 1950s is inspired by Katharine Ellis who discusses the gendered responses towards women's performances of Beethoven's piano music in nineteenth century Paris. By the 1850s in that city, Beethoven's orchestral works and late piano sonatas were believed to be not only masculine repertoire, to be played (mostly) by males, but also generally superior to the works of earlier composers such as Bach, Hummel, Haydn and Mozart: for instance, Ellis cites the description of Haydn by music critic, Henri Blanchard, as 'Beethoven's wife'.¹ In this atmosphere, the successful French pianist, Louise

¹Ellis, 'Female Pianists', 365.

Mattmann, was censured for her engagement with Beethoven, though praised for performances of the works of his predecessors.² A hundred years later in London, many of these attitudes persisted: the critics of the 1950s protested women's performances of Beethoven far more than those of earlier composers (Busoni's transcriptions of Bach were an exception, as they were larger in scale and virtuosic.) However, their gendered response to repertoire seems to have become more muted.

Considering the many previous discussions of Beethoven in the context of gender studies, my presentation of Beethoven might appear an over-working of the topic. But there is a good reason to employ Beethoven as a case study: hidden and subtle gender-bias suddenly becomes strident and obvious in the face of an extreme situation. Using Beethoven as the starting-point, I am able to observe gender prejudice in nearly a quarter of the reviews studied for this thesis; thus, it is reasonable to assume that such attitudes continued to exist, latently, elsewhere.³

The below discussion presents an examination of the two main aesthetic attitudes influencing the reception of women pianists performing Beethoven's piano sonatas in 1950s London: the spiritual and the heroic Beethoven.

The spiritual realm: historical background and the 1950s reviews

By the early nineteenth century, the Western musical canon had become an established notion. This canon, according to E.T.A. Hoffmann in 1810,

²Ellis, 'Female Pianists', 369.

³Of course Beethoven's successors, Schumann, Liszt and Brahms, and even some repertoire by more modern composers were also viewed as being as physical as Beethoven; but 'masculinity' was assumed to be particularly Beethovenian.

centred on the three great composers, Haydn, Mozart and Beethoven, Beethoven being the most important.⁴ Aided by the idea of ‘absolute music’ some classical conventions, such as sonata form, were now redefined.⁵ Broadly speaking, absolute music is music unencumbered by words, text, or programme: certain kinds of instrumental music conform to it.⁶ Before the nineteenth century, instrumental music and sonata form were understood in terms of compositional technique, musical convention and genre, none of which had the aesthetical value and philosophy which, for example, Hoffmann ascribed to them.

Hoffmann’s spiritual dimension, manifest in much of his music criticism (including his discussion of Beethoven’s Fifth Symphony, regarded by many as the epitome of Romantic theory), resonated in the minds of German Romantics such as A.B. Marx.⁷ Hoffmann’s view, that instrumental

⁴Kerman claims that Hoffmann’s proclamation signaled the turning point in the Western music tradition; from now on, when new music appeared, it did not oust the old. See Kerman, ‘A few canonic variations’, *Critical Inquiry* 10/1 (1983), 111-12.

⁵A.B. Marx’s much-quoted description of sonata form (1845) is highly gendered: it describes the first theme as ‘masculine’ (the more ‘energetical, vigorous and dominant’) and the second, as the ‘feminine’ (subsidiary, determined by the first theme). For Marx’s full text, see Citron’s *Gender and the Musical Canon*, 135. Marx’s reference to masculine and feminine in sonata form led scholars such as McClary to equate the terms to men’s and women’s roles and status in nineteenth-century society (and in many ways, present society, too). Another article that investigates gender representation in sonata form is James Hepokosky’s ‘(En)gendering Sonata Form: Masculine-Feminine’, *MT*, 135/1818 (1994), 494-9. This sees such gendering as emanating from the conventions of opera.

⁶One of the advocates of such an aesthetic was Eduard Hanslick. See his *On the Musically Beautiful: A Contribution Towards the Revision of the Aesthetics of Music*, trans. Geoffrey Payzant (Indiana: Hackett Publishing Company, 1986). Hanslick’s and others’ stance on the sovereign form of art or the ‘absolute’ (as coined by Wagner later) to be found mostly in instrumental music, clashed with those of Wagner, Liszt and Schumann. For further reading on the ‘absolute’ in music, see Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: The University of Chicago Press, 1989), Peter Kivy, *Music Alone: Philosophical Reflections on the Purely Musical Experience* (Ithaca, NY: Cornell University Press, 1990) and Stravinsky, *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, MA: Harvard University Press, 1970). A classic formulation on the idea of absolute music from a feminist perspective is found in McClary’s *Feminine Endings*, 67-78. See also a discussion of the same topic in Citron’s *Gender and the Musical Canon*, 132-45.

⁷In the recent study of Hoffmann, Abigail Chantler quotes David Charlton’s description of Hoffmann’s criticism of Beethoven’s Fifth Symphony: ‘an epoch-making account of a musical landmark, and an epoch-making statement of Romantic theory’.

music is ‘the most Romantic of all arts’ because it ‘scorns all aid’ (meaning no words or texts), and gives ‘pure expression’, was inextricably linked to his belief that ‘sound audibly expresses an awareness of the highest and holiest, of the spiritual power which enkindles the spark of life in the whole of nature’.⁸

The same trope is also clear in Hoffman’s criticism of Beethoven’s Fifth Symphony. Hoffmann describes Beethoven’s contrapuntal treatment of this work (referred to as its ‘organic unity’) as ‘a product of the divine inspiration of a genius’.⁹ Although Hoffmann’s stance offered no strong empirical evidence, it nonetheless functioned as a powerful base for listening, for the idea of absolute music, the reception of music, and above all, the music of Beethoven.¹⁰ And the upholding of Beethoven’s music, especially his symphonies, piano sonatas and string quartets, by Hoffmann, Marx, Wagner and many others, as the paradigm of the art form, installed this composer as the spokesman for the canon.¹¹

Three 1950s reviews evoke the spiritual, Beethoven: at the beginning of the decade, a *Times* critic says that pianist Anthea Bowring presented

(Charlton ed., *E.T.A. Hoffmann’s Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, Martyn Clarke, trans. Cambridge: Cambridge University Press, 1989, 236). See Chantler’s *E.T.A. Hoffmann’s Musical Aesthetics* (Aldershot: Ashgate, 2006), ix.

⁸Chantler, *E.T.A. Hoffmann*, 10. See also the collection of essays, *Rethinking Music*, Nicholas Cook and Mark Everist eds. (Oxford: Oxford University Press, 1999), many of which address ‘the autonomy of music’ from new angles.

⁹Chantler, *E.T.A. Hoffmann*, 67. See also Solie, ‘The Living Work: Organicism and Musical Analysis’, *19th-Century Music*, 4/2 (Fall, 1980), 147-56.

¹⁰Hoffmann’s review of Beethoven’s Fifth Symphony, where Hoffmann sees the musical material (such as the contrapuntal development) generating ‘the prolific power of the sublime’ and hence elevating this music to the status of ‘absolute music’ is observed by Daniel K. L. Chua in his recent essay, ‘Beethoven’s Other Humanism’, *JAMS*, 62/3 (2009), 581.

¹¹The spiritual dimension which Beethoven’s music is believed to encompass sometimes placed this composer above others of the Viennese tradition such as Haydn and Mozart. This is seen in the following pronouncement by a late-nineteenth century music commentator, Ebenezer Prout, which Derek B. Scott cites, ‘Beethoven, in most that he composed, rises higher than either Mozart or Haydn. His ideas are larger, the thought is deeper, the outlines are grander, and the mind with which they are imbued is loftier’. See Scott, *From the Erotic to the Demonic* (Oxford, New York: Oxford University Press, 2003), 45.

Op.110 ‘not as a keyboard [work] but rather as a profound spiritual adventure’.¹² Then, in 1955, Graham Paton, writing for *MM*, praises Myra Hess’s performance of the same sonata, saying that she ‘possesses a wonderful sympathy for Beethoven’s spiritual world, so tranquil, so purged . . .’.¹³ And another *Times* critic, at the end of the decade, says of Maria Donska that she ‘caught the drama and divine communion of Op. 111’.¹⁴

The above reviews seem to disagree with general critical opinion (observed by many feminist musicologists, including Ellis and Marcia J. Citron) that women’s perceived lower intellectual capacity makes it difficult for them either to understand higher matters or create superior art forms.¹⁵ Or it could be the term (and concept), ‘spiritual’, has fewer gendered connotations than ‘heroic’; certainly, the former figures much less frequently in the general discourse of the reviews.

Beethoven’s image as ‘hero’: a theoretical framework

While the portrayal of Beethoven’s music as ‘heroic’ has clear masculinist connotations, what Western classical music in the standard repertory (the canon) has not been coloured by masculinist dogma? Critics in the nineteenth

¹²Bowring was born in 1925. She appears in the list of artists in Fifield’s book, *Ibbs and Tillett*, 479. She was a pupil of Tobias Matthay and friend of Hess and Irene Scharrer. As a highly-respected pianist in the UK, she received many favourable reviews throughout the 1950s. The review quoted above appeared in *The Times*, 27/2/1950, 8.

¹³*MM*, Nov. 1954, 24.

¹⁴*The Times*, 8/10/1960, 9.

¹⁵One of the important arguments that Citron raises in the problem of creative women is the issue of ‘transcendence’ — believed in the nineteenth century to be the type of artistic power that artists were capable of encompassing (Citron, *Gender and the Musical Canon*, 45). Whilst men are seen as closely related to the superior sphere ‘culture’, women, partly due to their reproductive function are apparently seen to be closer to ‘nature’ than ‘culture’ (Nietzsche). This point is studied in depth by anthropologists, such as Sherry Ortner (Citron, 49-50). Artistic activity involving high intellect which falls squarely in the domain of culture is then fundamentally denied to (most) women; thus it is only male artists who are given the potential of transcendence.

century even succeeded (at times) in identifying the expressiveness, sensitivity, lyricism and choice of genre of Schubert and Chopin (which diverge from the normative Beethovenian repertoire) as traits of the superior creative male with a ‘feminine soul’.¹⁶ But both these composers, inspired by the prestige of Beethoven’s piano works, wrote large sonatas, sometimes even more experimental than Beethoven’s. So, what particular trait, or more precisely, image, of Beethoven distinguishes him from other composers of Western classical music?

One such may be that of ‘Beethoven as Hero’.¹⁷ This hero is a king, a conqueror (as is, for example, Napoleon).¹⁸ He is a physical, real person and thus, a pianist might have less difficulty communicating the image of a hero to a listener than spiritual ideas. But in the 1950s, a hero was male and a hero’s music should be played by a man.¹⁹ Such an opinion was rife at this time: for example, an anonymous critic, writing for *MM*, proclaimed that the ‘*Appassionata* sonata [which, according to Charles Rosen, was ‘the archetypal example of Beethoven’s heroic style’²⁰] is not a woman’s sonata’.²¹ Regarding Dorothy Pouishnoff’s performance of the same sonata, Clinton Gray-Fisk says:

It did not reveal Mrs Pouishnoff’s abilities in the most favourable light, the performance being lacking in power . . . If this was a fair sample of

¹⁶ Battersby notes that the superior creative male, the so-called ‘genius’, was sometimes viewed by English Romantics such as William Blake as requiring androgyny. But this androgynous creative being was actually ‘still a male with a counteractive feminine soul (or emanation)’. Battersby, *Gender and Genius*, 92.

¹⁷ Burnham, *Beethoven Hero*.

¹⁸ In the nineteenth century, superior military men or political leaders such as Napoleon were considered ‘geniuses’. Battersby, *Gender and Genius*, 3.

¹⁹ Battersby observes that, in the nineteenth century, ‘Hero Worship’ of the Romantics involved poets, prophets, kings and priests, but, unlike in the Heroic Age (of Greek gods and goddesses), it was always a ‘hero, never a heroine’ (14).

²⁰ Charles Rosen, *Beethoven’s Piano Sonatas: A Short Companion* (New Haven and London: Yale University Press, 2002), 192.

²¹ Review of France Ellegaard in *MM*, Dec. 1952, 19.

Mrs. Pouishnoff's Beethoven playing, she would, we suggest, be well advised to exclude this composer from her programmes.²²

Two sonatas of the heroic period (1802-14) are featured in the following reviews. Marialcina Lopes's Beethoven sonata, Op. 31, no. 2, *The Tempest*, apparently 'needed much stronger rhythm, drive and strength in tone';²³ when Selma Herscovici performed Op. 81a, *Les Adieux*, a critic writing for *The Times* said that 'it was regrettable that the sight of an *ff* marking was like the proverbial rag to a bull to her'.²⁴

Lastly, a critic writing for *The Times* practically called for a ban of the public performance by women pianists of one other work outside the heroic period, but nonetheless regarded as a 'late' heroic work: Op. 106 (cited at the end of Chapter 2): '[I]n general it is fair to say that female pianists should not be allowed to attempt, not in public at least, the *Hammerklavier*, nor Liszt's Sonata . . .'.²⁵

Among the late works of Beethoven, there is a handful of works, including the Ninth Symphony (1824) and the string quartets Op. 130 (1825) and Op. 106 (1817-18), that are considered late examples of the heroic style: William Kinderman describes Op. 106 (the *Hammerklavier*) as a work containing a 'narrative progression of heroic struggle and suffering, leading to a rebirth of creative possibilities'.²⁶ Scott Burnham, Lewis Lockwood and Sterling Lambert also interpret Op. 106 as invoking the style of the heroic

²²*MO.*, Jul. 1950, 599.

²³*The Times*, 4/6/1956, 5.

²⁴*The Times*, 7/12/1953, 12.

²⁵*The Times*, 6/1/1958, 3.

²⁶ This is cited in Sterling Lambert, 'Beethoven in Bb: Op. 130 and the *Hammerklavier*', *The Journal of Musicology*, 25/4 (2009), 444. For Kinderman's work, see Kinderman, *Beethoven* (Oxford: Oxford University Press, 1995), 210.

period.²⁷

The above reviews suggest that the 1950s critics perceived strength, power, drive and authority as belonging to the male sex and they expected these characteristics in performances of Beethoven's heroic-style piano sonatas. But these traits were also expected by the critics in most of Beethoven's other works too. A reviewer for *The Times* said the following, when two early Beethoven sonatas were played by Ingrid Haebler, one of the leading interpreters of the Viennese classical composers:²⁸

Even though she chose two of Beethoven's earlier sonatas in E, Op. 14 and E flat Op. 31, her treatment of them was not sufficiently solid and forthright to emphasize the German blood in this composer.²⁹

Such an unsubtle citation of supposed national characteristics is disturbing, to say the least. Another pianist, Jessie Hall, apparently 'failed to appreciate the size or the shape' of Beethoven's sonata Op. 110;³⁰ Bridget Saxon's performance of Beethoven's Op. 101 was said to lack 'forward drive and stature'.³¹

From the reviews above, one could extract that, underlying the image of a hero is a celebration of the physical aspect of the male sex, and, concomitantly, a commiseration with and/or condemnation of the female 'body'. To frame this differently, the critics of the 1950s might have imagined that the physical aspect of a hero was transmittable through piano-playing, via

²⁷Lambert, 'Beethoven in Bb, 444.

²⁸Ingrid Haebler, born in 1929, is a multiple prize winner: 2nd prize at the Geneva Competition (1952) and she was the winner of both Munich and the Geneva Schubert Competitions (1954). In 1986 she received the Medal of Honour of Vienna. See Stanley Sadie, 'Haebler, Ingrid', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 11/10/2009.

²⁹*The Times*, 4/11/1957, 3.

³⁰*The Times*, 6/11/1950, 6.

³¹*The Times*, 22/11/1954, 2.

the strength, power and drive of the pianists.³² Women pianists, with (generally) smaller physiques, offering (apparently) a smaller sound and power-range, were therefore fundamentally unsuitable for the performance of virile Beethovenian works. It is significant that criticism of women's lack of power was considerably less frequent in their performances of earlier composers, e.g., Bach, Haydn and Mozart, whose works are shorter and smaller in scale, and are not perceived to contain the so-called heroic style.

While, by the 1950s, women pianists were ostensibly equal to their male counterparts, references by the critics to strength, power and drive all draw women back to the musical and societal status they possessed a hundred years earlier. As historical images of women persisted, so did that of Beethoven as hero. Scott Burnham's pioneering work on this topic is invaluable in informing the present study with regard to women's performances of Beethoven piano sonatas.

Beethoven Hero

In analysing Beethoven's heroic-style works such as the *Eroica*, the Fifth and the Ninth Symphonies, Burnham revisits various musical narratives accompanying the hero paradigm. Burnham's account, much criticised by feminist musicologists, of the traditional programmatic reading of the first movement of the *Eroica*, the epitome of the heroic-style piece, is masculinist. To present only part of such a discourse, there is the pair of opening blasts at the start, as in the Fifth and Op. 106; later, the delayed main theme in full is

³²It is important to understand that the critics did not just consider a pianist pounding the piano mercilessly to contribute to a good performance of Beethoven or any piano pieces. In fact when a pianist, male or female, demonstrated too much power and a harsh sound, s/he was severely scorned; the power in piano playing had to be controlled.

identified with the protagonist Napoleon, who, according to the German Romantics, ‘must exhort his troops to victory’.³³ Tension-building in the development section is dubbed as the hero’s struggle; Burnham cites the descriptions of Berlioz, A.B. Marx and Aléxandre Oulibicheff of the clashing dissonant climax in this section as a ‘standoff between two fighters or two armies’.³⁴ Another male-oriented trait, much scorned by McClary in particular, is the recapitulation, where the hero’s ‘victory’ is conveyed by a triumphant first theme falling squarely on the tonic over a ‘placid’ feminine second theme; yet another loud confirmation of victory occurs in the coda.³⁵ Through these gestures, according to Burnham, Beethoven not only succeeded in expressing the hero’s journey and ‘victory’ but also ‘guaranteed a high level of almost visceral engagement on the part of the listener’.³⁶

To Burnham, how a hero, or a hero’s journey, is narrated creates a ‘(telling) presence’.³⁷ To borrow Nicholas Cook’s words, to Burnham, the concept of a hero in Beethoven’s music is ‘more than just an image in which Beethoven’s music can be heard and understood [;] the music is heard to speak, as it were, with Beethoven’s voice’.³⁸ This means that the narrator

³³Burnham, *Beethoven Hero*, 5-6.

³⁴Burnham, *Beethoven Hero*, 12.

³⁵McClary, *Feminine Endings*, 68-9 and 156. Although McClary went as far as describing this triumphant treatment as ‘violent’, the return of the main theme at the recapitulation is hardly an understated affair and, as Burnham says, ‘it brings into question the necessity of yet more noisy confirmation in the coda’ (*Beethoven Hero*, 52).

³⁶Burnham, *Beethoven Hero*, 24 and 45.

³⁷ See Burnham, *Beethoven Hero*, Chapter 2, ‘Musical Values: Presence and Engagement in the Heroic Style’ where he investigates how Beethoven’s heroic style engages a listener, 29-66. ‘Telling presence’ is discussed later (144).

³⁸Nicholas Cook, ‘The Other Beethoven: Heroism, the Canon and the Works of 1813-4’, *19th-Century Music*, 27/1 (Summer, 2003), 11. More than a decade has passed since the publication of Burnham’s book. Yet, the understanding of Beethoven as Hero himself reiterates in today’s Beethoven scholarship. For instance, Chua says that such an understanding is not a point of view any more, but it is ‘official’, or it is, ‘formally installed as a scholarly fixture’ (Chua, ‘Beethoven’s Other Humanism’, 573).

(Beethoven) who recounts the hero's journey is the hero himself.³⁹ Questions arise from this: what is the effect when his music is played by a woman? Would Beethoven's 'voice' or 'presence' lose its potency? Since the music of Bach, Haydn and Mozart does not encode the '(telling) presence', the communication of their masculinity is considered perhaps less pressing.

Such a strong, or even invasive, presence on the part of the composer results in the music being characterised as goal-orientated, driven, extremely concentrated, intense and serious. Burnham latterly admits that the hero paradigm, presented as the axiom of the composer's creative life, undermines other elements (found in the works diverging from the heroic style, such as the Pastoral Symphony which offers a more lyrical approach).⁴⁰ Some of the recent examinations of non-heroic elements include, for instance, Michael Spitzer's study of the 'lyrical' in Sonata Op. 111 and Matthew Head's re-appraisal of the heroic construction of Beethoven's *Egmont*.⁴¹

The reception of four Beethoven sonatas, Op. 2, no. 3, Op. 57, Op. 106, and Op. 111 when played by women pianists, seems particularly coloured by the notion of 'Beethoven as hero'. While Op. 57 and Op. 106 are written in the heroic style (even if Op. 106 does not date from that period), the critics' belief in the masculinity of his early (Op. 2, no. 3) and late (Op. 111) piano sonatas seems to originate entirely from the pervading image discussed above.

³⁹This ideology of Beethoven was initiated by Wagner for example, who said regarding the *Eroica*, that Beethoven's music is not about a hero; it is heroism itself (Burnham, xv).

⁴⁰Similarly Nicholas Matthew says that the (narrow) focus on Beethoven's heroic style works undermines Beethoven's other musicality. See Matthew, 'Beethoven and His Others: Criticism, Difference, and the Composer's Many Voices', *Beethoven Forum*, 13 (2006), 148-87.

⁴¹Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's late style* (Bloomington: Indiana University Press, 2006). See also Matthew Head, 'Beethoven Heroine: A Female Allegory of Music and Authorship in *Egmont*', *19th-Century Music*, 30/2 (2006), 97-132. Head's central argument is that Beethoven's representations of male heroism do not uphold obviously masculine characteristics of the hero.

Of course many other piano sonatas were performed during this decade by women pianists. But these four, from early, middle, and late periods of Beethoven's creative life, are representative of his piano-writing style across his oeuvre.

Op. 111

Critic Graham Paton's review of Myra Hess's performance of Op. 110, cited earlier, includes the following remarks:

[T]he Titan-like reverberations of the first movement of Op. 111 are not for her — the straining legato and the demonic ejaculations demanded more than she can give.⁴²

Then he curiously changes his tone:

But her achievement is to be measured by the humility and spaciousness of her concept of the Arietta and the Variations. Perhaps, too, this artist finds a personal significance in the valedictory quality of the movement and so brings to it the more compassion and authority.⁴³

Having already portrayed the first movement in such a violent manner and by affirming that it was 'not for her', does Paton truly expect the reader to consider Hess's 'humility and spaciousness' the ultimate 'achievement'? And what does he mean by, 'perhaps' [the more compassionate quality has] 'a personal significance'? Is Paton saying that since Hess was not up to realising the Titan-like character of this piece, in order to compensate, she brought out its 'other' character, 'compassion'? Perhaps he is alluding to some personal issue to which the reader does not have access.

Indeed even when a performance of Op. 111 was deemed satisfactory, gender bias was often still apparent. The following review is given to Sonya

⁴²*MM*, Nov. 1954, 24.

⁴³*MM*, Nov. 1954, 24.

Hanke, a well-regarded Australian pianist and a recording artist of the record label, *Naxos*, who performed the same sonata at the Wigmore Hall on 22/11/1955:

Beethoven's last sonata was the biggest test, and while the scale of Miss Hanke's reading was that of a woman rather than a muscular man she nevertheless showed a real grasp of its musical significance and had sufficiently obedient and reliable fingers to convey her feelings clearly and rhythmically.⁴⁴

In this review, as in that of Hess, the critic's satisfaction seems to be limited. Of Hanke, the critic says her fingers were good as far as conveying 'her' (own) feeling. But such a feeling was established at the start of the review as the 'reading', or, it could be, the feeling of a woman, not of 'a muscular man'. What we are left with, from each review, is magnanimity from critics who see each of these interpretations as a limited personal understanding, thereby inferior to a normal (masculine) understanding of the piece.

When a little known pianist, Marguerite Nicholson, played the same work, Geoffrey Madell, writing for *MT*, said:

The first movement [of Op. 111] was successful, though it needed a little more strength and drive but the long adagio lacked the deep sense of contemplation which is at the heart of this music.⁴⁵

This review suggests that a truly successful performance of Op. 111 occurs only when the piece is understood in the critic's own way, an attitude common amongst critics! But it is an interpretation coloured by a masculinist point of view, requiring 'strength and drive' as well as the (possibly) more gender-neutral 'deep sense of contemplation'.

The issue at hand is, what underlies the partial success of the performance of Op. 111 by these three women pianists, two of whom we

⁴⁴*The Times*, 25/11/1955, 3.

⁴⁵*MT*, Sep. 1959, 472.

know to have been highly successful in the 1950s, while the third, Nicholson, also received generally favourable comments for her performance of the first movement of the sonata. To put it simply, what did the critics wish to hear?

This brings us back to the issue of Beethoven's voice, or 'telling presence' in his music, addressed earlier in this chapter.⁴⁶ Even though Op. 111 is not considered a heroic-style work (unlike Op. 106), the critics' reactions imply that either they interpret Op. 111 thus, or else assume that Beethoven's heroic persona permeates through (parts of) most of his works; and his (telling) presence could be transmitted mostly by male pianists. The composer's (authorial) voice in a work is a complex subject, as demonstrated by Carolyn Abbate, who asks, of opera, whether the authorial voice is invariably that of a male.⁴⁷

First movements of Beethoven's works almost invariably carry the hero paradigm (as, for instance, the first 45 bars of the *Eroica* Symphony).⁴⁸ The first movement of Op.111 is deemed the most important, its drama, typically, being mostly confined to this movement (as suggested by Madell's comment); yet, the critics' resorting to masculine (or even violent) imagery in response to performances by the three above women suggests that the 'Beethoven Hero' notion permeates the whole work.

⁴⁶This was a notion of course not known to the 1950s critics. But the works produced since the emergence of feminist musicology extracts the particular ideological component(s) in history from which sexism could have originated. Thus the discriminatory attitudes seen in the three reviews in this section can now be re-assessed.

⁴⁷Carolyn Abbate, 'Opera; or, the Envoicing of Women', in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Ruth Solie ed. (Berkeley and Los Angeles: University of California Press, 1993), 225-58. Abbate argues that ambiguous operatic characters such as Castro in the Italian original of Gluck's *Orfeo* or Strauss's *Salome* result in listeners perceiving the author's voice (the composer's voice) as not necessarily male. With regard to Beethoven, Abbate alludes several times (235 and 255) to the difficulties that lie in the contextualisation of the authorial female voice, even in Beethoven's opera, *Fidelio*.

⁴⁸In *Beethoven Hero*, Scott Burnham quotes Tovey who said 'the first movement of a sonata tells a complete story . . .' and explains that the first movements are often believed to have served as 'the model and master trope for our general notion of how [music] ought to go'. Burnham, 56.

So should we understand Op. 111 as the critics of the 1950s did? And are there any alternative readings of the first movement? Some recent studies draw attention to the lyricism of the work, which is not necessarily a feminine element in music but certainly a component capable of overthrowing the virile hero.⁴⁹

Scholars such as William Caplin and Michael Spitzer note that Beethoven's last three sonatas (Op. 109-111), composed between 1820-22, differ from heroic works such as the *Eroica*: for example, Spitzer argues (via Caplin) that the early arrival of the first theme in the development section of the first movement of Op. 111 'hollows out' the (usual) Beethovenian tension.⁵⁰ Also, he dubs the same movement an example of 'suppressed lyricism', given the *cantabile* second theme and the role of the subdominant, (less affirming than the tonic).⁵¹ Thus, Spitzer identifies 'compassionate' elements which overthrow the intensity of the Beethovenian drama; he says these elements, 'open up spaces for lyrical apotheoses'.⁵² In this light, it could be asserted that Hess's compassionate playing said earlier, harnesses the (suppressed) lyricism of Beethoven's Op. 111.

Op. 106, the *Hammerklavier* Sonata

Regardless of the character of Op. 111, what of the situation of women pianists performing heroic-style works such as the *Hammerklavier*, Op.106? Compared with those reviews that almost forbade women from performing

⁴⁹Claiming the lyrical in music as female-related aspect is oversimplification, as 'femininity' is associated with male composers, such as Chopin and Schubert.

⁵⁰Spitzer, *Music as Philosophy*, 129 and 131.

⁵¹Spitzer, *Music as Philosophy*, 126, 128 and 132.

⁵²Spitzer, *Music as Philosophy*, 131.

this work in public, the following is mild. It was written by a critic reviewing the distinguished Hungarian pianist, the prize-winner of the Liszt Competition in 1916, Ilona Kabos:⁵³

Hammerklavier is a veritable Everest for any woman to scale . . . she was not mistress enough of its cruel difficulties to fill it out to its full, imposing, unshakeable strength.⁵⁴

Kabos regularly performed the compositions of Liszt, whose works included large-scale forms in extrovert and virtuosic style, arguably more virtuosic than the *Hammerklavier* (Liszt's sonata, for instance). Yet she, apparently, neither had the 'strength' nor could she overcome the technical 'difficulties' of Op. 106.

The word 'difficulties' in the above review warrants further scrutiny. What exactly are these technical 'difficulties'? For the 1950s critics, these would have been related to what Kenneth Drake calls the 'virtually impossibly quick tempo' (in the first movement) by which 'Beethoven was exhorting pianists to reach beyond their grasp technically and mentally'.⁵⁵ To Drake, this sonata is a 'work of extremes in terms of its length, its technical difficulty, and cerebral concentration. . . Its allure is its dimensions, a keyboard Ninth Symphony'.⁵⁶ Drake's comparison of Op. 106 to a symphony could be read as carrying an implicit gender message: in the nineteenth century, the symphony, as the height of instrumental or 'absolute' music, was considered to be a 'masculine' genre, thereby intimidating most women composers. It is quite

⁵³After receiving the Liszt prize in 1916 Kabos undertook international tours, with included works by Bartók and Kodály. She settled in London before WWII and formed a duo with her husband, Louis Kentner. In 1965 she was appointed a teacher at the Juilliard School. See *MT*, 114/1565 (July, 1973), 734.

⁵⁴*The Times*, 15/11/1954, 11.

⁵⁵Drake, *The Beethoven Sonata*, 271.

⁵⁶Kenneth Drake, *The Beethoven Sonata and the Creative Experience* (Bloomington: Indiana University Press, 1994), 272.

possible that Kabos gave an unsatisfactory performance. Yet, we might consider the judgement of the critic more secure if the sex of the performer was not invoked: why is Op. 106 an ‘Everest for any *woman* [instead of ‘any pianist’] to scale’?

Maria Donska, a highly-respected Beethoven specialist who performed Op. 106 several times during the decade under study, was described by a critic writing for *The Times* as ‘one of the few woman pianists who successfully assailed *Hammerklavier* a few months ago’.⁵⁷ This implies that the work cannot be executed by women in general, only by a few exceptional ones. Six years later when Donska performed the same work, Clinton Gray-Fisk praised her performance, viewing her as ‘a unique female pianist who can project major works on the intended scale’.⁵⁸ The two reviews endorse a general disbelief in a woman’s performing this work successfully. Why else would her sex be mentioned every time?

Op. 57, the *Appassionata*

The *Appassionata*, Op. 57, is viewed as the classical example of Beethoven’s heroic style. To borrow Burnham’s words, ‘heart-stopping pauses, crashes, register shifts’ are all present on its first page.⁵⁹ Burnham notes a similarity between the *Appassionata* and the *Eroica*: in the coda, the tonic sonority appears as if it will be undermined, but is then confirmed as conclusively as possible by a last minute deviation; the greatest dissonance is heard before the return of the tonic, ‘turning that closure into something akin to a show of

⁵⁷*The Times*, 26/1/1953, 2.

⁵⁸*MO*, Feb., 1959, 296.

⁵⁹Burnham, *Beethoven Hero*, 29

strength'.⁶⁰

The *Appassionata* existed in a number of versions in the nineteenth century, including transcriptions for four hands (there were several), published more than a decade after Beethoven's death. According to James Parakilas, the piano transcription industry of the nineteenth century, during Beethoven's lifetime and after his death, routinely issued a wide range of transcribed repertoire, such as symphonies and operas and also more intimate genres, including piano sonatas, string/piano quartets, and even songs.⁶¹

Given the *Appassionata*'s 'tragic solemnity' (to borrow Tovey's words) the image of its performance by two pianists on the same bench is bemusing.⁶² As Parakilas asks, '[In such circumstances] what becomes of its tempestuous gesture, its supremely self-asserting-drama?'⁶³ It seems paradoxical that what might be easily accepted as a plausible re-interpretation in the Romantic nineteenth century would be seen as a travesty in the modernist twentieth.

The following comment on a performance of the *Appassionata* has already been cited in part. The particular interpreter involved was one of Denmark's most highly-regarded women pianists, France Ellegaard.⁶⁴ Much more is at stake in this review than the issue of the heroic Beethoven:

⁶⁰Burnham, *Beethoven Hero*, 52.

⁶¹James Parakilas, 'Music to Transport the Listener', in *Piano Roles*, 195.

⁶²Tovey, *A Companion to Beethoven's Pianoforte Sonata: bar-to bar Analysis* (London: The Associate Board of the Royal School of Music, 1955), 196. Rosen follows Tovey's view and says that the title, 'Appassionata' (which was the title of one of the four-hand transcriptions published after Beethoven's death) 'does not render the tragic character of the work, evident at once with the opening page'. See Rosen, *Beethoven's Piano Sonatas*, 192.

⁶³Parakilas, 'Music to Transport the Listener', 196.

⁶⁴Ellegaard was born in France in 1912 of Danish parents; she played throughout Europe for many years and recorded extensively for the Polyphon label in the 1940s-50s. For more information on her, see <http://www.lib.umd.edu/PAL/IPAM/bgek.html> accessed on 21/12/2009. Ellegaard is one of the women pianists featuring on *Three Great Danish Women Pianists* (CD, Danacord, Catalogue no. 442/43, vol. 1 re-issued in 1996 and vol. 2 in 2006). Refer to http://www.arkivmusic.com/classical/album.jsp?album_id=36344 accessed on 21/12/2009.

Beethoven's *Appassionata* is not a woman's sonata. Technically brilliant and dramatically exciting though this performance was, the fortissimo passages were rather too much like outbursts of feminine temper and the slow movement had not the true grandeur one looks for.⁶⁵

'Outbursts of feminine temper', invokes hysteria, a term derived from the Greek, *hystera* (womb) which describes a malady historically ascribed (almost) exclusively to women: female hysteria was widely discussed in the medical literature of the Victorian era in particular.⁶⁶ According to Sigmund Freud, 'The feminine (being a woman in a psychological sense) was in part a hysterical formation' and, 'Femininity is linked to hysteria'.⁶⁷ Such masculinist statements naturally led many twentieth-century feminist critics, including Battersby, Sandra M. Gilbert, Susan Gubar, Elaine Showalter, and McClary to note the gendering of madness (found in hysterics): the male, the spokesperson of the rational, was not to experience the breakdown of reason or the mind, or, if a male creative person experienced irrationality, or craziness, it was sometimes viewed as a sign of genius.⁶⁸ But as Gilbert notes,

⁶⁵MM, Dec. 1952, 19.

⁶⁶Laura Briggs remarks that, in 1859, it was claimed that a quarter of all women suffered from hysteria. Some of the symptoms were faintness, nervousness, insomnia, irritability and a loss of appetite for food. Briggs, 'The Race of Hysteria: "Overcivilization" and the "Savage" Woman in Late Nineteenth-Century Obstetrics and Gynecology', *American Quarterly* 52, (2000), 246-73. See also Michel Foucault, *Madness and Civilization [Folie et déraison: Histoire de la folie à l'âge classique]* (Paris: Librairie Plon, 1961, first published in the United Kingdom by Tavistock Publications, London, 1967). Foucault's study of the social history of madness in early modern Europe is highly influential today, although in general, he does not pay much attention to gender.

⁶⁷This is the feminist psychoanalyst Juliet Mitchell's account of Freud's study on hysteria. See Mitchell, *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis* (London: Penguin, 1974), 48. Such a conclusion by Freud, combined with his studies of [female] sexual sources of neuroses, encouraged some twentieth-century feminists to claim that, historically, the cause of hysteria was believed to be 'female sexual excess' (See McClary's *Feminine Endings*, 84. McClary bases her argument on Elaine Showalter's work, *The Female Malady: Women, Madness, and English Culture, 1830-90* [New York: Pantheon Books, 1985]). But, Mitchell says that even Freud himself, at times, seems to have been ambivalent; although he believed that hysteria was primarily a 'feminine neurosis', he also supported the revolutionary theory, propounded by the nineteenth-century French neurologist, Jean-Martin Charcot, of male hysteria (Mitchell, *Psychoanalysis and Feminism*, 91).

⁶⁸Based on Michel Foucault's studies on the confinement of madmen/women in the nineteenth century, scholars such as Elaine Showalter claim that it was at that time that

the ‘intermittent madness’ of the female writers of the nineteenth and twentieth century, including Elisabeth Barrett Browning’s addiction to opium, and Virginia Woolf’s and Sylvia Plath’s mental instability leading to suicides, is implied to be hysteria.⁶⁹

So the review of Ellegaard seems entirely misogynistic and belittling. Indeed when Citron observes a hysteric-like character, Donna Elvira in Mozart’s opera, *Don Giovanni*, she says that hysteria is ‘one of the most effective ways of discrediting a woman’.⁷⁰ And in most contexts it should be understood as so, perhaps. Yet, one might assert a different reading of the review of Ellegaard. If hysteria were (as many male physicians asserted) historically a female-specific malady (an almost incurable disease), this could be considered a tragedy of the female sex. Then, by a curious turn, in Ellegaard’s performance, this tragedy converges with the ‘tragic character’ (as claimed by both Tovey and Rosen) of the *Appassionata*. Taking Abbate’s ‘authorial female’ voice into the realm of instrumental music, we might infer that Ellegaard becomes the ‘author’, encoding (in the eyes of the critic) a female tragedy into her performance. This would result in Ellegaard’s voice colliding with that of Beethoven. Although given the traditional female/male

hysteria was designated a female disease (Showalter, *The Female Malady*). But Battersby points out that, although Showalter is right in saying that ‘irrationality’ was redefined in the nineteenth century, the Romantics revived a Renaissance discourse in which ‘madness’ already had a gender implication. Whilst the Renaissance is often dubbed as the ‘Age of Reason’ or masculine ‘sanity’, Renaissance writers on the arts turned to Greek and Latin sources; often quoting Plato, they claimed that the medium through which a poet was inspired was ‘madness’ (Battersby, 30).

⁶⁹Gilbert’s point is that the interpretation of hysterics by two French feminists, Hélène Cixous and Catherine Clément, as the woman who is isolated from the (male) social system has a resonance in the situation of women writers of the nineteenth and early twentieth centuries, such as Woolf and Plath, who claimed that they had no place in the (male) literary order. Thus the ‘intermittent madness’ and sense of isolation which the two women writers (and others) experienced can be seen as a rhetoric of hysterics. See Gilbert, ‘Introduction, a Tarantella of Theory’, *Newly Born Woman*, trans. Betsy Wing (Minneapolis, MN: University of Minnesota, 1986, first published as *Jeune Née* by Union Général d’Editions, Paris, in 1975), xi-xvi.

⁷⁰Citron, *Gender and the Musical Canon*, 73.

power struggle in which the female would yield, hysteria is not an ordinary event: hysterics, as Hélène Cixous and Catherine Clément note, are an ‘anomaly’, existing outside tradition and law.⁷¹ And the physical spectacle, in other words, the bodily exertion created during the crisis, is extremely powerful. So, while Ellegaard’s ‘outbursts of feminine temper’ project a negative image, they would perhaps also empower the ‘author’s’ (Beethoven’s) voice. Perhaps this is what annoyed Ellegaard’s critic.

These ‘outbursts’ seem to have been effective or, astoundingly enough, even favoured on occasion. The following *Times* critic offers a more gender-neutral comment about the outbursts of the little known pianist, Dyna August, in her performance of the work in question, saying, ‘[A]dmittedly there were a few over-explosive outbursts as well as wrong notes . . . but Beethoven himself would surely have preferred her *brío* to mere glossy accuracy’.⁷² The last review is significant, for it posits what is likely to occur if a woman pianist does not make a spectacle of herself when performing the *Appassionata*. When another little-known Korean pianist, Sura Kang, played this, a critic writing for *The Times* said:

[H]er small emotional capacity was sucked dry by Beethoven’s *Appassionata*, of which she played the first movement like a small, fierce kitten and the second with blank politeness.⁷³

While the occasional portrayals of Beethoven’s music by McClary and Lawrence Kramer as the personification of violence were scorned by many, the above review draws a strong image of a ‘small’ woman being taken over

⁷¹Cixous and Clément, *Newly Born Woman*, 6-7. This re-appraisal of hysteria is innovating, for a (very) negative image of the female sex is transformed into one where she possesses physical, mental and psychic ‘force’. This point will be re-discussed in the next chapter.

⁷²*The Times*, 9/5/1955, 3.

⁷³*The Times*, 5/10/1959, 14.

by an overwhelming (physical, mental and creative) force of a male.

The three sonatas of Op. 2

The distinguished Polish pianist, Natalia Karp made her debut at the age of 18 with the Berlin Philharmonic while studying with Artur Schnabel in Berlin.⁷⁴

A critic writing for *The Times* opined:

[S]he allowed her nimble fingers rather than her mind to choose her tempi for her in the Allegro movements of Beethoven's C Major Op. 2 Sonata, with somewhat kittenish results.⁷⁵

This is the second time the word 'kitten[ish]' is used by the *Times* critics. Surely, such an appellation would not have been used for men! (Can we imagine Vladimir Ashkenazy or Daniel Barenboim being referred to in such language?). While we do not know for certain the sex of the *Times* critic, male focus on women's finger technique is a historical issue pointed out by Katharine Ellis (a point to be re-discussed in the next chapter). It seems that, for this critic, Karp's 'nimble fingers' sullied Beethoven's grandiosity and seriousness.

Yet the three sonatas of Op. 2 (dedicated to Beethoven's teacher, Haydn) possess a light-heartedness understood by some, such as Alfred Brendel, as the composite of the 'comical' in the Viennese tradition.⁷⁶ Wit, humour and comic elements colour this set, no. 2 being probably the wittiest

⁷⁴Karp was born in Poland in 1911 as Natalia Weissman and was a child prodigy. Her debut with the Berlin Philharmonic was widely praised by the critics. But her career was put on hold during WWII when she was sent to Auschwitz. In 1947 she settled in London and her career, which should have started two decades earlier, finally excelled. For more information on Karp see her obituary, <http://www.timesonline.co.uk/tol/comment/obituaries/article2072592.ece> accessed on 1/12/ 2009.

⁷⁵*The Times*, 17/3/1952, 8.

⁷⁶Brendel's search for the 'comical' in music departs from the claim that 'music cannot be truly comical without the assistance of words, or without relating to visible reality'. See Brendel, *Music Sounded Out* (London: Robson Books Ltd, 1990), 13.

of the three. Brendel says that their pronounced traits, ‘short staccatos, leaps of large intervals and short groups of fast notes separated by rests’, are a mimesis, or ‘evocation of laughing and leaping’.⁷⁷ And these gestures, for Brendel, invoke Haydn: he cites Georg August Griesinger, an early biographer of the composer, who describes Haydn’s music as ‘a sort of innocent mischievousness, or what the British call humour’.⁷⁸ The laughing and leaping are more prominent in Op. 2, no. 2 than in Op. 2, no. 3 but the writing style of musical humour seems never to be far from Beethoven’s mind in this set. The openings of each of these two sonatas feature ‘short staccatos’ and ‘short groups of fast notes separated by rests’. (See Ex. 1, a and b)

Ex. 1:

a) Beethoven, Sonata Op. 2, no. 2, I, mm. 1-9



b) Beethoven, Sonata Op. 2, no. 3, I, mm. 1-7



Like Haydn’s piano music, they require *leggiero* and nimble-finger technique rather than weighty arm technique. Brendel cites Ignaz Ernst Ferdinand Arnold’s comment on Haydn’s piano sonatas: ‘The last Allegros or Rondos

⁷⁷Brendel, *Music Sounded Out*, 21.

⁷⁸Brendel, *Music Sounded Out*, 14.

consist frequently of short, nimble movements that reach the highest degree of comicality.’⁷⁹

Karp’s nimbleness being placed in opposition to an intellectual approach to the music is a gendered nuance, of course. In the belief that Beethoven’s music, regardless of its comicality or light-heartedness, fundamentally belongs to the higher realm, Karp’s reviewer assumes that a superior execution of this piece occurs when one’s intellect empowers one’s fingers.

Although women pianists of the nineteenth century, including Clara Wieck Schumann and Arabella Goddard, were highly respected for their performances of Beethoven, mid-twentieth century London was often less magnanimous. I have argued above that negative reactions to women’s performances could be due in part to an over-emphasis on Beethoven’s heroic persona, thus overlooking other elements, such as lyricism (Op. 111) and the comical (Op. 2, no. 3). The critics’ agenda regarding Beethoven, together with the generally biased disposition to be explored in the next chapter, means that the least we can assert is that the reviews of women pianists playing Beethoven should not be taken at face value.

⁷⁹ Brendel, *Music Sounded Out*, 14.

Chapter 5

Woman's Perceived Unworthiness to be a Pianist

Having already discerned, through the lens of Beethoven, a strand of misogyny running through many of the reviews, it is now possible to investigate this phenomenon further, with the aid of both feminist literary and psychoanalytical criticism. As noted in Chapter 1, more than one-fifth of the reviews of women pianists consulted in this study revealed the critics' gender ideology. To explain such a significant discourse through the example of just one composer would be to omit to address its breadth and diversity. Therefore, the aim here is not to examine the critics' approach to the repertoire, but rather, their assessments of women as derived from culture at large, in traditions which can be traced as far back as Aristotle. Here I shall scrutinise reviews of women playing other large-scale repertoire by composers including Schubert, Brahms, Chopin and Liszt, as well as modern pieces.

A review by a *Times* critic of a recital by Poli Assa encapsulates the issues dealt with in this chapter:

It is an old and outmoded story that women cannot play the piano really well because they are too much concerned with their status as the supposedly weaker sex; that they either emasculate music, and turn every composer into a charming needle-woman, or else assert their own masculinity, suffragette-wise, refuse to be heard save in the Hammerklavier Sonata or the Brahms B flat Concerto, and rob music of all its subtlety and euphony by the self-assertion. . . . [A]lthough this Bulgar-Israeli pianist did not fall into either trap, she nevertheless revived the old theory. . . . She is keen to show herself a strong player, and loves to deliver powerful phrases in a rhetorical, even barnstorming, fashion; but her arms are not themselves very strong, and when she comes to delicate music her desire to treat it sympathetically, as befits her sex, is handicapped by the irregularity of her touch and the fallibility of her fingers.¹

¹*The Times*, 28/10/1959, 4.

The critic here at first seems to forswear sexually-biased negative images of women pianists, while presenting them clearly: the traditional one, of the image of femininity, with traits such as sensitivity and charm which weaken the stature of Western classical music; and that of the assertive martyr. Yet she/he proceeds to assess Assa according to both. Below, I examine the two opposite images of women, the 'feminine' and 'unfeminine', as presented by the critics of the 1950s. This invites a re-evaluation of the critics' notion of femininity itself.

The 'feminine' woman pianist is discussed under three subsections. The first is connected to a truly physical characteristic, her 'nimble fingers'. Although this seems to refer to a particular finger technique, I argue that it is only a code-word for women's perceived physical unworthiness. This leads to the second subsection, 'her body', where I argue that what underscores the negative reviews of women's unsuccessful performances is the notion that the limitations of her body result in her occupying the lower rank in almost all areas of life including musical performance. The last subsection is centred on a more theoretical concept which also converts to a number of physical attributes, her 'lack of drive' (a Freudian notion) and her 'passivity'.

The 'unfeminine' woman pianist reveals yet another sinister aspect. Powerful and mentally vital women were criticised because they did not fit society's ideal notion of femininity or femaleness. So, in the portrayal of these women by the critics, their femininity was substantially suppressed; they were projected as 'manly', 'violent' or even 'sexually ambiguous' women. The last section of this chapter, 'The evaluation of femininity by the critics', points out one important issue that previous studies of women pianists also address: the

‘male gaze’. The instances in which femininity was appreciated were generally when women’s ‘looks’ pleased the critics. Although reviews making reference to this are few, they may prompt lines of further inquiry into the study of women pianists performing in the post-war era.

The ‘feminine’ woman pianist

Her ‘nimble’ fingers

The above critic’s description is closely related to the comments on Natalia Karp’s performance of Beethoven’s piano sonata Op. 2, no. 3, discussed in the previous chapter. While the supposed ‘nimble-fingered’ technique of women pianists was held to generate ‘lightness’ and ‘dexterity’, as well as revealing ‘detail’, these features are denigrated by the above critic who links them to ‘needle-women’. According to Katharine Ellis, this attitude prevailed in the nineteenth century too. She quotes a review of a French pianist, Louise Mattmann, performing Beethoven’s *Moonlight Sonata*, thus: ‘[H]er swift and light fingers are made for graceful music, for suave and sweet melodic lines, and not for desolate sadness’ and argues, ‘[E]mphasis on finger technique was a way of indicating emotional superficiality . . . reserved almost exclusively for reviews of women pianists’.² While comments on finger technique were not complimentary to women, it was not so when describing male virtuosos, for instance Liszt, for whom such remarks elevated his virtuosity. This implies that finger-technique is gendered, since a term applied to women does not necessarily carry the same meaning when applied to men. As Rhian Samuel says with regard to women composers, while a ‘feminine’ trait serves to

²Ellis, ‘Female Pianists’, 369-70.

indicate the male artist's breadth, i.e., his masculine and feminine qualities, when it is applied to women, it 'may simply serve to remind us of the composer's [here, read 'the pianist's'] sex and therefore of her [lesser] artistic status'.³ The same applies to many of the epithets bestowed on women in the reviews examined.

Although the issue of 'nimble fingers' seems to be a musical matter, it has broader connotations, particularly with regard to the notion of 'detail'. Naomi Schor examines the different historical meanings of the term, in Classical art of the eighteenth century, in the Romantic period and in Modern Realism.⁴ It can imply, for instance, 'ornamentation', 'decadence' and 'eroticism'; Schor points out that, in Classical art, these represent the 'particular' or 'small', as opposed to the 'whole' or 'subliminal', and therefore (perhaps), 'feminine'.⁵ It is the eighteenth century's concept of detail which will be used as a tool for understanding the nimble-fingered technique of women pianists of the 1950s.

For the 1950s critics, there seems to be a binary divide between finger technique and arm-weight. Such a division is extraordinary because pianists of any calibre, amateurs or dilettantes included, need to possess both techniques, working intrinsically together. As we shall see, 1950s critics seem to suggest that detail produced by nimble fingers, while important, is too small to unleash the grand dimension that the canon (generally) requires. This was the case of

³Rhian Samuel's 'Preface' in *Norton/Grove Dictionary of Women Composers*, xv.

⁴Naomi Schor, *Reading in Detail: Aesthetics and the Feminine* (New York and London: Methuen, 1987).

⁵With the rise of Romanticism, and later, Modern Realism, although its definitions vary, detail became a central discourse with regard to art forms. From the point of view that most significant cultural movements are male products, Schor hesitates to say that detail belongs in the feminine sphere. (Schor, 6 and 97). Despite this, in the 1950s reviews in question, detailed pianism seems to have been considered as small and weak pianism, without power and strength, and thereby feminine, as we shall see throughout this section.

Classical art of the eighteenth century, too, which considered detail as small and feminine. The rest is an already familiar phenomenon: any association with the feminine almost invariably reduces the subject's significance.

A review of a performance of Claudette Sorel, a French pianist-teacher who settled in New York at the outbreak of WWII, affirms the relationship between nimbleness and female pianists.⁶ Anthony Wright, in *MM*, says that Sorel's

programme [Dohnányi's *Variations on a Nursery Tune*] did not demand the larger qualities of depth, nobility or humanity; but she possesses the very feminine attributes of nimbleness . . .'.⁷

(This review also reveals Wright's assessment of Dohnányi's music in the hierarchy of the Western piano repertoire).

A separation between nimble fingers and arm weight is mooted in the next review. A critic of *The Times* says of a highly-regarded French pianist, Reine Gianoli:⁸

Miss Gianoli was technically happier in pieces where nimble fingers counted for more than strong wrists as in Bach's second French Suite and Debussy's 'Estampes', for she sometimes hardened her tone when aiming at volume, notably in the first movement of Beethoven's C major sonata (Op. 2).⁹

The reviewer does not seem to appreciate that a nimble and light touch might be eminently suitable for conveying the comical and the high spirits of the

⁶Sorel was born in France in 1932 but fled to New York just before 1940. She studied both at the Juilliard School of Music and the Curtis Institute in Philadelphia. Sorel made her recital debut at the age of 11 at the Town Hall, New York. She performed Rachmaninov often as well as the contemporary music of her time. Her career ended in 1973 following an accident, a fall on an icy pavement. See her obituary in *The New York Times*, http://www.nytimes.com/1999/08/10/arts/claurette-sorel-66-concert-pianist-andteacher.html?_r=1 accessed on 18/10/2009.

⁷*MM*, Apr. 1957, 26.

⁸Throughout her career Gianoli (1915-79) appeared with leading orchestras and her reputation saw her performing with musicians such as Pablo Casals, Pierre Fournier, and Edwin Fischer. For more information on her refer to <http://www.bach-cantatas.com/Bio/Gianoli-Reine.htm> accessed on 15/10/2009.

⁹*The Times*, 21/12/1953, 9.

Beethoven sonata in question.¹⁰ Had (s)he done so, (s)he could have remarked that there was no need for Gianoli to harden her tone in the Beethoven, for her pianism would have been sufficient to capture the character of the piece.

The shortcomings of nimble fingers continue to be revealed: the following review was bestowed on the little-known pianist, Olwen Goodwin, by a critic of *The Times*:

[T]hough her phrasing was as pretty as her fingers were nimble and her tone was refined, she has not yet the weight of musical conviction — or, indeed, of arms — needed to give bigger music its full striking power.¹¹

Here the word ‘nimble’, combined with ‘pretty’ (and perhaps, ‘refined’), can be read as the figural language of detail. One does not need to consult with Naomi Schor to remind oneself that crafts such as embroidery and needlework, unlike the fine arts, are identified as typically female activities.¹²

If one is not yet convinced that women’s capacity for needlework was considered with condescension by 1950s critics, the next review, of Italian pianist Mirella Zuccarini, should be sufficient:¹³

The great virtue of Miss Zuccarini’s piano playing was accuracy; she dived through Bach and Frank and Prokofiev and Mendelssohn and Schumann without turning a hair, and almost without dropping a stitch. She plays like an adept needlewoman; and that is the pity.¹⁴

This denigrates the status of Zuccarini, who in Italy (if not in England at the

¹⁰Refer back to the discussion of Natalia Karp’s performance of the same sonata in the previous chapter.

¹¹*The Times*, 8/6/1959, 5.

¹²Citron observes that needlework was practiced by the privileged classes in the Middle Ages (monks nuns, and royalty). But around 1700, the economic configurations of family and kinship resulted in this becoming a domestic activity. By the eighteenth century (along with domestic music making), it became part of the feminine stereotype (Citron, *Gender and the Musical Canon*, 129).

¹³There is little information available in the English language regarding Zuccarini. But scattered information through concert advertisements can be gathered on the Internet which establishes Zuccarini as an active and well-regarded pianist in her country in the 1950s. This was confirmed by some of my Italian colleagues whose teachers had studied with Zuccarini.

¹⁴See the review in *The Times*, 2/4/1956, 10.

time) was well-known and highly-respected.

Two other reviews below imply that an absence of strength along with the presence of nimbleness is typical of women's pianism. A critic for *The Times* says of a young French pianist, Françoise le Gonidec:

The two most enviable assets of Miss Françoise le Gonidec were her extremely light and nimble fingers and her sensitiveness to tone. . . . Although her phrasing was consistently musical, she was handicapped by lack of physical strength, notably in part of Schumann's C Major Fantasy and Chopin's F Minor Ballade. . .¹⁵

What this review underscores (other than nimbleness issue) is the historical belief of women's being 'handicapped' by their anatomy: to quote Sigmund Freud, 'anatomy is destiny'.¹⁶

Below is a review of another Italian pianist, Annarosa Taddei.¹⁷

There were many sensitive and musicianly things in the recital of an Italian pianist, Miss Annarosa Taddei . . . though in some [ways] it was essentially feminine playing without the strength and the drive and the majesty required by the more imperious sections of [Bach-]Busoni . . . and Beethoven's Waldstein sonata . . .¹⁸

While Taddei's absence of strength is remarked on, nimbleness has yet to appear as the core of 'essentially feminine playing'. But in the second half of the concert, when Taddei played some unfamiliar works from outside the canon, sure enough, it appears: the critic says, '[T]here was much to admire in her nimble fingerwork and her expressive phrasing'.¹⁹

It is interesting how the musical phrasing of both le Gonidec and

¹⁵*The Times*, 12/3/1956, 3.

¹⁶Freud's 'anatomy is destiny' is probably the most (over-)quoted phrase in second-wave feminist studies including feminist musicology. In the early 1990s, when a number of scholars gathered to ponder the issue of 'difference' in music, Solie cites this phrase, in the Introduction to the resultant book, *Musicology and Difference* (4), for women's biological determinism also served as a stricture on women's creativity.

¹⁷Taddei was born in Rome in 1918 and is still alive and teaching. For her career activity refer to *Naxos* website, at http://www.naxos.com/artistinfo/Annarosa_Taddei/38972.htm accessed on 17/10/2009.

¹⁸*The Times*, 24/2/1958, 12.

¹⁹*The Times*, 24/2/1958, 12.

Taddei did not particularly ameliorate the critic's overall judgement. This could mean that sensitivity or expressiveness, sometimes associated with femininity, is here regarded as secondary to a supposed absence of strength. So, this review could be read as: nimble fingerwork, which was admirable in the non-canonic pieces, did not work in Busoni and Beethoven. Or, while non-canonic works (in Schor's words, 'second-rate' art) require detail, in canonic works, 'the detail blocks the dynamic rush ['drive'], and fatigues the eyes' ['ears']'.²⁰ So, Taddei's pianism, nimble but lacking grandeur, only blocked the 'majesty' of Busoni and Beethoven.

Indeed, that a performer should project the overall effect of Beethoven's music was viewed as vital by the critics of the 1950s. The following remark, assigned to Beatrice Tange's performance of Beethoven's Sonata Op. 27, no. 1, supports this point: 'Her care over detail ended by distorting the music.'²¹

Nimbleness, or detail, then, seems to have been viewed as harmful to the Beethovenian repertoire in particular. Interestingly, female performers of unfamiliar/new music, in other words, non-canonic works, were rarely tainted by nimbleness; neither were those women performing early keyboard works. Here, Ellis's study is again relevant: historically, Bach, Haydn and Mozart were considered 'feminine repertoire' because of the 'decorative' (i.e., detailed) nature of the music and were, thus, suitable for women in nineteenth-century Paris to play.²² Annegret Fauser agrees with Ellis when examining the

²⁰Schor, *Reading in Detail*, 19. Such a view of 'detail' must be understood as reflecting the aesthetic of the eighteenth century, not that of Romanticism and Modernism.

²¹The review appeared in *The Times*, 30/9/1957, 3. The National Library of Australia keeps substantial material on Tange. See <http://catalogue.nla.gov.au/Record/764325> accessed on 12/12/2009.

²²See Chapter 1.

career of a highly respected harpsichordist at the turn of the twentieth century, Wanda Landowska; she claims that Bach was considered especially feminine in Paris at that time; a number of successful women keyboard players specialised in his music there.²³ In England at the same time, however, despite the presence of Violet Gordon Woodhouse, the prevailing force with regard to the harpsichord was Arnold Dolmetsch.²⁴

50 years on in London, the fact that a Bach specialist such as Tureck could be so widely admired perhaps suggests that, at least in the critics' subconscious, early keyboard works remained feminine repertoire. Similarly, Cohen, who, before the 1950s, made her name as a fine Bach player and kept on playing English early keyboard works such as Gibbons and Byrd during the decade in question, cannot be said to have been subjected to the 'nimbleness' issue. We might suggest that early keyboard music (and contemporary music) was a shield for women pianists. However, the critics' inference that this repertoire was feminine or effeminate was quite subtle and even subdued by the 1950s.

So, nimbleness seems to be an attribute acceptable in certain repertoires and not in others, even though as a technique, it is actually a requisite for all. Of course, concentrating on the detail of a work while sacrificing the articulation of the overall structure may indeed result in a poor performance, but, in the present context, nimbleness has little to do with this. Instead, it proves to be a code-word for unworthiness to perform large-scale repertoire: not a general unworthiness, but that of the presumptuous female

²³Fauser, 'Creating Madame Landowska', 5-6.

²⁴See Jessica Douglas-Home, *The Life and Loves of Violet Gordon Woodhouse* (London: Kirkus Reviews, 1997) and Margaret Campbell, *Dolmetsch: the Man and his Work* (London: Hamish Hamilton, 1975).

who dares to attempt to perform it.

Her 'body'

One cannot deny that, in many works, a pianist must employ his/her arms to generate extra power and sound. However, this technique has been characterised as one in which males excel, while the concept of finger-nimbleness has been placed in opposition to it, a feature supposedly used by female pianists to compensate for a lack of strength, as suggested in Taddei's review discussed earlier. This lack was articulated thus: '[I]t was essentially feminine playing *without* the strength and the drive . . .'. The anonymous critic's reference to 'drive' could be read as 'sexual drive'; so, what looms from this review is the theory viewed by second-wave feminism as the most significant with regard to the repression/oppression of the female sex: the Freudian notion of sexual difference, where the 'lack' or 'absence' (of the phallus), whether in the anatomy or in the psyche of the female, devalues her (using de Beauvoir's term) as the 'Other'.²⁵

Freudian theories of women lurk behind many of the reviews; another presents females as being 'handicapped' by their biology (and their psyche). To quote a review of a French pianist, le Gonidec, once again: 'Although her phrasing was consistently musical, she was handicapped by lack of physical strength . . .'.²⁶ A similar review was given to a Welsh pianist of 'maturer years than many of the young aspirants who come to Wigmore Hall', as a

²⁵De Beauvoir, *The Second Sex*, trans. and ed. by H.M. Parshley (London: Vintage, 1997, first published as, *Le Deuxième Sexe* in France, 1949, first English translation by Jonathan Cape, London, 1953).

²⁶For the full reviews of both Taddei and le Gonidec, see 132.

critic of *The Times* described Nesta Llewellyn.²⁷ He/she wrote, ‘There was delicate musicianship in her phrasing and no roughness in her touch, but her interpretations were somewhat handicapped in striking power . . .’.²⁸

The images of ‘disability’ applied to the two women above provide another clue as to the critics’ overt bias against female pianists. The following review is given by a *Times* critic to a little-known pianist, Ann Still: the review portrays her as a woman whose ‘frailty’ denies her musical endeavour:

[M]uscular frailty stood in the way of several good intentions in Franck’s robust Prelude, Chorale and Fugue.²⁹

The following review goes a step further. It features one of the leading pianists of the twentieth-century, Clara Haskil.³⁰

She is frail and somewhat bent, and did not look capable of getting through a concerto, or even playing the piano at all. But appearances are notoriously deceptive, and as soon as Miss Haskil touched the keys all doubts were dispelled.³¹

This review, written by Gray-Fisk, describes graphically the fine Romanian pianist (before listening to her performance), as a physically handicapped woman [‘somewhat bent’]. Gray-Fisk was probably not aware (but perhaps he ought to have been) of illnesses, including scoliosis, that this pianist suffered prior to WWII. In the present climate of political correctness, such a description of a person’s physiology would probably cause the writer’s employment to be terminated. Gray-Fisk, to a limited extent, acknowledges

²⁷There is very little information on this Welsh pianist born in 1895, except that her death on 20 March, 1979 was announced in the Obituary section of *MT*, 120/1637, Jul. 1979, 579.

²⁸*The Times*, 21/04/1958, 3.

²⁹A review of the little known pianist, Ann Steel, in *The Times*, 10/3/1952, 2.

³⁰Clara Haskil (1895-1960), although a fine pianist, had a very difficult career which in large part was due to her ill health. It was only in 1949, during her concert tour in Holland, that she started to gain critical acclaim. See G  r  me Spycket, *Clara Haskil* (Lausanne: Payot, 1975) and Bryce Morrison, ‘Haskil, Clara’ in *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 22/2/2010.

³¹The review appeared in *MO*, Apr. 1955, 391.

that he should not have judged women pianists by their physiology and subsequently reviews Haskil's playing favourably.

Unfortunately, Gray-Fisk forgets the lesson taught him by Haskil, and returns to his former frame of mind for a review of Myra Hess's performance of Brahms's Concerto in D minor:

[I]n the first tempestuous movement certain passages seemed to need more of the masculine physique, but Dame Myra attacked it courageously.³²

Even Hess, who performed two or three Beethoven concertos at one sitting several times well into her later years, was sometimes measured against the (idealised) physical power of the opposite sex.

Sir Jack Westrup, writing for *MT*, endowed Valerie Tryon with a positive review; however, in the comment below, one senses that, potentially, Tryon's slight physique could have been a target for criticism had she had a smaller power-range:

Here is a young pianist — she is only twenty three — who combines the technique of a virtuoso, a range of tone from the merest whisper to a reverberating *fortissimo* surprising from so slender a physique, immaculate pedalling and genuine musical feeling and taste.³³

The same applies to Annie Fischer, one of the leading concert artists of the twentieth century.³⁴ For her performance of the Schumann Concerto, a *Times* critic says:

It remains a matter of amazement after several impressive appearances here, that Miss Annie Fischer, with a physique so willowy and arms so slender, can draw such power and attack from the piano.³⁵

³²Review of Hess, *MO*, Nov. 1956, 71.

³³*MT*, Jan. 1958, 31. There are more comments that reference women's biology to their piano playing. Refer to the reviews in bold in the appendices.

³⁴Fischer who was born in Budapest in 1914, made her debut at the age of ten. After winning the Franz Liszt International Competition in Budapest in 1933, Fischer's career excelled. Refer to Bryce Morrison's article, 'Fischer, Annie', *Grove Music Online*, <http://www.Oxfordmusiconline.com> accessed on 5/5/2010.

³⁵*The Times*, 15/5/1957, 3.

Women's biological determinism flares up in many more of the reviews under consideration. To be fair, there were of course men with small sound and pianism and sometimes, this, too, was pointed out. But they were simply viewed benignly (without castigation) as small-scaled.

Female anatomy was historically viewed as inferior; thus, reviews that insinuate women's lack, be it of power, strength, or size, can be seen as less than objective. The fact that the 1950s concert-programme in London, as elsewhere, was much longer than that of the present day, might have made women more of a target for such criticism.

The first four comments below are made by Gray-Fisk of *MO*. Of Greer Holesch, he says:

The Liszt Sonata was a remarkable performance,— for a woman . . . and the tone was big enough for the climaxes, though it was not achieved without effort and at times a bigger physique would have been helpful.³⁶

When Joyce Hedges performed Liszt's *Csardas Macabre*, the same critic writes:

. . . its only serious defect being insufficient power at climaxes. Liszt's *Csardas Macabre*, an exciting bravura piece — incidentally, just recorded by Louis Kentner — was also played with assurance and spirit, but this is the type of work that needs a Horowitz or Rubinstein to make its intended effect.'³⁷

Elizabeth Powell's performance is commented upon as follows:

[O]nly in climactic moments was the need felt for more imposing sonority, and this was obviously a matter of sheer physique.³⁸

³⁶Review of the little known pianist, Greer Holesch, *MO*, Aug. 1951, 572.

³⁷Review of Joyce Hedges, *MO*, Apr. 1952, 392. No information can be gathered on this pianist.

³⁸*MO*, Mar. 1955, 328. Kallir (1931-2004), made her debut with the New York Philharmonic at the age of 17. After this debut she toured in Europe, South America and across the U.S. 'One of the most naturally musical people I've ever known . . . her central repertoire — Mozart, Schubert, Brahms — just flowed out of her absolutely convincingly . . .' said the American pianist Gary Graffman. For more information on her career refer to her obituary at, <http://www.independent.co.uk/news/obituaries/lilian-kallir-532433.html> accessed on 14/9/2009.

The Czech-born American Lillian Kallir is viewed thus:

She followed this with a gallant assault on the massive Handel-Brahms Variations, but here her slight physique was a disadvantage.³⁹

While John Carmichael, writing for *MM*, reviews the highly respected Russian-born Nina Milkina as follows:

In Chopin's 24 Preludes, Op. 28, there was not enough strength given to the faster ones where both sustained power and speed were required
...⁴⁰

The following review written by an anonymous critic (*MM*) features a British pianist, Penelope Spurrell:

Bartók's massive Sonata proved rather beyond her physical capacity: it is a work demanding iron wrists and is more suitable to a male than a female exponent.⁴¹

At times, some critics seem to believe that women's biological determinism does not necessarily result in an inferior performance, as the following review indicates:

Whatever Miss Thelma Reiss's playing lacked in size and vehemence at Wigmore Hall on Tuesday was amply compensated for by the beauty of her tone and by her phrasing which is of that rare intuitively musical kind that can transform even a small (quantitatively) [*sic*] performance into a distinguished one.⁴²

This review could be read as an implicit criticism of the obsession with the physical deficiency of women pianists. However, refreshingly even-handed reviews such as this were rare.

³⁹Review of the little known pianist, Elisabeth Powell, *MO*, Dec. 1957, 153.

⁴⁰John Carmichael reviewing Nina Milkina in *MM* Jan. 1959, 27. Milkina, born in Moscow in 1919, studied with Tobias Matthay. During the war, she appeared at the National Gallery's lunchtime concerts. In 1946 she was invited several times to perform Mozart's works by the Third Programme. Although she was a highly-respected Mozart interpreter, she also regularly performed Schumann and Brahms. She was also a composer; Boosey & Hawkes, published several of her works under the anglicised name Nina Milkin. This information is gathered from her obituary (written by Jessica Duchon) at <http://www.guardian.co.uk/news/2006/dec/05/guardianobituaries.obituaries1> accessed on 9/5/2010.

⁴¹An anonymous critic reviewing a British pianist, Penelope Spurrell. 'Brave Attempts [for a woman]', which is the headline of the review, is also significant. See *MM*, Jan. 1960, 18.

⁴²A review of Thelma Reiss by a *Times* critic on 12/11/1951, 8.

Her 'lack of drive' and/or 'passivity'

The concept that underpins this section is that the 'lack', as noted, derives from the Freudian definition of women: a lack of phallus. Thus women are passive. A psychological approach to the study of music is often adopted today, and reaches as far as an ironic comparison (by Suzanne G. Cusick) between the development of feminist musicology and the development of a female child, who, being biologically inferior (or so Freudian theory goes), cannot fully individuate from her mother, and so replicates her failure of individuation as an adult woman.⁴³ Citron also refers to the Freudian study of psychology when she discusses the historical situation of women composers.⁴⁴

Freud's conclusion is, broadly speaking, that persons become 'psychological men and women' through conformity to already-defined characteristics, thus placing the psyche of human beings wholly within the province of biology.⁴⁵ Perceiving women as the product of their anatomy has devastating consequences that go beyond the physical, as, as noted previously, Western society has invariably linked women's biological 'lack' to a lack of intellect. This, in turn has (supposedly) resulted in their lesser participation and contribution to (male) culture.

Such theories have been attacked for their sexism by feminists

⁴³See Suzanne G. Cusick, 'Gender, Musicology, and Feminism' in *Rethinking Music*, pp. 473 and 484-5. Another interdisciplinary methodology of Cusick seen in this work is her incorporation of a theory from cultural study, namely Judith Butler's probably most renowned theory: 'gender is performative' (refer to Butler's *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990 and 1999). Cusick's active interest in Butler's views on gender, is demonstrated in another work, 'On Musical Performances of Gender and Sex', in *Audible Traces*, Elaine Barkin and Lydia Hamessley eds. (Zürich: Carciofoli Verlagshaus, 1999), 25-48.

⁴⁴See the chapter, 'Creativity' in Citron, *Gender and the Musical Canon*, 15-44.

⁴⁵Mitchell says that the difference of the two sexes have come to mean 'an absolute distinction between men and women' by the post-Freudian analysts to whom 'anatomy was the only destiny', Mitchell, *Psychoanalysis and Feminism*, 50. However Mitchell is one of the scholars arguing such a reading of the Freudian study of sexual difference is simplistic or even sometimes inaccurate.

including Betty Friedan, Eva Figes and Germaine Greer, whose works are often thought to epitomise the crux of second-wave feminism.⁴⁶ However it does not mean that sexism originates in Freud's study of women; far from it. Freud did not invent the notion of masculine and feminine traits. The former, such as 'active' or 'aggressive', and the latter, such as 'passive', and 'submissive' as well as the hierarchy of the two sexes, were already mapped out for him by Western society at least as far back as Aristotle.⁴⁷ Yet he was a powerful advocate for this notion of difference.

The following review is given to an Australian pianist, Margaret Schofield, by Gray-Fisk.⁴⁸

The playing of Mozart's Sonata in B flat (K.333) and Beethoven's 'Adieu' Sonata had a professional competence and was at least thoughtful, but in neither instance can it be said that the music came fully to life owing to overall lack of vitality.⁴⁹

Another review was written by the same critic for a French pianist, Diana Merrien, who visited London several times in the 1950s, performing at the Wigmore Hall:

[Merrien's Beethoven] pronounced musicality and disclosed her technical control . . . [The Liszt Sonata was] an astonishing achievement for one so young, [but] it lacked the necessary dramatic fervour and weight of tone . . .⁵⁰

'Lack of vitality' in Schofield's review and 'lack of fervour' in Merrien's

⁴⁶Friedan, *The Feminine Mystique* (New York: W.W. Norton & Company, Inc., 1963), Figes, *Freud's Patriarchal Attitudes* (London: Faber & Faber, 1970) and Greer, *The Female Eunuch* (London, New York: MacGibbon & Kee Ltd, 1970).

⁴⁷A feminist philosopher, Caroline Whitbeck says that the terms 'active' and 'passive' feature in an Aristotelian account of sex difference in which Aristotle says, 'the female, *qua* female, is passive, and the male, *qua* male is active'. See Whitbeck's 'Theories of Sex Difference' in *Women and Philosophy: Toward a theory of liberation*, Carol C. Gould and Marx W. Wartofsky, eds. (New York: Perigee Books, 1980), 57.

⁴⁸During the 1950s-60s Schofield undertook regular concert tours of Australia with visiting overseas musicians such as violinist Jean-Pierre Wallez, cellist Edmund Kurtz and soprano Elisabeth Schwarzkopf. See http://www.vcaa.vic.edu.au/excellenceawards/schofield_award.html#H3N10023 accessed on 22/10/2009.

⁴⁹*MO*, Aug. 1952, 649.

⁵⁰*MO*, Jun. 1954, 520.

review portray the two pianists' playing as somewhat lifeless and passive, a term assigned to women since Aristotle. It is interesting that, according to the review, Schofield's performance is 'at least thoughtful', suggesting some intellectual capacity, but her performance failed because of the lack of physicality ('vitality'). Another notable facet of Schofield's review is that, in Ellis's work, the undermining of women's pianism conjoins with the works of Beethoven, not so much with those of Mozart, for in nineteenth-century Paris, according to Ellis, Mozart's music was considered 'feminine' or even 'subprofessional'.⁵¹ But in Schofield's review, Beethoven and Mozart are placed within the same order of merit and value, so physique and active spirit is regarded as being equally pertinent to both. Another review that shares the same view will appear later: it reports on Eileen Joyce's performance of Mozart.

In Freudian study the sources of 'general life-energy' were 'sexual drive' and 'libido', of which women supposedly possessed less than men: thus women are viewed as passive.⁵² De Beauvoir says that, for Freud, 'The libido is constantly and regularly male in essence, whether it appears in man or in woman'.⁵³ Battersby makes nearly the same statement, 'A kind of vulgar Freudianism was used to portray all creative activity as sublimated sexual libido'.⁵⁴ Such a dictum explains how virile energy was a requisite for (male) artistic activities. So, little wonder that women's creative works were devalued. Caroline Whitbeck voices the view of many feminists: women are defined in contrast to male attributes, as with nature/nurture,

⁵¹Ellis, 'Female Pianists', 381.

⁵²Mitchell, *Psychoanalysis and Feminism*, 20.

⁵³De Beauvoir, *The Second Sex*, 70.

⁵⁴Battersby, *Gender and Genius*, 41.

rational/irrational, active/passive, and so on. She states:

[T]he principal difference or differences among the sexes is seen as deriving from the supposed fact that women either completely lack, or have less of some important ingredient in men's makeup.⁵⁵

The review below, which features a little known pianist, Tanya Ury, confirms this attitude:

Miss Tanya Ury . . . gave a ladylike performance of Beethoven's E flat Sonata (Op. 31), which lacked that composer's sustained drive; the first movement fell apart into too many episodes, her tempo was too slow in the minuet, and the last movement lacked the *fuoco* of the title.⁵⁶

The following review, by a critic of *The Times*, given to Maria Donska's Chopin recital, also conjures up a male context: the critic expresses surprise when 'strength' and 'drive' are detected in her playing:

Temperamentally, it must be admitted, Miss Maria Donska's sympathies would seem to be nearer to the titanic Beethoven than the ethereal and slightly effeminate poet that was Chopin . . . [Nevertheless], her playing had unusual strength and drive for a woman . . .⁵⁷

This review reveals the critic's stance with regard to music that does not fit the norm: this resulted, for instance, in the occasional view of Chopin as 'effeminate' for a combination of factors. His pianism is located on a comparatively smaller canvas than that of other male virtuosi such as Liszt and Thalberg; Chopin produced many more pieces in small forms, including waltzes, mazurkas and nocturnes, than his contemporaries (Jeffrey Kallberg, who undertook an extensive study of Chopin's compositions said that 'Chopin was a master of small forms');⁵⁸ and his music in small forms, especially the

⁵⁵Whitbeck, 'Theories of Sex Difference', 54.

⁵⁶Unfortunately, no information could be gathered about Ury. The review appeared in *The Times*, 29/9/1952, 10.

⁵⁷*The Times* 5/5/1952, 9.

⁵⁸Kallberg, 'Small "forms"; in defence of the prelude' in *The Cambridge Companion to Chopin*, Jim Samson ed. (Cambridge: Cambridge University Press, 1992), 124.

nocturnes, was believed to endorse femininity, i.e., sentiment, feeling, tenderness, reverie, darkness and sweet sorrow, and this genre appealed enormously to women of the nineteenth century.⁵⁹ So the nineteenth-century view of Chopin is reflected by the critics of the 1950s.

Sexual references persist in the following review. A *Times* critic wrote,

[Natasha Litvin's Beethoven] revealed still more of her outstanding musical perception, and lacked only dynamic exuberance in its finale where her thoughtfulness had an enervating effect on the music.⁶⁰

This is not the first time that a critic seems to focus on the physical shortcomings of women possessing musical insight, or mind. Schofield was subjected to the same treatment. Perhaps the reviewers are here suggesting that these women's intellectual focus caused the neglect of passion in the music. And passion strongly invokes drive and libido which, as de Beauvoir noted, Freud saw as 'male in essence'.

In addition, the term 'exuberance', an overflowing joy, can conceivably be linked to an orgasmic pleasure which, in its use by French feminists, is interchangeable with *jouissance*. This, sometimes over-simplified to mean the female orgasm, is more accurately described as the place for the female freed from the paternal social world: women's 'total enjoyment', encompassing social, cultural and political situations.⁶¹ Thus, this review could (charitably) be read, in post-modern terms, as reflecting women's lack of *jouissance*.

⁵⁹See Jeffrey Kallberg, 'The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne', *Representations*, 39 (Summer, 1992), 104-5.

⁶⁰*The Times*, 2/3/1953, 11. Litvin, Litvin, also known as Natasha, Lady Spender was also a music writer, having given up the piano because of illness. She was the widow of the writer, Sir Stephen Spender. For more information on her, refer to John Sutherland, 'Natasha Spender obituary: Pianist, author and guardian of her husband's legacy', at <http://www.guardian.co.uk/theguardian/2010/oct/22/natasha-spender-obituary> accessed on 2/11/ 2010.

⁶¹For a detailed meaning of *jouissance* see Gilbert, 'Glossary' in Cixous and Clément, *The Newly Born Woman*, 165.

The next review features a young American pianist Joanna Hodges:⁶²

She played a Schubert Impromptu as though it were a gentle reminiscence of a much-loved memory and it was extremely poetic, but the same manner applied to Beethoven's Opus 90 sonata was disastrous. There was no drive behind it, rests were robbed, phrases sagged, asperity and tension were coaxed out of discords . . .⁶³

In this review, Schubert is proffered as a contrast with Beethovenian masculinity.⁶⁴

Lawrence Kramer argues that Schubert's apparent willingness to sacrifice form and logic to the sensuous or emotive resulted in his works being considered at times to deviate from 'normative masculinity'.⁶⁵ Although on occasion, both Schubert and Chopin were considered as feminine or effeminate, in the nineteenth century, femininity in male artists was often considered a component of male genius (and hence reflected different types of masculinity); thus argues Battersby.⁶⁶ In the reviews of the 1950s, explicit references to 'feminine repertoire' were sparse, for critics preferred to discuss large-scale and 'virile' compositions, such as Chopin's two sonatas and Schubert's *Wanderer Fantasy*.

The review of Joanna Hodges offers specific musical reasons for the critic's judgement. This indicates that the critic was attempting to be objective,

⁶²Hodges played her New York debut in 1959 at the Town Hall. She has performed extensively throughout Europe and the Far East. In 1979, she founded the Joanna Hodges International Piano Competition at College of the Desert, Palm Desert. <http://www.vwipc.org/page15.html> accessed on 4/11/2009.

⁶³*The Times*, 3/2/1958.

⁶⁴Works that discuss the Beethoven/Schubert dichotomy include Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998) and the special issue dedicated to exploring issues such as Schubert's sexuality in his music in *19th-Century Music*, 17 (1993). See also Philip Brett's 'Piano Four-Hands: Schubert and the Performance of Gay Male Desire', *19th-Century Music*, 21/2 (Fall 1997), 149-176, and Susan McClary's 'Constructions of Subjectivity in Schubert's Music' in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York: Routledge, 1994), 205-34.

⁶⁵See Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998), 2.

⁶⁶Battersby, *Gender and Genius*, 7-8.

and indeed, perhaps, in this instance, s/he was; yet the reference to ‘drive’ rings warning bells here.

Other reviews, not featuring ‘drive’ or/and ‘lack’, nonetheless blame passive playing for unsuccessful performances. A critic of *The Times* said of a little-known pianist, Daphne Spottiswoode:

As an interpreter she was always musical in her phrasing though never very exciting or moving; this was partly due to her reluctance to exploit extremes of dynamics . . .⁶⁷

Again, the critic supports his/her assessment with musical specifics. But we might question his/her perception of the pianist’s dynamic range, given the prevailing prejudices against women’s abilities in this area. Indeed, ‘never exciting or moving’, alias ‘passivity’, recalls Schofield’s ‘lack of vitality’ and Merrien’s lack of ‘fervour’, and is even closer to Litvin’s lack of ‘exuberance’. The critic’s invocation of passivity is quite significant in the next review written about Eileen Joyce:

The one unsatisfactory feature of the concert was Miss Joyce’s playing in the Concerto: Mozart she appeared to regard as a Dresden china doll . . . the approach was obviously sincere and well thought out, but the effect was studied instead of spontaneous, and the performance *in toto* was dull and lacking in effervescence.⁶⁸

A ‘doll’, a toy that a female child dresses up, while brushing her hair, and cuddling her, used by Mary Wollstonecraft as the symbol of the eighteenth-century female’s confinement, is Gray-Fisk’s chosen term for Joyce’s passive performance.⁶⁹ One can hardly believe such a notion of passivity being

⁶⁷This remark does not address a particular composer that she performed; it is the critic’s observation of her general pianism. *The Times*, 26/3/1956.

⁶⁸*MO*, Jul. 1950, 599.

⁶⁹In *Vindication of the Rights of Woman* (London: Penguin Classics, 2004, 3rd Rev.) Wollstonecraft writes, ‘To preserve personal beauty, woman’s glory! the limbs and faculties are cramped with worse than Chinese bands, and the sedentary life which they are condemned to live, whilst boys frolic in the open air, weakens the muscles and relaxes the nerves. — As for Rousseau’s remarks, which have since been echoed by several writers, that they have

applied to Joyce, whose explosive and dazzling performances of Rachmaninov's Second Piano Concerto made her a household name in the 1940 and 50s.⁷⁰

The 'unfeminine' woman pianist

The 'manly' and/or 'violent' woman

The critics' disparagement of women pianists of the 1950s did not rest solely on the allegation that they lacked power, drive and musical insight. Some women were seen to demonstrate both physical and mental capacity successfully, while performing fiendishly difficult pieces; yet, the critics were still not satisfied. They portrayed these women as manly, violent, or even sexually dubious. At the root of such a portrayal is the critics' disapproval of women who diverge from the traditional notion of their sex. Indeed, in the 1950s, an era in which the strict binaries of masculine/feminine and male/female prevailed in many areas, women who were seen to possess energy, power and intellectuality were as much frowned upon by the critics as the 'feminine' women discussed above.

The review below was granted to Maria Donska:

Brahms' B flat major Concerto is a work best left to male pianists. But

naturally, that is from their birth, independent of education, a fondness for dolls, dressing, and talking — they are so puerile as not to merit a serious refutation. That a girl, condemned to sit for hours together listening to the idle chat of weak nurses, or to attend at her mother's toilet, will endeavour to join the conversation, is, indeed, very natural; and that she will imitate her mother or aunts, and amuse herself by adorning her lifeless doll, as they do in dressing her, poor innocent babe! is undoubtedly a most natural consequence . . .' (p. 64).

⁷⁰Whilst it is clear that the Freudian and other psychoanalysts' female biological determinism resonates in the reviews of the 1950s the post-Freudian studies have revealed that the Freudian feminine or masculine traits, such as active and passive are not as clear-cut as once believed. Also the post-Freudian psychoanalytical critics (Dorothy Dinnerstein, Nancy Chodorow, Adrienne Rich and Heinz Kohut) pay much attention to the role of the mother opening up space for the femininity or the body. See Judith Kegan Gardiner, 'Mind Mother: Psychoanalysis and Feminism', in *Making a Difference: Feminist Literary Criticism*, Gayle Green and Coppélia Khan eds. (New York and London: Methuen, 1985), 128 and 133-4.

there are exceptions. Maria Donska is almost one of them. . . . She has the muscular power and the intellectual quality that the piano writing and the content of the work require.⁷¹

This review, once again, refers to women having, generally, neither the physical strength nor the intellect to reveal the grand dimension of a work, such as Brahms. This remark, historically, as asserted previously, was the male's ultimate justification of women's lower position in the cultural domain. But how confident would women have felt, becoming engaged with high art, when Western society has historically privileged men's knowledge, bestowing on them education and social rewards, while denigrating women's intellectual development as either less important or even 'defeminising' to them?⁷² As these attitudes continued to linger, 1950s society offered little prospect for intellectual women with education and academic qualifications. Mitchell asserts that, in 1950s Britain, so-called abstract and intellectual subjects, including science, maths and philosophy, presented almost no prospects for women, so, in general, girls at schools chose domestic science and secretarial courses.⁷³

The above suggests that, despite Donska's 'muscular power and intellectual quality', she *still* is not able to achieve a performance possible for a man: Donska is 'almost' one of the exceptions. So is Lili Kraus, another highly successful pianist:⁷⁴

⁷¹Review of Maria Donska, *The Times*, 28/2/1955, 3.

⁷²Battersby cites Friedrich Nietzsche who criticised people who 'defeminise women by advising them of the advantages of education' (*Gender and Genius*, 122).

⁷³Mitchell, *Women: The Longest Revolution* (London: Virago: Virago Press, 1966), 52. Another work that discusses adolescent girls making job choices in Britain in the 1950s and the gender-oriented concept at the work places is Stephanie Spencer's *Gender, Work, and Education in Britain in the 1950s* (Houndsmills, Basingstoke: Palgrave Macmillan, Ltd, 2005). See also Spencer's, 'Reflection on the Site of Struggle: Girls' Experience of Secondary Education in the late 1950s', *History of Education*, 33/4 (July, 2004), 437-49.

⁷⁴The New Zealand pianist of Hungarian birth (b. 1903) studied with Kodály, Bartók and Schnabel. In 1925 she was appointed a full time professor at the Vienna Conservatory. In

[Kraus] embraced an unusual strength for a woman as well as a great dexterity . . . She almost conquered the phenomenal difficulties of Schubert's *Wanderer Fantasy*.⁷⁵

At the same time, references to Donska's 'muscularity' as well as her 'intellect', or Kraus's (near) conquest of the 'phenomenally difficult' *Wanderer Fantasy*, place both pianists outside the social/cultural norm for women. According to Graham Wade, the biographer of Gina Bachauer, some critics of the 1950s who were 'overtly male chauvinist', often expressed their amazement when difficult pieces were played forcibly by a woman.⁷⁶ This is a historical issue once again. Lucy Green argues, with reference to Fanny Hensel and Clara Wieck, that women composers who 'display' their 'minds' writing in large (instrumental) forms 'threatened patriarchal definitions of femininity'.⁷⁷ Applying this view to the present study, it might be said that the two pianists' masculine attribute also threatened the critics' belief in femininity; thus in turn, they were *made to be* manly. So, neither Donska nor Kraus can win: they are honorary males given their mental and physical attributes; yet are not as good pianists as men.

The following review featuring Moura Lympany exposes the same frame of mind, while allowing her more success. Gray-Fisk writes:

This work (Tchaikovsky Concerto, No. 1), incidentally, is not nearly as technically difficult as it sounds, but it does require a sturdy physique and athletic stamina, and Miss Lympany is one of the very few female

1931 she embarked on a world concert tour which established her as one of the leading pianists of the 1930s. Her career suffered three years of interruption, when in 1942, at the start of another tour, she was taken prisoner by the Japanese in Java. She returned to the international circuit in 1948. Refer to Dominic Gill, 'Kraus, Lili', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 5/5/2010.

⁷⁵*The Times* 1/12/1952, 3.

⁷⁶See Wade, *Gina Bachauer: A Pianist's Odyssey* (Leeds: GRM Publications, 1999), 71. It is regrettable that Wade does not discuss the specific language used by the chauvinistic critics at such instances. He simply says that the critics' concern with the gender of the instrumentalist somewhat diminished in the 1960s.

⁷⁷Green, *Music, Gender, Education*, 103.

pianists endowed with the necessary equipment.⁷⁸

It is not quite clear what Gray-Fisk's definition of 'technical difficulties' is. If this concerto is not so difficult, why does it 'require a sturdy physique and athletic stamina'? Are these not the physical attributes needed to surmount technical difficulties? Gray-Fisk's portrayal of Lympny as a woman 'equipped' with such physicality also warrants further scrutiny. How would a non-musician read the reviews of Lympny or Donska; how would the two women's physiology be pictured? As a big, strong (and fat) authoritarian woman, a bit like Bianca Castafiore in *Tintin*, as discussed in Clément's *Opera, or The Undoing of Women*?⁷⁹

Castafiore is a *primadonna*. Like Lympny, she too possesses a physical resource, her voice, the voice of a heroine in opera who often sings the most beautiful arias. But Clément's reading of a *primadonna* is negative: she is a defeminised woman. Clément refers to the illustration of Castafiore in which her glass-breaking, loud voice comes out of her hyperbolically contorted body, as a *primadonna*'s gift, i.e., her (powerful) voice, is seen to be the cause of her defeminisation; thus a *primadonna* is not a heroine.⁸⁰ This has a resonance in the women pianists of the 1950s. Lympny, a woman soloist,

⁷⁸Gray-Fisk, review of Moura Lympny, *MO*, Sep. 1950, 713.

⁷⁹Clément, *Opera, or The Undoing of Women*, trans. Betsy Wing (Minneapolis: The University of Minnesota Press, 1988), 25. Bianca Castafiore features in *Les bijoux de la Castafiore* (1963). *Tintin*'s adventures are written by the Belgian comic writer, Georges Rémi, better known by the pen name, Hergé.

⁸⁰Clément's image-building of the *primadonna* of nineteenth-century opera (often the sopranos) has a single agenda: that of the 'victim'. This received much criticism, as too constrained a description of the wide range of female characters in opera; Abbate cites the female characters in Comic Opera who are neither victims nor die. They therefore contrast with Clément's *primadonnas*, taken from nineteenth-century Italian opera, i.e., Violetta, Mimi, Gilda, etc. (Abbate, 'Opera', 253). McClary's *Georges Bizet: Carmen* (Cambridge: Cambridge University Press, 1992) follows Clément's trope, and for this, both works are sometimes viewed by scholars such as Mary Ann Smart as the 'first wave of feminist opera critics'. See Jane Bowers, 'Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives', *IJWM*, 8/3 (2002), 1-10.

can be seen as an equivalent to a *primadonna*. But given Gray-Fisk's view of Tchaikovsky's Concerto, No. 1 as a physical piece and Lympny's being endowed with such physicality, the reviewer hardly implies that she is a heroine; we might even suggest that, as in the case of the *primadonna*, the gift of power turns Lympny into a defeminised or 'manly' woman. This means that, when masculinity is ascribed to exceptionally talented women (such as Donska and Lympny), it is not necessarily praise but, perhaps, an intimation of deviation.

The next review written by Gray-Fisk features a highly successful pianist, Jeanne-Marie Darré:⁸¹

Mlle. Darré, who is a lady of masculine muscularity, was far happier when hammering out the repeated chords of the Prelude and reeling off the rapid figuration of the Toccata from Debussy's *Pour le Piano*.⁸²

This projects such aggressiveness that Darré, too, is presented as a manly woman deviating from traditional femininity. So is Beatrice Tange. Regarding Tange's performance of the Bach-Busoni *Chaconne*, a *Times* critic says that Tange nearly destroyed this piece 'after having hammered home her points with inescapable intensity'.⁸³ By adding the rest, this critic too, hammers home her/his points.

It is entirely possible that some women produced a harsh sound, or their approaches to some pieces were unnecessarily intense. But some critics

⁸¹Darré continuously toured Europe since her debut at the age of 14; her debut in America in 1962 was hailed by the critics. Also in 1962 she was awarded the *Légion d'honneur*. See her obituary, at <http://www.nytimes.com/1999/02/01/arts/jeanne-marie-darre-93-a-pianist-of-lyrical-power.html> accessed on 9/9/10; also, Martin Anderson, 'Obituary: Jeanne-Marie Darré', <http://www.independent.co.uk/arts-entertainment/obituary-jeannemarie-darre-1068787.html> accessed on 12/9/2010.

⁸²*MO*, Jan. 1957, 199. Also in this review, Gray-Fisk compares the performance of Darré's Debussy to those of Dinu Lipatti and Gieseking, and says that the difference between Darré and these two pianists is 'the difference between a well-equipped pianist and great artists'. *Ibid*.

⁸³*The Times*, 30/9/1957, 3.

portrayed these women, not merely as masculine or manly pianists, but violent females. Regarding Edna Iles's performance of Beethoven's *Appassionata* sonata and Brahms's *Paganini Variations*, a *Times* critic said,

Iles's finger technique proved fully adequate to Brahms and Beethoven . . . Yet, with this very ardour go ugly tone and graceless phrasing; she thumps the keys mercilessly. Beethoven in his most fiery mood, Brahms at his most leonine, could not stand up to Miss Iles's stern treatment.⁸⁴

A(nother) critic writing for the same newspaper describes her playing thus, '[S]he stabs clumsily in strongly rhythmical forte passages . . .'⁸⁵ The highly-respected Uruguayan pianist, Nibya Marino, is similarly placed in the ranks of violent females.⁸⁶ A *Times* critic writes:

Plus fait douceur que violence: the motto should hang above the piano at which Miss Marino practises . . . Violence was her undoing, and the undoing of Busoni and Liszt: it broke up the melodic lines of Bach as arranged by Busoni and drove herself into a stormy passion quite alien to eighteenth-century music . . . Liszt's sonata, we have said before, will not be bullied; Miss Marino bullied it'.⁸⁷

The following review, written by Graham Paton of *MM*, is much milder in tone, but Annie Fischer's strength, which, as I have shown earlier, was praised by a *Times* critic, is this time portrayed negatively:

The urgency of Schumann's Fantasy was often expressed in hard brusque playing . . . the poet gave way too frequently before an aggressive man of action.⁸⁸

The reviews below, although eschewing the portrayal of women as violent, nevertheless describe a group of pianists as somewhat sexually ambiguous. The first is given to a little-known American pianist, Grace

⁸⁴*The Times*, 6/12/1954, 11.

⁸⁵*The Times*, 23/9/1957.

⁸⁶Only a little information on this pianist could be gathered: a review of her concert (written by Daniel Ginsberg) in Washington in 2004 (she was 85) can be found in *The Washington Post* on 16/11/2004, 14 (available at <http://www.washingtonpost.com/wp-dyn/articles/A52897-2004Nov15.html> accessed on 30/5/2010).

⁸⁷*The Times*, 30/5/1955, 3.

⁸⁸*MM*, Mar. 1957, 28. However, Paton says that in Chopin, Fischer was more 'subtle in colour'.

Harrington, and the second features a well-regarded Austro-Hungarian pianist, Edith Vogel.⁸⁹

Had the American pianist been playing behind a screen instead of in full view of her audience at the Wigmore Hall on Saturday afternoon, many a listener could have been forgiven for assuming that she was a man, so strong were her arms and wrists and so forthright was her general approach to the keyboard.⁹⁰

She made it quite clear that she possesses the determination and the physical endurance of the strongest man.⁹¹

The next review, regarding another performance by Annie Fischer, is more ambivalent: one is tempted to accept the critic's comment as true praise. John Carmichael writing for *MM*, is highly complimentary:

[In the *Appassionata*] she mustered power and drive that most male members of the pianist species might envy.⁹²

Carmichael presents Fischer as an exceptional woman, possessing physical prowess equal to that of a man. But can one truly rule out the possibility of a darker truth lurking behind the remark? A critic writing for *MT*, Harold Rutland, is clearly uneasy about Fischer's pianism. In his review, as in Paton's observation on Fischer, she is portrayed, through her pianism, as deviating somewhat from the prevailing notion of women:

In Schubert's *Four Impromptus*, Op. 143, a hint of sternness in her approach, which ill accorded with the character of the pieces detracted somewhat from one's pleasure in the performance. Similarly, . . . Schumann's *Carnaval* was marred by an undue heaviness . . . and the performance as a whole seemed charged with too high a voltage.⁹³

The last review features a little known pianist, Anna Xydis:

⁸⁹Vogel (1912-92) was a respected Austro-Hungarian pianist who made her home in England after WWII. Although a number of reviews of her playing appear during the 1950s, little information about her can be gathered from them. Margaret Kitchin's daughter, Claire, informed me that Vogel was her teacher at the Guildhall School of Music and Drama.

⁹⁰Review of Grace Harrington, *The Times*, 28/4/1958, 12.

⁹¹Review of Edith Vogel, *The Times*, 12/5/1958, 14.

⁹²John Carmichael reviewing Fischer in *MM*, Mar. 1960, 26.

⁹³*MT*, Jul. 1957, 387.

The overwhelming impression left by Greek Pianist Anna Xydis was one of sheer power; no man could have brought a greater weight of tone or expansiveness of phrasing'.⁹⁴

Is this praise, or is the implication that Xydis is sexually ambiguous?

The 'Androgynous' or 'sexually ambiguous' woman⁹⁵

The images conveyed by the critics, of strong and energetic women pianists, echoes the historical reception of women pianists in Paris in the nineteenth century. Ellis observes that a characteristic of those reviews was that the masculinity of the pianists was seen to preclude 'feminine grace'. This was so in the case of the Russian pianist, Annette Essipoff; the 'exaggeration of power' of a Czechoslovakian pianist, Wilhelmine Szarvdy made her 'the George Sand of the piano'; and a third, Marie Trautmann, was described as one 'who treats her instrument with absolutely male energy'.⁹⁶

The portrayal of exceptionally talented women in other fields such as literature was the same, *vide* Mary Wollstonecraft, and later, George Sand; the former's energy and 'contumacious spirit' and the latter's cross-dressing and outspokenness made them not just 'masculine', but according to Battersby, 'pseudo-male', meaning that masculinity in women artists is an abnormality of brain and body chemistry, that turns a woman into probably a 'homosexual

⁹⁴*The Times*, 12/10/1959, 6.

⁹⁵'Androgynous women' is a theoretical tool applied to the female characters or women writers of the nineteenth century by feminist literary scholars including Kristeva, Showalter, Carolyn Heilbrun and Nancy Topping Bazin. Although it can sometimes apply to both women writers and their female characters who attempt to break away from the somewhat fixed idea of women given by their society, androgyny in the literary field is a complex subject. One woman writer who is often featured as an androgynous woman is Virginia Woolf. The interpretation of her androgyny is varied. See Toril Moi's summary of Woolf's androgyny, Moi's *Sexual Textual Politics*, 13-18. Amongst women composers, Ethel Smyth is sometimes referred to as an androgynous woman. Smyth and Woolf became friends (when Smyth was approaching 50) and their creativities are often thought to have influenced each other. See Wiley, 'When a Woman Speaks'.

⁹⁶Ellis, 'Female Pianists', 368-9.

artist'.⁹⁷ By contrast, female androgyny, such as the sensitivity and feeling found in male artists did not follow the same 'pathological sex deviation'.⁹⁸

This reveals another misogynous notion which discriminates against the women pianists discussed in this section. Androgyny, when applied to the male sex, is a sign of a genius; thus argued the English Romantic William Blake.⁹⁹ But the same term applied to the female sex is a marker of their deviation; therefore androgyny in women writers, artists and pianists implies their sexual ambiguity.

In the 1950s, a number of the reviews of women pianists suggest the historical notion of talented women possessing male androgens. According to nineteenth-century practice, parents educated their daughters to be modest, obedient and submissive, their sons to be 'strong-willed'.¹⁰⁰ For some 1950s women, unusual strength/power/energy made them sexually dubious. The 'forthright'(ness) of Harrington (in the review quoted above) could be interchangeable with self-assertiveness, and the 'determination' (interchangeable with strong will) of Vogel invokes mental strength or force. So, if Harrington and Vogel possess manly mental strength or force, as well as being physically so strong, are they not projected as androgynous women?

The aforementioned review of Xydis resides within the same trope: her weighty tone and expansive phrasing impressed the critic; but these being male qualities, she was (therefore) androgynous. Even Fischer, whose

⁹⁷Battersby, *Gender and Genius*, 21. Battersby argues that women writers were at times viewed as such because of the tradition which describes the driving force of genius in terms of 'male sexual energies' (p.102). The description of Wollstonecraft's writing style is given by the writer, William Duff (Battersby, p. 79).

⁹⁸Battersby, *Gender and Genius*, 21.

⁹⁹Battersby, *Gender and Genius*, 92.

¹⁰⁰See Adrienne Fried Block's observation on child upbringing of the nineteenth century, in *Amy Beach*, 11.

reception during this decade was generally positive, was not immune from such judgements, as the reviews by Paton and Rutland stripped away Fischer's femininity. While her prestige might occasionally have protected her from being portrayed as a sexually ambiguous woman, other lesser-known performers had no shield at all.

When discussing one particular exceptionally talented woman pianist of the nineteenth-century, Marie Pleyel, Ellis claims that male critics treated the pianist as an 'artist, not as a mere woman'; and that she was 'exceptional' because she 'turned herself into an honorary man, rather than waiting for her critics to decide that such elevated status was appropriate'.¹⁰¹ Ellis cites the reviews which indeed compliment Pleyel's balancing of femininity and masculinity; Pleyel is not defeminised, as are the subjects of the 1950s reviews discussed above. However, although the strategy of a woman pianist turning into a man might have worked for Pleyel's career, it had little positive effect for women pianists in the 1950s. Can women's mental and physical strengths or force be presented positively? This study does not seek the remedy for the 1950s critics' gendered reception of women pianists; nonetheless, a suggestion of a sort might offer new directions for further studies of the topic

The French feminists re-assessed the unusual 'force' in women: somewhat hyperbolically, Cixous and Clément use the images of hysterics as the metaphor for women whose 'force' denies them the traditional womanhood. Cixous says, '[T]he hysteric is, to my eyes, the typical woman in all her force'.¹⁰² Cixous defines a hysteric thus:

[She] wants everything . . . In what she projects as a demand for

¹⁰¹Ellis, 'Female Pianists', 376.

¹⁰²Cixous and Clément, *The Newly Born Woman*, 154

totality, for strength, for certainty, she makes demands of the others in a manner that is intolerable to them and that prevents their functioning as they function . . .¹⁰³

We would recall that France Ellegaard's performance of Beethoven's *Appassionata* was criticised for being 'too much like outbursts of feminine temper' (a.k.a. hysteria), Jeanne-Marie Darré was considered a woman who was 'far happier' when hammering out repeated chords, Marino, apparently, 'bullied' (the virile) Liszt's Sonata and Iles 'stabbed' her *forte* passage. Are they not like hysterics or even female monsters? What is certain is that these women were not perceived by the critics as traditional women.

Gilbert and Gubar claim that the hysterics and female monsters conjured up in the novels of nineteenth-century women writers are sometimes understood as representing the secret desires of these writers to 'attempt [to wield the] pen' (the metaphoric penis).¹⁰⁴ Gilbert and Gubar also state that, from a male point of view, 'women [writers] who reject the 'submissive silence of domesticity have been seen as terrible objects' (i.e., monsters).¹⁰⁵ But, they continue, from a female point of view, female monsters represent women authors' rage and rebellion against the male literary and social order; the woman monster, such as Mary Shelley's, is 'simply a woman who seeks the power of self-articulation'.¹⁰⁶ Importing the idea of women (writers)

¹⁰³Cixous and Clément, *The Newly Born Woman*, 155.

¹⁰⁴See Gilbert's and Gubar's re-appraisal of female monsters in the novels written by nineteenth-century women writers in *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven and London: Yale University Press, 2nd edition, 2000), 34. The notion of the 'pen' applies to the male composers as well. The pen inhibiting women composers' creativities is noted by Citron. See the section, 'Anxiety of Authorship' in her *Gender and the Musical Canon*, 54-79.

¹⁰⁵Gilbert and Gubar, *The Madwoman*, 79

¹⁰⁶Gilbert and Gubar, *The Madwoman*, 79. Gilbert and Gubar say that some women authors, such as Gothic story writers, instead of projecting their rage into their 'angels' they did so into female monsters, thus monsters represent women authors' dramatisation of their own 'self-division', their desire both to accept the patriarchal literary (and social) order and to reject them (78).

seeking social and literary autonomy, and Cixous's re-interpretation of (women's) hysterics demanding 'totality', the powerful/strong and even aggressive women pianists of the 1950s might be read thus: they were attempting to reach some musical 'totality', i.e., a complete range of expression, forthrightness and intellectual as well as physical power, all of which were often, when possessed by men, the components of a superior musical performance.

The evaluation of femininity by the critics

The following reviews offer evaluations of femininity in female pianists' performance. This was seen as a challenge to (male) objectivity and considered a detrimental endeavour. A parallel situation earlier in the century, the prevention of Ruth Crawford from entering the room at the first meeting of the New York Musicological Society in 1930, illustrates the sense of challenge offered by femininity to intellectual (male) endeavour. According to Cusick, this act signalled the legitimisation of the intellectual focus on music, 'the work of musicology to be that of other academic disciplines; scientific objective and serious'.¹⁰⁷ At such an important moment of musicology, of course, women had to be prohibited from it.

Three reviews appearing two decades later in London are presented below. The first is given to Hilda Waldeland, a Swedish pianist:

Feminism [*sic*] is nowhere so badly at a disadvantage as in piano playing: the pianist is either too feminine in her approach to the music or she is oppressively un-feminine. . .¹⁰⁸

¹⁰⁷Cusick, 'Gender, Musicology', 97.

¹⁰⁸*The Times*, 8/3/1960, 4.

The following review of Edna Iles, does not employ the word femininity but fits the criterion that Waldeland's reviewer pointed out: a woman pianist masking her femininity with a typically masculine attribute, thus becoming 'oppressively un-feminine'. Stanley Bayliss of *MT* writes:

The Bach-Busoni Prelude and Fugue in D displayed an exaggerated forcefulness not uncommon with female pianists, but in the adagio cantabile of Beethoven's Pathetic Sonata Miss Iles showed that she could play delicately and with charm.¹⁰⁹

Bayliss's review disparages a woman pianist's 'exaggerated' forcefulness. This recalls a similar adjective, 'forthright'(ness), applied to Vogel and leading to her being seen as a manly woman. Similarly, to Bayliss, it is only when a woman pianist strikes a chord with conventional femininity ('delicacy', and 'charm'), that she is praiseworthy. But not surprisingly, Iles's femininity is of course secondary; notice that Bayliss's favourable comment is attached to the less substantial second movement of the *Pathétique* sonata. He passes no comment on the first and the third movements.

The following comment given to Bé Gerris by a *Times* critic invokes the word 'femininity' again.

Bé Gerris, who enjoyed the music she played, who felt it strongly and with a woman's musical reactions, but was ashamed neither of her femininity nor of her feelings . . .¹¹⁰

Here, unusually, Gerris' feminine qualities are singled out as a positive attribute, thereby showing an unusual empathy with a female pianist. Yet it appears to be lamenting that, in general, women are not proud of expressing their femininity freely through a musical performance.

A(nother) critic is more ambivalent about Marie-Aimée Warrot:

¹⁰⁹*MT*, Nov. 1957, 626

¹¹⁰*The Times*, 23/3/1953, 2.

Some female pianists fail because their femininity places itself in the way of the music. They seek to avoid that by trying to play the most arduous masculine music in as masculine a manner as possible.¹¹¹

The repertoire listed for this recital was Bach-Busoni's Toccata in D minor, Liszt's *Transcendental Study*, *Mazeppa* and Chopin's *Berceuse*. It is quite obvious that 'masculine music' refers to the two Romantic, virile, virtuosic pieces, by Liszt and Busoni.¹¹² It is interesting to note that the only piece that Warrot's critic viewed favourably in this recital was Chopin's *Berceuse*. But this piece, being smaller-scale and more intimate than the others and therefore perceived as feminine, was treated almost insignificantly, for only a short comment appears in brackets: '(in gentle music, such as Chopin's *Berceuse*, she showed herself perfectly able to play neatly)'.¹¹³ What is noteworthy is, as Matthew Head has noted, historically, the lullaby has been considered particularly suited to females.¹¹⁴ This comment therefore seems to link Warrot with the historical notion of women being viewed as suitable in this typically feminine genre, thereby marginalising her.

On those rare occasions when a women's femininity pleased the critics, the reaction can usually be linked to the historical notion of the 'male gaze', already noted in Chapter 1. This topic is possibly one of the most-discussed with regard to women and the piano; many musicologists, including Ellis, Green, Gillett, Head, and Derek B. Scott address the topic.

The focus on women's physical appearance, implying their lesser

¹¹¹*The Times*, 30/6/1958, 5.

¹¹²While Dana Gooley's recent study convincingly demystified Liszt's virtuosity as well as his persona, this was of course yet to be known by the critics (Gooley argued that the sensation created by Liszt was not due solely to his outstanding pianism but also to his well-crafted strategies such as an assessment of the audience). See Dana Gooley, *The Virtuoso Liszt* (Cambridge, New York: Cambridge University Press, 2004). Hamilton too, alludes to some humiliating circumstances in which Liszt's concerts took place. See Hamilton, *Liszt*, 5.

¹¹³*The Times*, 30/6/1958, 5.

¹¹⁴Head, 'If the Pretty Little Hand', 235-44.

ability to appreciate the seriousness of music, offers a framework for consideration of the male gaze. Of a respected Chilean pianist, Edith Fischer, a critic writing for *The Times* said, 'Miss Fischer is young and a pianist of pleasing appearance; she sought truth and beauty below the notes, but her technical equipment was inadequate'.¹¹⁵ Further, the following remark makes us wonder what the reviewer enjoyed more about Ann Schein's performance: 'It is heartening to see a pianist who is young and pretty and musical as well'.¹¹⁶

The condemnation of femininity in the 1950s music world (and serious society in general) was overt. Perhaps the heroism of WWII still resided in many people's minds: the virile, masculine spirit defending a nation from political enemies. However, I have argued that the neglect of the feminine in musical performance is not an internal or musical issue but is an import from the prevailing culture at large, as well as from historical attitudes. In addition, aided by the postmodern approach of Cixous, Clément, Gilbert and Gubar, I have suggested that even within the restricted Western binary of masculine/feminine and female/male, which still persists in our present society, there is a space for the feminine, if one is willing to re-work on the images of women, even a negative image, such as hysterics.

¹¹⁵Fischer has her own website at <http://www.edithfischer.com> accessed on 17/10/09. The review appeared in *The Times*, 20/2/1956, 7.

¹¹⁶*The Times*, 19/1/1959, 3. Schein was born in 1939 and made her debut at the Carnegie Hall in 1962, followed by a performance at the White House in 1963 for President and Mrs. John F. Kennedy. She has performed with conductors including George Szell, Seiji Ozawa, and Sir Colin Davis as well as with the soprano Jessye Norman in major cities in America and Brazil. See <http://sepf.music.sc.edu/schein.html> and <http://www.ivoryclassics.com/releases/71006/pdf/booklet.pdf>, both accessed on 15/11/2009.

Chapter 6

A Study of Specific Pianists

Much of this study so far has been concerned with the deleterious effect of gender prejudice on women pianists in the 1950s. This has undoubtedly given the impression that women at this time could not succeed in such a career. But this is not the case: as perhaps has been intimated, despite the negative attitudes of misogynistic critics, as in the nineteenth century, a number of women achieved considerable reputations as concert pianists in the 1950s. How did they manage to do so?

I give detailed consideration to this question with reference to six women pianists based in London in the 1950s: Dame Myra Hess, Harriet Cohen, Eileen Joyce, Gina Bachauer, Dame Moura Lympany and the contemporary music specialist, Margaret Kitchin. Are there any factors besides their talent which shielded these pianists from the misogyny of the critics? An investigation of the lives and careers of these women, beyond the reception given to them by the critics, will help us understand their success; thus, this chapter will consult their (auto)biographies, as well as other evidence including interviews with Kitchin (who was still alive at the commencement of this study) and her obituaries.

Regrettably, the five (auto)biographies consulted are not critical works, unlike, for instance, those by Nancy B. Reich on Clara Wieck Schumann and Dorothy de Val on Fanny Davies. Indeed, of this generation, Hess's name is at least mentioned in de Val's study, but otherwise, the lack of musicological study of their careers is disappointing. Yet, given the relatively small number

of such studies available on women pianists of both the nineteenth and twentieth centuries, this dearth of critical attention is not surprising. Clara Wieck has attracted perhaps the most musicological interest; several other women, including Fanny Hensel, Cécile Chaminade, Amy Beach and Ruth Crawford, have been studied more for their composing than their performance activities. In some cases this is understandable: Crawford and Beach, for instance, ceased performing in public early, though Chaminade played both in Paris and London throughout her adult life. A few recordings of her playing her own compositions are housed at the British Sound Archive.¹ In any case, studies of both male and female performers (not pianist-composers) sometimes lack a strong empirical base; those of Arthur Rubinstein, Vladimir Horowitz, as well as the auto/biographies of the five women pianists, Hess, Cohen, Bachauer, Lympny and Joyce considered herein do not reach current, exacting musicological standards. Those acknowledged to have done so, such as Kenneth Hamilton's study of the Romantic virtuosos, entitled *After the Golden Age* (cited earlier), are not gender studies. So an additional aim of this exercise is to continue the critical study of women pianists in Britain into the mid-twentieth century, and into the generation that succeeded Davies.

It is possible that, when investigating the performing careers of pianists of the nineteenth century, a lack of audio-visual records makes the study of their achievements quite difficult; curiously, though, this does not apply when it comes to Liszt, for correspondence, anecdotes and other historical texts about his pianism have been gathered and analysed by scholars including Dana Gooley, Hamilton and Jim Samson, who have added new perspectives to

¹Chaminade plays four of her compositions in the new digital recording, *Masters of the Piano Roll: The Great Female Pianists*, vol. 2 (Del Segno, 2005 catalogue no. 12, CDU 6996153).

his career.² Gooley's work goes some way towards unravelling the myth surrounding this pianist; yet, Liszt is still admired by many pianists of our time without supporting audio sources. One must wonder, how can a musical performance be measured without its vital medium, sound?³

In the twentieth and twenty-first centuries, however, we are not short of audio sources. Starting with radio transmissions, through electric recordings in 1925 and the first LP around 1950, musicians now have a far greater opportunity to be known to audiences than ever before and, indeed, the study of the performance is a burgeoning topic — witness the establishment of the Centre for the History and Analysis of Recorded Music (CHARM) in 2004.⁴ But compared with recordings, VCR and DVD and so on, the number of critical studies (not press reviews) of twentieth-century performers is meagre. Even though research into twentieth-century women performers can be difficult at times because of this scarcity, the available material still prompts significant musical and cultural questions.

As far as consideration of women pianists' careers (as opposed to the

²Liszt's pianism is, of course, less investigated than his compositions. However, musical and cultural aspects of his career continue to be revealed. See Alan Walker's early studies of Liszt, *Franz Liszt: The Virtuoso Years 1811-47 vol.1* (Ithaca, New York: Cornell University Press, 1987); *The Weimar Years, 1848-61 vol. 2* (New York: Alfred A Knopf, Inc, 1988) and *The Final Years 1861-86 vol. 3* (Ithaca, New York: Cornell University Press, 1997). See also his *Reflections on Liszt* (Ithaca, New York: Cornell University Press, 2005) and *The Letters of Franz Liszt*, trans. Constance Bache, vol 1, *Paris to Rome* and vol. 2, *From Rome to the End* (Gloucester: Dodo Press, 2006). More recent studies of Liszt include Gooley, *The Virtuoso Liszt*, Hamilton, *The Cambridge Companion to Liszt* (Cambridge University Press, 2005) and Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge: Cambridge University Press, 2003).

³Robert Philip, talk about the early days of performance practice studies, when listening to records was viewed as 'odd' or not 'serious' by academia. See the Introduction to his *Performing Music in the Age of Recording* (New Haven, London: Yale University Press, 2004), 1-3.

⁴This centre was reopened in 2009 under the name of CMPCP (Research Centre for Musical Performance as Creative Practice) with a five-year research programme that focuses on 'live musical performance and creative music making'. For more information, refer to www.cmpcp.ac.uk. For more on the history of recordings see Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven/London: Yale University Press, 2000).

specific quality of their playing) is concerned, a number of factors beg for consideration. Previous scholars have often linked musical issues to social attitudes/situations at large, such as parental influences. It is generally understood and quite evidently so, that, for a child, especially a young girl who was historically less likely to be encouraged to become a professional, the support of the parents is important. For instance, the support given by Friedrich Wieck to his young daughter, Clara (or even the pressure he placed upon her) is well documented by Reich. Yet, Clara Wieck's mother, Marianne Tromlitz, was a talented pianist and singer. Although Clara Wieck was only five years old when her parents divorced, thus losing contact with her mother, the intimacy between mother and daughter resumed when Wieck broke with her father in 1838 (when she was 20 years old).⁵ In fact, Wieck's strong character and determination are, according to Reich, 'traits that Clara inherited in full' from her mother.⁶

Other aspects of the woman pianist's life to be scrutinised in any study include her education (did she have a mentor? was this person male or female? and did this mentor offer the same help to his/her male and female students?) and her domestic situation (did she have a supportive partner? a family which made demands on her? and so on). In the case of the six women to be studied here, the event that had a major impact on all their lives was World War II. How they responded to the situation is highly significant in terms of their subsequent professional musical careers. While all of the women based their

⁵Reich reports that, after that year, Clara Wieck often turned to her mother 'for help at crisis throughout her life', Reich, *Clara Schumann*, 37. Reich also describes Tromlitz's turbulent seven years of marriage to Wieck: Tromlitz bore five children in seven years; she practiced under Wieck's supervision and despite Wieck's rationalist education, his emotions often prevailed over reason; he was 'harsh and stubborn, he dominated, controlled, and used those closest to him' (36).

⁶Reich, *Clara Schumann*, 36.

careers in London, three of them, Joyce, Bachauer and Kitchin, were not British by birth. Though Joyce was Australian, Bachauer, Greek, and Kitchin, Swiss, they were equally important figures in the music of the post-war era, and all of them possessed either a British husband or life-partner.⁷

The auto/biographies to be examined in this chapter are:⁸

- McKenna, Marian. *Myra Hess: A Portrait*. London: Hamilton, 1976.
- Cohen, Harriet. *A Bundle of Time: the Memoirs of Harriet Cohen*. London: Faber and Faber Ltd, 1969.
- Fry, Helen. *Music & Men: The Life and Loves of Harriet Cohen*. Gloucestershire: Sutton Publishing Ltd, 2008.
- Davis, Richard. *Eileen Joyce: A Portrait*. Fremantle: Fremantle Arts Centre Press, 2001.
- Wade, Graham. *Gina Bachauer: A Pianist's Odyssey*. Leeds: GRM Publications, 1999.
- Lympny, Moura. *Her Autobiography*. London: Peter Owen Publishers, 1991.

Each of the group knew, or knew of, the others and briefly talks about them favourably in her auto/biography. Margaret Kitchin said that she attended several concerts by all of the five others.⁹ Even though all were active in the 1950s, their careers started well before WWII, or WWI in the case of Hess and Cohen, who were born in the last decade of the nineteenth

⁷Some eminent women pianists, for instance, Maria Donska and Irene Scharrer, are missing from this chapter: regrettably, there is little biographical information on either. Irene Scharrer (1888-1971), a childhood friend of Hess, is mentioned several times in Hess's biography, but the information offered is too paltry to reconstruct her career. Scharrer was a pupil of Matthay from 1900; according to *The Oxford Dictionary of Music* (ed. Michael Kennedy [Oxford, New York: Oxford University Press, 1985]), 631, she gave a debut concert in 1904 and her last public concert was in 1958. Frank Dawes writing an article on Scharrer in *Grove Music Online* describes her as being a sensitive pianist rather than a powerful one (<http://www.oxfordmusiconline.com> accessed on 12/12/2009).

⁸The auto/biographies are presented from the eldest performer to the youngest. This order also applies to the order in which they are discussed here.

⁹Interview with me at Kitchin's home in Kensington, London, UK, 6/2/2008.

century. Indeed, more than two decades separates the births of Dame Myra Hess (born in 1890) and Dame Moura Lympny (born in 1916), but there were regular reviews of both in *The Times* and the main periodicals in the decade in question. The long career-span of each of these two is not only proof of their talent but of their adaptability to contemporary musical and political trends. They lived through difficult times in Europe, at the time of two world wars.

These, even if the most overt, were not their only hurdles. As we have seen in the three previous chapters, they were also subject to sexual prejudice. Whether they were aware of such prejudice, and, if so, what they thought about the issue remains less than clear from the above publications. The biographers reveal some such concerns which will be referred to in the course of this chapter. But the two autobiographies, by Cohen and Lympny, particularly, pay little attention to the subtle discrimination that they and many of their colleagues suffered. I asked Margaret Kitchen about this issue (not only during the interviews but during later informal meetings) several times: she invariably claimed not to have experienced any prejudice herself and believed that other women did not either. But concert reviewers writing for general audiences, even to the present day, take part in an elaborate game: on the one hand, they claim to report in a neutral manner what they hear, taking each occasion at face value and making measured and informed judgements about it (even though this study so far indicates that this is clearly not the case). On the other hand, they must take into consideration their readership, with its cultural background and expectations. Thus, it is probable (and notable) that a performer's status and reputation will affect a critic's response and that national icons are more likely to receive sympathetic treatment than

rogue (or even insignificant and presumptuous young female) pianists. In the case of these successful pianists, their reputations, once gained, may have sometimes deterred misogyny and suppressed comments that would nowadays be perceived as blatant prejudice.

What follows is a re-appraisal of the six pianists in light of all these issues. While each will be examined separately, common features will be noted. For instance, the three British women have more in common than the other three, in terms of education and career-routes. Hess, Cohen and Lympny all entered the Royal Academy of Music as teenagers and studied with Tobias Matthay for a number of years.¹⁰

Because the RAM was the first music college to be opened in Britain (1823), when little education was available to women, it proved a haven for them;¹¹ and although by 1900 other music schools were available, the Student Record Book of the RAM shows that girl students outnumbered boys by far.¹² This trend continued until the 1920s when the youngest of the six pianists, Lympny, entered the RAM, so the fact that Matthay would have taught many women pianists is unremarkable. But the fact that he produced a string of talented professional women pianists including Gertrude Peppercorn, Irene Scharrer, Hess and Cohen, all of whom performed at London's major concert

¹⁰Matthay no longer taught at the RAM by the time Lympny joined the institution. She met him after her studies there.

¹¹For the situation of girl's education in the Victorian times refer back to Chapter 1.

¹²The annual awards book of the RAM for 1911, kept in their archive, listed eleven female students and two male students. That year, only one male student was awarded the certificate of merit (the highest distinction of that time) while ten female students received that honour. Both the Student Record Book and annual awards book were shown to me by Cathy Adamson, the librarian of the RAM. Hess's record in the Student Record Book is incorrect: it describes her as studying piano as her second instrument with Matthay, but 'piano' is simply written on the wrong line (against 'second study'.) Bryce Morrison, in his entry on Hess in *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 17/10/2008, says that she entered the RAM at the age of 12, which means it was in 1902. There is no doubt about Hess's year of entrance at this institution: both her Student Record and biography agree on 1903.

venues, the Crystal Palace and St. James's Hall (the two venues discussed in Chapter 1), at the turn of the twentieth century, is noteworthy.¹³

Matthay's wife, Jessie Henderson (a singer who gave elocution classes at the RAM), wrote a biography of her husband; before he became a renowned piano professor he had an 'interminable chain of "second studies" pupils'.¹⁴ But Matthay, at least as portrayed by Henderson, seems to have been a man who believed not only in educating women, but also in promoting their careers. He was the main general and music educator of his sister, Dora, taking her into his piano class in the late nineteenth century when Dora was seventeen years old.¹⁵ In order to promote his pupils' careers, he instituted Practice Concerts, first in the Bechstein piano showroom in 1881 and later in his studio at Chelsea.¹⁶ Also, unlike some men of Victorian mentality who scorned women's attempts to compose or perform the larger forms of music (although this was an issue affecting women composers more than women pianists), he seems to have encouraged his women pupils to tackle large-scale piano repertoire. Henderson says about peppercorn and Matthay:

Although she [Peppercorn] was little more than a child, both [Peppercorn and Matthay] found it rather difficult to resist what one might call the large canvas music [*sic*]; and most of her early achievements were on that scale, as her programmes show. But she shot ahead most amazingly.¹⁷

By the time he founded the Tobias Matthay Piano School, Matthay drew

¹³Gertrude Peppercorn made a brief entry in Chapter 2 when discussing women pianists performing at the Bechstein Hall.

¹⁴Jessie Henderson Matthay, *The Life and Works of Tobias Matthay* (London, Paris: Boosey & Hawkes 1945), 23, 39-41 and 43-46. See also Frank Dawes, 'Matthay, Tobias', *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 2/5/2010, and. Myra Hess, 'Tobias Matthay', *Recorded Sound*, no. 24, (1966), 98.

¹⁵Henderson Matthay, *The Life and Works of Tobias Matthay*, 24.

¹⁶Henderson Matthay, *The Life and Works of Tobias Matthay*, 34. Matthay was also a prolific writer on piano technique and interpretation. See his best-known publication, *The Art of Touch in All its Diversity: An Analysis of Pianoforte Tone-Production* (London: Longmans, Green and Co. 1921, first published in 1903).

¹⁷Henderson Matthay, *The Life and Works of Tobias Matthay*, 30.

comparison with the renowned teacher, Teodor Leschetizky.¹⁸

Dame Myra Hess (1890-1965)

Early life and the RAM

McKenna reports that Frederick Hess, Myra Hess's father, was a businessman who provided well: the family lived in a fashionable district, St John's Wood, with servants and a nanny. While Hess's mother, Lizzie Jacobs, enjoyed accompanying herself on the piano and the four Hess children were given music lessons, no one in the family had previously had a serious musical education.¹⁹ McKenna says that Frederick Hess was very proud of his daughter's talent and was apparently eager to show it off to the point that, had it not been for her mother's restraint, the young Myra would have been on stage incessantly.²⁰

Whether her father's pride in his daughter was genuine support, a sign of authority (which Myra Hess apparently 'flouted'), or a sort of Victorian male pride (a father who provides well for his family), is difficult to know.²¹ Regardless, the role of Lizzie Jacobs is insinuated here, for Hess ceased showing his daughter in public unnecessarily. The sadness for Hess's personal life is that neither of her parents witnessed their daughter's musical

¹⁸Teodor [Theodor] Leschetizky (1830-1915) was a Polish pianist, composer and teacher. Although a child prodigy, he became a teacher. He taught firstly at the St. Petersburg Conservatory but later on moved to Vienna to teach privately. He became a legendary teacher, producing some of the most admired pianists of the nineteenth and early twentieth century. His most celebrated pupil was Paderewski. Others included Schnabel, Mark Hambourg and Benno Moiseivitsch. 'Teodor Leschetizky' (n.a.) appeared in the periodical, *Piano Journal* in celebration of Leschetizky's 150th anniversary. See *The Piano Journal* (published by EPTA European Piano Teachers Association), 1980, 1/2, 11-4. See also James Methuen-Campbell, 'Leschetizky Theodor', *Grove Music Online*, <http://www.oxfordmusic online.com> accessed on 3/3/2010.

¹⁹McKenna, *Myra Hess*, 4.

²⁰McKenna, *Myra Hess*, 11.

²¹ Frederick Hess was apparently a model of 'respectability and Victorian conservatism' which Myra Hess began to 'flout' before reaching the age of ten (McKenna, 6).

achievement: her father died in 1916: thereafter, she grew still closer to her mother. Although Lizzie Jacobs lived long enough to see her daughter's first true success, Hess's successful tour of America in the 1920s, for the pianist, this decade had a 'sickening climax': her mother died of liver cancer in 1930 at Hess's home where she had been looked after.²²

Hess entered the RAM in 1903 where she studied with Matthay, who was to be the only teacher she ever had. Hess remains one of Matthay's most important students. The immense joy and pride that he took in her is indicated in Henderson's book.²³ Also significant in the early life of Hess is that, although she was always proud of her Jewish ancestry, she wished to identify herself more with her German side (her paternal grandfather was from Alsace), perhaps because of the prestige of German music.²⁴

Hess's concerts at the National Gallery

Hess's debut concert took place at the Queen's Hall on 14 November, 1907, with the New Symphony Orchestra conducted by the young English conductor, Thomas Beecham.²⁵ In this concert she performed Beethoven's Piano Concerto no. 4, Op. 58 (coincidentally, also the debut concerto of Fanny Davies), and Saint-Saëns's Concerto Op. 41. The former was to be one of the pieces most played by Hess during her career. Although this debut concert received critical acclaim, Hess's first significant success was to be found outside her native country, in Holland and especially in America in the 1920s

²²McKenna, *Myra Hess*, 94. Hess's devastation at losing her mother is vividly described in McKenna's book (94-6).

²³Henderson Matthay, *The Life and Works of Tobias Matthay*, 39-41 and 43-46.

²⁴McKenna, *Myra Hess*, 2.

²⁵McKenna, *Myra Hess*, 30.

and 30s.²⁶ Indeed, the efforts of her managing agents, Ibbs and Tillett, to promote Hess in America in 1922 turned out to be the real breakthrough for her career; this was executed by Annie Friedberg, the head of a small artists' management company there.²⁷ Arguably, Hess's true recognition in her native country came through an unprecedented event: her lunchtime concerts at the National Gallery between 1939-46 (see Fig. 4).²⁸ These concerts, which were given five times a week, were organised by an Executive Committee consisting of Hess as its chairman, the director of the National Gallery, Sir Kenneth Clark, the critic, Frank Howes of the Musicians' Benevolent Fund, and later, in 1940, Hess's friend, the composer, Howard Ferguson, joined the Committee.²⁹ According to McKenna the concept for these concerts arose quite unexpectedly when, after her triumphant series of chamber music concerts broadcast by the BBC at the start of the war, Hess mentioned to her friend, the pianist, Denise Lassimonne, in passing, her wish to present high quality chamber music concerts to London audiences. Lassimonne's innocent proposal that the National Gallery should be the place to host these concerts became a reality when Hess met with Sir Kenneth, who obtained the approval of the Trustees of the Gallery for the series to take place there.³⁰

²⁶Her struggle for recognition in her own country is identified in Christopher Fifield, *Ibbs and Tillett*, 108-9.

²⁷Myra Hess's travelling companion, Anita Gunn, writes about Hess's American tours in 'American Pilgrimage', compiled by Denise Lassimonne and Howard Ferguson ed., *Myra Hess by Her Friends* (Worcester, London: Hamish Hamilton Ltd, 1966), 27-37.

²⁸The National Gallery published a book about the wartime concerts. See n.a. *National Gallery Concerts, 10th October 1939-10th October 1944* (National Gallery: London, 1944).

²⁹The bookings of the artists were handled by both the Executive Committee and Ibbs and Tillett (Hess's agent). McKenna, *Myra Hess*, 124, 129.

³⁰McKenna, *Myra Hess*, 120-25.



Fig. 4: Myra Hess's recital at the National Gallery Concerts (Marian McKenna)

Hess's contribution to the war effort, i.e. the Gallery concerts, gave her a political status rarely seen amongst women pianists: in June 1941, she was awarded (from King George VI) the title of Dame Commander of the British Empire (equivalent to a knighthood); later in the same year, she was the 48th recipient of the Royal Philharmonic Society's gold medal. Not only were the Gallery concerts the pinnacle of her career, but they also made her a celebrity. Her popularity can be seen in the reaction of post-war American audiences to her concert series, which she resumed there after seven years' war-time absence. McKenna reports that, at Hess's first recital in the Town Hall, New York on 12 October, 1946, the disappointed ticket-seekers jammed the corridors and the lobby became so dangerous that the fire department had to be called in to clear the audience from the passageways.³¹ During the war years, Hess, as the main organiser of the Gallery concerts, certainly had many more performance opportunities than musicians such as Bachauer, who were either stranded in the country where they found themselves at the outbreak of

³¹McKenna, *Myra Hess*, 211.

the war, or who simply could not find either concert venues or audiences. So not only were the Gallery concerts seen as ‘national service’ but they also provided invaluable opportunities for Hess (who was the most featured performer) and countless other first-class musicians. The following list contains only a few pianists (many of them returned several times) performing at the Gallery during 1939-46: Maria Donska, Edna Iles Louis Kentner, Denise Lassimonne, Kathleen Long, Denis Matthews, Nina Milkina, Benno Moiseiwitsch, Gerald Moore, Solomon, Irene Scharrer, Cyril Smith, and his wife Phyllis Sellick, and five of the six pianists studied in this chapter (i.e., all except Kitchin).³²

These concerts offered a number of series of works, or even complete cycles, of some composers, including the Mozart concerto series (Hess collaborating with the British conductor, Alec Sherman in 1943-5) and the complete cycles of both Beethoven’s piano sonatas and his string quartets. The number of concerts (sometimes attended by 2000 people) given by Hess and other musicians is astonishing; on 23 July, 1943, the 1,000th Gallery concert was celebrated in the presence of Her Majesty the Queen.³³ These concerts fired the imagination, not only at home but amongst the countries whose shores were relatively untouched by the war, America and Canada: the money

³²A complete set of programmes (individual concert programmes, index of works performed, a card index of performers and index of first performances) of the Gallery concerts compiled by Hess is held in seven bound volumes in the collection called, ‘National Gallery Concerts (1939-46)’ at the British Library. The (auto-)biographies of the five women studied here do talk about their Gallery concerts appearances but these are hardly pictured as their main career activities. For example, Lympny, although she expresses her high esteem for Hess as an artist but also as a humanitarian, does not mention her own appearances at the Gallery concerts in her autobiography. But she too, took part in these concerts as early as February 1940 (see Hess’s programmes). However, the anonymous writer of her obituary in *The Daily Telegraph* says that during World War II, Lympny ‘became a national figure, playing at the National Gallery lunchtime concerts and performing concertos with orchestras throughout Britain’. See <http://www.telegraph.co.uk/news/obituaries/1486756/Dame-Moura-Lympny.html> accessed on 3/3/2010. Bachauer, due to her exile in Alexandria, played a few months before the end of the Gallery concerts in 1946.

³³McKenna, *Myra Hess*, 180.

collected in the Allied Relief Fund from the two countries and contributions from the musicians from all over the world (Toscanini, Rachmaninov, Heifetz and Koussevitsky) helped a great deal to continue these concerts almost uninterrupted during the war years.³⁴

However, Hess's concerts were a mixed blessing. First of all, the extraordinary circumstances in which they took place, i.e., the Blitz, with appalling conditions (a leaking roof and no heating), an audience consisting of, not necessarily connoisseurs, but those seeking succour, and programmes (though given by first-rate artists) often put together hurriedly, meant that the concerts were not always of the highest quality. Also the Executive Committee's concert programming was far from innovative. For instance, whilst the importance of Beethoven's music in the Western classical repertoire is undoubted, the repetition of the complete cycle of string quartets, played in 1941-2 and again the year after, would be criticised in normal circumstances.³⁵

An aspect not investigated fully in either Hess's biography or the archival documents of the Gallery concerts is the dominance of German repertoire in the concert programmes. The *Appassionata* Sonata, for instance, was Hess's opening piece in the series (on 10 October, 1939) and one that she continued to play throughout the war.³⁶ The dominance of the German repertoire at these concerts was already alluded to in Chapter 2. Other British pianists performed (elsewhere) native composers, or else repertoire that emphasised cultural relationships between a particular country and Britain, during the war (as we shall see in the sections of Cohen and Lympny). This

³⁴McKenna, *Myra Hess*, 157.

³⁵Both McKenna (in *Myra Hess*, 140-194) and n.a. *National Gallery Concerts* present a good selection of the war-time concerts' programmes and the musicians participating in these concerts.

³⁶McKenna, *Myra Hess*, 128.

does not mean that there was no British music in the Gallery concerts; works of Vaughan Williams, Arnold Bax, Delius, Howard Ferguson and émigré composers such as Medtner amongst others were played. But Hess's own perspective was, 'We do not give modern English music . . . [W]hat audiences want is the music of Beethoven, Mozart, Bach, Brahms'; she further announced that nationalism and nationality had 'no place in the realm of art'.³⁷

As discussed earlier in Chapter 2, following the outbreak of the First World War, not only did German-born musicians cease to be employed, but German affiliations were frowned upon. So the name of the Bechstein Hall was changed to the Wigmore Hall and the Royal Family dropped its German titles. What did Hess think about this situation? Was Hess's Jewish heritage a reason for her being able to promote German repertoire?³⁸ On being asked this question, my interviewees invariably said that music and politics 'should not be mixed'. A comment on Hess's affinity for German music occurs in a late-twentieth century satire on Hess by the English comedian, Dudley Moore, who, in a TV sketch, sits at the piano with the *Moonlight Sonata* playing in the background. A voice is heard, saying that, 'The music you are listening is German and we are fighting the Germans; that is something you will have to work out later on'.³⁹

Another mixed blessing of the Gallery concerts is that they consolidated Hess's repertoire, possibly suppressing her 'other' pianistic qualities as revealed in her earlier repertoire (and recordings). She is generally understood as a 'serious' musician, thus, an interpreter of serious German

³⁷McKenna, *Myra Hess*, 164.

³⁸Even after the news that the German armies had swept into the Netherlands on 21 May, 1940, one of the most 'beloved lieder singers of her time', the German singer, Elena Gerhardt sang. (McKenna, 141-2).

³⁹McKenna, *Myra Hess*, 165.

music. This is supported by a review of her rare performance of Chopin's 2nd Sonata. A *Times* critic wrote, '[T]he romantic Chopin required too much facile brilliance for such a serious-minded artist'.⁴⁰ Although this thesis does not deal with recordings, it is important to make a point that her recordings of Scarlatti, Pietro Domenico Paradisi, Debussy, Ravel, Granados and her duo-recording with Harold Bauer of *Pierrot and Pierrette's Story* (J. Burgmein) display a much wider range of style: they show her wit and light-heartedness. For an artist of her versatility, the number of pieces that she performed in the Gallery concerts and after seems rather small. Records of her performances with Sir Adrian Boult reveal 21 performances of Beethoven's concerto, no. 4, and ten of the Schumann Concerto.⁴¹ One can infer that her affinity to German music, already established in her youth, combined with her famous promotion of this music at the National Gallery, might have led her pianism to be confined to one particular style, whether intentional or not.

Hess's self-representation

Unlike other pianists of the 1950s such as Cohen and Joyce, Hess seems to have drawn little attention to her appearance, i.e., hairstyle, dress and public image. One might even suggest that her simple hairstyle and black dress with minimal decoration, as revealed in most of her photos, was to project the serious demeanour of a pianist performing the German canon almost exclusively and contrasting with the more glamorous (i.e., frivolous) personae of other women pianists of the 1950s.

⁴⁰*The Times*, 2/10/1959, 5. However, this dramatic, vigorous, yet sombre sonata is commonly known as the 'Funeral March' because of the third movement; 'facile brilliance' is found nowhere in the entire piece. One can only question the musical judgement of a critic who offers such a miscalculated remark.

⁴¹Sir Adrian Boult, 'Conducting for Myra', in *Myra Hess by Her Friends*, Lassimonne and Ferguson ed., 26.

Lucy Green claims that the more commitment a woman musician gives to ‘inherent meanings’ (broadly speaking, musical or internal matters), the more ‘feminine delineation’ (external, or extra musical issues, i.e., the ‘bodily display’) will diminish. This was one of the achievements of Clara Wieck.⁴² Then perhaps Hess, too, wished to emphasise ‘inherent meanings’ by presenting herself in a simple manner, so that a woman’s bodily display would be less of an issue.⁴³ This point will be discussed further with regard to the next pianist, Harriet Cohen.

Reception

Several reviews of Hess have already been discussed in chapters 4 and 5. Those of both Beethoven’s Piano Sonata, op. 111 and Brahms’s Concerto no. 1 in D minor, are arguably the subject of preconceived masculinist notions, referring as they do to women’s lack of physique. However, even though Hess’s repeated performances of Beethoven’s Piano Concerto, no. 4 (before and during the 1950s), might have been subject to criticism by the London critics, Gray-Fisk says, ‘Myra Hess manages to make this work sound fresh and spontaneous.’⁴⁴ Of course, Hess’s concerts were highly praised on many occasions. Here is a late-1950s review by a *Times* critic:

[I]n a word, the musical distinction of her readings showed once again

⁴²Lucy Green, *Music, Gender, Education*, 60-1.

⁴³Jeanice Brooks claims the same for Nadia Boulanger in ‘Noble et grande servante de la musique: Telling the Story of Nadia Boulanger’s Conducting Career’, *Journal of Musicology*, 14/1 (Winter, 1996), 92-116. Brooks describes Boulanger’s conscious career strategy in presenting herself as a modest, unflamboyant ‘servant of the music’ in the hope of overcoming prejudice against women conductors. However at the AMS annual meeting in New York in 1995, at which this paper was first presented, one of Boulanger’s students, Dimitry Markevitch (brother of Igor, also her student), refuted such comments, saying that Boulanger’s ‘style’ was legendary as was her choice of jewellery. He also pointed out that the suit in the photograph displayed by Brooks (not included in the later published article), which she claimed to be black, was actually a vivid green. Recounted to me by Rhian Samuel, who was present at the AMS presentation.

⁴⁴*MO*, Dec. 1951, 157.

as clearly as ever why she [Hess] captured and retained a place of her own in the affections of concertgoers.⁴⁵

This review makes subtle reference to Hess's already-won reputation, so, one might ask, to what extent was the critic pre-disposed to her playing? Graham Paton's 1956 review, although making a note of Hess's imprecision in the *Appassionata* sonata ('I have heard the flying semi-quavers of the final movement of the *Appassionata* played with greater precision'), presents such a feature as almost unimportant to Hess's overall success:

The astonishing thing about Dame Myra is that her vigour grows from season to season . . . Hess revealed the drama of that Sonata, starkly ferociously, as few can . . . Her otherworldly pianissimo in the Op. 110, with which she begins the fugues on their climb to the broadest of climaxes is unique'.⁴⁶

This review, too, seems to reflect her already-established status. Despite her growing apparent invulnerability, though, a number of comments about her (admirable) playing obliquely reveal gendered attitudes towards women pianists in general. The first, which concerns another performance of the Beethoven, Piano Concerto no.4, by Hess, is featured in *The Times*, '[H]er conception of this concerto favours a broad deliberate tempo: the finale was lent a feminine grace and delicacy without thereby losing its rhythmic vitality'.⁴⁷ So to this critic, the 'feminine grace and delicacy' endangers 'rhythmic vitality'. The rhythmic element which Burnham considers as vital to Beethoven's (heroic) works is thus featured as generally lacking in women pianists.⁴⁸ Then, in response to Hess's performance of Brahms, Sonata in F

⁴⁵*The Times*, 17/11/1958, 14.

⁴⁶*MM*, Nov. 1956, 25.

⁴⁷*The Times*, 8/5/1951, 6. Gray-Fisk's review of Hess performing the same work took place on 26/10/1951 at the Royal Albert Hall (fn. 45). The review in *The Times* was from the Royal Festival Hall in May of the same year (no performance date is mentioned in the review).

⁴⁸Burnham, *Beethoven Hero*, pp. 38-9 and 51.

minor, a *Times* critic expresses his view on the difficulty of this piece for most women pianists (though, of course, Hess is separated from the herd):

[T]his Everest of piano sonata is not easy for a woman to tackle. Dame Myra gave evidence of the heroic plane on which she was to continue throughout the work. In the opening movement and Scherzo she combined splendid fullness of tone . . . in the long drawn out Andante she conjured up an idyllic atmosphere of the moonlight and romance which flooded the mind of the then very young and uninhibited composer.⁴⁹

Despite the critic's implicit scepticism about women pianists performing a work of such grandiosity, this review pays unusual praise to Hess, focussing on the 'heroic plane' on which she is seen to operate. Yet, such praise can also be understood as the 1950s' obstinate concentration on 'heroic'-style piano performance which not only refers to Beethoven but extends to the virile Beethovenian repertoire. One wonders exactly how far the 1950s heroic obsession extends, with regard to piano repertoire and performing style.

The final noteworthy aspect of Hess's reception is the perceived seriousness of this pianist, which perhaps resulted in overlooking other less serious aspects of her pianism, already discussed.

Harriet Cohen (1895-1967)

In investigating Harriet Cohen's career, I interviewed music critics, writers, pianists and a BBC music producer; the two things they all agreed on were Cohen's musicianship and her physical beauty. The photos included in her autobiography, especially those in which she is wearing a concert gown, are in considerable contrast to Hess's modest and plain black dress; it is almost impossible to dissociate Cohen from her glamorous persona. Apparently her

⁴⁹*The Times*, 14/11/1955, 3.

beauty ‘attracted many famous public figures’;⁵⁰ at the same time, however, it also proved a detriment, for the infatuation of the English composer, Arnold Bax, with Cohen, which developed into a life-long relationship, caused Cohen much heartache and even ill-health. This relationship is the topic of the book, *Music & Men* by Helen Fry, cited previously.⁵¹ Whether Cohen’s physical beauty and self-representation (or ‘feminine delineation’) somewhat weakened the projection of her serious musical mind (or ‘inherent meanings’), is another matter. What is certain is that she was conscious of her beauty; she is the only pianist of the six to have several portraits at the National Portrait Gallery in London, for instance. During an interview in June 2007, Denby Richards, a friend of Cohen, told me that he and many of his colleagues thought that it was Cohen’s relationship with a married man, the English composer Arnold Bax, that prevented her from being offered a Damehood (a view shared by Fry).⁵² Passing a moral judgement on women to such an extent is a sign of misogyny: the personal life of a male would hinder his status far less.

Early life, the RAM and early career

Cohen’s family had more modest means, but were more musical, than the Hesses. Cohen’s father wrote music for military bands and both her mother, Florence White, and her aunt studied the piano with Matthay.⁵³ Although Cohen’s father was a responsible and loving family man he was not a successful businessman; according to Cohen’s autobiography, he was ‘caught

⁵⁰Fry, *Music & Men*, 13.

⁵¹Long before Fry’s book a feminist writer, a close friend of Cohen, Rebecca West, based her female character in the novel, *Harriet Hume* (1929) on Cohen. This, a modernist tale of a woman, describes a piano-playing prodigy’s victory over her obsessive lover, a corrupt businessman, Arnold Condorex (based on Bax). See West, *Harriet Hume*. London: Hutchison & Co. Ltd., 1968.

⁵²Fry, *Music & Men*, 14.

⁵³Cohen, *A Bundle of Time*, 21.

up in the net of his own diffidence and dreams', thus, perhaps absent-minded and inefficient.⁵⁴ Cohen recalls that it was her mother's 'one great ambition' to see her daughters become fine musicians; so the young Harriet started to play the piano, her sister, Olga, the violin, and another sister, Myra, sang.⁵⁵ Cohen, unlike Hess, was 'vehemently proud of her Jewishness'; she refused to change her name to Verney when the rest of the family did so.⁵⁶ Later in her life, in the late 1930s, influenced by her visit to Palestine, she took up the Zionist cause, giving lectures and talks on the subject in Britain. Through her friendship with Member of Parliament, John Mack, she was informed of government debates and policy on Jewish refugees during the war years.⁵⁷ This shows Cohen's strong-mindedness and willingness to be involved in political causes. Another testament to her strong character is her musical determination. It will come as a surprise that a fine pianist such as Cohen had difficulty in stretching an octave!⁵⁸ But, ever forceful, she was not to let her small hands limit her repertoire.

Cohen too studied with Matthay at the RAM. Her birth year differs in her Student Record from her autobiography and other data in reference works such as *Grove*. The Student Record Book states that Cohen was born on 2 December, 1896, when in fact she was born a year earlier (according to her autobiography, Fry's book and other sources). This conflicts with her claim

⁵⁴Cohen seemed to have identified with her mother much more than her father. Cohen, *A Bundle of Time*, 19.

⁵⁵Cohen, *A Bundle of Time*, 21.

⁵⁶Fry, *Music & Men*, 20. Why Cohen's family had to change their name and why to Verney is not known.

⁵⁷Fry, *Music & Men*, 246, 250-1 and 258. Fry says that Cohen was particularly 'forceful and politically minded' (246).

⁵⁸Fry, *Music & Men*, 30. Since I began this research, I have listened to the many recordings of Cohen kept at the British Library Sound Archive. Cohen's flowing and smooth pianism certainly do not intimate a small pair of hands.

(repeated by Fry) to be the youngest student accepted by the RAM.⁵⁹ By her official birth year, 1895, Cohen was 14 years old on her entrance to the RAM, but only 13 if one goes by the Student Record Book. Even if the RAM thought that Cohen was 13 (and nine months) at this point, Hess was two months younger than Cohen and Scharrer was even younger again: in Hess's biography, as well as the Student Record Book, Scharrer is said to be 12 years old when she entered the RAM.⁶⁰

According to her autobiography, Cohen warmed to the British audience more quickly than Hess through the British Music Society's flourishing concerts throughout England in the late 1910s and the 1920s.⁶¹ By the time Cohen went to America in the 1930s, Hess had already become a popular artist there, but Cohen, too, was immediately well-received by the American audience. Her success there seems partly to emanate from her unusual repertoire. She wrote: 'My programmes that England found odd or queer, were welcomed and readily accepted in the States'.⁶² 'Odd or queer' refers to her choice of Elizabethan keyboard music, including Byrd, Gibbons and Purcell, a fascination which arose when she was studying at the RAM. It is interesting to note that, in the early twentieth century, Fanny Davies, too, sometimes performed early keyboard works: those of Purcell, for instance. However, Davies features neither in Cohen's autobiography nor in Fry's book.

⁵⁹Frank Dawes writes that Cohen studied at the RAM between 1912-17 in his article, 'Cohen, Harriet' in *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 1/11/2010, whereas the Student Record Book, Fry's book and Cohen's autobiography all say that she entered the RAM in 1909. Dawes obviously consulted neither the RAM nor Cohen's autobiography.

⁶⁰McKenna, *Myra Hess*, 16.

⁶¹In her autobiography she claims that she was favoured by conductors, critics, composers and patrons of music (Cohen, *A Bundle of Time*, 57-8). Hess, too, met many musicians through the concert's societies, music clubs and local orchestras of the time and played across Britain. But those early days are presented more as a path towards her major engagements.

⁶²Cohen, *A Bundle of Time*, 200.

At times, Cohen, like Hess, seemed to have lacked recognition from her native country. In 1948 on her return to England after her critically acclaimed concerts in New York, she wrote to the BBC that she was not given her due prominence and status as a pianist in Britain.⁶³

The War Effort

Cohen acted as a cultural ambassador for Britain on several occasions during the war; in the winter of 1939-40 she participated in the Coolidge Festival of Chamber Music at the US Library of Congress where she performed compositions by Purcell and Bax. Shortly afterwards she was invited to tea at the White House by First Lady Eleanor Roosevelt.⁶⁴ Although neither Cohen nor Fry acknowledge it, Cohen's performance of Soviet composers (Shostakovich, Kabalevsky, Polovinkin and Mepurnov) at the war-time Gallery concerts in December, 1941, could be interpreted as contributing to the political aim of strengthening the cultural relationship between Britain and the Soviet Union during the war.⁶⁵ Lympny says in her autobiography that she was also asked to play Soviet music in 1940 as part of the same political agenda. On occasion during the war years, Cohen played Bach and Mozart, but this was a rare occurrence; unlike Hess's, Cohen's repertoire included mostly British composers. As well as acting as a cultural ambassador, Cohen also gave numerous talks on the BBC Overseas Service, in order to raise the awareness of the aid needed for the war amongst people in Britain and abroad: this established her as a 'broadcasting personality'.⁶⁶ Cohen's social and

⁶³Fry, *Music & Men*, 273.

⁶⁴Cohen, *A Bundle of Time*, 296-7.

⁶⁵Fry, *Music & Men*, 257.

⁶⁶Foreman, *Bax: A Composer and his Time* (Woodbridge: The Boydell Press, 2007,

political interests in supporting a homeland for the Jewish people (which started before the war) extended to the support of women's causes during the war years, especially those of Jewish women. She was vice-president of the Jewish Women's Freedom League; she corresponded with women leaders of the US Women's Army Auxiliary Corps.⁶⁷

A bomb fell in the street where she lived in 1940, which resulted in Cohen becoming homeless and losing all her possessions including her music and piano. Perhaps a consequent lack of practice explains Cohen's activities during the war years, which took place more in the political sector than the musical one: the list of social organisations (all for the war effort) of which Cohen was a member, is very long.⁶⁸ One might infer that Cohen, like Hess, also became to some extent a celebrity, although not necessarily through her performances. It is certain that if any one of the six pianists discussed in this chapter ought to be seen as a politically active woman, it would be Cohen. But this trait is rarely acknowledged. She is the only female pianist in this study known to have been involved with specifically female causes during the war. Prior to Cohen, Fanny Davies had shown similar proclivities, being president of the Society of Women Musicians in 1925-26. However, whether the social-activist attitudes of Cohen and others led to the emancipation of women musicians' musical activities is a moot point.

Adrienne Fried Block says that, at the turn of the century in America, women musicians who were involved in social activism did little to improve

3rd Rev., first published by Ashgate in 1983), 366.

⁶⁷This letter, which is not indexed, is in Harriet Cohen's archive at the British Library (MS Mus. 1648, folios 23-73). It is stored in a box of Cohen's correspondence with Rebecca West. (Why this letter is stored here is not apparent.) Her correspondence with Bax, the basis of Fry's book, makes up most of the material in this archive.

⁶⁸Fry lists the organisations of which Cohen was a member during the war years, which included the Jewish Women's Freedom League. See Fry, 267.

the roles of women musicians: some remained ‘completely wedded to traditional roles for women’.⁶⁹ Cohen’s close friend, the feminist writer, Rebecca West, at the very early stage of her career, wrote a column for the *Suffragist Weekly*.⁷⁰ Perhaps West’s outlook on modern feminism influenced Cohen’s active interest in female causes during the war years. But if Cohen was passionate about this subject, it did not stray into her musical activities: she did little to promote the works of contemporary women composers, for instance, Teresa Del Riego (1877-1968), Rebecca Clarke (1889-1979), the émigré Ivy Priaulx Rainier (1903-1986), Elisabeth Lutyens (1906-1983) and Elizabeth Maconchy (1907-1994). With one notable exception to be discussed presently, most of these women received little radio air-time; while Vaughan Williams and Bax both dedicated piano pieces to Cohen. The relative anonymity of the women, coupled with the attentions of such well-respected male composers, would surely have affected her decisions on what to play; whether Cohen’s (possible) antipathy towards women composers was more conscious than this is not known.

The only significant association that Cohen had with female artists was with the Russian ballerina, Tamara Karsavina, with whom, in the 1920s, she toured many English cities.⁷¹ She did meet Ethel Smyth in 1920 at a lunch at the invitation of Charlotte Shaw, George Bernard Shaw’s wife. Cohen describes Smyth as a ‘dominant woman in London public life’; this lunch is merely reported by Cohen as a social meeting.⁷²

⁶⁹Block, *Amy Beach*, 110.

⁷⁰West wrote an introduction to Cohen’s autobiography; see Cohen, *A Bundle of Time*, 11-2. See also, Claudia Sheale, ‘An Interview with Harriet Cohen’. *MT*, Jul. 70/1037, (1929), 593-4. In this interview, Sheale refers to Cohen’s performances of Bach.

⁷¹Cohen, *A Bundle of Time*, 47-8.

⁷²Cohen, *A Bundle of Time*, 76-7.

Repertoire

Although Cohen championed British composers, she was also a fine Bach player. For instance, the German critic, Adolf Weissmann, said of her, '[S]o deeply has the spirit of the master entered into her that she has few, if any, equals as a Bach player'.⁷³ Her enthusiasm for new/seldom-played pieces involved her, at times, in interesting projects outside those which involved British composers. Edward Clark (husband of composer Elizabeth Lutyens) of the BBC chose her to perform new Soviet music consisting of Shostakovich, Kabalevsky, Polovinkin and Mepurnov in London in 1935, the pieces that she repeated at the Gallery concert in 1941.⁷⁴ However, at least during her lifetime, Cohen was probably best-known for promoting early and new British music. The amount of music written for her is astonishing: Peter Racine Fricker wrote a piano concerto for her; John Ireland, William Walton and Elgar dedicated works to her; Vaughan Williams, who had not composed piano music for 20 years, wrote a piano concerto for her; Manuel de Falla dedicated his *Nights in the Gardens of Spain* to her; and of course, Bax dedicated a number of piano pieces to her, which she premiered. Thus, as Fry says, Cohen appears to have 'captured their [male composers'] imagination like no other'.⁷⁵

But Cohen's musical perspective differs greatly from another pianist to be discussed later, Margaret Kitchin, who also played new music. Cohen shared the somewhat romantic, anachronistic and perhaps even nationalistic musical outlook of 1950s composers and critics, including Howes, Gray-Fisk,

⁷³Fry, *Music & Men*, 15.

⁷⁴Cohen, *A Bundle of Time*, 237. That same year Cohen went to Russia performing these pieces along with British compositions (252).

⁷⁵Fry, *Music & Men*, 15. Cohen recounts many of these first performances in her autobiography (Cohen, *A Bundle of Time*).

Sorabji and above all, Vaughan Williams. Cohen, too, strenuously opposed the music of the European ‘avant-garde’, especially that of Schoenberg and Webern (the Second Viennese School). She said, in her book published in 1936 (when resistance to this repertoire was strong in England):

Such exercises [serialism] seem to me to disclose an absolutely non-musical kind of interest, which if persevered in could only lead to barren intellectualism. This *extra*-musical interest and quality of Schönberg seems evident from the inner content of his art.⁷⁶

Cohen’s rather conservative outlook on music surely must have resulted in distancing from at least one woman composer, the twelve-tone composer Elisabeth Lutyens, whose music was featured several times by the BBC Third Programme in the 1950s (she was the wife of Edward Clark of the Third Programme). Cohen’s statement above illuminates the tension prevalent in musical politics at the time, especially with regard to the Third Programme, between the conservative English Romantics and the progressive avant-gardists.

The Third Programme tried to balance these types of music, thus broadcasting, for instance, Vaughan Williams and Bax next to Schoenberg and Webern. But Vaughan Williams publicly expressed his dislike of avant-garde music and his desire that the Third present more of the music of native composers.⁷⁷ His opinions might have been shared by Bax, who was not only his colleague but, according to Lewis Foreman, a mutual influence (especially in the late 1920s, in the context of Bax’s Third Symphony and Vaughan

⁷⁶Cohen, *Music’s Handmaid* (London: Faber and Faber Ltd. 1936, rev. 2/1950), 34.

⁷⁷In his letter to John Lowe (in 1948), the BBC’s secretary of the Third Programme, Vaughan Williams said that he wished that more performances of works by unknown English composers, rather than foreign works, would be presented by the BBC. See Humphrey Carpenter, *The Envy of the World*, 62. Also the following does not explicitly show Vaughan’s nationalistic tendency it nonetheless describes the resistance of the progressive music within the musical establishment in the post-war London: in 1948, William Walton wrote to George Barnes, the head of the Third Programme, that the Third ‘seems intent on an orgy of atonalism . . . why not perform some of the works of Sorabji?’, Carpenter, 62.

Williams' Piano Concerto, dedicated to Cohen).⁷⁸ So, Cohen's promotion of British composers, combined with her strong resistance to the Second Viennese School, seems to reflect the same nationalism as that of Vaughan Williams.

Cohen was a highly talented as well as a popular figure; so, had it not been for her rather specialised repertoire, could she have reached an even wider audience? Did musicians and critics with a progressive musical outlook attend her concerts? Some music critics, such as Ernest Newman and Edward Sackville-West, viewed the folk material of Vaughan Williams as 'something rather provincial and limiting, if not outright embarrassing'.⁷⁹ What did these two think about Cohen's repertoire? Did their views on Vaughan Williams influence their assessments of Cohen as an interpreter of his music and that of other Romantic-style British composers?

Cohen and Bax

According to Foreman, when in 1963 a young Bax exponent, Patrick Piggott, performed the original version of Bax's *Symphonic Variations* dedicated to Cohen, she was furious because she owned the 'exclusive rights to the work'.⁸⁰ To Bax's contemporary, Sorabji, this work was the 'finest work for piano and orchestra ever written by an Englishman'.⁸¹ Cohen performed it for the first time in 1920 and later in 1922, by which time it had reappeared in

⁷⁸Foreman, *Bax*, 124.

⁷⁹Eric Saylor, 'Dramatic Applications of Folksong in Vaughan Williams, Operas *Hugh the Drover* and *Sir John in Love*', *Journal of the Royal Musical Association*, 134/1 (2009), 45.

⁸⁰Foreman, *Bax*, 407. Nonetheless, the BBC recorded Piggott's performance of the *Symphonic Variations* in 1963. Parallel to this reaction was that of Clara Wieck. It has been claimed that Wieck was 'jealous' if anyone else played Robert Schumann's piano works even in another city. See Reich's 'Clara Schumann' in *Women Making Music*, 260.

⁸¹Foreman, *Bax*, 153, 350.

shortened form. (Cohen's last performance of this work was in 1938).⁸² Cohen also gave the first performance of Bax's Cello Sonata with Beatrice Harrison on 26 February, 1924, the first of a number of performances by Cohen of Bax's music in that year. During the war years, the pieces by Bax played by Cohen for the BBC Overseas Service included *Water Music*, *Winter Waters* and *A Mountain Mood*. So while it might be claimed that Bax did not directly promote Cohen's career, he and his works gave her valuable and exclusive performing opportunities. Furthermore, Bax being a respected English composer, the performances of his works generated much interest amongst British audiences, musicians and critics alike. Of course, it worked both ways, as, for Bax, an intimate relationship with Cohen meant that much of his chamber and solo piano music was presented by one of the leading musicians in Britain.

Fry's account of Cohen's private life is problematic from the feminist point of view: her focus on Cohen's elegance and beauty shifts readers' attention from the performer's musical Cohen's physique in her youth and its ability to captivate men takes up a large section of the first part of Fry's book, sending out a message that Cohen was an object to men's eyes. Fry exposes Cohen's emotional, psychological and financial dependency on Bax (who, even after the death of his wife in 1947, did not marry Cohen, for he had secretly had another mistress for the last 20 years), thus presenting her as an artist without much autonomy. Fry comes close to presenting Cohen as a hysteric: the heartache and chagrin caused by the Bax relationship, she claims, gave the pianist 'emotional and psychological instability, accompanied by

⁸²Foreman, *Bax*, 350.

outbursts'.⁸³



Fig. 5: Harriet Cohen (From her autobiography)

She reports that Cohen was suicidal on several occasions, and speculates that the accident which severed the artery in Cohen's right hand in 1948, shortly after discovering that Bax had no intention of marrying her, was 'deliberate self harm'.⁸⁴ Fry's approach is almost a replica of a much-criticised biography or 'romance' of Hensel written in the late-nineteenth century, in which Hensel is portrayed as a woman longing for the man she loves.⁸⁵ Although Fry lauds Cohen's revival of Elizabethan and early keyboard music and her championing of new British music, this musical achievement is rather lost amidst the personal drama.⁸⁶

The letters Cohen received after her accident in 1948, from Vaughan

⁸³Fry, *Music & Men*, 50.

⁸⁴Fry, *Music & Men*, 275.

⁸⁵Marian Wilson Kimber, 'The "Suppression" of Fanny Mendelssohn: Rethinking Feminist Biography', *19th-Century Music*, 26/2 (Autumn, 2002), 120.

⁸⁶Fry, *Music & Men*, 14-5. Although pianists playing Elizabethan music were rare, this music was by no means unfamiliar to the British public in the 1920s (Carpenter, *The Envy of the World*, 3). So, Cohen's early programmes in the 1920-30s, which included the works of Gibbons and Byrd, despite the claims of Fry and others, might not have been considered as an 'oddity' in England.

Williams, Sir Adrian Boult, and the writer/critic, George Bernard Shaw, amongst others, encouraging her to keep on practising, reveal not only the support of friends but also their belief in Cohen's talent.⁸⁷ Indeed, even during this time, without the use of her right hand, she premiered Bax's *Concertante for the Left Hand* on 4 July, 1950, at the Sixth Cheltenham Festival, with the Hallé Orchestra under John Barbirolli. This concert and others where she performed the same work were greeted with rave reviews by the critics.⁸⁸ So, in such extraordinary circumstances, one might conclude that Cohen's liaison with Bax helped her career. Although by the 1950s, her public performances had grown fewer in number, she was active on the British and international musical scene until she retired in 1960.⁸⁹ Perhaps Cohen's greatest legacy is that she raised her music above her private misfortune; her musical autonomy was never compromised.

Reception

Since Cohen largely devoted her career to promoting unfamiliar and new music (like Kitchin), an assessment of her pianism is difficult, for most critics spent little to no time on the performer, preferring to discuss the works. However another comment on Cohen's Bach performance (other than that of the German critic, Weissmann, featured earlier), is given by musicologist and composer, Percy Young, who says that Cohen's Bach possessed a 'compelling vitality'.⁹⁰ All the subjects that I interviewed said that within Cohen's rather specialised repertoire she was 'very good', but at times, although none of the

⁸⁷These letters are cited in Fry, *Music & Men*, 276-81.

⁸⁸Fry, *Music & Men*, 281.

⁸⁹At Shostakovich's invitation, Cohen sat on the jury of the first Tchaikovsky competition in 1958.

⁹⁰Cohen, *A Bundle of Time*, 14.

subjects would admit this to me, a sort of disapproval in the choice of her pieces was inferred.

The following two reviews, concerning a recital given by Cohen on 20 October, 1956, support the claim above. The first is written by Gray-Fisk and the second, by a *Times* critic. After Gray-Fisk says that Cohen's Haydn and Arne were 'clean, well phrased and firmly controlled', of Bax's sonata, he says, 'We can name many other works worthier of Miss Cohen's time and talent such as [those by] John Ireland and York Bowen'.⁹¹ Another voice announces disapproval for Cohen's recital-choice of Bax's sonata and Vaughan Williams' *Hymn Tune Prelude*: the *Times* critic opines that the masterpieces of the two composers are not drawn from the piano repertoire. Nonetheless, s/he also remarks that Cohen's playing was 'admirable in its clarity and intelligence'.⁹²

Cohen's small hands have already been mentioned. It is reported that her health was at times fragile: according to West, Cohen had a 'life-long battle' with tuberculosis; later in her life she had an eye operation and she also had a heart condition.⁹³ We do not know how or if these affected her performances; as said earlier, had I not been informed of her small hands, I would never have suspected such a fact. Yet, in the climate of the 1950s, one's apprehension about the reception of Cohen's pianism is perhaps to be expected. In fact this concern is justified at least in one review. When she performed both of Bach's Concertos, in F and D minor, and Elgar's Piano Concerto Op. 90 (arranged by Percy Young), Gray-Fisk said that it was a 'perceptive and fluent performance . . . but a more robust tone would have

⁹¹*MO*, Dec. 1956, 135-6.

⁹²*The Times*, 22/10/1956, 12.

⁹³Cohen, *A Bundle of Time*, 12.

been advantageous'.⁹⁴

Due to the scarcity of comments regarding Cohen's live performances of Bax, it is worth paying brief attention to her recordings of this repertoire. Cohen's delicate colour alteration, beautiful phrasing and the clear delineation of structure in Bax's music, in pieces including *Winter Legends*, *A Mountain Mood* and *A Hill Tune*, are outstanding.⁹⁵ Bax's programmatic compositional style, drawing inspiration from nature, mountains, hills, sea and forests, which is referred to as 'evocative in mood', might not produce masterpieces, but the works come exquisitely alive in the hands of Cohen.⁹⁶ She gives such vivid life to this pictorial writing that one almost feels transported into nature. It is a pity that Bax's music is now so little played, for a comparison with other performers of it would perhaps elevate the reputation of Cohen's pianism.

Eileen Joyce (1908-1991)

The virtuoso

Margaret Kitchin particularly enjoyed listening to Joyce's performances (recordings and live performances): Joyce had an 'astonishing technique', her finger dexterity, precision and rapidity often proving stunning (more than her musicality); in short, Joyce was a 'virtuoso'.⁹⁷ Andrew Porter agreed with Kitchin on this.⁹⁸ Joyce's acknowledged virtuosity (and that of Bachauer and Lympany) is perhaps what differentiates her from Hess and Cohen. The latter

⁹⁴MO, Mar. 1956, 328.

⁹⁵Bax: *Winter Legends* (1954), *A Mountain Mood*, *A Hill Tune* (1942) and *Viola Sonata* with William Primrose (1937). CD (recorded in 1937, remastered by Dutton Laboratories Ltd. 2005, CDBP 9751).

⁹⁶Foreman says Bax's writing technique in these music are sometimes described as 'mood-evocation'. *Bax*, 163.

⁹⁷Kitchin made these comments in an interview, March 2008, at her home in Kensington, London, UK.

⁹⁸Porter in a phone interview in May, 2009.

two pianists' technique was not subject to criticism, at least in the reviews; yet, Hess's German repertoire or Cohen's Bach, and old as well as new British music do not have the technical bravura of Liszt, Rachmaninov, Prokofiev and Balakirev.

The term, 'virtuoso' was often ascribed to mid-twentieth-century pianists possessing technical excellence, just as it was to Liszt, Thalberg, Anton Rubinstein, and Paderewski. But other attributes of the virtuoso of the nineteenth century, such as extemporisation and/or transcriptions no longer applied in the mid-twentieth century. However this particular skill is in many instances a myth. In the nineteenth century, improvisation by soloists occupied a significant part of the programme; Liszt's showmanship, for example, is often believed to have been enhanced by his masterful skill in this area. But Hamilton notes that, what some consider Liszt's most virtuosic improvisation, *Gaudeamus Igitur*, is in fact not that 'enormously difficult' an improvisation: it is mostly melody and accompaniment.⁹⁹

The nineteenth-century tradition of arrangements is sustained only by the two eldest pianists of the group under scrutiny, Hess and Cohen, although they were not virtuosos *per se*. Hess made herself a household name with her own arrangement of J.S. Bach's chorale, 'Jesu, Joy of Man's Desiring' (published in 1926);¹⁰⁰ Cohen, in 1928, recorded her transcription of Bach's 'Sanctify us by Thy Goodness', from Cantata BWV 22.¹⁰¹ But as for the other

⁹⁹Hamilton, *After the Golden Age*, 52. Liszt's concert-improvisation on *Gaudeamus Igitur* (a popular academic song in many European countries, mainly sung or performed at university graduation ceremonies), a particular hit in German university towns in the 1840s, included 'extensive playing around with fragments of the tune in harmonic sequence, glittering glissandos and even at one point a loose fugal exposition' (51).

¹⁰⁰N.a., 'Jesu, Joy of Man's Desiring', *The Oxford Companion to Music*, <http://www.Oxfordmusic online.com> accessed on 17/10/2009.

¹⁰¹Refer to the CD, *Great Pianists* (Naxos, recorded between 1925-47).

four pianists, no transcriptions of any sort (at least in their public performances or recordings) are to be found. And given that Hess's arrangement of 'Jesu, Joy of Man's Desiring' was successful without being virtuosic, the two skills were by this point considered to be separate. Joyce's virtuosity is discussed below.

Early life

Joyce is the only pianist of the six whose childhood is recounted in a book. The children's book, *Prelude: The Early Life of Eileen Joyce*, is testament to the controversies that dogged Joyce's life.¹⁰² *Prelude* is an imaginative account of Joyce's childhood on the west coast of Tasmania, Australia. Perhaps Lady Clare Hoskyns-Abrahall sought a means of providing dreams and hopes to younger readers, but the young Joyce, running through the wilderness of Tasmanian forests chasing after a kangaroo named 'Twink' is a fabrication. By the time the book was published, she was already a well-known musician. That she came from a disadvantaged background in wild Tasmania and rose to become an international concert-artist drew the curiosity of the public, who, perhaps, then focussed more on her private life than on those of the other five women discussed here.

In *Prelude*, little mention is made of Joyce's parents, but we know from Richard Davis's later biography of Joyce that her family's financial situation could have prevented the young Eileen from becoming a pianist: her father's labourer's income was so paltry that, when she reached 13, her younger brother, Eric, was chosen to continue his education but not she

¹⁰²Lady Clare Hoskyns-Abrahall, *Prelude: The Early Life of Eileen Joyce* (Oxford: Oxford University Press, 1947).

(because he would have to be a breadwinner and she had already reached the age at which most girls left school).¹⁰³ Her mother, Alice Gertrude May, however, apparently stepped in and successfully secured the financial help necessary for her young daughter to develop her musical talent.¹⁰⁴ The resourceful Alice succeeded in organising ‘The Eileen Joyce Fund’; thus, Joyce, who was born far away from the world of Western classical music, was able to leave for a musically-élite city, Leipzig, in 1926 and then, in 1930, move on to London where she studied with Matthay in anticipation of a career in England.¹⁰⁵

Early career

Joyce performed what was then considered the ‘avant-garde’ and virtuosic Prokofiev, Piano Concerto, no. 3, at her debut concert on 6 September, 1930 with the Queen’s Hall Symphony Orchestra conducted by Sir Henry Wood. Although it was a successful performance, it did not immediately launch her career. Apparently, she believed that her Australian roots (and perhaps her uncultivated, non-European background) was a source of prejudice, a characteristic very much alive in Britain in the 1930s: she stated that she had no idea how many times in the early years of her career she was overlooked or rejected because she was female and ‘an Awestralian savage’.¹⁰⁶ She identifies the great British conductor, Sir Thomas Beecham, as one of the culprits.¹⁰⁷

¹⁰³Richard Davis, *Eileen Joyce*, 27 and 41.

¹⁰⁴Davis, *Eileen Joyce*, 41.

¹⁰⁵Davis, *Eileen Joyce*, 57.

¹⁰⁶Davis, *Eileen Joyce*, 64.

¹⁰⁷Davis, *Eileen Joyce*, 76-7. Beecham has been identified by other pianists as having a difficult personality. For instance, although on a personal level, Hess’s memory of this conductor is filled with tenderness, in a conversation with a music critic, John Amis in 1958, Hess talked at length about the impossible young man that Beecham was (see Hess’s talk with John Amis on CD, *Beethoven: Piano Concerto no.2 and 5*, released by BBC Worldwide Ltd,

However, as the 1930s progressed, her talent and especially her skill at learning difficult pieces rapidly became noticed by the musical establishment; one organisation which helped a great deal to establish Joyce's name was the BBC.

That the BBC became the largest market for music and musicians in Britain during the economic depression of the 1930s is noted by scholars such as Lewis and Susan Foreman and Cyril Ehrlich.¹⁰⁸ Similarly, Davis reports that the economic depression of the 1930s meant that people in Britain now tuned in to the wireless, where they could listen to music without paying. Further, the BBC's objective of promoting both unfamiliar and new works which were often complex meant that Joyce's ability to learn music rapidly made her attractive to them.¹⁰⁹ Although this study concentrates on reviews of live performances, Joyce's success in the 1950s seems to have emanated from her highly-reputed recordings of the late 1920-30s: according to Davis, her technique, displayed in recordings of virtuosic pieces, including Liszt's *La Leggerezza* and *Gnomonreigen*, a study by a Russian composer, Paul de Schlözer (apparently Rachmaninov's favourite warm-up piece) and Moszkowski's Waltz, Op. 34 no. 1 (in the same style as Schlözer's study), can be compared to that of Josef Hofmann and Horowitz.¹¹⁰ Regarding her recording of Rachmaninov's Preludes Op. 23, nos. 6-7, in 1938, *Gramophone* proclaimed, 'In this composer [Rachmaninov], Miss Joyce seems to have

2006). McKenna claims that even in his 20s, Beecham had already developed a disdain for women pianists. Ironically he later married a woman pianist, Betty Humby, a pupil of Matthay (see McKenna, 30). Amis wrote his own experience of London's musical life as a critic writing for BBC radio and television in the 1960s in his book, *My Music in London, 1945-2000* (London: Amiscellany Books, 2006).

¹⁰⁸The three scholars' observations made the entry in Chapter 1.

¹⁰⁹Davis says that Joyce 'found herself one of the BBC's star pianists' (66).

¹¹⁰Davis, *Eileen Joyce*, 71.

found an ideal form of expression for her many-sided genius . . . and her playing is absolutely breath-taking'.¹¹¹

Considering that women, as Battersby argued, were historically excluded from the category of 'genius', such a comment (even though it is given to Joyce's recording, not her live performance) is significant. Reich reports that Clara Wieck's technical excellence and musical insight gave her the appellation of 'priestess'.¹¹² But a priestess is traditionally one who serves (though such servitude is not necessarily accorded to a 'priest!'); thus even Wieck was not awarded the highest status, i.e., that of 'genius'.¹¹³ However, whilst recognition of Joyce's pianistic excellence was afforded by the *Gramophone* reviewer, elsewhere she was featured as passive: a 'doll', in a review written by Gray-Fisk which was discussed in Chapter 5. Gray-Fisk's review referred to Joyce's performance of Mozart, a composer who was not Joyce's speciality; thus it was probably not the repertoire in which Joyce's pianism shone most brightly. However, considering that this review appeared long after she had established herself as a virtuoso and an extrovert (manifest in her concerto performances, including Prokofiev, no.3, Tchaikovsky, no.1 and Rachmaninov, no. 2), the comment seems particularly unfair.

War-time activity

Joyce was recruited by the Forces' entertainment organisation ENSA (Entertainments National Service Association) to play for the troops at home and abroad. Whilst ENSA certainly offered opportunities for performances

¹¹¹Davis, *Eileen Joyce*, 73.

¹¹²Reich, *Clara Schumann*, 281.

¹¹³Note that Fauser makes a similar comment about Landowska: she says that Landowska's self-representation, along with her aristocratic and inspirational persona, turned her concerts into 'ritualized celebrations during which she appeared as a high priestess of the cult of Bach'. (Fauser, 'Creating Madame Landowska', 2.)

during the war, the quality and the condition of its concerts were of a much lower rank than the Gallery concerts. The typical venue for the ENSA concerts was a psychiatric hospital in Shenley, Hertfordshire, where very little classical repertoire was heard; instead popular, sentimental pieces were played.¹¹⁴ During the winter of 1939-40 Joyce developed rheumatism in her left shoulder and sciatica, causing intense pain, which must have been caused not only by the cold but also the atrocious conditions of the war-time concerts.

It is not known whether women concert artists were treated any differently from men by ENSA; studies treating of women in war do not particularly examine ENSA's activities. But in other social sectors, the exploitation of women's contributions to the war effort is well documented.¹¹⁵ Such exploitation was particularly rife in factories (long hours, cheap labour and unhygienic conditions). In an effort to produce a positive image of women workers, the Ministry of Information encouraged production of propaganda films such as *Millions Like Us* (1943).¹¹⁶ Less exploited, or even, 'more glamorous', were those women working in the uniformed services (the Women's Royal Navy Service, the Women's Auxiliary Air Force, and so on).¹¹⁷ Women performers would have probably been perceived as amongst the 'more glamorous', but from a purely musical point of view it seems that there was nothing 'glamorous' about ENSA's concerts.

¹¹⁴Davis, *Eileen Joyce*, 100. Davis describes the appalling conditions of ENSA's war-time concerts that artists faced: the nightmare caused by railway-service disruptions, performers snatching what sleep they could on railway platforms, the poor conditions of the theatres and the pianos.

¹¹⁵Mark Connelly, *We Can Take It!* (Edinburgh: Pearson Education Limited, 2004), 173-4.

¹¹⁶Connelly, *We Can Take It!*, 174.

¹¹⁷Connelly, *We Can Take It!*, 175-6. Even in this sector women were marginalised, working mainly as clerks and cooks, but some were trained as mechanics.

Controversy

What differentiates Hess and Cohen from the younger four pianists is that the latter were all either married or had a life partner. While Bachauer married a British conductor and Kitchin a music publisher/writer/agent, Joyce and Lympny married non-musicians. Coincidentally, the husband of Lympny and the life partner of Joyce were highly influential and successful men. Whilst some women musicians' activities stayed (and continue to stay) separate from their male partner's profession, this cannot be said for Joyce. And Joyce's participation in her partner's activities affected her reception.

Joyce's partnership with her life-partner, Christopher Mann began in the early 1940s. Mann was probably the most successful British theatre and film agent at the time. His expertise in managing artists, along with his promotional skills, helped Joyce's career enormously. By the 1950s, unlike Hess and Cohen, whose careers had started to slow down, Joyce was at the height of her career: she went to America for the first time; she performed in nearly all the leading European cities (including the Eastern bloc); she toured South Africa and South America as well as revisiting her native land, Australia, and New Zealand. Such tours do not set her apart from the other pianists in this group, but the fact that she was also a glamorous celebrity (to be discussed below), with a public image rarely acquired by a classical pianist, needs to be considered further.

Joyce's celebrity is largely due to her entry into the film industry. She was the only pianist of either sex whose early life had been made into a feature-length film during her lifetime.¹¹⁸ She also played on the soundtracks

¹¹⁸The film, entitled *Wherever She Goes*, was premiered in London on 6 July, 1951. I

of some of the most successful British movies of the time, including *Brief Encounter*.¹¹⁹ Her performance of Rachmaninov, Concerto no. 2, for this film was not so much a musical success as a commercial one. But it opened the door for the masses to get to know this classical pianist.¹²⁰ This and Joyce's other performances on the soundtracks (all in films that were either financed or produced by Mann) made her many friends outside the music world. But her contribution to the film industry did not impress music critics.¹²¹ Perhaps this was because they thought these were not of great musical value and lacked artistic integrity. It is not known whether Joyce's entry to the film industry was her own idea or Mann's.

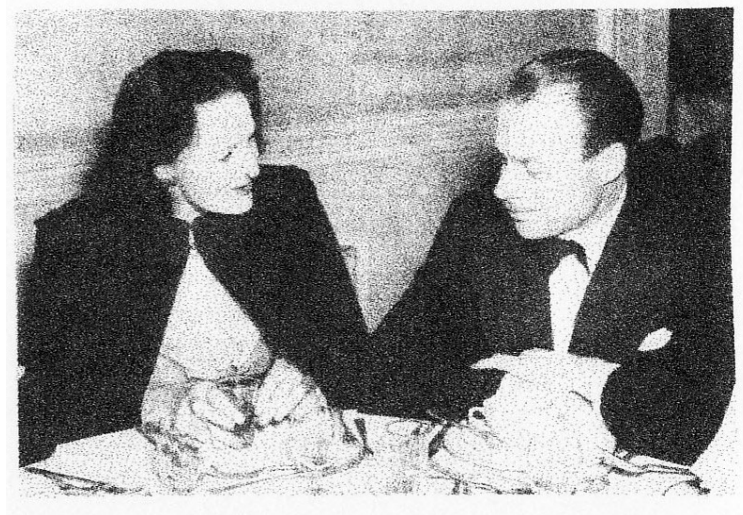


Fig. 6: Eileen Joyce and Christopher Mann (Richard Davis)

As if the above were not enough to endanger her artistic integrity, in the 1950s, Joyce's lavish life-style and outlook (some magazines apparently

wish to thank Corinne Nivert from StudioCanal, London, for providing me with the copy of this film on DVD.

¹¹⁹*Brief Encounter*, released in November, 1945, was written by Noel Coward and directed by David Lean. Christopher Mann was Lean's agent.

¹²⁰Although Joyce's performances on film outnumber those of her contemporaries, she was certainly not the only pianist to play on the soundtrack of a motion picture. Louis Kentner's performance of Addinsell's *Warsaw Concerto* is heard in *Dangerous Moonlight* (directed by Brian Desmond Hurst, released in 1941) and Harriet Cohen plays Bath's *Cornish Rhapsody* for the film *Love Story* (directed by Leslie Arliss, released in 1944).

¹²¹The three music critics, Porter, Richards and McVeagh made almost no comments on Joyce's playing on the soundtracks when asked by me. Their silences surely prove their disapproval.

reported that she owned more than 70 dress gowns, all designed by leading fashion designers), which extended to her changing her dresses during the intermissions of her concerts, brought her much opprobrium.¹²² Davis says that some critics attacked such practices as a ‘prostitution of art’, ‘cheap tricks’, and ‘conduct unbecoming to a serious artist’ and, apparently, some ‘serious minded music lovers’ even stopped attending her concerts in protest.¹²³ Such an attitude, if Davis’s report is accurate, reflects the notion that outward display, particularly that of women, diminishes the integral value of music.

Green argues that the commercialism of the twentieth century has resulted in classical music adopting the approach of the ‘feminine delineation’ of popular music, where women performers are encouraged to display their physique; note the photograph on Ofra Harnoy’s CD-cover which Green offers as evidence, where one hand rests on Harnoy’s hip and the other on her cello, for instance.¹²⁴ The danger of such a pose is that it will ‘cheapen the music’; yet, as Harnoy says, no one would contest a picture of a man with his arm slung over his cello.¹²⁵ Indeed, how many people stopped attending concerts because of the widely exaggerated showmanship of Liszt and Paderewski, for example? Ironically, two male critics, Porter and Richards, thought that the responses to Joyce’s dresses were an enormous ‘over-reaction’ or even ‘unfair’.¹²⁶ As observed previously, Porter, while disapproving of Joyce’s

¹²² Davis reports that the colour magazines of the early 1950s ‘delighted in photographing Eileen in all her gowns’, 140-1.

¹²³ Davis, *Eileen Joyce*, 141.

¹²⁴ Green, *Music, Gender, Education*, 63-4.

¹²⁵ Green, *Music, Gender, Education*, 63-4. Clearly, Harnoy does not seem to understand the issues of the gendered reception of men and women.

¹²⁶ In two separate interviews with Porter and Richards, both in May, 2009, I read out the passage from Davis’s book which described the venomous reception of Joyce’s dress-changing.

wardrobe, still maintains high admiration for her playing. And, more significantly, Richards said that, to him, Joyce's public persona and life style were not more extravagant than those of Liszt.¹²⁷

In 1981, when Joyce was one of the adjudicators of the Second Sydney International Piano Competition, her fellow panel-member, the music critic/teacher/writer, Bryce Morrison, brought with him Joyce's 1933 recording of Schläzer, discussed earlier. When Joyce was absent, Morrison played the recording to other members of the jury, who included Cécile Ousset, Abbey Simon and Claude Frank: Joyce's technical bravura was received with 'astonishment'.¹²⁸ Quite rightly so: Joyce's pianism still astonishes many young players today.

Reception

Joyce's reception in the 1950s is puzzling. For an artist whose career flourished in that decade, her reviews are not in fact as favourable as one would expect. On the one hand, granting these critics some measure of impartiality, it may be that her concert schedule in this decade was too busy, leading to a lack of preparation; or on the other hand, this judgement could reflect the critics' antipathy towards the presence of her photographs in popular fashion magazines and her dress-changing during concerts (a practice she ceased after the 1950s). Indeed some of the reviews of her playing seem unnecessarily harsh. The following is written by a *Times* critic:

[Joyce was] recently hailed abroad as the legitimate successor of Teresa Carreño and Arabella Goddard; the salutation is pat, since no less revered a colleague than Bernard Shaw declared of Carreño that

¹²⁷ At times Richards seemed to have been quite sympathetic to the situation of women musicians/writers/critics of the 1950s.

¹²⁸ Davis, *Eileen Joyce*, 205.

“she can play anything for you; but she has nothing of her own to tell you about it” which was distressingly true of Miss Joyce’s recital.¹²⁹

This condescending review could be read not only as a personal attack but as resentment towards any women pianists who achieved the high status that perhaps, to this critic, was rightly men’s. ‘She has nothing of her own to tell you about’ is likely to refer to a lack of personality, individuality, or perhaps, ego (the cause of woman’s submissiveness, passivity — Freudian) on the part of both Carreño and Joyce. Gray-Fisk, who called Joyce’s performance of Mozart a ‘doll’-like performance, offered another group of suspiciously-gendered comments:

[Joyce’s] lean, crisp fingerwork and business-like style were useful assets in Haydn. . . . [but there was] lack of warmth and poetry in the Schumann concerto and she was insufficiently sonorous at climaxes.¹³⁰

The ‘fingerwork’ issue has been covered in depth previously. This review also contradicts what Davis says, for Joyce was one of the few female pianists of her time whose ‘virility’ of tone and strength saved her from what chauvinistic critics of the day used to refer to as ‘feminine charm’.¹³¹ Similarly, Cyrus Meher-Homji’s entry on Joyce in *Grove* also says that her playing was known for ‘its precision and clarity as well as its flamboyance, strength and stamina’.¹³²

However, other reviews, although not all complimentary, seem to have been written in the knowledge that Joyce was a highly-talented artist and virtuoso. A word which appears several times in the 1950s reviews is ‘glittering’. Evan Senior, writing for *MM* in 1954, says of Joyce’s Prokofiev

¹²⁹*The Times*, 13/11/1950, 2.

¹³⁰*MO*, Jan. 1952, 199.

¹³¹Davis, *Eileen Joyce*, 60.

¹³²Meher-Homji, ‘Joyce, Eileen’, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 22/11/2009.

Concerto no. 3 that this piece ‘suited Joyce’s style and temperament’ and her presentation of it resulted in ‘a sharp and glittering performance’.¹³³ The same critic, later that year, gives an almost identical comment about another performance of the same work by Joyce, now executed ‘with a glittering brilliance and a profound musicianship’.¹³⁴ Then a *Times* critic says of Joyce’s Saint-Saëns G minor concerto that this work was played with ‘dash and glitter’.¹³⁵ All of these seem to invoke the glamorous public life that Joyce led in the 1950s. One wonders how such a pianist would therefore give a passive performance or one lacking in strength. Indeed, unlike Gray-Fisk, another critic, John Carmichael, compliments Joyce’s Mendelssohn, Prelude and Fugue in E minor as a display of a ‘splendid strength of tone’.¹³⁶ So, is Gray-Fisk, in his condemnatory review, revealing an aversion to Joyce’s celebrity, something that to him is inherently vulgar?

The next comment, although not favourable, seems to have been written with a background acknowledgement of Joyce’s musical capabilities. A *Times* critic says that, despite Joyce’s ‘God given talent, [in this recital] she communicated quietly with the piano as if [she were] in her own room’.¹³⁷ So does another, again written by Carmichael for *MM*, even though it is less favourable: he says that Joyce’s ‘playing lacked its customary extrovert and spirited character . . . [But there was] skill and polish in her performance’.¹³⁸ One might infer that, while Gray-Fisk did not seem to have appreciated Joyce’s pianism, Carmichael did, for, in yet another highly complimentary

¹³³*MM*, Jan.1954, 20-1.

¹³⁴*MM*, Sep. 1954, 22.

¹³⁵*The Times*, 22/7/1957, 3.

¹³⁶*MM*, Jan. 1960, 18.

¹³⁷*The Times*, 9/11/1959, 6.

¹³⁸*MM*, Apr. 1959, 29.

review regarding Joyce's performance of Shostakovich, Piano Concerto Op. 101, he says that she 'showed her glittering and untiring technique in the endurance test of non-stop display of virtuosity'.¹³⁹

Gina Bachauer (1913-76)

Early life

Although Bachauer was born in Greece, her father was of Austrian descent and her mother (whose own mother was Russian), Italian. Bachauer's biography reports that she received a 'toy piano' in 1915 and was 'so enthusiastic over it — they could not "tear her away from her new toy!" — that her mother, Ersilia Marostica (an amateur singer) decided to give her first piano lessons'.¹⁴⁰ Such wilfulness and over-enthusiasm are similar to that of the nineteenth-century pianist, Amy Beach who, 'begged, coaxed and tried to climb on the piano stool' which, as cited earlier, brought concerns to her parents. In an attempt to teach their young daughter to control her emotions and also to prevent her from becoming too different or talented from other girls (which could conflict with 'female modesty'), Beach's parents consistently 'monitored what the child wanted most — food, for example — or in Amy Beach's case, the piano'.¹⁴¹ Neither an overly disciplinarian attitude, nor social ideology, however, is evident in Bachauer's childhood, any more than in those of the three women already examined. This suggests that the female modesty of the nineteenth century no longer held sway for the parents of these pianists, at least.

¹³⁹MM, Dec. 1958, 30-1.

¹⁴⁰See Graham Wade, *Gina Bachauer*, 3

¹⁴¹Block, *Amy Beach*, 6.

At Bachauer's graduation examination at the Athens Conservatory in 1929, the eminent French pianist, Alfred Cortot, was present. Obviously impressed with her talent, Cortot invited her for further studies in Paris, where she also took occasional lessons with Rachmaninov. By 1933 she was ready to launch an international career, having received critical acclaim at her debut recital in Paris in 1929 and her concerts in London in 1932. These concerts, apparently, established Bachauer as belonging to the grand tradition of female pianists, drawing comparison with Carreño: Bachauer's biographer, Graham Wade notes particularly, Bachauer's 'sonorous eloquence, and a power of outward expressiveness in her art'.¹⁴² Her career was put on hold temporarily however, for her father's car importing business took a bad turn and her presence was required to support the family. Bachauer, now back in Athens, was teaching strenuous hours to help alleviate her family's financial trouble. But she kept giving concerts in Greece whenever time permitted her. During this return, 1933-37, she met her first husband, John Christodoulou. They married in 1937 and moved to Alexandria the same year.¹⁴³

Bachauer during WWII

Bachauer was stranded in Alexandria throughout the war, but she is reported to have given over 600 concerts for allied troops in various parts of northern Egypt during this time.¹⁴⁴ In later years, she alluded frequently to the concerts she gave to the troops through ENSA, saying that the programmes for the

¹⁴²Wade, *Gina Bachauer*, 17.

¹⁴³Bachauer's return to Athens and her first marriage are recounted in Wade, *Gina Bachauer*, 15-26.

¹⁴⁴Wade, 'Bachauer, Gina', *Grove Music Online*. <http://www.oxfordmusiconline.com> accessed on 1/12/2009.

wounded soldiers varied from *Home Sweet Home* to the *Warsaw Concerto*.¹⁴⁵ Here we can see once again that the repertoire and especially the quality of ENSA's concerts were severely compromised. She also played for the Anglo-Hellenic Union Committee in 1941, gave a concert at the British Institute in November 1943, and in December played for the Merchant Navy Dinner Entertainment there.¹⁴⁶ Yet, while these activities might not have improved her artistic ability, they boosted her political status and served, to some extent, to confirm her musical status too.

In fact, regardless of the quality of the war-time concerts, the biographers of the four women (Hess, Cohen, Joyce and Bachauer) appear to believe that both WWI and WWII, in a strange way, offered a sort of boost to their careers. The following observation is made with regard to WWI and Hess. McKenna writes:

What the First World War provided as an element in Myra's uncertain career was opportunities to perform, opportunities that may not have come along under ordinary circumstances.¹⁴⁷

Davis points out that

[with] the cessation of the flow of foreign artists into Britain and a new patriotic spirit in the air, the public began to re-evaluate and better appreciate the talents of British musicians.¹⁴⁸

Does Davis's remark include foreign artists performing British music such as Bachauer? One could infer that in the bleakest hours of the war in Europe, the nationality of the performer (except for a German, perhaps) was somehow irrelevant, as long as the artist could fire a patriotic spirit among the British audience, offering boost to their morale.

¹⁴⁵Wade, *Gina Bachauer*, 34.

¹⁴⁶For Gina Bachauer's musical activities during the war in Alexandria, see Wade, *Gina Bachauer*, Chapter 5 (27-38).

¹⁴⁷McKenna, *Myra Hess*, 77.

¹⁴⁸Davis, *Eileen Joyce*, 99.

The virtuoso and the issues involved in Bachauer's pianism: reception

Bachauer, whose portrait is given below (see Fig. 7), demonstrated innate virtuosity from an early age. The programme of her solo debut recital in Paris in 1929 consisted of three extremely virtuosic pieces: Brahms's *Variations on a Theme of Paganini*, Liszt's *Rhapsodie Espagnol* and Ravel's *Gaspard de la Nuit*.¹⁴⁹



Fig. 7: Gina Bachauer (Graham Wade)

Four years later, at the age of 23, she performed Liszt's *Don Juan* in a recital in Athens, a piece which, given its technical monstrosity, is seldom played even today. Over the years, Stravinsky's *Petrushka* was one of Bachauer's favourite virtuoso pieces; his equally difficult piece, *The Firebird*, in the piano version by Agosti, also appeared on her recital programmes. According to Wade, her most-favoured composer was Chopin.¹⁵⁰ However, despite the fact that she performed his music more than 300 times, she is not

¹⁴⁹The review of Bachauer's debut in Paris appears in Wade, *Gina Bachauer*, 15.

¹⁵⁰Wade, *Gina Bachauer*, 312.

remembered as a Chopin specialist; this accolade was given to her contemporary, the Polish pianist, Halina Stefanska (the winner of the Chopin Piano Competition in 1949).¹⁵¹

Bachauer was not a frail-looking woman like Cohen: she had a strong physique and a number of critics commented on her impressive power range. She, like Lympny (to be examined later), stunned the critics by performing what they seemed to view as male pieces, e.g. Brahms's Piano Concerto no. 2. Here is what a *Times* critic wrote after having listened to her performance of this concerto:

Though this is a work requiring masculine strength and solidity of tone, Miss Bachauer is one of the few women who can undertake it without strain and fill it out to its full stature.¹⁵²

Whether this review treats Bachauer purely as an exceptional woman or portrays her as a somewhat androgynous woman pianist, as argued in Chapter 5, is open to discussion. What is sure is that, at times, the volume of her sound was an issue for some critics. For example, regarding her performance of the Grieg concerto, M. Montague-Nathan of *MO* said, 'Ample, perhaps excessive, stamina was exhibited by another pianist, Gina Bachauer'.¹⁵³ While Bachauer possessing 'stamina' might not be necessarily a gendered comment, this, combined with 'excessively ample', could be perceived as such. A similarly negative comment is cited in her biography; following Bachauer's recital at the Wigmore Hall on 18 March, 1950, the contributor to *Music Survey* (a journal whose editors were Donald Mitchell and Hans Keller) wrote that Bachauer's tone in Reger's *Variations and Fugue on a Theme of Bach* was

¹⁵¹See the reviews of Stefanska in *The Times*, 25/9/1950, 6, and 18/5/1951, 6.

¹⁵²*The Times*, 4/25/1955, 17.

¹⁵³*MO*, Oct. 1954, 35.

‘synonymous with pounding’.¹⁵⁴ However, a *Times* critic reviewing the same piece does not criticise Bachauer’s sound production, only her over-peddalling.¹⁵⁵ To the contributor of *Music Survey*, another piece played at this recital, Mussorgsky’s *Pictures at an Exhibition*, was also problematic, for Bachauer’s playing was described as a ‘buzz of noise, not of sound’.

Perhaps these observations affected Bachauer and made her occasionally self-conscious, for opposing comments appeared in *MO* and *The Times*. Gray-Fisk, in the *MO*, said that, although Bachauer’s technique was demonstrated clearly throughout the recital, ‘with her powerful physique she should have produced a much fuller, rounder, richer sonority’.¹⁵⁶ So, to Gray-Fisk, a rounder and richer sonority is the product of physique. Even Bachauer’s performance of Brahms’s Concerto no. 2 (which, was described as being explored in its ‘full stature’ earlier) was reviewed by a critic of *The Times* as ‘a trifle reserved’ on one occasion.¹⁵⁷

Although the reception of live performance and recording involves separate criteria, it is worth noting that Bachauer’s sound production is not an issue in her recordings. Her tone (even if tempered by a record producer) is powerful and grand, but, more importantly, I was struck by the extreme *cantabile* approach she employs in romantic repertoire, such as Chopin. To me, Bachauer’s pianism would invoke the method of teaching called ‘the art of singing well on the piano’ of the little-known French woman pianist of the

¹⁵⁴For the full review of this concert refer to Wade, *Gina Bachauer*, 69. Although milder in tone, *Gramophone*’s writer W.R. Anderson also said a word about her sound. Anderson’s review is featured in the same book, 71.

¹⁵⁵*The Times*, 20/3/1950, 8.

¹⁵⁶*MO*, Jul. 1954, 575.

¹⁵⁷*The Times*, 13/11/1956, 3. This was the only reservation from the critic. In general, she/he praised the pianist’s fine interpretation of this concerto.

nineteenth century, Hélène de Montgeroult.¹⁵⁸ Maria Rose, writing on this French pianist, does not imply that ‘singing well’ was an approach exclusive to female pianists (quite rightly so, for this is a requisite for anyone to play the works of Chopin, for instance); but she nonetheless points out that ‘the most telling legacy’ of Montgeroult is found in the writings of the romantic virtuoso, Thalberg, who, in his preface of *L’Art du chant appliqué au piano*, cites Montgeroult’s method as the philosophy of ‘a famous woman’.¹⁵⁹

Marriage

Bachauer married a British conductor, Alec Sherman, in 1951, after her first husband died of a heart attack. There were other (famous) musician couples in Britain in the 1950s: the British pianist, Cyril Smith, married the pianist, Phyllis Sellick in 1937. The marriages of both Sellick and Bachauer seemed to have been supportive and productive ones. Sellick and Smith formed a piano duet, touring extensively for ENSA’s concerts during the war, and continuing to perform afterwards. Famously, they kept on giving concerts, playing three-handed duos, after Smith lost the use of his right hand. It seems that Smith never believed that a woman should be bound to the home. Even when they were in high demand for their duo concerts, he encouraged Sellick to continue her solo career. Smith writes:

I do not believe the nonsense that is talked about career women being failures as home-makers. A purely domestic life is not a full life for a woman with plenty of mental vitality, provided the children are well cared for, and never doubt that they come first, [*sic*] it is better for a mother to continue with her job, even if it means working extra hard.¹⁶⁰

¹⁵⁸Rose, ‘Hélène de Montgeroult’, 99-124.

¹⁵⁹Rose, ‘Hélène de Montgeroult’, 122.

¹⁶⁰Cyril Smith, *Duet for Three Hands* (London: Angus and Robertson, 1958), 140.

Likewise Sherman often conducted his wife, both on stage and recordings.

An interesting (or intriguing) aspect of Bachauer's life concerns Sherman. Their musical collaborations began just after the war, when Bachauer was still married to her first husband. Sherman and Bachauer undertook successful concert tours throughout Britain in 1946-7; afterwards, he came to Alexandria to conduct more concerts in which she was the soloist.¹⁶¹ After the two were married in 1951, Bachauer's career went from strength to strength, but Sherman's took the opposite turn. For a few years thereafter, he conducted Bachauer in some recordings and concerts, but his name started to diminish considerably from the late 1950s and he nearly disappeared from the music scene altogether. Subsequently, he acted as his wife's agent and business manager, his only activities apparently being business correspondence concerning Bachauer's concerts. This even led some commentators to suggest that Sherman gave up his own career in order to help his wife.¹⁶²

The programmes for the war-time Gallery concerts kept both at the National Gallery Archive and the British Library, show that Sherman's New London Orchestra (a chamber orchestra of 40 musicians), with Sherman as conductor, collaborated in Hess's Mozart Concerto series, 1943-45. According to McKenna the collaboration of the two British musicians was entirely Hess's choice. Hess was apparently impressed with a performance of Sherman's British National Women's Orchestra in 1942 under his direction, in which a

¹⁶¹Wade, 'Bachauer, Gina', *Grove Music Online*.

¹⁶²Wade claims that this suggestion is erroneous (Wade, *Gina Bachauer*, 77). Information about Sherman's career and his concerts with Bachauer is spread throughout chapters 6-13 of Bachauer's biography.

Mozart symphony was performed.¹⁶³ Then surely, Sherman's talent was recognised. No historians comment on his early withdrawal from the profession. Whether Sherman's involvement with the British National Women's Orchestra is a sign of a male musician particularly interested in promoting women musicians or not remains to be established. The relationship between the careers of women pianists and those of their husbands will be investigated further with regard to the final two pianists, Kitchin and Lympny.

5. Margaret Kitchin (1914-2008)¹⁶⁴

Biographical information concerning Kitchin, gathered during my interviews with her, differs considerably from that found in her obituaries. Some accounts of her studies in London, featured in the latter, are evidently incorrect as the facts in question can be verified. Aspects of more complex issues, such as her career development and her private life, remain unclear owing to contradictory sources of information. Some of these tensions cannot be resolved; thus, my concern in this chapter is to analyse and query them, placing them in the context of their time.

Early life

Kitchin was born Marguerite [Margaret] Elizabeth Rhoten [Rothen] in Montreux, Switzerland in 1914 to an English mother and Swiss father (see Fig. 8).¹⁶⁵ The surname Kitchin is that of her first husband, Englishman

¹⁶³McKenna, *Myra Hess*, 177-8.

¹⁶⁴The discussion of Kitchin is based largely on interviews and social meetings with me. The following section is based on an interview on 6/2/2008.

¹⁶⁵In Kitchin's annual examination report card (*Bulletin d'Examen*) of 1927 from

Michael Kitchin, whom she married in 1935, and with whom she had two daughters, Claire (pianist/teacher) and Ana (scientist). Her second marriage in 1951 was to the publisher and impresario, Howard Hartog, whose book, *European Music in the Twentieth Century*, was extremely influential throughout the 1960s.¹⁶⁶ The biography of her early life (before her second marriage) and particularly her education, as related to me and as recounted in obituaries in the major daily newspapers, is full of contradictions, though some facts seem to be uncontroversial. Neither of her parents was musical, but they were resourceful and supportive of her musical education. She studied with the concert pianist, Jacqueline Blancard, at both the Montreux and Lausanne Conservatoires.

Kitchin recounted to me that she demonstrated virtuosity from early on, playing Ravel's *Gaspard de la Nuit* at her graduation examination at the age of 16 (it is not clear if this was at Montreux or Lausanne) at which, according to Kitchin, Clara Haskil was a jury member.¹⁶⁷ Yet, according to her obituary in *The Guardian*, written by Stephen Plaistow, 'she [was] awarded a *Prix d'Excellence* in 1945, or in 1946 according to Lewis Foreman, by a jury that

Montreux Conservatory, which was kindly provided to me by her daughter, Claire, Kitchin's name is written as, 'Marguerite Rhoten'.

¹⁶⁶*European Music in the Twentieth Century*, Howard Hartog ed. (London: Routledge & Kegan Paul), 1957.

¹⁶⁷I met Kitchin for the first time in February 2008, five months before her death. Due to her old age it is possible that she confused the two conservatoires. Her graduation at the age of 16, which she recounted to me, might have been from the Montreux Conservatory, especially in light of Kitchin's apparent later studies. However, this later study quoted in several obituaries was never referred to by Kitchin although I asked her to inform me of all the teachers and places where she studied. Both Margaret Kitchin's daughter, Claire, and the former BBC music producer, Plaistow, maintain that Kitchin's graduation from the Lausanne Conservatory was in 1945. But when I made the inquiry to Lausanne Conservatory they said that if Kitchin obtained a *papier* [any sort of diploma] they would have her name; yet, they do not (neither does her name appear in 1930 as I was told). The annual examination report card of 1927 from Montreux Conservatory shows that Kitchin obtained the full mark 10. Kitchin's technicality as well as her careful phrasing was already praised at this examination.

included Dinu Lipatti and Clara Haskil'.¹⁶⁸



Fig. 8: Margaret Kitchin (with thanks to her daughter, Claire Kitchin)

After her marriage to Michael Kitchin, she moved to London for a short while. Apparently it was the first of two moves to the city, for she returned to Switzerland at the outbreak of war, and then left again for London in the late 1940s. Kitchin and her daughter Claire were extremely reserved about her first move to London. All I was told was that it involved some ‘personal matters’ and that her first stay was mostly connected with her first husband who worked for the British Council in Switzerland. Kitchin informed me that she did not pursue further studies at a musical institution except that she obtained the LRAM (the diploma of Licentiate of the Royal Academy of Music) in April 1939. At that time, one could obtain this through examination, without enrolling as a student there. Her obituary in *The Independent* by Foreman, however, claims that

¹⁶⁸Obituaries for Kitchin appeared in, amongst other places, *The Times*, 14/7/08; *The Independent* (by Lewis Foreman), 1/7/2008; *The Guardian* (by Stephen Plaistow) 14/07/2008; *The Daily Telegraph*, 22/6/2008, and *The Herald* (Scotland, by Conrad Wilson), 4/7/2008.

After spending the Second World War in Switzerland, the family came to England in 1949, which Margaret Kitchin described as at first offering "nothing at all" by way of opportunities. She studied at the Royal Academy of Music and was soon awarded the LRAM.¹⁶⁹

The obituary in *The Daily Telegraph* (written anonymously) says:

In her early twenties she moved to London to pursue her career, taking lessons at the Royal Academy of Music. There she developed her remarkable capacity for mastering the most fiendish music extremely quickly.¹⁷⁰

The Times obituary, also written anonymously states, 'They [Kitchin and her first husband] moved to England in 1949, where she studied at the Royal Academy of Music, but divorced soon after.'¹⁷¹ The three obituaries are wrong on Kitchin's study at the RAM: Kathy Adamson, RAM Librarian, has searched the student records for mention of Kitchin studying full-time at the RAM and there is none.¹⁷² Adamson confirmed, however, that the RAM does have the record of Kitchin obtaining the LRAM in April 1939, not in 1949 as Foreman says.

With regard to her second move to England, Kitchin told me that, at the beginning of the war, her father became gravely ill and she returned home, staying in Switzerland until his death (unlike the claim made in the obituaries, Kitchin told me that she divorced Michael Kitchin during the war years). Kitchin is therefore the only pianist of the six whose professional engagements were put on hold during the war.

Kitchin in London after the war

Kitchin's career started after the war when she returned to London in the late

¹⁶⁹ <http://www.independent.co.uk/news/obituaries/margaret-kitchin-concert-pianist-and-hampion-of-modern-british-composers-857677> accessed on 30/3/2010.

¹⁷⁰ <http://www.telegraph.co.uk/news/obituaries/2177166/Obituary-Margaret-Kitchin.html> accessed on 30/3/2010.

¹⁷¹ *The Times*, 14/7/2008, 51.

¹⁷² It is possible that Kitchin took lessons privately with a teacher at the RAM in preparation for the LRAM, but she was never enrolled as a student there.

1940s. Her interest in modern music had begun early, when she was first a piano student: she said that the pieces that she enjoyed playing the most were by Arthur Honegger (1892-1955) and Frank Martin (1890-1974). But following the educational tradition and curriculum of music at European schools (Switzerland in her case), she studied and played mostly the canonic repertoire at this time.

While in the interviews (taking place in February and March, 2008) she told me that her breakthrough was her successful BBC audition, this audition is mentioned in none of her obituaries. Instead Foreman (in *The Independent* obituary) implies that her associating ‘with the brightest emerging British composers of the time’, notably Peter Racine Fricker, instigated her career.¹⁷³ The anonymous *Telegraph* obituary states that ‘one of her earliest public performances was at Morley College in 1949, playing Hindemith’s *Concert Music for piano, brass and harps* with Walter Goehr’ (father of the composer Alexander Goehr).¹⁷⁴

While Fricker was only briefly discussed in conjunction with composers dedicating their music to Kitchin, another British composer about whom Kitchin talked at great length during my interviews was Sir Michael Tippett. Not only did she seem to have much respect for him, she intimated a particular inclination towards his music (perhaps her pianism suited it?).

Unfortunately, Kitchin was unable to tell me in what year her audition for the BBC occurred, but said that (while remaining modest about her success) it was difficult to pass this audition, perhaps even more so for a pianist whose repertoire consisted entirely of unfamiliar and modern works. In

¹⁷³Foreman’s obituary of Kitchin.

¹⁷⁴Kitchin’s obituary in *The Daily Telegraph*.

an interview with me in March 2008, Plaistow stated that, as far as he can remember, Kitchin was the only pianist in Britain at that time to make a career promoting solely new music.

What distinguishes Kitchin from the five pianists in this chapter is that, while they appeared frequently at London's major venues (RFH and the Wigmore Hall), they almost never did so at Morley College. This being an establishment well known for promoting new music (with leading composers Tippett and Fricker as its directors), Kitchin's performances there naturally established her as *the* new music interpreter. She was unable to remember when her association with Tippett began (but remembered vividly Tippett's phone call to her, telling her that 'there is someone that you should meet', this 'someone' being Hartog). However, we can only assume that she met him initially through these Morley College concerts. Indeed, though the *Daily Telegraph* obituary omitted to say it, Kitchin's concert on 12 November, 1949 featured two conductors, Walter Goehr and Tippett: while Kitchin was a soloist in Hindemith's *Concert Music for piano, brass and harps* (1927) conducted by Goehr, Tippett conducted pieces by Max Reger including his Fantasy and Fugue in D minor. The intriguing quality of the programming in the Morley College concerts is acknowledged in the *Times* review of this concert: 'The Morley College concerts are a musical museum in which the exhibits are invariably interesting and often curious . . .'.¹⁷⁵

Another pianist of the six examined in this chapter, Cohen, who also played new music, had a very different outlook and repertoire from Kitchin. While Cohen strongly disapproved of the serialists, Kitchin, in the interview

¹⁷⁵*The Times*, 26/11/1949, 2.

with me at her home on 6/2/2008, named Elizabeth Lutyens as a serialist whose music she particularly respected. Some British musicians considered Kitchin's programming peculiar (she said to me that she was constantly asked why she only played the avant-garde music).¹⁷⁶ On the other hand, the BBC's continuous effort to promote the European avant-garde, and Kitchin's repertoire and pianism must have been well-suited to each other's purposes. However, the BBC was not an organisation in which women were readily appreciated.

First of all, although the BBC's general director, late 1940s – mid-50s, William Hayley (who launched the Third Programme in September 1946) was a self-educated man, overall, the corporation was made up of 'élitists', the majority of their music staff being educated at either Oxford or Cambridge.¹⁷⁷ An early report on the audience of the Third Programme reports, 'The typical listener was [middle-class] male'.¹⁷⁸ The radio service itself was an almost idealistic conceit, an idea which could only be shared by the middle-class male whose circumstances *allowed* him to listen to six hours of high-brow music in the radio daily when the nation was nearly bankrupt after the war, and the rest of the public struggled to obtain rationed clothing, food and fuel. It seems surprising that although the station's rating remained quite low, it continued

¹⁷⁶Whilst she claims not to have been aware of the prejudices against women pianists in the 1950s, she said that she definitely experienced hostility towards her choice of repertoire and her musical taste. However Claire said to me, as I left her mother's house, that though her mother would not admit to it, she had to be tough in all aspects of her life: her personal life, career and so on.

¹⁷⁷The Third Programme's marked bias towards the University of Oxford was clearly shown when the Controller, Harman Grisewood, in 1948, asked the University to set up an Advisory Committee of dons. Grisewood issued no such invitation to Cambridge. Carpenter, *The Envy of the World*, 129.

¹⁷⁸Carpenter, *The Envy of the World*, 49. On the same page, Carpenter says that only 4 per cent of working class males were reported to listen to the Third Programme. Such a statistic remained more or less level throughout the 1950s.

throughout the 1950s.¹⁷⁹ Given a background such as this, the infrequency of broadcasts of women composers' works (but not necessarily of women performers), and the small number of female staff employed there comes as no surprise. Russian Anna Kallin, producer of musical 'Talks' in the late 1940-50s, was one of a minority of women working for the Third Programme.¹⁸⁰

Tippett, although he was younger (and more progressive) than a number of prominent old-school British composers of the 1950s, such as Vaughan Williams, Bax and Delius, was nonetheless given an important role by the staff of the Third Programme from its creation: he was hired as one of the main 'surveyors' (as they were referred to by the Third) of contemporary music. The topics of a series of musical 'Talks' given by Tippett include Schoenberg, Berg, Bartók, Stravinsky and new British music as well as Purcell. Naturally he also conducted many contemporary works which were broadcast.¹⁸¹ Later, Tippett dedicated his Second Sonata (1962) to Kitchin, and she premiered it in 1962 at the Edinburgh Festival at the invitation of the BBC. (Jacqueline Du Pré appeared in the same concert.) Other composers writing music for Kitchin include Fricker, Hans Werner Henze and Britten.¹⁸²

As well as solo pieces, Kitchin also performed the orchestral piano part of many contemporary symphonies and ballets of her time, including one of the four piano parts in Stravinsky's *Les Noces* at a Prom. When Nureyev heard that Kitchin had premiered the piano part of Hans Werner Henze's ballet, *Ondine*, at Covent Garden, he paid her a visit at her house in Kensington.

¹⁷⁹The struggle of the Third Programme to appeal to a larger audience is documented in Carpenter's book, 48-49, 80-81 and 116. But it is reported that the station's reputation was increasing abroad, especially in America in the 1950s (116).

¹⁸⁰See Tippett's comment on Kallin in Carpenter's book, 66.

¹⁸¹Carpenter, *The Envy of the World*, 37, 54, 63-4 and 119-20.

¹⁸²<http://www.telegraph.co.uk/news/obituaries/2177166/Obituary-Margaret-Kitchin.html> accessed on 30/3/2010.

Kitchin told me that, while it took time for the British public to appreciate her concert programmes, Germany, France and Belgium were much more open to her choice of music in the 1950s. As well as touring Britain and Europe, she crossed the Atlantic and visited Hong Kong and Korea. The conductors with whom she collaborated included Norman del Mar, Walter Goehr, Alan Bush and John Carewe. She also worked with the younger generation of pianists such as Pierre-Laurent Aimard, whom she met through Boulez's *Ensemble InterContemporain*.¹⁸³ Unlike Cohen, Kitchin did perform a number of works by women composers, including Thea Musgrave, Priaulx Rainier and Elisabeth Lutyens for whom, as said earlier, she had considerable respect.

Marriage

Howard Hartog was working for Tippett's music publisher, Schott, when he and Kitchin met in 1951, but later became Tippett's agent, leaving Schott in 1956 to work for the concert management company, Ingpen and Williams.¹⁸⁴ Later, in 1962, Hartog bought this agency.¹⁸⁵ Ingpen and Williams was one of the most successful concert management agencies in the second half of the twentieth century. Their artists include-(d) Sir Michael Tippett, Joan Sutherland, Pierre Boulez, Alfred Brendel and of course Kitchin.

While Kitchin was undoubtedly a talented performer of new music, that her talent was nurtured in its rightful milieu must have contributed to her success. Meeting Michael Tippett was probably her good fortune, but, as The

¹⁸³The Paris-based contemporary chamber-music ensemble was formed by Pierre Boulez in 1976, bringing together 31 soloists, most of whom specialised in contemporary music. Its current artistic director is Susanna Mälkki. For more information on this ensemble refer to, <http://www.ensembleinter.com/index.php> accessed on 7/4/2010.

¹⁸⁴This company had been founded by Joan Ingpen; when she left for Covent Garden in 1962 to become controller of opera planning there, Hartog bought Ingpen and Williams.

¹⁸⁵Joan Ingpen died on 3/1/2008. See her obituary in *The Times*, 9/1/2008, 60.

Telegraph obituary notes, 'Her marriage, in 1951, to Howard Hartog, one of the most successful impresarios of his day, brought together two fervent enthusiasts of European contemporary music'.¹⁸⁶ Plaistow (in *The Guardian* obituary) implies strongly that Kitchin's marriage to Hartog was advantageous to her career:

After her marriage, Margaret became almost a house pianist for his [Hartog's] concert agency, Ingpen & Williams. When visiting instrumentalists or singers on his list were passing through and needed a pianist for a recital or BBC broadcast, she was there.¹⁸⁷

This is supported by the anonymous *Times* writer:

. . . Kitchin's second husband, the émigré Howard Hartog, . . . oversaw the new music department at Schotts. Not surprisingly, piano premieres by Schott house composers were often entrusted to Kitchin.¹⁸⁸

The only professional biographical data concerning her (other than her recordings) were kept at Ingpen and Williams. But both Ingpen and Williams and Kitchin told me that all her files were burnt in a fire. She was a devoted wife: when Hartog's health declined in 1977, she ceased performing in public and looked after him until his death in 1990.¹⁸⁹ In the two obituaries (*The Independent* and *The Daily Telegraph*), Kitchin's rather sudden withdrawal from the concert circuit in 1977 is somehow portrayed as being connected to her being involved with the development of Ingpen and Williams. To me, however, Kitchin said that the main cause of her retirement was Hartog's declining health and his long-battle with pancreatic cancer. I did ask her whether she had any regrets, ceasing public performances after Hartog became

¹⁸⁶The anonymous *Telegraph* obituary.

¹⁸⁷ <http://www.guardian.co.uk/music/2008/jul/14/classicalmusicandopera.obituaries> accessed on 31/3/ 2010.

¹⁸⁸*The Times*, 14/7/2008, 51.

¹⁸⁹Other than Hartog's *European Music in the Twentieth Century*, a small article by Hartog where he writes about Henze's operas, is featured in *The London Magazine*, 1/4 (Jul. 1961), 87-91.

ill. The only answer she gave me was, ‘My husband was very ill’.¹⁹⁰

Reception

Because Kitchin performed only new and unfamiliar music, the evaluation of her reception is very difficult. Although she received 19 reviews during the 1950s in the publications studied herein (one of the highest numbers of reviews during this decade), as is the case with Cohen’s first performances, comments on the performance are minimal. Nonetheless a glimpse of her pianism is possible. For Kitchin’s performance of Maxwell Davies’ Five Piano Pieces on 3 November, 1957, a *Times* critic said, ‘Miss Margaret Kitchin follows a new Webernist in path [*sic*], with unusual variety of texture and sonority’.¹⁹¹ When she played a work by Sven Erik Bäck, a critic for the same newspaper wrote, ‘[U]nstinted praise is due to the pianist for having displayed this music so convincingly’.¹⁹² For her performance of Raymond Chevreuille’s Piano Concerto, Montague-Nathan of *MO* said that Kitchin ‘played this concerto with astonishing bravura’.¹⁹³ On 3 January, 1955, a *Times* critic said that Kitchin played Tippett’s first sonata with ‘clarity and warm musicianship’.¹⁹⁴

To me, her ‘warm musicianship’ is particularly striking even in percussive, expressionistic and extremely disjointed music, such as Tippett’s second sonata. In her recording of this piece (at the Sound Archive of the British Library) she finds such a balance that the work does not sound overly brusque or aggressive. Thus, a sense of ‘jarring’ (the chords and octave passages in *ff*) in the listener, commonly evoked by other performers, is never

¹⁹⁰Interview with me at her home in April, 2008.

¹⁹¹*The Times*, 4/11/1957, 3.

¹⁹²*The Times*, 28/5/1957, 3.

¹⁹³*MO*, Jun. 1953, 551.

¹⁹⁴*The Times*, 3/1/1955, 2.

found. Instead this percussive piece sounds warmer than perhaps it should.

In April 2008, Kitchin was visited by the BBC, who were preparing a programme on the recording company 'Lyrita', for whom she recorded. Whether the programme (if it is aired) will include Kitchin's recordings or not is not known. Her daughter, Claire, declares that any kind of research (past or present) about her mother is extremely rare or non-existent.¹⁹⁵

Further research is needed in order to reconstruct Kitchin's career and reception. But given her identification as the leading pianist of the 'other' repertoire, which included highly influential British and European composers, it is important to situate her in London's musical scene of the 1950s. In a phone interview with me in May 2008, Plaistow said that, at least to him, her contribution to the music world was no less important than that of the other five pianists discussed in this chapter. Yet, despite the favourable reviews of the six pianists discussed here, it is Kitchin's reputation that has descended the furthest towards oblivion.

Dame Moura Lympany (1916-2005)

Lympany lived a long life, as did Kitchin. Yet the lack of written discussion of it is surprising. Perhaps this is because Lympany in her later life (in the 1970s) divided her time between London, Monaco and her Pyrenean home at Rasiguères in Languedoc (she died at Menton in France).¹⁹⁶ It seems that research on twentieth-century pianists is assumed to be done via recordings; on the numerous occasions when I asked 1950s music critics/writers/

¹⁹⁵Her name is missing from all editions of *Grove*, *Who's Who in Music* and the *Encyclopaedia of Musicians*.

¹⁹⁶Lympany's obituary, <http://www.telegraph.co.uk/news/obituaries/1486756/Dame-Moura-Lympany.html> accessed on 2/3/2008.

musicians about Lympny (or other pianists for that matter) they mostly recommended recordings to me. However, I did ask both Porter and Richards about methods of studying live performances from the 1950s. Considering the profusion of reviews from this era, they recommended the scrutiny of those in music journals and national daily newspapers, along with some local newspapers such as the *Hampstead and Highgate Gazette* (the 'Ham & High'). Richards added, 'Of course, nowadays, this would be impossible!'¹⁹⁷

Early life and the maternal influence

Moura Lympny was born Mary Johnston, in Saltash, Devon. Her childhood was very different from that of the two other British pianists discussed here, Hess and Cohen, as she came from a family of very modest means. She left Devon at the age of six for a charity convent school in Belgium; she came back to England in 1926 at the age of ten.

What one can notice easily about Lympny's family (as presented in her autobiography) is the maternal influence.¹⁹⁸ Not only did her mother, Beatrice Limpenny, make crucial decisions regarding the education of her daughter, she was also the breadwinner of the household, just as Clara Wieck was (during her marriage to Schumann and of course after his death). Beatrice Limpenny, a young woman ahead of her time, had broken away from her family before WWI, going to St Petersburg, where she became an English nanny to a wealthy Russian family. She taught herself seven languages as well as music; she was resourceful, and invested her earnings wisely. Lympny's

¹⁹⁷Both Porter and Richards lament a great deal the fact that concert reviews have more-or-less disappeared from the printed media.

¹⁹⁸Lympny portrayed her mother as the master planner of her education and her career. She shows her gratitude in several places in her autobiography. *Moura Lympny*, 18-21, 39 and 41-6.

father, John Johnston was a penniless army officer.) She arranged her daughter's debut with Basil Cameron by writing to the conductor in 1929. Later, in the early 1930s, realising the importance of the Austro-German musical tradition, Beatrice Limpenny also managed to send her daughter to study in Vienna. So out of the three British pianists here, Lympany is the only one to have received an international education, coming from arguably the least privileged background.

After her teacher, Mathilde Verne (a pupil of Clara Schumann), died suddenly in 1934, Mary Johnston went on to study with Matthay for the next ten years.¹⁹⁹ She was under his advice when she won the second prize at the Ysaÿe competition (now the Queen Elizabeth Competition) in 1938. The winner was the celebrated Emil Gilels, while she beat the eminent Italian pianist, Arturo Benedetti Michelangeli.²⁰⁰ Lympany is the only pianist of the six to have won an international prize. Becoming a laureate of prestigious international competitions is generally regarded today as the way to launch one's career. Many concert agents are reluctant to take on performers without international prizes. So the fact that the career of Mary Johnston, the youngest of the six pianists, was launched at the Ysaÿe competition perhaps signals the new trend of the future.

The War effort

Lympany, like Joyce, showed particular resilience and courage performing in

¹⁹⁹Mary Johnston won two scholarships to the RAM. Her tuition fees were covered by the Ada Lewis scholarship, 1929-32. Then she studied in Vienna for a year. Upon her return to England she won the Elisabeth Stokes Open Scholarship that enabled her to resume her study at the RAM for the second time, 1933-35. This is documented in the RAM Student Record Book.

²⁰⁰How Johnston came to study with Matthay is recounted in Lympany, *Moura Lympany*, 50-5.

the atrocious war-time concerts: Lympany played often to factory and dock workers all over England; although this was a ‘most exhausting way of life’ (often in her concerts she wore mittens and a fur coat), she had her living to earn.²⁰¹ Some of Lympany’s musical activity during the war, too, appears to have served a political aim. She participated in promoting the works of British composers, performing John Ireland’s piano concerto in Bristol in 1944 as a response to the claim made by the Nazis that there was no cultural life in Britain.²⁰² More significantly, before that, in 1940, when relations with the USSR were becoming important, she was asked by Edward Clark, of the Society for Cultural Relations with the USSR, to premiere the Khachaturian concerto at the Queen’s Hall in the spring of 1940 (see Fig. 9). This concerto, conducted by Alan Bush, a noted communist, was a great success;²⁰³ it immediately made Lympany an exponent of Russian music. After this and her recording of the whole of Rachmaninov’s *Préludes*, she was asked to perform more virtuosic compositions by Russian composers, such as Prokofiev’s 1st, 3rd and his left-hand Concerto, the 4th.²⁰⁴

²⁰¹Lympany, *Moura Lympany*, 71-2.

²⁰²The German minister for propaganda, Josef Goebbels, claimed repeatedly that there was no cultural life in Britain. Britain replied to this claim in various ways, among which were performances and speeches by important British musical figures such as Adrian Boult and of course, Myra Hess. McKenna, *Myra Hess*, 149.

²⁰³Alan Bush’s music was quite popular in Russia, but in Britain his political ideology sometimes affected his career detrimentally. For more information on Bush refer to Colin Masson’s article on the composer in *Grove Music Online* at <http://oxfordmusiconline.com> accessed on 7/1/2010.

²⁰⁴Lympany explains in her autobiography (68-70) how her reputation as a Russian music exponent started with the Khachaturian Concerto. Bryce Morrison and Frank Dawes, writing a short article on Lympany in *Grove*, identify her as a ‘Rachmaninov specialist’. See ‘Lympany, Moura’ in, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 10/3/2010.



Fig. 9: Moura Lympany with Aram Khachaturian (Moura Lympany: Autobiography)

Once again, Lympany's repertoire, supposedly chosen for the good of Britain during the war, was not German music; furthermore, although she gained a reputation as a virtuoso of Russian music, later in her life she became disenchanted with being pigeon-holed. So, long after the war years, she learned and performed Schoenberg's Six Pieces, Op.19. She says it was received so enthusiastically that it was almost more successful than anything else in her repertoire.²⁰⁵ However, Lympany's concert and recording programmes consisted of standard repertoire, albeit with Russian virtuosic pieces included.

Pianism, reception and repertoire

Lympany, like Joyce and Bachauer, was a virtuoso; she, too, possessed a particular ability to learn a new and technically difficult piece with astonishing speed. This was acknowledged by her contemporaries, such as Clifford

²⁰⁵Lympany, *Moura Lympany*, 102.

Curzon.²⁰⁶ She was also a performer of large and extended works and her technique involved, by no means, ‘small’ pianism. Several reviews described her as ‘playing like a man’.²⁰⁷ In a review previously discussed in Chapter 5, she is also described as one of the few female pianists equipped with ‘a sturdy physique and athletic stamina’ to produce Tchaikovsky’s concerto no.1 competently.

Another significant review, given by Gray-Fisk, is, ‘Miss Lympany has a virtuosity and power unrivalled by women and equal to that of the best male pianists’.²⁰⁸ This review conjures up Lympany’s already-established status in a manner similar to that of Hess discussed earlier. Significantly, it is offered by Gray-Fisk, her personal friend. His review emphasises his belief that true pianistic quality (‘virtuosity and power’) belongs to male pianists; yet, quite a number of women in 1950s London performed extremely virtuosic pieces. Ironically, Gray-Fisk actually responded favourably to Kyla Greenbaum’s performance of the extremely virtuosic Prokofiev Second Concerto.²⁰⁹ But he remains stubbornly unconvinced by the evidence. And given that the ‘strong and virtuosic pianism’ he accords Lympany is clearly in his eyes a male trait, his compliment to his friend is double-edged: the implication is that she is sexually ambiguous, as has been argued in Chapter 5.

Regardless, Lympany herself did not seem to believe that such bias existed. Even the description of her ‘playing like a man’ did not lead her to articulate her success in terms of her ability to convert the traditional images of women (pianists). What she says in her autobiography, however, is that

²⁰⁶See her obituary in *The Times*, 31/3/2005, 58.

²⁰⁷This description, which Lympany received for her performance of the Brahms B flat concerto, is featured in her autobiography. Lympany, *Moura Lympany*, 68.

²⁰⁸*MO*, Mar. 1953, 329.

²⁰⁹Refer to Greenbaum’s review in *MO*, Oct. 1955, 7.

some male critics regarded her as possessing an asset rarely seen in women pianists: a vigorous and powerful tone, i.e., ‘attack’.²¹⁰ Can this be interpreted as Lympny implying an awareness of prejudice against women pianists in general? Or is it evidence that, in a male-dominated world, Lympny found herself aspiring to be ‘as good as a man’? Did she ever think the excessive focus on her masculine pianism could endanger her femininity? It is regrettable that these questions cannot be answered.

Although Lympny mostly performed large-scale, canonic works, there was at least one lesser-known piece that was of particular importance to her career, the piano sonata by Benjamin Dale.²¹¹ She learnt this sonata at the RAM, and performed it at the first Prague International Festival after the war in 1946. In fact, Lympny demonstrated a longing for lesser-known pieces to be re-discovered.²¹² Her interest in this repertoire seems to have continued in her later life. In 1992 she performed Richard Addinsell’s *Warsaw Concerto* (a war-horse of post-war Britain) at the Barbican. The writer of her obituary (in *The Times*) described her as possessing, in this performance, ‘as much zest as she had in the Khachaturian Concerto’.²¹³ The word ‘zest’, synonymous with passion, and enthusiasm, which historically women were believed to lack, is intriguing. One can infer that even a highly successful pianist such as Lympny, and others examined in this chapter, were nonetheless assessed within the masculinist framework. The answer as to why, then, Lympny’s concert programmes consisted mostly of well-known compositions is elusive. Nonetheless, she remains a rare artist who articulated her weariness with the

²¹⁰ Lympny, *Moura Lympny*, 77.

²¹¹ English composer and administrator (1885-1943). See Lewis Foreman, ‘Dale, Benjamin’, *Grove Music Online*, <http://www.oxfordmusiconline.com> accessed on 11/2/2010.

²¹² Lympny, *Moura Lympny*, 38.

²¹³ Lympny’s obituary in *The Times*.

overwhelming preponderance of standard repertoires.²¹⁴ In 1992 she was made a Dame Commander of the Order (DBE). She also received honours from the Belgian, French, and Portuguese governments.

Marriage

Lympany's husbands, like Joyce's, were not professional musicians, though Lympany's first husband, Lt-Colonel Colin Defries, was an excellent amateur pianist: the two often rehearsed concertos together at home, the Colonel playing the orchestral part on the second piano. So Lympany's career, like that of the five other pianists, seems to have been supported by her first husband at least. This recalls pianist Wieck, as well as Hensel and Beach, all of whose compositional activities were encouraged by their husbands.²¹⁵ However, Lympany married for the second time a high-flying American TV executive, Bennet Korn, in 1951, following which she reduced her concert appearances a great deal. During the early years of this marriage she gave birth to a son, but twins and another child died in infancy. Motherhood and miscarriage, one could argue, resulted in Lympany giving only a small number of concerts in this decade. Lympany says in her autobiography that her career played a secondary role in her life after her marriage to Korn.²¹⁶ But she does not attribute the infrequency of her concerts during her second marriage to him.

²¹⁴Refer back to fn. 212.

²¹⁵Wilson Kimber says that Hensel's creative life is (somewhat inaccurately) reported to have been so influenced by the discouragement of her brother, Felix Mendelssohn, concerning the publication of her works, that commentators often neglect to note that Hensel received much support for her creativity from her husband, Wilhelm Hensel. See Wilson Kimber, "The 'Suppression' of Fanny Mendelssohn", 116. Also, in the case of Beach, Block reports that it was Beach's husband, the Boston surgeon, Dr. Henry Harris Aubrey Beach, who urged her to 'create the big works that would establish her as a professional composer' (*Amy Beach*, 48). Beach however, appeared very seldom as a pianist in public after she married Dr. Beach. His role with regard to the sparseness of her public performances remains ambivalent.

²¹⁶Lympany, *Moura Lympany*, 111.

When her second marriage ended in 1961 she was distraught; she eventually decided to move back home to England, and soon after, the strong-minded Emmie Tillett helped get her career back on track.²¹⁷

A comparison of the six

None of the six pianists surveyed here seems to have offered much consideration to their reception as women: it is disappointing that they seem to have exhibited no reaction to their press reviews (except perhaps Lympny). For the critics, aspects of pianism that seem to have been viewed as lying within the province of the male include ‘rhythmic vitality’ (Hess), ‘masculine strength and solidity of tone’ (Bachauer), personality or individuality (Joyce), and virtuosity (Lympny). Indeed, it seems that no positive pianistic quality was attributed, primarily or exclusively, to women. It is perhaps this belief that led these six to aspire to the condition of male pianists, and to ignore even the most obvious of misogynistic comments. And given that they were all successful, it seems that this strategy worked — up to a point.

All six pianists in this chapter seem to have had parental support; in particular, the mothers of Cohen (Florence White), Joyce (Alice Gertrude May) and above all Lympny (Beatrice Limpenny) encouraged their daughters to become fine musicians. These three mothers and also Hess’s mother, Lizzie Jacobs (who restrained her husband from showing their daughter on stage ceaselessly), are portrayed as having possessed strong characters and determination, parallel to Clara Wieck’s mother, Marianne Tromlitz. Had not Friedrich Wieck’s ‘crudeness and a cruel temper driven her to flight’ (which

²¹⁷Lympny, *Moura Lympny*, 114-7.

led to divorce), Tromlitz would doubtless have supported her daughter's career in full as did the mothers listed above.²¹⁸ While assessing the influence of Tromlitz on Wieck is difficult, Hess, Cohen and especially Lympny talk about their mothers' roles much more than those of their fathers. However, this does not mean that those who did not receive maternal support failed to become professional musicians. In the nineteenth century, for instance, Beach's parents, especially her mother, Clara Cheney, are reported to have limited her daughter's hours of practising the piano, and even repressed her passion and enthusiasm for the instrument, so that Beach would grow up to be a conventional woman.²¹⁹

In the case of the three British pianists, Hess, Cohen and Lympny, it is quite possible that Matthay's devotion to his students, which, according to Henderson, was gender-neutral, boosted the three women's confidence.²²⁰ Matthay was a well-connected and respected musician. Even a non-British pianist, Joyce, whose Leipzig-formed technique differed greatly from Matthay's, is known to have benefitted from his tuition: not only did he perhaps teach Joyce to re-hone her style to British expectations, Joyce's biographer, Davis, implies that Matthay's teaching helped start her career.²²¹

Supportive husbands should have been a factor for the success of the six women considering the ambitions of many women musicians of the past were thwarted by their fathers', spouses' and sometimes (male) teachers' disapproval. Bachauer met her second husband, the British conductor Alec Sherman, when she was stranded in Alexandria during WWII. Thus we could

²¹⁸Reich, *Clara Schumann*, 36.

²¹⁹Block, *Amy Bach*, 6-12.

²²⁰Joyce's biographer, Davis, says that Matthay was 'one of the great musical pedagogue' and, 'a moralist' (Davis, *Eileen Joyce*, 57).

²²¹Davis, *Eileen Joyce*, 58.

argue that Bachauer established her name rapidly in London because she could be featured as a soloist with a well-respected British conductor. In Kitchin's case, meeting Tippett in the late 1940s and marrying Hartog in 1951 seems to have been particularly influential, for she is the only pianist who had no significant career success prior to the late 1940s. The above indicates that, for these women, association with influential males was a valuable part of their strategy (consciously or unconsciously) for success. Of course, this has been a strategy for men over thousands of years; but it seems that women have only lately learned it, or been able to implement it.

At the same time, there were strong female influences, beyond the maternal ones, in the lives and careers of the six women. Lympny, before becoming a pupil of Matthay, was profoundly influenced by Clara Schumann's pupil, Mathilde Verne; when she died, Lympny said, '[B]ecause I had grown so attached to her, and her tuition had meant a great deal to me . . . it was such a shock, such a loss'.²²² Other support for women amongst women pianists is detected in Bachauer's career: well into her adult life she played her concert programme to the Hungarian pianist, Ilona Kabos, seeking Kabos's opinion.²²³ Also Kitchin gave the impression, at least to me, that Jacqueline Blancard was highly influential upon her.²²⁴ She remains her only official teacher, making Kitchin the only one of the group under scrutiny to have been trained by a woman concert pianist-teacher.

The common portrayal of Cohen as closely associated with men

²²²Lympny, *Moura Lympny*, 49.

²²³Wade, *Gina Bachauer*, pp. 108-9, 281. A review of Kabos was included in Chapter 4.

²²⁴I told Kitchin that I too had a particularly fond memory of a woman teacher, the little known Marie Thérèse Boyer, who was the assistant professor of my main teacher, Gabriel Tacchino, at the Paris Conservatory.

implies her isolation from the female world. It is true that she had many influential male friends but, as shown in her autobiography, she also had enduring friendships with many females including the feminist writer, Rebecca West, the English poet, Edith Sitwell, the American journalist, Dorothy Thompson, and the ballerina, Tamara Karsavina. In the 1950s, when women professionals were few, these women were, to some extent, pioneers. While Cohen's lack of promotion of women's works remains disconcerting, she seems to have balanced the masculine and feminine spheres in her life.

The role of the manager/concert agent was also a significant contributor to the success of the six women. Five of them were at one time or another represented by one of the world's leading agencies, Ibbs and Tillett, and of course, Kitchin was represented by Ingpen and Williams. Lympny in particular, whose career partially stalled during her second marriage, seems to have been particularly grateful for Tillett's support. Both Bachauer and Kitchin had husbands who were their managers. Kitchin, through Hartog, met many musicians such as Boulez, whose works she performed. However, the role of Joyce's partner, Mann, as her manager, did not necessarily lead to a positive reception amongst the critics. But even if Joyce's artistic integrity may have suffered, through her association with Mann, she earned a level of celebrity parallel to that of actors and film stars.

Another possible contributor to the positive reception of five of the women pianists (all except Kitchin) is their war-time activities. Hess's Gallery concerts clearly established her as one of the most important musicians during the war and possibly afterwards, while Cohen, too, became a personality, and secured invitations for several concerts in America in the 1940s.

The last influential element in the success of the six women's careers could be said to be the BBC. Kitchin's relationship with Tippett arguably aided her in establishing herself in Britain. Both Cohen and Lympny were given performing opportunities by Edward Clark of the Third Programme; Cohen was an important figure in the BBC's Overseas Service during the war. Cohen, whose repertoire was dominated by British music, would have attracted much more attention from the BBC than she would if she were performing today;²²⁵ in the effort to support native composers during the War, the BBC devoted 25 per cent of its music transmission time to British music.²²⁶

A musical factor which binds the four youngest members of this group together is their virtuosity. Virtuosi were previously generally male; those few females accorded the appellation, like Wieck and Goddard, performed the Beethovenian repertoire. By the 1950s however, modern repertoire, such as Rachmaninov (Joyce, Lympny) Prokofiev (Joyce, Lympny), Balakirev (Lympny, Bachauer), the transcriptions of Stravinsky (Bachauer) and perhaps Tippett's Second Sonata (Kitchin) were designated virtuoso pieces. Most of these compositions require stamina and dazzling bravura from both men and women pianists.

In the nineteenth century or even at the turn of the twentieth, a woman, even a virtuoso, playing such pieces repeatedly in her career and making her name because of it, would have been almost unthinkable: nineteenth-century audiences frowned upon a woman making a spectacle of herself. Virtuosoic

²²⁵During my interviews with Plaistow, he expressed regrets that British composers of the present time receive considerably less attention than in the 1950s-60s.

²²⁶Lionel Salter, 'British Broadcasting Corporation (BBC)' in *The International Encyclopaedia of Music and Musicians*, 10th edition, Bruce Bohle ed. (New York: Dodd, Mead & Co, 1975), 291-4.

pieces by Liszt or Thalberg demanded more bodily movement than did the Baroque repertoire (a point observed by Ellis). Although virtuosity does not guarantee success, today, it has become almost a requisite; notice how the first round of international competitions often require several virtuosic *Etudes* (those of Chopin, Liszt, and Rachmaninov), but not the slow ones.

It might be suggested that, for these women, as well as having supportive partners, having few children allowed their careers to flourish. Kitchin had the most: two daughters, who were born before her career began. Hess, Cohen and Bachauer had none, like Beach and Fanny Davies; Joyce and Lympny both had one son. Women musicians of the past, such as Clara Wieck and Ruth Crawford, the former with eight children (and at least one miscarriage), the latter with three, all born during the economic depression of the 1930s in America, must have had many more difficulties than the six women treated here.²²⁷

While we do know that Bachauer, Kitchin, and perhaps Joyce and Cohen had beneficial partnerships with their husbands and partners, what were their views on marriage and motherhood? Is this known or did they prefer to remain silent on this subject?

Lympny never explicitly claimed in her autobiography that it was her marriage and motherhood (and miscarriages) that led to her career being considered secondary during her second marriage. This is rather surprising,

²²⁷The role of woman as reproducer is a subject much discussed in feminist study. Even though Clara Wieck was one of the most successful performers of the nineteenth century, her career suffered interruptions due to her pregnancies. This was referred to previously in discussing Joan Chissell's study of Wieck. Crawford's motherhood unavoidably diverted her focus from her work; in the deep Depression when Charles Seeger was scrambling to make a living, he and Ruth had three children in five years. See Matilda Gaume, 'Ruth Crawford Seeger' in *Women Making Music*, and Judith Tick's 'composing babies' in *Ruth Crawford Seeger*, 223-32.

given that her second husband, Korn, started a relationship with another woman when Lympny began to give concerts more frequently; Lympny's marriage broke down after her return from one of her first concert tours. Surely then, she should have realised the burden of a female balancing the role of a wife and a concert pianist, a dilemma faced, for example, by Clara Wieck.

At least one woman seems to have recognised that marriage and motherhood would encumber a woman's professional endeavour. In the biography of Myra Hess, McKenna quotes her as saying:

Do I believe that a woman could be married and carry on such a career as mine? I don't know, but I think it depends on the woman. If she took marriage lightly, or if she was a woman who liked to flit from one husband to another, doing concerts between, why then it might be possible. But I couldn't. I'm afraid I would be too earnest about marriage, and in this business there is only one thing one can be really earnest about. That is playing the piano. One sacrifices a great deal, but there are compensations.²²⁸

A great deal is at stake here: firstly Hess, despite never marrying, seems to pass moral judgement on women who are not faithful to their husbands. To Hess, if a woman is 'earnest', her marriage is likely to be a successful one; but this is providing that she sacrifices her career and conforms to traditionally female duties. Yet, her observation that 'there are compensations' opens a small window into her own enjoyment of her success and her sense of pride in her achievements. Indeed, her iconic status was and continues to be unmatched by many male pianists.

Cohen did not express her views on marriage and motherhood in her autobiography. But from Fry's biography we can surmise that, had Bax wished to marry her after his wife died, she would have become a married woman. What is astonishing is that Cohen remained close, even intimate

²²⁸McKenna, *Myra Hess*, 116.

friends with Bax until his death. We could argue that, from a twenty-first century perspective, such virtue and patience reveal her subjugation to Bax. But an alternative interpretation is perhaps possible: Cohen, more than any other of the six, socialised with influential males in the 1950s and this often led to performing opportunities. We saw that the two women critics profiled in Chapter 3, Chissel and McVeagh, did not enter the male world outside the workplace. But Cohen did the opposite. And given her many performances of works by prominent (male) composers of the time, we could say that she used networking for career advancement, a trait implied in the careers of male critics and the staff of the BBC. Then could we view Cohen as a woman ahead of her time?

This chapter has neither listed in detail the international musical activities of the six women in question, nor has it presented their successes in a particularly celebratory fashion. All this is available elsewhere. Rather, I have attempted their (re)appraisal in order to offer a continuing history of women pianists in Britain after Davies. By looking at their treatment in the press, it has been possible to see that, although the gender-bias affecting the six women was probably more subtle than for many other women pianists, they were not truly exempt from such antagonism. The fact that their careers flourished more than those of many of their male colleagues means that they were able to rise above such issues; but how much further would their reputations have risen had they been men?

But the legacy of these six pianists is not merely confined to their musical achievements. Although the war-time concerts, especially those of ENSA, were severely compromised in terms of the repertoire, quality and

conditions, the women involved turned them to their advantage, securing not only their musical reputations but their political status, which many other women of the 1950s were yet to enjoy. And although the BBC was a male-orientated establishment, Joyce, Lympny and, above all, Kitchin, rose above the prevalent male cultural environment. Thus, their adaptability and flexibility in weaving between the external forces applied, as well as their determination to overcome prejudice must also be acknowledged.

A substantial part of this thesis has shown that women's musical performances in the 1950s were judged according to historically-established images of women. The fact that, in the 1950s, there existed the same bias against women pianists as that found in the nineteenth century is disconcerting. But at the same time, the sheer number of women pianists with international reputations in this latter era is astonishing. In the nineteenth century, the traditional images of women governed most musically-educated women. Relatively few women could break past this. But in the 1950s (we shall not say, *by* the 1950s), though women suffered the effects of gender ideology, such bias did not *govern* their musical endeavour.

The reasons for this included their greater freedoms: to use the tools historically used by men for success, for instance, associating with powerful people who could help their careers. But they were also free to be incredibly active, availing themselves of the possibilities of new media such as LP recording, radio broadcasting, and live transmission. Many of them, such as Bachauer, Joyce, Lympny and Kitchin, often performed fiendishly difficult contemporary and virtuosic pieces at short notice. Also, five of the women

discussed in this chapter, not to mention others, played a political role through participating in the war-time Gallery Concerts. The atrocious conditions of these concerts did not interrupt the progress of their careers; on the contrary, most of them succeeded in elevating their reputations.

Such endeavours certainly do not fit the traditional notion of women as passive and submissive. The myriad activities of women pianists (in part, reflected in the number of published reviews) shout out that, whatever ideology had accompanied women historically, in the 1950s, its currency was limited. On the other hand, the prejudice and misogyny lurking within the reviews indicate an intention to reduce women to the inferior status they had once held: that of amateur or domestic music-makers. In short, the reviews were turning the clock back to the nineteenth century. But in the 1950s, women's 'reality' was different; it is the critics who were caught in another era.

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The Reception of Women Pianists in London, 1950-60

Volume II

**Appendices: Women Pianists Reviewed in 1950-60 in
Music and Musicians (MM), *Musical Opinion (MO)*, *Musical Times (MT)*
and *The Times***

Lemy Sungyoun Lim

Ph. D in Music

Department of Music

City University, London

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Notes to Appendices

The reviews and performances are presented in order of, year, month and date. Gender comments are highlighted in bold.

Venue and Date (Col. 3):

Critics (or editors) sometimes omitted the performance's date (n.d.), venue (n.v.) or both.

Repertoire (Col. 4):

Reviews often did not list all the pieces performed in a recital. The complete titles of the pieces are often missing, e.g. 'works by Debussy'¹ or, 'her respect for the classical spirit of Bach, Mozart . . .'²

Names of the critics (Col. 5):

This column is omitted in *The Times* because the reviewers were anonymous.

Confusion occurs regarding the initials, J.W. writing for *MT*. Unless it is a misprint, a critic named 'Jack Werner' appears once on Feb. 1958, 93. But Sir Jack Westrup was writing for *MT* regularly.

Comments (Cols. 5/6):

The length of the reviews varies a great deal. Critics at times reviewed only the one or two major pieces in a recital, not the whole programme; yet at other times, reviews were long and detailed, for instance, commenting on each movement of a sonata. When reporting the latter, I present a sample of comments sufficient to relate the critics' general impressions of a pianist. I have faithfully reproduced the four sources in respect of spelling, capitalization and punctuation.

¹Review of Diana Merrien by Gray-Fisk in *MO*, Apr. 1950, 423.

²Reviews of Xenia Prochorowa in *The Times*, 30/6/1952, 3

Musical Opinion , 1950-60

Review date	Performer	Date/Venue	Programme	Reviewer	Critics' Comments
50, Jan. 227	Riddell, Joyce	49/11/23 Wigmore Hall	Bach-Busoni: C minor Toccata Beethoven: Sonata Op. 110 in Ab Bartók: <i>Open Air Suite</i> Works by Chopin and Liszt [sic]	C.G.F.	'Bach's major works sound miniaturised reflections of the original when played on the piano by anyone save a Busoni, and in the case of Miss Riddell,— as with so many misguided young women,— it was painfully obvious during the first and third movements that the task overtaxed her physical capacity.'
50, Jan. 229	Davies, Joan	49/12/5 Wigmore Hall	Ivor Walsworth: Sonata Haydn: Sonata in Ab Beethoven: Sonata Op. 90 Bartók: <i>Open Air Suite</i>	C.G.F.	Davies played Haydn 'with spirit and exemplary tonal control'.
50, Jan. 231	Stefanska, Halina	49/12/3 Wigmore Hall	Chopin: Piano Concerto in E minor (two pianos) Chopin: Studies Op. 10, no. 3 in E Major and C# minor Nocturne	C.G.F.	She showed an 'enormous technical command, which is at least equal to that of any other woman pianist.' But she is not yet a 'fully-fledged artist'. Still, she has 'all the qualifications for popular success with the generality of the public.'
50, Feb. 293-5	Pereira, Nina Marques	50/1/2 Wigmore Hall	Bach: Two Preludes and Fugues (book1) Chopin: Polonaise in Ab, G minor Ballad and <i>Berceuse</i> Liszt: B minor Sonata	C.G.F.	This recital is 'what not to do on such an occasion. . . . In the first place, it is unwise for an unknown performer, unless supremely gifted, to offer the most hackneyed specimens of the conventional repertoire since this immediately and inevitably challenges comparison.' The programme was beyond the recitalist's 'physical capacity'.
50, Feb. 295	Hagart, Bertha	50/1/12 Wigmore Hall	Scarlatti: Three Sonatas Schubert: Sonata in G Major Op. 78 Schumann: <i>Novelette</i> in D Major and <i>Romance</i> in Bb minor Chopin: Impromptu in F# Major, Etudes, Op. 25, No.1, Op. 10, No. 8. Scriabin: <i>Poëm</i> in F# Major Glazounov: Prelude and Fugue in D minor	C.G.F.	Hagart is 'the type of performer who achieves results by tenacity and application rather than by natural aptitude. Everything she did bore witness to hard work, but not, unfortunately to innate musicality.'
50, Mar. 353	Barnes, Philippa	50/2/13 Wigmore Hall	Debussy: <i>Jardin sous la pluie</i> Beethoven: Sonata Op. 2, No. 3 in C major Liszt: Sonata B minor Bach: Prelude and Fugue in G (Book1) Mozart: Sonata K. 333 in Bb Fauré: Impromptu F minor, <i>Barcarolle</i> Chopin: Scherzo in Bb minor, No.3 and Etudes Ravel: <i>Jeux d'Eau</i>	C.G.F.	'Miss Barnes is a player of the first rank who will undoubtedly make her mark in the musical world.'

50, Apr. 421	Bowring, Anthea	50/2/25 Wigmore Hall	Bach: three Preludes and Fugues, and Partita in Bb Beethoven: Sonata Op. 111 Brahms: Intermezzi and Capriccio in D minor The Three Bs [sic]	C.G.F.	Bowring's Bach 'revealed that she is an artist of high aims and solid achievement'. However while her Brahms' playing, 'as sheer sound was pleasing to the ear, the results were not those intended by the composer, since there were arbitrary alterations of the text, mis-phrasing, questionable <i>rubati</i> and casual observance of plainly marked dynamics'.
50, Apr. 423	Merrien, Diana	50/3/8 St Cecilia's House	John Ireland [sic] Mendelssohn: <i>Fantasia</i> [sic] in F# minor Op. 28 Works by Debussy [sic] Fauré: <i>Valse Caprice</i> in Gb Bach: Prelude and Fugue in C Major (book 1)	C.G.F.	She 'amply confirmed the favourable impression made by her previous appearance. . . . Miss Merrien's chief asset, indeed, is her exceptional musicality.'
50, Apr. 425	Bachauer, Gina	50/3/18 Wigmore Hall	Bach-Busoni: Toccata C minor Stravinsky-Agoti: <i>Firebird</i> Reger: <i>Variations & Fugue on a Bach's theme</i> Mussorgsky: <i>Pictures at an Exhibition</i>	C.G.F.	[The transcribed works are not welcome here]. '[S]he is equipped with powerful physique and an enormously agile technique, but these attributes unfortunately, are not used for purely musical ends and unaccompanied by any corresponding artistic sensibility'.
50, May. 481	Gazarossian, Koharik	50/3/23 Wigmore Hall	Familiar works by Bach Couperin, Purcell, Scarlatti, Handel and Mozart [sic] Beethoven: <i>Waldstein</i> Sonata Koharik Gazarossian	C.G.F.	'It is hard to see what useful artistic purpose is served by a procedure of this sort [the programme being all in C Major]. Her performance has much finger fluency . . . her treatment . . . was too mechanical and pedestrian.'
50, May. 481	Rev, Livia	50/3/28 Albert Hall	Chopin: E minor Concerto	C.G.F.	'[S]he proved herself a splendid technician and a fine artist. . . . It is to be hoped that this greatly gifted Hungarian pianist will be heard more frequently in this country.'
50, Jul. 599	Pouishnoff, Dorothy	50/5/23 Wigmore Hall	Beethoven: <i>Appassionata</i> Sonata Chopin: <i>Variation Brillantes</i> Op. 12, <i>Berceuse</i> , Etude in C# minor Op. 10, and Scherzo in B minor Works by Friedman-Gartner, Liszt and Stefan Bergman [sic]	C.G.F.	The Beethoven 'did not reveal Mrs Pouishnoff's abilities in the most favourable light, the performance being lacking in power' but her Chopin was 'graceful and pianistically effective'.
50, Jul. 599	Fauré, Henrietta	50/5/19 Wigmore Hall	Ravel: <i>Le Tombeau de Couperin</i> and <i>Gaspard de la Nuit</i>	C.G.F.	The quotation from Ravel calling the pianist 'my perfect interpreter must be assumed one of two things: either Fauré had no critical acumen whatsoever, or Miss Fauré has greatly deteriorated as a pianist since the composer gave his presumably unsolicited testimonial.'
	Joyce, Eileen	50/5/25 Albert Hall	Mozart: Piano Concerto K. 595 in Bb	C.G.F.	'Mozart, she [Joyce] appeared to regard as a Dresden china doll, the whole work sounded laboured and miniaturised . . . the performance <i>in toto</i> was dull and lacking effervescence. . . . The programme blurbist quoted a German critic as placing Miss Joyce in "the same great class as Clara Schumann, Sophie Medtner, Annett Esipoff and Teresa Careño", but it is hard to believe that these ladies made their reputation by playing Mozart in Miss Joyce's manicured manner.'

50, Jul. 601	Gilberg, Ellen	60/6/2 Wigmore Hall	Mozart: Sonata K. 310 in A minor Schubert: Sonata Op. 42 in A minor Ravel: <i>Miroirs</i> Alexandre Tcherepnine: Ten <i>Bagatelles</i>	C.G.F.	Her Mozart and Schubert were played with 'intelligence and acceptable note-accuracy' but the interpretation was 'stolid lacking in warmth'. And in the Ravel, 'excessive speed' in <i>Alborada</i> 'deprived the piece of much of its character'. She displayed 'her nimble fingers' in Tcherepnine.
	Papaioanou, Marika	50/6/7 Wigmore Hall	Beethoven: <i>Waldstein</i> Sonata Chopin: Sonata No. 2 in Bb minor Charles Spink: <i>Sonatina</i> Skalkottas: <i>Suite</i> Hadjidaki: <i>Preludes and Greek Dances</i>	C.G.F.	Papaioanou's 'masculine muscularity' and 'technical capacities' resulted in 'hard tone' and 'a total lack of finer grace'. But all the contemporary pieces 'appeared to be played to perfection'.
50, Aug. 655	Vogel, Margalit	50/6/26 Wigmore Hall	Chopin: Impromptu in Bb and <i>Barcarolle</i> Beethoven: <i>Les Adieux</i> Sonata Brahms: Intermezzo in Eb minor, Ballade in G minor Debussy: <i>L'Isle Joyeuse</i>	C.G.F.	'[H]er playing in every respect was that of a raw, untalented student.'
	Ralf, Eileen	50/7/3 No Venue	Bach: Preludes and Fugues Taniev: Preludes and Fugues Haydn: Fantasy Mendelssohn: Fantasie in F# minor Beethoven-Bartók: Six <i>Bagatelles</i> (Op. 119) Debussy: Toccata Busoni: Toccata	C.G.F.	'Apart from physical discomfort' suffered by the pianist as a result of an accident before the concert, 'her firm technical control and keenly perceptive handling of each work nevertheless gave much pleasure to her listeners.'
50, Aug. 657	Mossman, Sheila	50/7/13 Wigmore Hall	Mozart: Sonata K. 330 in C major Beethoven: Sonata Op. 90 in E minor Brahms: Three Intermezzi and Rhapsody in Eb Chopin: Scherzo in B flat minor Palmgren: <i>The Sea</i> and <i>En Route</i>	C.G.F.	Mossman's interpretative ability is 'less developed' than her technique. Mossman's Brahms was 'prosaic'.
50, Sep. 711	Cohen, Harriet	50/7/25 Albert Hall	Arnold Bax: Concertante for the left hand	C.G.F.	[Due to the first performance and the rarity of the left hand repertoire, the review is mostly devoted to a discussion of the piece].
	Sellick, Phyllis	No Date Albert Hall	Franck: <i>Variations Symphonique</i>	C.G.F.	'A sensitive and polished performance!'
50, Sep. 713	Lympny, Moura	50/8/7 Albert Hall	Tchaikovsky: Piano Concerto No.1	C.G.F.	'[T]his work, incidentally, is not as technically difficult as it sounds, but it does require a sturdy physique and athletic stamina, and Miss Lympny is one of the very few female pianists endowed with the necessary equipment.'
50, Nov-Dec. 31	Lady Beecham [Betty Humby]	50/8/27 Usher Hall	Handel-Beecham: Piano Concerto	C.G.F.	'The performance was a disappointment'.

50, Nov-Dec. 91	Joyce Eileen	No Date Albert Hall	John Ireland: Piano Concerto	C.G.F.	'Miss Joyce was highly competent in the first and third movements of the Concerto, but was decidedly less satisfactory' in the lento.
50, Nov-Dec. 95	Lassimonne, Denise	50/9/28 50/10/4,13,31 Wigmore Hall	Bach: <i>Goldberg Variations</i> Bach: Piano Concerto A, E Majors and D, F minors and the Inventions	C.G.F.	[All four of her solo appearances were successful]. '[H]er artistry and virtuosity were blended to perfection' in the <i>Goldberg Variations</i> .
51, Jan. 33	Custance, Barbara	50/11/28 Wigmore Hall	Bach: Fantasia in C minor Bach-Siloti: <i>Prelude for Organ</i> G minor Scarlatti: Two Sonatas Beethoven: Sonata Op. 31, no. 2 in D minor Chopin: Mazurka in Bb and Waltz in Gb	C.G.F.	[Custance's handbill is criticised]. She can 'produce big tone but her interpretative ability is hardly outstanding'. The Bach was 'too slow and ponderous' and she gave an 'uncommonly prosaic performance' of the Beethoven. The Mazurka of Chopin was 'even less satisfactory'.
51, May. 387	Manchon, Jeanne	51/3/30 Wigmore Hall	Franck: <i>Prelude Aria and Final</i> Toccatas by Poulenc, Debussy and Ravel [sic] Henry Martelli: Sonata for two Pianos (with Margerie Few) André Jolivet: <i>Mana</i>	C.G.F.	This recital was 'unmusical and careless'. Manchon 'ploughed through [Poulenc, Debussy and Ravel] at a speed that precluded both accuracy and musical sense, apparently labouring under the erroneous impression that shock tactics would conquer a London audience. . . . Jolivet's and Martelli's first performances will also be the last. Pretentious rubbish of this order should be proscribed by law in any sane state of society.'
51, Aug. 572	Holesch, Greer	51/6/22 Wigmore Hall	Bach: Partita in Bb Mozart: Sonata K. 310 in A minor Liszt: Sonata in B minor Rachmaninov: Six Preludes Op. 32	C.G.F.	The Bach and Mozart were 'given with an excessive volume of tone . . . There was musicality behind it all, but she needs a firmer sense of direction and some toning down of natural exuberance.' The Liszt was 'a remarkable performance—, for a woman' although in the climaxes 'a bigger physique would have been helpful . . . we wait to be convinced that any woman can equal the performances of, say, Horowitz or Cherkassky.'
51, Sep. 659	Greenbaum, Kyla	No Date BBC Radio	Schöenberg: Fantasy for Violin & Piano		[Comments on the composition only].
51, Sep. 661	Cohen, Harriet	51/8/9 Albert Hall	Arnold Box: Concertante	C.G.F.	[Comments on the composition only].
51, Dec.157	Hess, Myra	51/10/26 Albert Hall	Beethoven: Piano Concerto No. 4	C.G.F.	'Myra Hess manages to make this work sound fresh and spontaneous'.
52, Jan. 199	Joyce, Eileen	51/10/29 RFH	Haydn: Concerto [sic] Schumann: Concerto	C.G.F.	Joyce's 'lean, crisp fingerwork and business-like style were useful assets in Haydn'. but there was a lack of warmth and poetry' in the Schumann and Joyce's tone was 'insufficiently sonorous at climaxes'.
52, Jan. 200	Bowring, Anthea	51/11/23 Wigmore Hall	Bach: Preludes and Fugues in C# minor (book 1) Beethoven: Rondo Op. 51 Schubert: <i>Wanderer Fantasy</i> in C Major Brahms: Pieces from Opp. 10, 76,116,	C.G.F.	Bowring is not a 'virtuoso but everything she does is distinguished by careful thought and imaginative warmth. . . . We could do with less pyrotechnists and more artists of Miss Bowring's integrity and vision.'

52, Feb. 264	Riddell, Joyce	51/12/20 Wigmore Hall	William Alwyn: Sonata Haydn: Sonata No.3 in E Bartók: Sonata. Liszt: <i>Venezia e Napoli</i> Robert Crawford: Sonata	C.G.F.	[This contains much longer comments on the first performances]. Riddell has the 'strength and stamina to pound the piano unmercifully and expounds such works (Alwyn and Crawford) with conviction.'
52, Feb. 264	Rev, Livia	52/1/14 Wigmore Hall	Scarlatti: Two Sonatas Bach-Brahms: Chaconne for left hand Beethoven: Sonata Op. 31 No. 3 in Eb Debussy: Two Preludes Chopin: Ballad in G minor Liszt: <i>Trois Caprices Poetique</i> and <i>La Campanella</i>	C.G.F.	In the Scarlatti, Rev's 'fingerwork was clean and neat but the playing lacked delicacy'. In the Beethoven, Rev was 'highly efficient pianistically but in all other respects prosaic, to say the least. . . . Where Miss Rev scored was in Liszt's <i>Trois Caprices Poetique</i> and <i>La Campanella</i> since her considerable virtuosity was easily equal to all demands. It is a pity that this part of Miss Rev's equipment so greatly exceeds her musical penetration and sense of style.'
52, Mar. 331	Gray, Isabel	52/2/15 Wigmore Hall	Scarlatti and Haydn Sonatas [sic] Mendelssohn: <i>Variation Serieuse</i> Kenneth Leighton: Sonata in D (premier) Chopin: Impromptu in Ab, Nocturne in E minor and B minor Scherzo Glazounov: Etude in E minor Josef Hofmann: <i>Kaleidoskop</i> Leo Livens: Three Preludes	C.G.F.	Leighton's work (first performance) is 'monotonous and unarresting'. Gray showed an 'easy command of the keyboard' in the Chopin and 'she did even better in the Glazounov and Leo Livens, where her polished technique and innate sensitivity were conjoined to the best advantage.' The Hofmann was played with 'enviable bravura'.
52, Apr. 391-2	Urquhart, Hilary	52/2/22 Wigmore Hall	Giovanni Stefano Carbonelli: <i>Præludium</i> James Nares: <i>Pastoral Dance</i> Handel: Suite in G minor Schubert: Posthumous Sonata in A Medtner: <i>Idyll</i> Op. 7, No. 1.	C.G.F.	'[H]er physique is at present unequal to works requiring power' Although Urquhart's musicality was shown in the Handel, 'everything was small in scale and the final <i>Passacallie</i> became miniaturised.'
	Hedges, Joyce	52/3/5 Wigmore Hall	Haydn: Sonata in Eb Weber: <i>Rondo Brilliant</i> Op. 62 Schumann: <i>Prophet Bird</i> and Sonata in G minor Liszt: <i>Csardas Macabre</i> Peter Wishart: Partita in F sharp	C.G.F.	Hedges' Haydn was 'neat, clean and dextrous' but the Weber needed 'much more sparkle and vivacity'. In the climaxes of the Schumann there was 'insufficient power' and the Liszt 'needs a Horowitz or Rubinstein to make its intended effect'.
	Donska, Maria	52/3/14 Wigmore Hall	Schubert: Sonata in C minor Chopin: Sonata in B minor Beethoven: Sonata Op. 111	C.G.F.	'Mme. Donska is a pianist with a fine technique and mature power of interpretation . . . but she discloses little temperamental affinity with the Schubert and even less with Chopin.'

52, May. 456	Perkin, Helen	52/3/31 Wigmore Hall	Chopin: Ballade in A flat and Impromptu in F# John Ireland: <i>Equinox</i> Beethoven: Sonata Op. 10, No. 3 Eb Schumann: <i>Papillons</i> Ravel: <i>Valses Nobles et Sentimentales</i> Chopin: Two Mazurkas	C.G.F.	'If Miss Perkin wishes to be taken seriously as an artist she must clearly improve her technique, listen more intently to tone production.'
52, Jun. 520	Best, Estelle	52/5/7 Wigmore Hall	Bach: Fantasia in C minor and <i>French Suite</i> in G Major Mozart: Sonata K. 330 in C Major Chopin: Etude Op. 25, no. 6, 7 and <i>Barcarolle</i> Liszt: <i>Mephisto Waltz</i> Goossens: <i>Kaleidoscope</i> Camargo Guarnieri: <i>Ficaras Sonatina</i> Villa-Lobos: <i>The Three Maries</i>	C.G.F.	'[T]he impression of the recital as a whole was that Miss Best would do well to practise for a time with the aid of metronome.'
52, Jul. 584	Hess, Myra	52/5/29 RFH	Grieg: Piano Concerto	C.G.F.	Hess 'wisely did not expand the music beyond its natural limits'.
	Randell, Sheila	52/5/30 Wigmore Hall	Bach-Busoni: <i>Chaconne</i> Mozart: Sonata K. 311 in D Major Franck: <i>Prelude, Chorale and Fugue</i> Schumann: <i>Scenes from Childhood</i> Fauré: Impromptu Op. 34 Debussy: <i>Feux d'Artifice</i> Glinka: <i>The Lark</i> Shostakovich: <i>Three Fantastic Dances</i>	C.G.F.	'Her playing was marred by a seeming impatience and restlessness that prevented her from doing justice either to herself or the music. . . . She did far better after the interval' in the Fauré, Debussy, Glinka and Shostakovich which were all played 'with a high degree of accomplishment'.
52, Aug. 648	Prochorowa, Xenia	52/6/23 Wigmore Hall	Bach-Liszt: <i>Fantasy and Fugue</i> in G minor Mozart: Rondo in A minor Liszt: <i>Dante Sonata</i> Chopin: Mazurka in B minor, Two Preludes and Nocturne in Db Ravel: <i>Ondine</i>	C.G.F.	Prochorowa's Bach-Liszt was 'mechanical and lifeless' and her Mozart was 'note accurate but dull'. [A New York critic said of the pianist], 'Never has this reviewer heard anyone perform Mozart who has so completely understood the real mood of the music: from which he deduced either that this reviewer's understanding Mozart is peculiar or that Mme Prochorowa did immeasurably better when he heard her'. Although in the Liszt, this 'very muscular pianist made a great deal of noise and revealed considerable keyboard command there was little beauty of tone'. The Mazurka was unspontaneous', but the Nocturne was 'at least intelligently conceived', but the Ravel 'did not the penetrate surface of the notes'.

52, Aug. 649	Schofield, Margaret	52/7/11 Wigmore Hall	Mozart: Sonata K. 333 in B flat Beethoven: Sonata <i>Les Adieux</i> Brahms: Two Intermezzi and Rhapsody in Eb Messiaen: Three Preludes Herman Berlinski: <i>Rhythm Ostinato</i>	C.G.F.	Schofield's Mozart and Beethoven were 'at least thoughtful' but 'lacked vitality'. Her Brahms was note accurate but devoid of character'. She is competent' but her performance did not show 'any qualities that might differentiate her playing from that of many other competent, conscientious, wel intentioned pianists'.
52, Nov. 71	Schlatter, Eda	52/9/30 Wigmore Hall	Scarlatti: Sonatas Arne: Sonata Bach: <i>Italian Concerto</i> Franck: <i>Prelude, Chorale and Fugue</i> Eric Zeisl: <i>Pieces for Barbara</i> Norman Serong Wright: <i>Architectural Suite</i>	C.G.F.	'[N]one of the performances thereof can be described as commendable.'
52, Nov. 103	Mossman, Sheila	52/9/17 BBC Radio	Tcherepnine Georgian: <i>Suite for Piano and String</i>	M. M-N.	[Comments on the composition only].
53, Feb. 265	Larrocha, Alicia de	53/1/7 Wigmore Hall	Scarlatti: Sonatas Bach Busoni: <i>Chaconne</i> Schumann: <i>Humoresque</i> Op. 20 Albeniz: <i>Lavapies</i> and <i>Navarra</i> Granados: <i>La Maja y el Ruisenor</i> , <i>Los Requebros & El Peles</i> .	C.G.F.	'There could be no two opinions about her "brilliance" which was demonstrated <i>ad nauseam</i> throughout the evening . . . The first part of the recital gave little or no evidence of musicality'. But In the Spanish music she was 'heard to much greater advantage: her unflagging vitality and resounding virtuosity found ample scope' in the pieces by Albeniz. Also, she 'revealed a welcome and hitherto unsuspected sense of poetry' in the Granados.
53, Mar. 327	Holesch, Greer	53/1/22 Wigmore Hall	Bach: Prelude and Fugue in C# minor (book 1) Brahms: Sonata Op. 2 in F# minor Dukas: <i>Variation, Interlude and Final on theme of Rameau</i> Paganini-Liszt: <i>Six Grandes Etudes</i>	C.G.F.	A 'pianist of such exceptional attainments as Miss Holesch should not waste her time and talent on such unrewarding things as Brahms's jejune F sharp minor Sonata, Op. 2. . . . It was also a mistake to play the entire set of Paganini-Liszt, since these too become monotonous when given <i>en masse</i> It is to be hoped that Miss Holesch will be heard again in a more acceptable programme.'
53, Mar. 329	Lympny, Moura	53/2/10 RFH	Rachmaninov: Concerto No. 3	C.G.F.	As well as being 'artistic . . . Lympny has a virtuosity and power unrivalled by women and equal to that of the best male pianist'.
53, Apr. 391	Bloom, Tessa	53/2/19 Wigmore Hall	Howard Ferguson: Sonata in F minor Mozart Sonata: K 330 in C Major Bach: <i>Chromatic Fantasia and Fugue</i> Schumann: <i>Carnaval</i>	C.G.F.	'Miss Bloom is that rare type of artist who by sheer musicality arrests attention from the moment she touches the keyboard and rekindles interest in even the most hackneyed fare.'
53, Apr. 392	Walker, Agnes	53/3/6 RFH	Erik Chisholm: <i>Concerto Indian</i>	C.G.F.	[Comments on the composition only].
53, May. 455-6	Holley, Joan	53/3/30 Wigmore Hall	Bach-Tausig: <i>Toccata and Fugue</i> in D minor Schumann: Sonata G minor Liszt: <i>Funerailles</i> Bartók: <i>Allegro Barbaro</i> Dohnányi: <i>Burletta</i> , <i>Nocturne — Cats on the Roof</i> and <i>Perpetuum Mobile</i> Delibes: <i>Naila and Waltz</i>	C.G.F.	Holley's programme which says that she is a pianist of 'great success' in USA is questionable, for she 'failed to produce any evidence of artistry and even of technical security'. However 'there was some improvement in the second half' (especially her Bartók and Dohnányi).

53, Jun. 519-20	Bolton, Hatty	53/4/29 Cowdray Hall	Beethoven: Sonatas Op. 90 in E minor, Op. 110 and the 32 Variations	C.G.F.	Bolton's programme was 'of reasonable length unlike those of most recitalists'. [This review is not complex because the critic heard only one piece].
53, Jun. 551	Kitchin, Margaret	53/5/6 BBC Radio	Raymond Chevreuille: Piano Concerto	M.M-N.	Kitchin 'played this concerto with astonishing bravura'.
	Bruchollerie, Monique de la	53/5/8 BBC Radio	Bach: <i>Chromatic Fantasia and Fugue</i> Debussy: Prelude Chopin: Polonaise in Eb	C.G.F.	The Bach was 'extremely brilliant' but in the Chopin Bruchollerie 'neglected opportunities of introducing those expressive <i>rubati</i> effects so essential to a proper performance of most of Chopin's music.'
53, Aug. 648	Joyce, Eileen	53/7/1 RFH	Schumann: Piano Concerto	Donald Mitchell	'[S]he realised little of the music's poetic content and the finale was spiritless'.
53, Sep. 703	Hass, Monique	53/8/4 Albert Hall	Ravel: Piano Concerto in G	Donald Mitchell	'[A] most elegant performance'.
53, Oct. 8	Tureck, Rosalyn	53/7/2 Wigmore Hall	Bach: Four Preludes and Fugues (book 2), Fantasia [sic] in C minor, Toccata D minor, <i>English Suite</i> in G minor, <i>Air and Variations in Italian Style</i> and <i>Goldberg Variations</i>	C.G.F.	'No Bach lover should ever miss the opportunity of hearing Miss Tureck for no finer playing is conceivable.'
53, Nov. 71	Goldstein, Ella	53/10/10 Wigmore Hall	Beethoven: Sonata Op. 110 Eb Liszt: <i>Dante Sonata</i>	Donald Mitchell	'I doubt if I heard a real <i>piano</i> from her once throughout her whole programme; traffic permitting, one might have sat in Wigmore Street and not missed a note.'
53, Nov. 105	Kabos, Ilona	53/10/10 BBC Radio	Bartók: Piano Concerto No. 2	M.M-N.	[Comments on the composition only].
54, Jan. 200	Auxietre, Mireille	53/11/30 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Couperin: <i>Les Barricades Mystérieuses</i> and <i>Soeur Monique</i> Chopin: <i>Polonaise Fantasie</i> , Ballade F minor and Mazurkas. Ravel: <i>Alborada del Gracioso</i> Schumann: <i>Carnaval de Vienne</i>	C.G.F.	Her Bach was 'commendably clean and clear, but unremarkable for any special insight . . . Couperin's charm was not fully realised. . . . She was much more successful in Chopin'. Although there was 'lack of power in the Polonaise-Fantasy and F minor Ballade, 'she displayed an assured technical command, delicacy and a true sense of of poetry.' She is 'somewhat immature' but she is 'unquestionably a pianist of outstanding talent'.
54, Feb. 263	Gianoli, Reine	53/12/15 Wigmore Hall	Bach: French Suite No. 2 in C minor Beethoven: Sonata Op. 2, no.3 C Major Franck: <i>Prelude, Chorale and Fugue</i> Debussy: <i>Estampes</i> Chopin: Nocturne in C# minor	C.G.F.	The Bach had 'clear texture, firm lines and finely graduated dynamics . . . despite her slight physique Mlle. Gianoli showed that she was well able to elicit tone of ample sonority. . . . There was also some cultivated playing in Franck.'
54, Feb. 264	Cootes, Louise	54/1/19 Wigmore Hall	Handel: Suite in E minor Bach: <i>Italian Concerto</i> Mozart: Sonata K. 309 in C Major Debussy: Five Preludes	C.G.F.	'[A]t the moment Miss Cootes' virtues are negative; that is, she did not pound the piano—possibly through lack of physical strength—and never did violence to the music. On the other hand, she seemed incapable of the clean, incisive articulation.'

54, Mar. 327	Hill, Barbara	54/1/26 Wigmore Hall	Bach: Partita in C minor Beethoven: Sonata Op. 10, No. 2 Nielsen: <i>Theme and Variations</i> Op. 40 Fauré: Nocturne Op. 63 in D flat Debussy: <i>Poissons d'Or</i> Prokofiev: Sonata No. 3	C.G.F.	The recital was satisfactory; she 'showed clearly enough her sensitive musicianship' in the Bach and Beethoven. And in the Nielsen she displayed 'her cultivated technique, one aspect of which is her ability to produce soft tone. . . . Her command of <i>cantabile</i> was also evident in Fauré.' But she needed much greater sonority and a more muscular equipment' in the Prokofiev. 'On the evidence of this recital, Miss Hill is at present is an extremely gifted but essentially small-scale player.'
	Milkina, Nina	54/1/30 RFH Recital Room	Mozart: Variations K. 54 in F Major, Rondo K. 511 in A minor, Sonata K. 281 in Bb and Fantasia in C minor	C.G.F.	Milkina is 'an ideal Mozart exponent'. But her 'loud breathing, gasping and inexplicable facial expression' displayed in this recital were inappropriate.
54, Mar. 329	Cadogan, Mary	54/2/2 Wigmore Hall	Works by Bach, Mozart, Beethoven, Schumann, Chopin, Mendelssohn, Albéniz, Debussy and Granados [sic]	C.G.F.	'We know nothing of musical standards in Ireland, where Miss Cadogan may well be the reigning queen of the keyboard, but in her own interests she should be advised not to waste further time and money on recitals until she has acquired the irreducible minimum of equipment necessary for appearance on a London platform.'
54, Apr. 391	Sellick, Phyllis Smith, Cyril	54/2/10 RFH	Lennox Berkeley: Double Piano concerto	C.G.F.	'An outstanding performance'.
54, May. 456	Mitchell, Marjorie	54/3/21 Wigmore Hall	Scarlatti: 2 Sonatas Beethoven: Sonata Op. 27, No. 1 Samuel Barber: Sonata Fartein Valen: <i>Intermezzo</i> and Prelude and Fugue Debussy: Two Preludes Chopin: <i>Barcarolle</i> and Scherzo in B minor	C.G.F.	Mitchell's 'ability' is 'far above the average'. But there was 'a certain inadequacy of tonal reserves at the climactic points' of the Barber.
	Fourneau, Marie-Thérèse	54/3/27 Wigmore Hall	Bach: Partita in Bb Chopin: Nocturne in Bb minor and <i>Polonaise Fantasie</i> Op. 61 Debussy: 12 Etudes	C.G.F.	'A young pianist of high reputation here and in France, and deservedly so since she combines penetrating musicianship with a comprehensive technical command.' But all 12 preludes of Debussy were too long; 'four or five of these would have been ample.'
54, May. 457	Ireland, Margaret-Ann	54/4/5 Wigmore Hall	Prokofiev: Sonata Op. 28 William Bergsma: <i>Three Fantasies</i> Schubert: four Impromptus Op. 90 Beethoven: Sonata Op. 110 in Ab Chopin: Six Etudes	C.G.F.	Although Ireland gave an 'accomplished' performance of the Schubert, it needed more 'varied treatment and a keener sense of tone colour.' Ireland's Beethoven needed 'more incisive fingerwork'. The Bergsma is a work of 'no conceivable musical interest and a complete waste of everyone's time.'

54, Jun. 519	Loriod, Yvonne Messiaen, Olivier	54/4/9 Wigmore Hall	Messiaen: Two Preludes, Three <i>Regards</i> and <i>Visions de l'Amen</i>	C.G.F.	'M. Messiaen's methods and his coagulated harmonies, was bad enough on one piano; it became insufferable on two.'
54, Jun. 520	Merrien, Diana	54/4/14 Wigmore Hall	Schubert: Impromptu Op. 142 F minor Beethoven: <i>Pastoral</i> Sonata Liszt: Sonata in B minor Debussy: <i>L'Isle Joyeuse</i> Stravinsky: Etude in F#	C.G.F.	Merrien's Beethoven 'pronounced musicality and disclosed her technical control'. Although her Liszt was 'an astonishing achievement for one so young, it lacked the necessary dramatic fervour and weight of tone'. However Merrien 'seems one of the few destined to high rank in the profession.'
	Alpenheim, Ilse Von	54/4/29 Wigmore Hall	Bach: Toccata in E minor Mozart: Sonata K. 333 in Bb Schumann: <i>Bunte Blätter</i> Op. 99 Hindemith: Sonata No. 2 Frank Martin: Eight Preludes	C.G.F.	'[S]he is, in fact, that <i>rara avis</i> , a performer who seems equally at home in classical, romantic and contemporary music.'
54, Jul. 575	Slenczynska, Ruth	54/5/10 Wigmore Hall	Schumann: <i>Etudes Symphoniques</i> Paganini-Liszt: Variations Ravel: <i>Jeux d'Eau</i> Bach: <i>Italian Concerto</i> Bartók: <i>Rumanian Dances</i>	C.G.F.	'According to the handbill, Miss Slenczynska had "ten years of intensive study under such famous masters as Schnabel, Cortot and Rachmaninov", but their combined efforts do not appear to have had much effect, judging from some of the immature and irresponsible performances.'
	Bachauer, Gina	54/5/4 Wigmore Hall	Liszt: Sonata in B minor Chopin: <i>Polonaise Fantasie</i> and <i>Barcarolle</i> Debussy: <i>Pour le Piano</i> Bach: Partita in Bb	C.G.F.	'[W]ith her powerful physique, she should produce a much fuller, rounder, and richer sonority than she does.' There was 'an absence of temperamental warmth' in the Polonaise-Fantasie of Chopin and the <i>Barcarolle</i> was 'emotionally under-nourished'. But Bachauer made 'the most impression' in the <i>Sarabande</i> of the Debussy where 'we could admire unreservedly Mme. Bachauer's <i>cantilena</i> and harmonic appreciation.'
54, Jul. 601	Greenbaum, Kyla	BBC Radio No Venue	Prokofiev: Sonata in D minor	M. M-N.	'My impression was that the pianist did not take full advantage of Prokofiev's sanction in expressive passages. The conclusion of the opening movement would have been improved by a greater sense of finality and the close of the finale required a little more emphasis.'

54, Aug. 631-2	Guller, Youra	54/6/2 Wigmore Hall	Bach: <i>Italian Concerto</i> Mozart: Sonata in Eb Brahms: Intermezzo in Bb minor Chopin: Sonata in Bb minor Schubert: <i>Valses Nobles</i> Stravinsky: <i>Danse Russe from Petroushka</i>	C. G. F.	Guller is 'a puzzling pianist; her attainments, both musical and technical, are indubitable, but her playing, for reasons not immediately apparent, is of such capriciously uneven quality as to make for unreliable interpretation.'
	De Lara, Adelina	54/6/15 Wigmore Hall	Schumann: <i>Novelettes</i> Op. 21, no. 8, 2 Studies Op. 56, Sonata in F# minor Op. 11, Romance Op. 26, <i>Canaval</i> Op. 9 and a selection form Ops. 12, 15 and 99 [sic]	C.G.F.	In this farewell recital by de Lara she showed 'no sign whatsoever of fatigue'.
54, Sep. 689	Sellick, Phyllis Smith, Cyril	54/7/29 Albert Hall	Lennox Berkeley: Concerto for 2 piano	L.S.	[Comments on the composition only].
54, Sep. 719	Loveridge, Iris	No date BBC Radio	Works by Kabalevsky, Scriabin and Glazounov [sic]	M.M-N.	[Comments on the composition only].
54, Oct. 35	Bachauer, Gina	No date BBC Radio	Grieg: Piano Concerto	M.M-N.	'Ample, perhaps excessive, stamina was exhibited by Bachauer'.
54, Nov. 71	Tureck, Rosalyn	No date V & A	Bach: Complete <i>Brandenburg Concerto</i> and <i>Goldberg Variations</i>	C.G.F.	'[A] performance of this order, indeed, set a standard that is unlikely to be surpassed.'
54, Nov. 103	Mossman, Sheila	BBC Radio	Tcherepnin Georgian: <i>Suite for Piano and String</i>	M.M-N.	[Comments on the composition only].
54, Dec. 135	Hess, Myra	54/10/31 RFH	Beethoven: Concerto No. 3 in C minor	C.G.F.	[Comments on Dvorák's Symphony only].
55, Jan. 200	Retallack, Elenor	Wigmore Hall 54/11/30	Haydn: Sonata in Eb Franck: <i>Prelude, Chorale and Fugue</i> Works by Scarlatti, Brahms Ravel and Alwyn [sic]	C.G.F.	Retallack was so 'manifestly devoid of technical and musical capacity' that she should 'listen to the tape recording of her first half of this recital'.
55, Jan. 201	Hess, Myra	54/12/1 RFH	Mozart: Piano Concerto K. 449 in Eb and K. 467 in C Major	C.G.F.	'Her playing was as highly accomplished as ever.'
55, Mar. 328	Kallir, Lilian	55/2/7 Wigmore Hall	Bach: Toccata in E minor Beethoven: Sonata Op. 78 in F# Major Brahms: <i>Handel Variations</i> Hugo Kauder: Toccata Bartók: Sonatine	C.G.F.	'Miss Kallir's playing has character and individuality but is never guilty of distortion. This was evident from the outset in a pellucid, purposeful performance of Bach'. Her reading of the Beethoven was 'rhythmically vital'. However in the climatic moments of her Brahms-Handel a 'more imposing sonority' was needed. '[T]his was obviously a matter of sheer physique.'
55, Apr. 391	Haskil, Clara	55/2/9 RFH	Mozart: Piano Concerto K. 488 in A	C.G.F.	'[S]he is frail and somewhat bent, and did not look capable of getting through a concerto, or even of playing the piano at all. But appearances are notoriously deceptive, as soon as Miss Haskil touched the keys all doubts were dispelled.'

55, Apr. 393	Fischer, Edith	55/3/3 Wigmore Hall	Mozart: Sonata K. 570 in Bb Major Brahms: <i>Handel Variations</i> Orrego Salas: Suite	C.G.F.	Fischer is 'a gifted performer of whom we shall undoubtedly hear more, but the first thing she should now do is to eschew the unsightly distracting mannerisms that are the common denominator of all Arrau pupils.'
55, May. 456	Salzmann, Pnina	55/3/19 Wigmore Hall	Bach-Liszt: <i>Prelude and Fugue</i> in A minor Schumann: <i>Carnaval</i> Liszt: <i>Funeraille</i>	C.G.F.	Salzmann was at times 'as mechanical as a metronome'. The poetic parts of the Schumann were 'nauseatingly sentimentalized' and the rest was 'disfigured by merciless pounding'. But the Liszt 'saved her' because, here, 'she could thunder away to her heart's content without doing much harm.'
	Moore, Joan	55/3/23 Wigmore Hall	Bach: Partita in E minor Balakirev: Sonata in Bb minor Debussy: Extracts from Preludes book 2 [sic] Chopin: Three posthumous Etudes	C.G.F.	Moore is 'a competent pianist' but she needs to 'develop a livelier sense of rhythm'. Her rhythm was particularly 'under-nourished' in her Bach. But her Debussy pieces were 'sensitive and perceptive' and the Chopin pieces were 'treated with apposite delicacy though not technically impeccable.'
55, Jun. 520-1	Lympny, Moura	55/4/16 Wigmore Hall	Mozart: Adagio K. 540 in B minor Beethoven: Variations in C minor Chopin: Sonata in B minor Debussy: Three Etudes Rachmaninov: Three Preludes	C.G.F.	'Technically flawless but every composer sounded too much alike.'
	Waterman, Wendy	55/4/21 RFH	Bach: Concerto in D minor	C.G.F.	'[T]he child is unquestionably a prodigy. . . . The development of this embryonic artist will be watched with interest and should become a matter of national concern.'
	Ney, Elly	55/4/27 Wigmore Hall	Beethoven: Sonatas, <i>Pathetique</i> , <i>Appassionata</i> Op. 110 and Op. 111	C.G.F.	[C.G.F. heard only half of Ney's programme]. '[H]er playing was marked by poise and authority'.
55, Jun. 551	Greenbaum, Kyla	BBC Radio	Constant Lambert: Piano Sonata	M.M-N.	[Comments on the composition only].
55, Jul. 584	Marino, Nibya	55/5/23 Wigmore Hall	Bach-Busoni: Organ Toccata Liszt: Sonata in B minor Schumann: <i>Kindercenes</i> Cluzeau-Mortet: <i>Pericon</i>	C.G.F.	The Liszt Sonata 'provided Miss Marino with a more suitable vehicle for her natural keyboard aptitude.' However in general, 'women pianists would be well advised to leave hyphenated Bach alone.'
55, Aug. 647	Costa, Janine	55/6/6 Wigmore Hall	Bach: <i>Italian Concerto</i> Schubert: posthumous Sonata in Bb Debussy: <i>Images</i>	C.G.F.	'[A]n outstanding talent'. But the Schubert needed a 'bigger' and more 'compelling' player.
55, Aug. 649	Mitchell, Marjorie	55/6/20 Wigmore Hall	Bach: <i>Preludes and Fugues</i> in F minor (book 1) Beethoven: Sonata Op. 2, No. 3 Chopin: Sonata in B flat minor Frank Martin: Eight Preludes	C G.F.	Mitchell's 'impetuous temperament' was suited much more to Martin than any other works performed in this recital.

55, Sep. 712	Faust, Sylvia Downing, Dorothy	55/7/13 Wigmore Hall	Bach: <i>Organ Prelude</i> in G Byrd: <i>The Bells</i> Brahms: <i>St. Anthony Variations</i> Mozart: Sonata in D (K. 448) Holst: <i>Uranus, Saturn and Mercury</i> (from The Planet) Walton: <i>Murill</i> Seiber: <i>Façade Suite</i>	C.G.F.	'The first part of the recital, in fact, provided an extraordinarily enervating experience. Fortunately, there was a decided improvement when Mmes, Faust and Downing came to Holst and Walton.' [There is quite a detailed discussion about the pieces by Holst and Walton].
55, Oct. 7	Greenbaum, Kyla	55/8/26 Albert Hall	Prokofiev: Piano Concerto No. 2	C.G.F.	'[F]irst concert performance in England. . . Miss Greenbaume negotiated every hurdle with consummate ease and played throughout with extreme clarity, unflagging energy and complete understanding of the music's requirements.'
55, Nov. 71	Yannicosta, Melita	55/9/20 Wigmore Hall	Bach: Toccata in C minor Franck: <i>Prelude, Aria and Finale</i> Debussy: <i>Children's Corner Suite</i> Rompapas: Prelude Hadzidakis: <i>Manhinadha and Meghali Sousta</i>	C.G.F.	Yannicosta's Bach was 'unimaginative and pedestrian . . . she was happier in the more modest demands of Rompapas and Hadzidakis'.
	Mark, Irene	55/9/23 Wigmore Hall	Bach-Siloti: Prelude in G minor Beethoven: Sonata Op. 81a <i>Les Adieux</i> Debussy: <i>Images</i> book 2. Bartók: <i>Suite</i> Op.14 Liszt: Sonata	C.G.F.	Mark's Bach-Siloti was 'stodgy'. Her Beethoven 'left much to be desired'. But the Bartók was 'more satisfactory'.
	Tureck, Rosalyn	55/9/28 RFH	Bach: Concertos in F and D minor	C.G.F.	'Miss Tureck, as has been said here more than once possesses every possible qualification as a Bach interpreter.'
	Barlow, Sybil	55/10/5 Wigmore Hall	Bach: Suite in F minor Beethoven: Sonata Op. 110 Brahms: Op. 116 Chopin: <i>Barcarolle</i> Debussy: <i>Pour le Piano Suite</i>	C.G.F.	'Her Bach was 'extremely musical', but the Beethoven lacked 'technical control. In the Brahms which is 'less taxing . . . she could give more uninhibited expression to her undoubted understanding of the music'. But she did not produce 'sufficiently sonorous climaxes' in the G minor and D minor Capriccios. Similarly her Chopin 'lacked power'.
56, Feb. 263	Buesst , Jill	55/11/7 Wigmore Hall	Weber: <i>Rondo Brillante</i> in Eb Sterndale Bennett: <i>Rondo Piacevole</i> Mendelssohn: Prelude and Fugue in E minor Chopin: Nocturne in C minor Beethoven: 32 Variations in C minor Liszt: <i>Waldesrauschen</i>	C.G.F.	'[M]ere serviceable fluency is not nearly enough for Weber'. In the Bennett as well as Weber 'brilliance was conspicuously lacking'. The Mendelssohn was 'emasculated by insufficient power' [the fugue] and the Chopin 'fell flat' because of the lack of 'cantabile'. [Buesst is the daughter of Aylmer Buesst, the the conductor and May Blyth the singer]. 'Musical parents do not necessarily beget musical children.'

56, Feb. 265	Broster, Eileen	56/1/16 RFH	John Ireland: Piano Concerto	C.G.F.	Broster is 'an extremely talented pianist'.
56, Mar. 328	Cohen, Harriet	56/1/30 RFH	Bach: Piano Concertos in F minor and D minor Elgar: Piano Concerto Op. 90 (arranged by Dr. Percy Young)	C.G.F.	'A perceptive and fluent performance . . . but a more robust tone would have been advantageous'.
56, Apr. 391-2	Bernasconi, Kiki	56/2/18 Wigmore Hall	Cimarosa: Three Sonatas Scarlatti: Three Sonatas Bach: <i>Italian Concerto</i> Mozart: Sonata Op. 332 in F Major Chopin: <i>Trantelle</i> , Etude, Op. 25, No. 2 Liszt: <i>Gnomenreigen</i> and <i>Concerto Etude</i> in F minor	C.G.F.	This 12 years old performer is 'not in the same category' as another prodigy heard a month ago, David Barenboim [sic]. [Daniel Barenboim]
	Davies, Joan	56/2/4 Wigmore Hall	Clementi: Sonata Op. 47, no. 2 in Bb Schumann: <i>Kinderszenen</i> Schubert: <i>Dances</i> Prokofiev: <i>Contes de la veille Grandmere</i> Scriabin: Sonata No. 5	C.G.F.	Davies' 'muscular technique and impetuous temperament was best suited to the Scriabin'. In several places, Davies' tone was 'too heavy' [the Clementi and the quite parts of the Schumann].
56, May. 455-6	Bachauer, Gina	56/3/14 RFH	Rachmaninov: Concerto No. 3	C.G.F.	Bachauer was 'unable to produce sufficient sonority in climaxes'. Her performance did not sound 'as exciting' as it should. [Bachauer's performance is compared to Horowitz's and Rachmaninov's].
	Mara, Denise	56/4/4 Wigmore Hall	Haydn: Sonata in C Major Bach: <i>Italian Concerto</i> Bach-Siloti: G minor <i>Organ Prelude</i> Debussy: three <i>Préludes</i> Grieg: Ballade Op. 24 Chopin: Nocturne Bb minor, Three Etudes and Scherzo in B minor	C.G.F.	'Miss Mara, though not lacking in talent, should submit herself to further intensive training before spending time and money on more recitals—at any rate in this country.'
56, Jul. 583-4	Lympny, Moura	56/5/6 RFH	Bach: <i>Chromatic Fantasia and Fugue</i> Schumann: Sonata Op. 11 in F# minor Chopin: Preludes, G# and C# minor, Etudes, Waltzes in A and F minor and Scherzo in C# minor	C.G.F.	'[S]he is a player who combines musicianship with a comprehensive command of the keyboard and everything she does is stimulating even when it does not compel unqualified assent.'
	Lipatti, Madeleine	56/5/16 RFH	Dinu Lipatti: <i>Concertino in Classical Style</i>	C.G.F.	'Her playing was dexterous and sympathetic but despite her able advocacy, the Concertino is unlikely to be heard often since it is too slight in substance'.
56, Nov. 71	Hess, Myra	56/10/16 RFH	Brahms: Concerto in D minor	C.G.F.	'[A] more masculine physique seems to be needed in some passages of the 1st movement'. However overall, 'Dame Myra attacked this concerto courageously and the result was impressive'.

56, Nov. 99	Loveridge, Iris	56/9/27 BBC Radio	E. J Morean: <i>Theme and Variation</i>	C.G.F.	Loveridge 'failed to affect the speed of one's pulse, being rather too spun out'.
56, Dec. 135-6	Cohen, Harriet	56/10/20 Wigmore Hall	Arne: Sonata No. 2 in E minor Haydn: Adagio in F minor, Sonata No. 7 in D Vaughan Williams: <i>Hymn Tune Prelude on</i> Orland Gibbon: <i>Song</i> Bax: Sonata No. 2 in G Liszt: <i>Sad Gondola</i> Fallá: <i>Cancionnes Populaires Espagnoles</i>	C.G.F.	Cohen's playing of Arne and Haydn was 'clean, well phrased and firmly controlled'. Sorabji described the Bax Sonata as 'indifferent both musically and pianistically. . . . We can name many other works worthier of Miss Cohen's time and talent such as John Ireland and York Bowen.' Cohen's Liszt showed her 'command of colour and evocative power'.
	Polk, Eloise	56/10/29 Wigmore Hall	Schumann: <i>Kinderszenen</i> Schubert: Sonata Op. 120 in A Major Mozart: Variations K. 573 Bach: <i>Italian Concerto</i> Chopin: <i>Barcarolle</i>	C.G.F.	[Polk's hand bill says of her 'the lovely young American Poet of the piano']. 'This recital was yet another warning that foreign criticism must be treated with the greatest reserve.' Polk's 'unmusicality was shown at its worst in her Chopin'.
57, Jan. 199-200	Tureck, Rosalyn	56/11/11 RFH	Bach: Partitas in Bb and C minor, Fantasie in C minor, <i>Chromatic Fantasia and Fugue</i> and Sonata in A minor (transcription of the Violin Sonata in A minor)	C.G.F.	'Miss Tureck's rare combination of technical mastery and penetrating musical insight was affirmed at the outset and maintained throughout the recital, though it must be said that some of her unorthodox tempi were debatable.'
	Darré Jeanne-Marie	56/11/17 Wigmore Hall	Chopin: Six Etudes, Ballade in G minor and Sonata in B minor. Fauré: Impromptus in F minor and Ab Ravel: <i>Alborada del Gracioso</i> Debussy: <i>Pour le Piano Suite</i>	C.G.F.	Darré's technique is 'wholly admirable' in the small works of Chopin, but her interpretative skill is 'limited . . . Mlle. Darré who is a lady of masculine muscularity was far happier when hammering out the repeated chords of the Toccata from Debussy's <i>Pour le Piano</i>'. Darré's Debussy are compared to the recordings of Gieseking and Lipatti: '[T]he difference between these two pianists and Darré is the difference between a well-equipped pianist and great artists.'
	Joyce, Eileen	56/11/22 RFH	John Ireland: Concerto	C.G.F.	This was 'an efficient performance . . . but the work's essential lyricism was not completely realised'.
57, Feb. 263	Schuyler, Philippa	56/12/2 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: Sonata Op. 2, no. 1 Griffes: <i>The White Peacock</i> Copland: <i>Scherzo Humoristique</i>	C.G.F.	'[A] talented pianist' but at times, Schuyler sounded as if 'she was merely repeating a well assimilated lesson'; both the Beethoven and Bach were 'lacking in character'. The Griffes and Copland were presented with 'conviction' but 'it will be interesting to hear her in say, the years time'.
	Haas, Monique	56/12/8 Wigmore Hall	Liszt: <i>Au Bord d'une Source</i> and <i>La leggerezza</i> Mozart: Sonata K. 310 in A minor Schumann: <i>Novelettes</i> No. 8 Debussy: <i>Images</i> Prokofiev: Sonata No. 7	C.G.F.	Haas' Liszt were technically good but her Mozart had 'a too heavy handed treatment'. Her Schumann was over-pedalled. The Debussy were played with 'much greater sensitivity but there was a lack of 'genuine <i>pianissimo</i> Her talent was thrown away on Prokofiev's percussive, noisy and hollow seventh Sonata but she at least proved that her stamina and muscles are more than a match for most men.'

57, Mar. 327-9	Randell, Sheila	57/1/12 Wigmore Hall	Handel: <i>Chaconne</i> in G Major Beethoven: Sonata Op. 10, no. 3 Schumann: <i>Abegg Variations</i> Op. 1 Hindemith: Sonata No. 3 Morean: <i>Summer Valley</i> and <i>bank Holiday</i> John Ireland: <i>Amberley Wild Brooks</i> Debussy: <i>Poisson d'Or</i> and <i>L'Isle Joyeuse</i>	C.G.F.	[This pianist made 'an exceptionally favourable impression' on C.G.F. on previous occasions]. She gave such an 'authoritative and penetrating performance . . . she must be ranked as far and away the best of the younger pianists in this country. . . . She combines splendid technique with consummate artistry'.
57, Apr. 391	Fischer, Annie	57/2/3 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Op. 35 Schumann: Fantasy in C Major Chopin: Sonata in Bb minor Kodaly: <i>Dances of Marosszek</i>	C.G.F.	'Fischer has a rare talent of rejuvenating threadbare material and keeps her audiences from the 1st note to the last. . . . [She] is the greatest woman pianist of her generation.'
	Fortescue, Virginia	57/1/21 Wigmore Hall	Clementi: Sonata in F# minor Schubert: <i>Wanderer Fantasy</i> Debussy: Preludes Book 1 du Plessis: Seven Preludes Op. 18	C.G.F.	Fortescue 'has a highly cultivated technique . . . but lacks any semblance of artistic individuality. . . . [Her Debussy is once again compared to Giesecking's]. She never managed to realise any of the magical atmospheric effects always evoked in the playing of the late Giesecking.'
57, May. 457	Lympny, Moura	57/2/18 RFH	Prokofiev: Concerto No. 3	C.G.F.	'Her playing was never less than exemplary in its rhythmic precision, clarity, sensitivity and verve'.
57, Jun. 519	Loriod, Yvonne Boulez, Pierre	57/3/19 Wigmore Hall	Debussy: <i>Epigraphes Antiques</i> and <i>Blanc et Noir</i> Boulez: <i>Structure</i>	C.G.F.	[Comments on the composition only].
57, Aug. 647	Haskil, Clara	57/6/16 RFH	Bach-Busoni: <i>Choral Prelude</i> Mozart: <i>Variations Duport</i> K. 573 Beethoven: Sonata Op. 31, no. 2 Schubert: Sonata in Bb	C.G.F.	'[H]er vulnerable aspect is misleading . . . [her] elegance and eloquence reminded us of Schnabel and Giesecking'.
57, Aug. 648	Spatz, Rebecca	57/6/28 Wigmore Hall	Mozart: Sonata K. 332 in F Major Beethoven: <i>Les Adieux</i> Sonata Skalkotta: Suite No. 4 Fauré: <i>Theme and Variations</i> Op. 73 Charles Griffes: Sonata	C.G.F.	Spatz 'displayed clean fingerwork and exemplary <i>cantilena</i> ' in the Mozart but there were 'inaccuracies' in her Beethoven. The Griffes Sonata was 'the highlight of the evening'.
57, Nov. 79-81	Everall, Dorothy	57/10/3 Wigmore Hall	Bach-Rummel: Prelude— <i>Jesus Christ the Son of God</i> Gluck-Sgambait: <i>Melodies</i> Franck: <i>Prelude, Chorale and Fugue</i> Schumann: <i>Papillons</i> Brahms: Intermezzo Op. 117, No. 2 Debussy: <i>Reflet dans l'Eau</i> Henselt: Si l'Oiseau j'étais Arensky: One Etude, One Nocturne and <i>Arabesque</i>	C.G.F.	'[S]he was at her best in music of the smallest consequence, as is so often the case with those who are either unfit or unready to appear in public.'
	Tureck, Rosalyn	57/10/20 RFH	Bach: <i>Goldberg Variations</i>	C.G.F.	Tureck is 'an incomparable interpreter of Bach'. This was 'not merely scholarly interpretation but seemingly spontaneous re-creation of the composer's intentions.'

57, Dec. 153-4	Powell, Elisabeth	57/10/21 Wigmore Hall	Haydn: <i>English Sonata</i> In C Major Brahms: <i>Handel Variations</i> Chopin: Sonata in Bb minor Francisco Mignón: Sonatina Villa-Lobos: <i>A Lenda do Caboclo</i> Lorenzo Fernandez: <i>Caterete</i>	C.G.F.	Powell 'displayed crisp fingerwork, clean phrasing and a keen sense of rhythm. She followed this with a gallant assault on the massive Handel-Brahms Variations but here her slight physique was a disadvantage.' Her Chopin was 'marred by a number of inaccuracies though these may well have been attributable to nervousness'. But her 'abilities were most effectively deployed' in the South American pieces.
	Tung, Kwong-Kwong	57/11/7 Wigmore Hall	Bach: <i>Chromatic Fantasia and Fugue</i> Beethoven: Sonata Op. 10, no. 3 Schumann: <i>Kinderszenen</i> Schönberg: 3 Pieces Op. 11	C.G.F.	Tung's Bach showed a 'considerable command on the keyboard but purely musical capacity was less evident'. Similarly, Tung 'needs to give more consideration to interpretative problems' in the Beethoven. Her Schönberg were 'realised with conviction, sympathy and a semblance of authority though no pianist in the course of nearly half a century has yet succeeded in rendering these cryptograms acceptable to more than an ultra-microscopic minority of soi-disant <i>cognoscenti</i> .'
	Bachauer, Gina	57/11/6 RFH	Beethoven: Concerto No. 5 <i>Emperor</i>	C.G.F.	This performance 'lacked the necessary breath and depth merely skimmed the surface of the notes'.
58, Jan. 233	Hess, Myra	57/11/24 RFH	Mozart: <i>Rondo</i> K. 485 in D Major, <i>Gigue</i> K. 574 in G Major and in B minor Schubert: Sonata Op. 42 (D. 845) in A minor Beethoven: Sonata Op. 111 in C minor	C.G.F.	Although Hess is not an 'electrifying pianist . . . her interpretations are invariably hallmarked with sterling musicianship. . . . Her stature as an artist became most apparent in her Beethoven: her reading was commensurate with the magnitude of the composer's conception.'
58, Feb. 303	Shaw, Deirdre	57/12/5 Wigmore Hall	Bach: Preludes and Fugues in G (book 2) Beethoven: Sonata Op. 26 in Ab Schumann: <i>Faschingschwank aus Wien</i> Op. 26 Franck <i>Matin</i> : Five Preludes Chopin Nocturne in F# minor	C.G.F.	Although Shaw had 'sufficient fluency, never at any time [she] gave the impression that she held any positive views of her own on the interpretation of the Bach, Beethoven and Schumann.'
58, Feb. 305	Flory, Patricia	58/1/13 Wigmore Hall	Rameau: <i>Le Rappel des Oiseaux</i> Mozart: Sonata K. 576 in D Brahms: <i>Handel Variations</i> Chopin: Ballade in F minor Caëllas Pezzi: <i>Infantili</i>	C.G.F.	Although Flory received various academic distinctions the recital demonstrated that such awards are 'no guarantee of artistry. . . . [I]t was impossible to recall a single phrase suggesting a truly musical mind at work. . . . [Mozart] Brahms proved entirely beyond Miss Flory's limited physical and mental powers'. And the Chopin was 'no better'.
	Falconer, Alison	58/1/15 Wigmore Hall	Mozart: Sonata K. 311 in D Major Schumann: Sonata in G minor Dukas: <i>Variation Interlude and Finale on a theme of Rameau</i> Granados: <i>Lover and the Nightingale</i>	C.G.F.	Falconer's Rameau lacked the 'tone colouring', her Mozart revealed little 'musical mind' and her Schumann was 'strident' in tone. Her Dukas was more successful but she 'spoilt it by a shocking and tasteless distortion of Granados. . . . Throughout the recital she indulged in an orgy of writhing , wriggling, head-wagging and star-gazing, presumably in the hope of showing the audience how much she was affected by her chosen composers.'

58, Mar. 367-9	Fischer, Edith	58/1/18 Wigmore Hall	Bach: <i>French Suite</i> in B minor Mozart: Sonata K. 333 in Bb Schumann: Sonata in G minor Debussy: Six Preludes and <i>L'Isle Joyeuse</i>	C.G.F.	'Miss Edith Fischer left nothing to be desired. We do not know if Annie, Edith and Edwin are related, but it does seem as if the name of Fischer is synonymous with piano-playing of the first order.'
	Tureck, Rosalyn	58/1/28 RFH	Bach: Concertos in F and D minor and F Major	C.G.F.	[Here C.G.F. spends some time talking about Tureck's merits outside her performance; in her editing of scores, her lectures and her writing of her own programme notes]. '[H]er reading of the F minor and D minor Concertos ran on familiar lines and once again we could admire unreservedly the incisive articulation, scrupulous phrasing, dynamic control, durational contrasts and rhythmic stability which so vivify the music and make the piano seem its ideal medium.'
58, Apr. 439	Anderson, Jean	58/2/13 Wigmore Hall	Bach: Concerto in A Major	C.G.F.	Although this was a 'spirited and musical' performance overall, 'nothing suggested that she is destined to become another Tureck' [who performed the same concerto two days ago].
	Tureck, Rosalyn	58/2/11 and 18 RFH	Bach: Concerto in E Major and A Major	C.G.F.	[This contains the reviews of the two concertos that are relatively 'unfamiliar']. 'Tureck' s playing was as clean and clear-sighted as ever'.
	Taddei, Annarosa	58/2/21 Wigmore Hall	Bach-Busoni: <i>Organ Toccata</i> in C Major Zipoli: <i>Canzona</i> Galuppi: <i>Presto</i> Peschetti: Sonata	C.G.F.	'[S]he is a muscular player with an athletic technique . . . but as is often the case with women pianists of this calibre, it (Taddei's Bach-Busoni) left the impression that she was battling with a task beyond her physical capacity.' The Galuppi and Peschetti were 'well within her powers and these were given admirable efficiency and insight'.
58, May. 503	Stefanska, Halina	58/2/6 RFH	Chopin: Six Polonaise, Two Ballades in G minor and F minor, Two Nocturnes in F# Major, C minor, Two Mazurkas and Waltz Op. 34, No. 1 in Ab		Six Polonaises are too many; it is 'monotonous in the matter of rhythm'. The 'magic' heard in the Nocturnes by Arrau, Rubinstein or Cherkassky was 'entirely lacking' in Stefanska's performance.
58, Jun. 567-8	Robertson, Caryl	58/3/26 Wigmore Hall	Mozart: Sonata K. 332 in F Major Chopin: Ballade in G minor Bach: <i>Chromatic Fantasia and Fugue</i> Debussy: <i>Reflets dans l'eau</i> Bartók: Suite Op. 14	C.G.F.	Robertson's technique which 'carried her easily' in the Mozart was 'quite unable to meet the technical demands of Chopin'. And neither 'sensibility' nor 'individuality' were apparent in the rest of the programme.
	Gander, Jennifer	58/4/18 Wigmore Hall	Szymanowski: Two Etudes Saminsky: <i>Shenandoah</i> and <i>A Stanza</i> Charles Mills: <i>Dithyramb</i> Villa -Lobos: <i>Mintika</i> Florence Schmitt: <i>Threne</i> Beethoven: Sonata Op. 14, No. 1 Ravel: <i>Sonatine</i>	C.G.F.	What looked to be an 'interesting programme on paper proved disappointing'. [This contains mostly the review of the lesser-known pieces].
	Kallir, Lilian	58/4/23 RFH	Schumann: Concerto	C.G.F.	The soloist's tone, though refined was 'too small' and her reading was 'characterless'.

58, Jul. 631-2	Tureck, Rosalyn	58/5/7 RFH	Bach: <i>Preludes and Fugues</i> in C book 1 Partita in E minor, <i>Aria and Ten Variations in the Italian style</i> <i>Toccata Adagio and Fugue</i>	C.G.F.	'No other living pianist could have presented either the <i>Toccata, Adagio and Fugue</i> or the rest of the programme with such cogency, stylistic perception and nobility of feeling.'
	Mason, Geraldine	58/5/23 Wigmore Hall	Bloch: <i>Concerto Grosso for String and Orchestra</i>	C.G.F.	The performance was hindered by the 'unsuitable acoustics'; i.e. the resonant building.
	Moore, Joan	58/5/29 Wigmore Hall	Handel: Suite No. 4 in E minor Mendelssohn: <i>Variation Serieuse</i> Beethoven: Sonata Op. 28 in D Major Fauré: Nocturne Op. 63, No. 6 Barber: <i>Four Excursions</i> Ravel: Sonatine	C.G.F.	Moore's Handel and Mendelssohn were 'clean, well-controlled and perceptive' and the Beethoven was 'imaginatively projected' although Moore's rhythm has 'a tendency to sag'. Moore's <i>rubato</i> in her Ravel was questionable. Although Moore is not a pianist of 'Annie Fischer category she has interpretive intelligence and technical competence'.
58, Aug. 695	Warrot, Marie-Aimee	58/6/27 Wigmore Hall	Bach-Busoni: <i>Toccata and Fugue</i> in D minor Brahms: Sonata in F minor Chopin: <i>Berceuse</i> , Etude Op. 25, No. 7, Op. 10, No. 2 and Scherzo in C# minor Debussy: <i>Reflets dans l'Eau</i>	C.G.F.	'Mlle Warrot possesses strength and stamina coupled with dexterity. . . but her musicianship leaves much to be desired'.
	Tolces, Tosca	58/6/30 Wigmore Hall	Beethoven: Sonata Op. 81a Schumann: <i>Kinderscenen</i> Franck: <i>Prelude, Chorale and Fugue</i> Chopin: Impromptu in F#	C.G.F.	Her Franck was 'hopeless' and her Chopin was 'the most incompetent performance within living memory'. And her Beethoven was 'little more than a travesty'.
58, Nov. 79-80	Mashke, Vladzia	58/10/16 Wigmore Hall	Bach: <i>Organ Toccata and Fugue</i> in D minor Scarlatti: <i>Capriccio</i> in B flat and Sonata No. 22 Bloch: <i>Poems of the Sea</i> Chopin: Mazurka Op.33, No. 3 in B minor and Nocturne Op. 27, No. 2 in Db	C.G.F.	Over all, this recital was 'unsuccessful' both musically and technically. In the Bloch where the 'purely mechanical problems were less taxing, Mashke did 'somewhat better'.
	Menuhin, Hephzibah	58/10/8 RFH	Bartók: Concerto No. 1	C.G.F.	This concerto is 'less rewarding work than its two successors'. However Hephzibah Menuhin performed it with 'sympathy, skill and aplomb'.
	Bachauer, Gina	58/10/1 RFH	Brahms: Concerto in Bb	C.G.F.	'[H]er playing was marked by her natural fastidiousness, ranging from an almost Hessian refinement of tone to the utmost <i>fortissimo</i> '.
58, Dec.151	Myers, Anna	58/10/29 Wigmore Hall	Bach: Partita in Bb Brahms: Sonata in F minor Albeniz: <i>Evocation and El Puerto (Iberia)</i> Faure: Nocturne No. 6 in Db Manuel Frankell: <i>Sea Picture</i> Ravel: Sonatine	C.G.F.	Myers is a 'gifted pianist' but she should 'concentrate on works within her capacity' [ref to Brahms]. Although the Brahms was 'adequately realised it needed a player of a more powerful physique'. However Her Albeniz and Fauré were 'sensitive . . . and truly poetic'.

59, Feb. 296	Schein, Ann	59/1/16 Wigmore Hall	Mozart: Sonata K. 330 in C Major Schumann: <i>Humoresques</i> Op. 20 Medtner: <i>Danza Festiva</i> Rachmaninov: <i>Etude Tableaux</i> No. 6 Szymanowski: Etude in Bb Prokofiev: Sonata Op. 28 Chopin: Scherzo in C# minor, Nocturne Op. 55, No. 2 and Three Etudes	C.G.F.	Although Schein is only 19 she displayed 'her own character and individuality in all her playing. . . . Miss Schein, on the strength of this recital, is a pianist who will assuredly make an enviable reputation.'
	Donska, Maria	59/1/17 Wigmore Hall	Schubert: Sonata Op. 42 in A Major Chopin: Sonata in B minor Beethoven: <i>Hammerklavier</i> Sonata	C.G.F.	Donska is 'an intellectual pianist who was most at home in Beethoven. . . . [She] is a unique female pianist who can project major works on the intended scale'.
	Fischer, Annie	59/1/19 RFH	Beethoven: Sonata Op. 111, <i>Moonlight</i> Sonata, Sonata in F# Major and <i>Waldstein</i> Sonata	C.G.F.	Fischer's Op.111 was 'memorable'. Fischer showed 'her ability to realise lighter moods' in the F sharp Major Sonata and even the 'grievously hackneyed work' such as the <i>Waldstein</i> was 're-vivified'.
59, Mar. 367-9	Kudian, Elena	59/1/30 Wigmore Hall	Beethoven: 32 Variations in C minor Schumann: <i>Carnaval</i> Mozart: Sonata K. 309 in C Major Babachanian: <i>Polyphonic Sonata</i> Liszt: <i>Hungarian Rhapsody</i> No. 8	C.G.F.	Due to Kudian's 'technical shortcomings' in several parts of this recital, the 'kaleidoscopic changes of mood' of the Schumann were 'largely unrealised and undifferentiated'. Kudian's Mozart was 'dry . . . and dull'.
	McAdoo, Moira	59/2/7 Wigmore Hall	Scarlatti: Two Sonatas Mozart: Fantasia K. 396 Beethoven: Sonata Op. 81a Debussy: <i>Images</i> book 1 Bartók: <i>Sonatine</i> Chopin: Three Etudes	C.G.F.	McAdoo's Scarlatti was 'delivered with distressing impercipient' and the Beethoven 'suggested scant sense of interpretation as well as complete unawareness of Beethoven's stature'. Although her tone in the Debussy was 'never unmusical, the notes were unilluminated by a spark of recreative imagination and hence failed to come alive.' The playing of her Chopin 'did not rise above the level of a conscientious student.'
	Tureck, Rosalyn	59/2/8 RFH	Bach: Four Preludes and Fugues book 2, English Suite in G minor, Three Minuets and <i>Italian Concerto</i>	C.G.F.	'[O]nce again Miss Tureck demonstrated conclusively her supremacy on all counts'.
59, May. 511-2	Kallir, Lillian	59/3/19 RFH	Mozart: Piano Concerto K. 467	C.G.F.	'[S]he produced limpid tone in the <i>andante</i> and clean fingerwork in the outer movements'.
	Vakil, Zenobia	59/4/3 Wigmore Hall	Mozart: Sonata K. 311 in D Major Beethoven: Sonata Op. 31, no. 3 Schubert: 4 Impromptus Op. 142 Bartók: <i>Dances in Bulgarian Rhythm</i> Jeno Takács: Toccata Op. 54	C.G.F.	[Once again, the pianist's handbill is criticised]. There was a 'defective sense of rhythm' in Vakil's Mozart and Beethoven. The Schubert sounded 'dull and interminable'. In the pieces that are 'less musically demanding' such as the Bartók and Takács, Vakil was 'naturally more at ease'.

59, Jun. 583	McGaw, Susan	59/4/17 Wigmore Hall	Beethoven: Sonata Op. 78 in F#, Rondo Op. 129 in G Brahms: Op. 76 Ravel: <i>Sonatine</i> Debussy: Five Préludes & <i>L'Ise Joyeuse</i>	C.G.F.	She 'left a great deal to be desired, for she almost invariably adopted a non-committal attitude and did not penetrate far beyond the printed page. She adroitly skimmed the surface of Beethoven's Sonata.' The Brahms demands 'far more imagination'. But in Debussy's Preludes McGaw gave 'a commendable sense of tonal values and awareness of their diverse demands'. She also gave 'a brilliant performance' of <i>L'Ise Joyeuse</i> .
	Loewe, Myra	59/4/24 Wigmore Hall	Mozart: Sonata K. 333 in Bb Schumann: <i>Carnaval</i> Chopin: Sonata in B minor Howard Ferguson: <i>Euphonious</i> and Five <i>Bagatelles</i>	C.G.F.	Loewe 'manifested the stage-fright each and every performance' [C.G.F. suggests 'psychiatric treatment']. This recital was 'pathetic and embarrassing.'
59, Sep. 783	Bishop, Patricia	No Date Albert Hall	Dohnányi: <i>Variations</i> [sic]	C.G.F.	Bishop's playing was 'clean and accurate' but lacked 'temperament and authority'.
59, Dec. 151	Xydis, Anna	59/10/9 Wigmore Hall	Bach-Busoni: <i>Organ Toccata</i> Scarlatti: Sonatas Chopin: Sonata in B minor Scriabin: Preludes and Etudes Rachmaninov: <i>Etude Tableaux</i> Op. 33, No. 7 and <i>Moments Musicaux</i> Op. 16, Nos. 4 and 5	C.G.F.	Xydis' tone which is 'invariably hardened above <i>mf</i> ' and her 'heavy-handed hard hitting' was an overall problem of this recital.
60, Jan. 234	Iles, Edna	59/12/4 Wigmore Hall	Franck: <i>Prelude, Chorale and Fugue</i> Beethoven: Sonata Op. 90 in E minor Bloch: <i>In the night</i> Medtner: <i>Canzona, Serenata, Danza and Festiva</i> Op. 36, Nos. 3 and 6 Alan Bush: <i>Variation, Nocturne, Finale on an English Sea Song</i> Op. 49 Liszt: <i>Mephisto Valse</i>	C.G.F.	Although this was 'an accurate, shapely and well controlled' performance Iles' playing lacks 'character'. Iles' Franck was 'nothing that can be described as an artistic experience. . . . She was more convincing in the Boch and did better still' in the Medtner. But the Liszt was 'an unwise choice . . . the music demands an element of diablerie that is not discernible in her temperament.'
60, Mar. 383	Tryon, Valerie	60/1/31 Wigmore Hall	Bach: <i>Italian Concerto</i> Brahms: Extracts from Op. 118 Fauré: Nocturne in D flat Medtner: Sonata Op. 11, no. 3 Alun Hoddinott: Sonata Liszt: Five <i>Transcendental Etudes</i>	C.G.F.	Tryon has 'a technical equipment that must be rated as wholly exceptional' (shown at its best in her Liszt). However 'her interpretative capacity is on a lower level'; neither the Brahms nor the Nocturne showed 'any discernible glimmer of temperamental warmth or poetic sensibility'. But in the Liszt, she 'achieved prodigies of virtuosity with an ease bordering on nonchalance, and it is hardly an exaggeration to aver that no other native woman pianist could equal her in this field.'
	Haas, Monique	60/1/28 RFH	Mozart: Concerto K. 453 in G	C.G.F.	Even though Haas is of high repute, she was not 'at ease in this work'.

60, May. 527	Kraus, Lili	60/3/24 RFH	Mozart: Concerto K. 466 in D minor	C.G.F.	'The performance was undoubtedly distinguished but we have heard Miss Kraus in more communicative mood'; more 'expressiveness' was needed in the second movement and 'animation' in the final.
	Erard, Jane	60/3/29 Wigmore Hall	Beethoven: 32 Variations in C minor Beethoven: Sonata Op. 101 in A Mozart: Sonata K. 333 in Bb Brahms: Three Intermezzi Op. 117 Bartók: Three <i>Rondos on Folk-Tunes</i> Hans Heimler: <i>Fantasia al Rovescio</i>	C.G.F.	'[L]ittle attempt was made to establish the individual character' in Beethoven's 32 variations and the Sonata. 'A total lack of expressive nuance deprived the music of all significance' in the Mozart. And the 'sub-normal tempo' in her Brahms made this music 'barely recognisable'. But the modern music was given with 'assurance . . . and vivacity'.
60, Jun. 599	Chapiro, Fania	60/4/21 Wigmore Hall	Schumann: <i>Fantasiestücke</i> Op. 12 Hadel: <i>Brahms Variations</i> Mozart: Sonata K. 332 in F Debussy: Five <i>Préludes</i> Bartók: <i>Allegro Barbaro and Suite</i> Op.14	C.G.F.	Chapiro has a 'powerful physique' and plays difficult passages of the Brahms-Handel with 'seeming-ease'. This was an 'undeniable achievement, and more especially on the part of a woman, yet for all its merits failed to penetrate beyond the surface of the notes and certainly gave nothing in the nature of an authentic artistic experience.' Although her Mozart showed 'clean crisp fingerwork' it lacked 'grace'. And her Debussy preludes 'hardly suggested that Miss Chapiro is a disciple of the late lamented Giesecking.'
60, Jul. 631-33	Tureck, Rosalyn	60/5/7 RFH	Bach: Preludes and Fugue in C major (book 1) Partita in E minor <i>Aria and Ten Variations in the Italian Style</i> and <i>Toccat, Adagio and Fugue</i> in D major	C.G.F.	'[S]ince the qualities of her playing have been often discussed here it may now suffice to say that she was in her very best form and hence held her listeners enthralled throughout a long and exacting programme.'
	Moore, Joan	60/5/29 Wigmore Hall	Handel: Suite, No. 4 Beethoven: Sonata, Op. 28, in D Major Mendelssohn: <i>Variations Serieuse</i> Fauré: Nocturne No. 6, Op. 63 Barber: <i>Four Excursions</i>	C.G.F.	Her Handel and Mendelssohn were 'clean, well controlled and perceptive'. The Beethoven was 'also imaginatively projected but there was a tendency for rhythm to sag' in the Andante. The Fauré was given a 'genuinely poetic performance and the Barber was 'delivered with much spirit.'
	Valentine, Mary	60/6/12 Wigmore Hall	Handel: Chaconne in G major Haydn: Sonata in B minor Schubert: <i>Wanderer Fantasie</i> Schumann: <i>Papillons</i> Bartók: Suite Debussy: <i>Pour le Piano</i>	C.G.F.	The Handel and Haydn were 'well-phrased and cleanly articulated.' However her Schubert 'exposed some technical shortcomings and, despite much meritorious work, cannot be said to have emerged at anything approaching its true stature.' She was not 'a convincing exponent of Schumann' either. But she was 'far more at home' in the Bartók

60, Jul. 664	Larrocha, Alicia de	60/5/29 Wigmore Hall	Albeniz: 12 <i>Iberia</i> cycle and <i>Navarra</i>	C.G.F.	Larrocha's <i>Navarra</i> is closely associated with Rubinstein, but Mme Larrocha is 'a rival of Rubinstein in power, brilliance and sensitivity'.
	Vincent, Dorothea	60/6/11 Wigmore Hall	Bach: Preludes and Fugues G#, and C# minor (book 1) Beethoven: Sonata Op. 31, No. 3 Berg: Sonata Bloch: <i>In the Night</i> Delius: 3 Preludes Liszt: <i>Au Board d'une Source</i> Chopin: Quasi-Nocturne Etude Op. 25. No. 7	C.G.F.	'[E]verything she does carries the imprint of thoughtful musicianship. . . . An afternoon of purposeful and successful music making'.
60, Aug. 725	Wilkinson, Grace	60/6/27 Wigmore Hall	Bach: Partita in C minor Rachmaninov: <i>Corelli Variations</i> Op. 42 Ravel: <i>Gaspard de la Nuit</i>	C.G.F.	Wilkinson's Bach was 'moving and memorable' but she seemed 'less sympathetic' in the Chopin. Wilkinson dealt with the Rachmaninov 'capably' but there was 'lack of tonal variety and sheer physical power'. Wilkinson is 'sufficiently equipped' for <i>Ondine</i> and <i>Scarbo</i> (Ravel) but <i>Le Gibet</i> was 'too slow and became laboured rather than atmospheric.'

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Review date	Performer	Date/Venue	Programme	Reviewer	Critics' Comments
52, Nov. 13	Steel, Jessie	52/10/no date Wigmore Hall	Beethoven: <i>Appassionata</i> Chopin: Ballade in G minor Ravel: <i>Une Barque sur L'ocean</i>	Anthony Wright	This recital was badly affected by the pianist's 'intense nervousness'.
52, Dec. 19	Ellegaard, France	52/10/17 Wigmore Hall	Scarlatti: Sonatas Mozart: Sonata K. 331 Beethoven: <i>Appassionata</i> Chopin: Polonaise in F# minor Carl Nielsen: <i>Theme and Variations</i>		Ellegaard's Scarlatti 'lacked warmth and sparkle'. The <i>Appassionata</i> is 'not a woman's sonata.' Ellegaard's '<i>fortissimo</i> passages [<i>Appassionata</i>] were rather too much like outbursts of feminine temper'. But the Nielsen was 'superbly played'.
53, Apr. 19	Ralf, Eileen	53/2/24 RFH Recital Room	Bach-Busoni Brahms: <i>Handel Variations</i> and Intermezzi	Evan Senior	[Evan Senior missed the opening piece, Busoni]. Ralf is a pianist who brings 'much thought to the keyboard'. She brought 'delicacy' to the Brahms 'as well as power'.
54, Jan. 20-1	Laretei, Kabi	53/11/20 Wigmore Hall	Busoni: <i>Carmen Fantasia</i> Brahms: Sonata in F minor Hindemith: <i>Sonata</i> Chopin: Fantasy in F minor	Anthony Wright	Laretei 'gained in technical command and assurance since her London debut last year'. In the Brahms, Laretei 'brought out its romantic qualities well but she hardly seemed to identify herself with the music'. And the Chopin was 'surprisingly subdued'. However the 'effect of the performance was most exciting' in the Hindemith.
	Joyce, Eileen	53/12/5 RFH	Mozart: Piano Concerto K. 595 Prokofiev: Concerto No.3	Evan Senior	The <i>tempi</i> of the Mozart Concerto 'had the effect of destroying completely the structure of the work'. But the Prokofiev 'suited Joyce's style and temperament much better' resulting in 'a sharp and glittering performance'.
54, Feb. 21	Holesch, Greer	No date RFH	Grieg: Piano Concerto	Evan Senior	The programme of this concert was mostly ballet music and because of this the audience was 'essentially non-musical'. Holesch's Grieg was 'devoted to the musical rather than the balletic values of the work, and thus standing a little too far out of perspective with the rest of the programme'.
54, Mar. 22	Braus, Dorothea	54/2/2 RFH	Beethoven: Concerto No. 1	Graham Paton	Braus was an 'efficient and musicianly soloist but she could have been more wayward' in the last movement, for this 'contains so much more humour'.
54, Apr. 22	Mitchell, Marjorie	54/3/21 Wigmore Hall	Beethoven: Sonata Op. 27, No. 1 Scarlatti and Rameau [sic] Barber: Sonata Op. 26 Fartein Valen: Intermezzo Chopin: <i>Barcarolle</i> and Scherzo in B minor	Anthony Wright	Mitchell played her Scarlatti Sonatas 'with clear and sparkling tone' but her Beethoven 'lacked a unifying breadth'. In the Chopin, she was 'not entirely at her ease'. But the Barber was 'a superbly exciting performance . . . it is heartening to hear a young player of such undoubted quality, and she should go far.'
54, Apr. 23	Milkina, Nina	54/1/30 RFH	Haydn: Variations in F minor Mozart: Sonata K. 576 in D Major and Adagio K. 540	Graham Paton	'Surely Haydn is not often heard so pointed, urgent and sensitive. . . . But Milkina's Mozart was not enough personal and intimate. . . . the D Major sonata was neither fleet nor spry enough in wit. . . . [T]he absence of a broader human quality was also the weakness in the performance of the Adagio'.

54, Jul. 19	Hatto, Joyce	54/5/9 RFH Recital Room	Haydn: Sonata Schubert: Two Impromptus Schumann: Sonata Brahms, Chopin and Liszt [sic] Rhys-Williams: <i>Idyll Elspeth</i>	H.H.	'She navigates about the keyboard with freedom and ease . . . but one had the impression that technique seems an end in itself and that there is generally little communication in matters of purely musical'.
54, Sep. 22	Joyce, Eileen	Proms Albert Hall	Prokofiev: Concerto No.3	Evan Senior	Joyce played this concerto 'with a glittering brilliance and a profound musicianship.'
54, Nov. 24	Hess, Myra	54/10/10 RFH	Beethoven: Last Three Sonatas [sic]	Graham Paton	Hess can bring 'the proper feminine lightness to the fluttering arpeggios' in the first movement of the Beethoven Sonata, Op.110. Hess 'possesses a wonderful sympathy for Beethoven's spiritual world so tranquil, so purged . . . Her reading surely, issues from purity of spirit, utterly without sentiment. . . . [But] the Titan-like reverberations of the first movement of Op. 111 are not for her; the straining <i>legato</i> and the demonic ejaculations demanded more than she can give. . . . But Perhaps Hess' humility and significance in the valedictory quality brings more compassion and authority to this sonata'.
54, Nov. 25	Karp, Natalia	54/9/30 RFH Recital Room	Chopin: Studies Op. 10 Nocturne in C# minor Ballade in G minor	Graham Paton	There were 'flaccid melodic line, a minimum dynamic range and colour and little regard for the music's [Chopin] alterations of character—that interplay of masculine and feminine elements that is so essential in Chopin.' So, Karp was 'ill at ease' with Chopin
54, Dec. 25	Perez, Myrtha	54/10/27 Wigmore Hall	Schumann: Sonata in G minor Chopin: Ballade No. 2 and Scherzo: in Bb minor Bach: <i>Chromatic Fantasy and Fugue</i> Debussy: <i>Pour le Piano</i>	Anthony Wright	Perez is 'more at home with the romantic music than the classical music'. Perez's Schumann was 'very good' but her Chopin was 'spoiled by making the contrasts too abrupt and violent'. Both Perez' Bach and Haydn were 'charming but rather on the surface'. Perez 'did full justice to the delicious <i>Pour le Piano</i> ' by Debussy.
55, Jan. 26	Kitchin, Margaret Joint Recital with a singer	54/11/18 French Institute	Jolivet: Piano Sonata	Graham Paton	Kitchin was 'a rapt. sensitive exponent of the work'.
55, Mar. 25	Nemenoff, Harriet	55/1/3 RFH Recital Room	Mozart: Fantasy in C minor Beethoven: Sonata Op. 10, No.1 Brahms: Intermezzo Op. 118 Kabalevski: Sonata Bloch: <i>Poem of the Sea</i> Milhaud: <i>Saudades Do Brazil</i>	Graham Paton	'[W]hatever she does has a rightness about it and the notes never lack purposefulness and warmth. She has much authority already and this gave great ardour to Brahms's tumultuous Intermezzo Op. 118'. Nemenoff's performance had 'intensity and ringing climax in the tense and fiery Beethoven Sonata Op. 10, No. 1.' But Nemenoff has 'yet to find the articulation' for Mozart but the 'masculine and feminine elements of the work' were well distinguished. However the latter portions of Nemenoff's programme 'added little to one's knowledge of her interpretative range'.

55, Apr. 23	Haskil, Clara	55/2/9 RFH	Mozart: Concert K. 488	Grahm Paton	[Haskil is referred as 'a newcomer' to the London Mozart Players]. Although Haskil possesses 'purity' in style, Mozart 'surely would have wondered at the severity of her manner, which constricted the delight and the sweet intimacy of K. 448 Concerto'.
55, Jun. 20	Ney, Elly	55/4/27 Wigmore Hall	Beethoven: Sonata Op. 110 in Ab Major	Graham Paton	'[H]er 72 years do not seem to have slaked a youthful boldness of spirit. Elly Ney brings to Beethoven a largeness of approach that tends to impatience with detail. . . . But her work is suffused with a conviction that allays criticism and this wide whole-heartedness of her found most adequate expression in a supple and radiant performance of the A Flat Sonata Op. 110.' [there is no mention of other pieces that were played in this recital].
55, Jul. 15	Medina, Sara	55/5/no date IMA Recital Room	Bach: <i>Chromatic Fantasy and Fugue</i> Debussy: <i>Minstrels</i> and <i>Puck Dance</i> [sic] from the <i>Préludes</i> Shostakovich: Three <i>Fantastic Dances</i>	Evan Senior	Medina possesses 'incisive attack' but this did not 'prevent her' to have 'a thoroughly musical approach' in the Bach. Medina was 'able, too, to infuse warmth and atmosphere into her Debussy group'.
	Stearns, Edith	55/6/5 RFH Recital Room	Bach: <i>Choral Prelude</i> Scarlatti: Sonatas Schumann: <i>Papillons</i> Brahms: <i>Intermezzi</i> and <i>Capriccio</i> MacDowell: Sonata Virgil Thompson: <i>Two Portraits</i> Harold Shapero: Sonata Charles Griffes: <i>The Fountain of the Acqua Paola</i> Water Piston: <i>Passacaglia</i> Paul Creston: <i>Dance, Daemonic</i>	Anthony Wright	This recital was 'an excellent debut recital!'. Although the Bach, Scarlatti and Schumann were all satisfactory it was in the second half 'devoted to the American composers' that Stearns 'really showed her stature'; she had a 'splendid firmness' in the Sonata by MacDowell and Virgil Thomson were 'admirably clear' and the 'transparent brilliance' of Harold Shapero was 'so finely realised'.
55, Aug. 23	Mitchell, Marjorie	55/6/20 Wigmore Hall	Chopin: Sonata in Bb minor Debussy [sic] Frank Martin: Preludes Beethoven: Sonata Op. 2, No. 3	Graham Paton	She is a pianist 'who offers her audience no pianistic glamour but prefers to commune resolutely with her composer and score by hard hitting musicianship.' The Chopin 'emerged somewhat lean of feature though virile of grip. . . . Her intelligence and poise rendered the Frank Martin . . . splendidly lucid' and her Debussy group had the proper elusiveness and sensibility'.
55, Nov. 24	Tureck, Rosalyn	55/10/8 Wigmore Hall	Bach: Four Preludes and Fugues (Book1) E minor Partita <i>Capriccio on a Departing Brother</i> and <i>Italian Concerto</i>	David Hunt	Tureck's 'uninhibited exploration of the piano's full range of sonority' is welcomed. Tureck's four preludes and Fugues from Book 1 were 'laid bare by a miracle of art in all their elemental profundity. . . . The somewhat austere and forbidding E minor Partita was transformed into a treasury of delight' by Tureck's 'buoyant rhythm and masterful tone gradation'. And Tureck brought an 'unforgettable performance' to the <i>Capriccio on a Departing Brother</i> and the <i>Italian Concerto</i> .
56, Feb. 25	Joyce, Eileen	55/12/4 Albert Hall	Grieg: Concerto	Anthony Wright	'Joyce played the Grieg Concerto as if she had been playing it all her life, which is probably not far off'.

56, Mar. 21	Cuddigh, Eithne	56/1/no date RFH Recital Room	Mozart: Sonata K. 330 in C Major Brahms: Intermezzo Op. 117	Graham Paton	'[S]he has an ardent musical nature, but her fingers are still far from being her musical servants.' [ref: to Mozart in particular]. When Cuddigh was 'not taxed by technical problems' (Brahms) she proved to be an 'able' player.
56, Jun. 23	Zuccarini, Mirella	56/3/no date Wigmore Hall	Franck: Prelude, Choral and Fugue Mendelssohn: <i>Variations Serieuse</i> Schumann: <i>Romanze</i> [sic]	Graham Paton	Zuccarini has an 'assured control over her medium', but she is 'not making the most of her abilities'; behind Zuccarini's notes there seems to be no 'vivid emotion on her part'. Zuccarini's Franck and Mendelssohn lacked in 'character and rhythmic force'.
56, Nov. 25	Hess, Myra	56/7/10 RFH	Beethoven: Sonatas Op.10, Op, 36 <i>Appassionata</i> , and Op.110	Graham Paton	Hess' 'vigour grows from season to season'. Although the <i>Appassionata</i> was heard [by other pianists] being 'played with greater precision . . . [Hess] revealed the drama of that Sonata, starkly ferociously, as few can. . . . Her otherworldly <i>pianissimo</i> in the Op. 110, with which she begins the fugues on their climb to the broadest of climaxes is unique'. Hess' Beethoven's early Sonatas has 'sensitive moulding of phrase' and her rhythm 'keeps quicker music always on the move'
	Grant-Lewis, Patricia	56/9/25 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Schubert: Sonata in A Op. 120 Chopin: Fantasy in F minor	Graham Paton	'It is hard to believe that the Chopin F minor Fantasy is as colourless, episodic, and undramatic as she suggested.' Grant-Lewis left 'the gaiety' out of the last movement of the Schubert Sonata. Although Grant-Lewis' Bach was 'less tepid . . . her technique was not up to a really incisive performance of the Fantasia'.
	Arieli, Celia	56/10/6 Wigmore Hall	Mozart: Rondo in A minor Bach: Partita in C minor Beethoven: Sonata Op.110 Schumann: <i>Scenes from Childhood</i>	Graham Paton	Arieli's 'non-mannered reading' of the classical pieces and 'a controlled technique' with a 'tidy' use of pedal are appreciated. But Arieli's Beethoven, though it was 'a strong and finely considered performance' she was 'a bit cold blooded'.
56, Dec. 27	Tureck, Rosalyn	66/11/11 RFH	Bach: C minor Fantasy Partita in Bb Major <i>Chromatic Fantasy and Fugue</i> C minor Partita D minor Sonata	Evan Senior	Tureck's 'controlled power characterised the C Minor Fantasie'. Tureck's Partita in B Flat Major revealed its 'mingled gaiety and sombre mood' and Tureck's <i>Chromatic Fantasy and Fugue</i> had an 'almost shatteringly impressive effect. . . . If there could be any question about the D minor Sonata, it must be merely personal as concerned only with the ethic of transcription, not at all in the masterly playing of it.'
56, Dec. 29	Joyce, Eileen	56/12/10 RFH	Mozart: Piano Concerto K. 595 Bb	Anthony Wright	Joyce is 'hardly at her best in Mozart'.

57, Jan. 26	Haebler, Ingrid	56/11/10 Wigmore Hall	Mozart: Sonata K. 331 in A Major Chopin: Fantasy in F minor Debussy: Prélude, <i>Ondine</i>	Graham Paton	'[S]he plays Mozart with a simplicity, confidence and magic as few can . . . it was the way she got at the heart of the work, freeing the Sonata (the A Major) from all trace of convention and routine that really told what an exceptional talent she has.' But Haebler's Chopin was 'no more than a series of beautiful fragments' missing the 'bigger structure'. In the Debussy however Haebler's tonal sense was 'absolutely succulent'.
57, Mar. 28	Fischer, Annie	57/2/3 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Schumann: Fantasy in C Chopin: Bb minor Sonata	Graham Paton	'Beethoven's <i>Eroica Variations</i> are a savage to any artist . . . [Fischer has] sheer physical power to build the climaxes. . . . The one decisive missing element [in her playing] is the rhythm which she established at the beginning but broke away. . . . The urgency of the Schumann's Fantasy was often expressed in hard, brusque playing . . . the poet gave way too frequently before an aggressive man of action'. But Fischer's Chopin was more 'subtle in colour . . . and technically smoother'. (Fischer 'perhaps has more temperament than imagination').
57, Mar. 29-30	Land, Debora and Boukje	57/3/15 Wigmore Hall	Schubert: <i>Allegro</i> Brahms: <i>Variations on a Theme of Schumann</i> Debussy: <i>Six Epigraphes Antiques</i>	Anthony Wright	Although 'one is grateful' of hearing works that are 'often left unplayed', the recital lacked 'sparkle. . . . One was conscious how very domestic and intimate this form of piano playing is and how difficult to put across to an audience anything like a full-scale performance.'
57, Apr. 25	Kallir, Lillian	57/2/no date Wigmore Hall	Beethoven: Sonata Op. 109 Chopin, Schumann, Brahms and Bartók [sic]	Graham Paton	Her reading of Beethoven's Op. 109 might appear to some as 'severe and cool . . . she needs to relax a little . . . [and] allow Beethoven's poetry rather more air'. In the Chopin, she showed her rhythmic discipline and 'awareness of form'. she gave an 'alert and fastidious performance' of the Schumann, Brahms and Bartók.
57, Apr. 26	Sorel, Claudette	57/2/23 RFH	Dohnányi: <i>Variations on a Nursery Tune</i> Beethoven: Piano Concerto No.1	Anthony Wright	The Dohnányi 'does not demand the larger qualities of depth or nobility or humanity.' Sorel possesses the 'very feminine attributes of nimbleness, quick perception and determination'. She showed her 'lyrical grace' in the slow movement of the Beethoven Concerto.
57, Jun. 28	Lehmann, Bernice	57/4/26 Wigmore Hall	Beethoven: Sonata Op.111 Bach-Liszt: <i>Organ Prelude and Fugue</i> Chopin: <i>Barcarolle</i> Debussy: Préludes Prokofiev: <i>Six Visions Fugitives</i>	David Hunt	Lehmann's Bach-Liszt had 'a formidable technique, musical intelligence and massive value of rich, organ like tone . . . [Lehmann] managed to instil eloquence into the rhetoric of the first movement' of the Beethoven. There was a need for 'more of lilting legato' in the <i>Barcarolle</i> but Lehmann gave a 'magically evocative account of <i>La Puerto del Vino</i> '. The Prokofiev was also played with 'imaginative brilliance'.

57, Jul. 29	Muslin, Branka	57/5/no date Wigmore Hall	Beethoven: Sonata Op 111 Ravel: <i>Le Tombeau de Couperin</i>	Graham Paton	'[T]he square monotonous rhythm and the opaque colours she brought to <i>Le Tombeau de Couperin</i> had little to do with Ravel.' The Beethoven had 'only a glimmer of its lyrical delicacy' and there was also 'irritating comings and goings of rhythm' in the Maestoso movement.
57, Aug. 29	Haskil, Clara	57/6/16 RFH	Beethoven: Sonata Op. 10 in D minor	Graham Paton	Haskil possesses an 'extraordinary purity of style . . . [and] fastidious musicianship'. Although Haskil's [dynamic] 'range is not that wide . . . within her span she realises all her aims'. Of her performance of the Beethoven; 'one was astonished at her plastic phrasing, the subtle scope of dynamics and, above all, her vivid gasp of design' of the slow movement.
57, Nov. 30	Hess, Myra and Stern, Isaac	57/9/22 RFH	Mozart: Piano and Violin Sonata K. 301 Beethoven: Piano and Violin Sonata Op. 96 Brahms: Piano and Violin Sonata in D minor	Anthony Wright	Although this was a good performance it did not sound like 'a good pairing'.
57, Dec. 33	Kalogridou, Maria	57/11/no date Wigmore Hall	Chopin: Three Studies Op. 25 Schubert: Posthumous Sonata in A	Graham Paton	Kalogridou's 'equipment is only above amateur status'.
58, Jan. 29	Carr, Carlina	57/12/8 Mahatma Gandhi Hall	Bach: Partita in C minor Beethoven: Sonata Op.101 Brahms: <i>Handel Variations</i> Debussy: <i>Feux d'Artifice</i>	Graham Paton	'[C]hief among her virtues are a first-class sense of rhythm and a keen concentration which enabled her to plot her way unerringly through the difficulties of the Beethoven and the Brahms.'
58, Feb. 30	Braus, Dorothea	58/1/4 Wigmore Hall	Handel: Chaconne in G Beethoven: Sonata, <i>Les Adieux</i> Schumann: Fantasy in C Chopin: Mazurkas	Graham Paton	Braus' playing had a 'static phrasing' in this recital; the structure of music is spoilt with Braus' 'uncharacteristic phrasing'.
58, Feb. 31	Scharrer, Irene	57/12/no date RFH	Chopin: Polonaise in Ab Nocturne in C# minor Study Op. 10 in E Major	Graham Paton	Scharrer's 'objectivity enables her to bring out the fastidious side of Chopin; it enables her to mould phrases in beautiful sound and indicate their place in the whole. . . . She can spellbind in the miniatures but she is no less strong in the bolder work'. In her C sharp minor Nocturne the audience was 'instantly caught up in the utter absorption of her playing in its poise and marvellous control of dynamics'.
58, Feb. 33	Hershman, Katrina	57/12/18 Wigmore Hall	Beethoven: <i>Waldstein</i> Sonata Haydn: F minor Variations Schubert: Impromptus Op 90 Chopin, Dohnányi and Scriabin [sic]	Helen Wicks	Hershman's Haydn and Beethoven 'found her somewhat out of her depth'. The <i>Waldstein</i> 'needed' a more powerful and disciplined technique and greater musical understanding'. Hershman's romantic repertoire were more successful; 'a lovely singing tone' was heard in Hershman's Schubert but 'until she can build up a stronger technical foundation, her range is likely to remain limited'.

58, Mar. 27	Tureck, Rosalyn	58/1/28 RFH	Bach: Concertos in F minor and D minor	Geoffrey, Crankshaw	Tureck's 'lucid performance' of the F minor Concerto enhances 'the music's verve and sophisticated gaiety'. Tureck's D minor Concerto's Cadenza was 'a cathartic release of poetic energy, and a complete vindication of Rosalyn Tureck's view of Bach as the eternal contemporary'.
58, Apr. 28	Tureck, Rosalyn	58/2/no date RFH	Bach: Concerto in A minor, E Major and 5th Brandenburg Concerto	Geoffrey, Crankshaw	[Since Crankshaw reviews Tureck back to back, in this review, he discusses mostly the pieces].
	Stefanska, Halina	57/2/no date RFH	Chopin: Ballades in G minor and F minor Polonaises (including the F# minor) [sic] Mazurkas (including Op. 6 in F# minor) [sic]	Graham Paton	Although Stefanska is 'the most poetic players to be heard today . . . [this was] not one's first impression in this recital'. Stefanska's Polonaise was somewhat 'conventional' but the F sharp minor Polonaise found 'her bearings marvellously'. Stefanska possesses 'the easy, natural way of phrasing' and the 'ability to come to grips with a tricky rhythm'. Similarly, she demonstrated her 'loving phrasing' in the G minor Ballade.
58, Apr. 29	Milkina, Nina	58/3/7 St. Pancras Town Hall	Mozart: Piano Concerto K. 466	Geoffrey Crankshaw	Although this was a 'cleaned account' Milkina's 'interpretation was somewhat lacking in fire'.
58, Oct. 25	Joyce, Eileen	No date Albert Hall	Shostakovich: Piano Concerto Op. 101		Though Joyce was 'nimble-fingered enough for its technical intricacies, [she] missed out on phrasing and that bubbling exuberance with the first and the last movement ought to convey.'
58, Dec. 30-1	Joyce, Eileen	58/10/26 RFH	Grieg: Concerto Shostakovich: Piano Concerto Op. 101	John Carmichael	Joyce's Grieg Concerto was 'a performance by someone who knows every nook and cranny of its charm and excitement'. Joyce's Shostakovich 'showed her glittering and untiring technique in the endurance test of non-stop display of virtuosity.'
59, Jan. 26	Fischer, Annie	58/11/7 RFH	Beethoven: Piano Concerto no. 3	John Carmichael	Fischer 'distinguished herself as belonging to the increasingly rare species of pianist who is also a thorough musician.'
59, Jan. 27	Milkina, Nina	58/11/30 Wigmore Hall	C.P.E. Bach: Sonata in F minor Mozart: Sonata K. 330 in C Major Beethoven: Sonata Op. 109 Chopin: Preludes Op. 28	John Carmichael	C.P.E. Bach has a 'refreshing purity when handled as well as this.' Milkina's Mozart was 'delicate and gracious'. And in Beethoven's Op. 109, 'a whole new tonal range was opened up' by Milkina. But in the Chopin, Milkina had 'not enough strength' [in the fast Preludes]. Yet, it was 'always played intelligently'.
59, Feb. 25	Biret, Idel [sic] Idil	58/12/14 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Schubert: Impromptus Op. 90 Brahms: <i>Paganini Variations</i> Schumann: <i>Fantasiestücke</i> Prokofiev: Sonata No. 7	John Carmichael	Biret possesses 'a striking personality'. Biret's Bach 'tended to sacrifice purity for dramatic tonal effects'. The Schubert was played 'with a refreshing vitality and a strong feeling for the varying rises and falls of mood'. But her Brahms and Schumann were 'too loud . . . too fast lacking in imagination of the fanciful kind necessary' for Schumann's music. But she gave a 'stunning performance' of the Prokofiev.

59, Mar. 24	Tureck, Rosalyn	59/2/8 RFH	Bach: Four Preludes and Fugues from Book 2 <i>English Suite</i> No. 3 G minor, Three Minuets and <i>Italian Concerto</i>	Anthony Wright	Tureck's 'tone is entirely pianistic, not in any sense imitative of the harpsichord'. But it is rather 'imbued with a sweetness more associated with the music of Chopin'. Tureck's four Preludes and Fugues were 'perhaps slightly romanticised'. This was similarly so in the G minor <i>English Suite</i> . But in the <i>Italian Concerto</i> 'it was possible to detect something of the harpsichord in her performance'.
59, Apr. 29	Joyce, Eileen	59/2/16 RFH	Prokofiev: Concerto No. 3	John Carmichael	Joyce's 'playing lacked its customary extrovert and spirited character . . . [but there was] skill and polish in her performance'.
59, Jun. 25	Haskil, Clara	59/4/9 RFH	Mozart: Piano Concerto K. 488	John Carmichael	Haskil's 'tone and style had a transparent purity'.
59, Sep. 18	Long, Kathleen	59/6/26 RFH	Mozart: Piano Concerto in A K. 488	John Carmichael	Long's Mozart had a 'flowing grace in the outer movements . . . and a deeply moving strain of lyricism in the slow movement.'
60, Jan. 18	Spurrell, Penelope	59/11/27 Wigmore Hall	Bach: Partita No.6 Haydn: Variations in F minor Debussy: <i>Jardin sous la Pluie</i> Chopin: Fantasy in F minor, Scherzo No. 3 Bartók: <i>Sonata</i> Stravinsky: <i>Petroushka</i>		This recital was 'a successful first London recital'. Spurrell's 'fingerwork was neat and precise and her interpretation was stylish and musicianly' in the Bach and Haydn. 'There was much to admire' in Spurrell's Chopin but the Bartók was a piece 'beyond her physical capacity; it is a work demanding iron wrists and is more suitable to a male than a female exponent. . . . The same may be said of Stravinsky's <i>Petroushka</i> . . . [so, this piece] did not quite come off'.
	Carr, Carlina	59/11/7 Wigmore Hall	Bach: Toccata in E minor Haydn: Sonata in G minor Brahms: <i>Handel Variations</i> Bartók: Suite Op. 14 Ravel: <i>Valses Nobles et Sentimentales</i>		The 'unfamiliar works by the great masters' (Bach and Haydn) are welcomed; each work was worth hearing'. Carr's Brahms needed a 'greater degree of variety of colour'. But Carr's Bartók was 'vigorous and arresting'. She also played the Ravel 'with much sensitivity.'
	Joyce, Eileen	59/11/8 RFH	Mendelssohn: Prelude and Fugue in E minor Haydn: Sonata in E flat Op. 82 Beethoven: <i>Appassionata</i> Sonata Debussy: <i>La Cathedral Engloutine</i> and <i>Feux d'Artifice</i>	John Carmichael	Joyce displayed 'a splendid strength of tone' in the Mendelssohn. Although Joyce 'over emphasised on the dramatic side' of Beethoven's <i>Appassionata</i> , it was 'a colourful performance'.

60, Mar. 26	Joyce, Eileen	60/1/24 RFH	Grieg: Concerto	John Carmichael	Joyce played this concerto with 'a generous dash of sentiment avoiding the obvious [sic] and giving the key moments — such as the return of the orchestra after the cadenza — the right amount of breathless tension'.
	Fischer, Annie	60/1/31 RFH	Beethoven: D minor Sonata Op. 31, no.2 Schubert: Bb Sonata Beethoven: <i>Appassionata</i>	John Carmichael	It was in the Schubert that Fischer showed her qualities; 'her ability to adept her tone to any demands of music, bright, powerful and delicate or lyrical'. In the <i>Appassionata</i> 'she mastered power and drive that most male members of the pianist species might envy'. However Fischer produced some 'harsh sound' in the first movement of this Sonata. The D minor Sonata, though, her first movement was 'arresting', her 'unrelenting intensity banished the serenity of the slow movement.'
60, May. 25	Waldeland, Hilda	60/2/23 Wigmore Hall	Bach: <i>Italian Concerto</i> <i>English Suite</i> in A minor and Three Preludes and Fugues Brahms: Sonata in F minor Op. 5		Waldeland showed 'a keen sense of rhythm' in her Bach. She possesses also a 'great intelligence . . . [and] an excellent technique'. Although Waldeland gave 'a moving interpretation' of Brahms' Sonata, 'this work is perhaps better suited to a man than to a woman.'
60, Jun. 23	Chapiro, Fania	60/4/21 Wigmore Hall	Mozart: Sonata in F K. 332 Brahms: <i>Handel Variations</i> Bartók: <i>Suite</i> Op. 14 Schumann: <i>Fantasiestücke</i> Debussy: <i>Preludes</i> , Book 2 [sic]		Chapiro's 'impressive technique' was well shown in Brahms' <i>Handel Variations</i> . But Chapiro is 'inclined to sacrifice poetry to technical skill' in her interpretation of the romantic music.
60, Nov. 27	Gibaut, Beatriz	60/9/13 Wigmore Hall	Schumann: <i>Etudes Symphoniques</i> Liszt: Sonata Mussorgsky: <i>Pictures at an exhibition</i>		Gibaut's Schumann had 'erratic rhythm' and inaccuracies. The Liszt's Sonata was 'obviously beyond her'. But the Mussorgsky was 'within her range', though it lacked in 'imagination . . . [and] variety of tone-colour'.
	Schneider, Lise	60/9/24 Wigmore Hall	Bach: Partita no. 4 Mozart: Sonata K. 189 in Eb Schumann: <i>Carnaval</i> Berg; Sonata Prokofiev: Sonata No. 4		This 23 years old American pianist's playing of the Bach and Mozart was 'admirably clean . . . there was also much to admire in her performance of Schumann, though Schneider tended to hurry unduly in the fast movements.' In the Berg and Prokofiev Schneider showed 'great technical skills, as well as an appreciation of the significance of the works.'
	Barberiis, Lisa de	60/9/29 Wigmore Hall	Mozart: Sonata K. 331 Clementi: Four <i>Monferrine</i> Casella: Six Studies Rossini: <i>Petite Caprice</i> Schumann: Fantasy		Barberiis 'showed herself particularly adept at playing the music of her compatriots. [Italie]' But her classical works were 'wooden' and the Schumann was 'beyond her capabilities'.

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Review date	Performer	Date/Venue	Programme	Reviewer	Critics' Comments
50, Dec. 485	Pike, Helen and Hamburger, Paul	50/10/26 RBA Galleries	Richard Arnell: Sonatine Op. 61 Rawsthorne: Suite, <i>Creel</i> Constant Lambert: Trois Pièces <i>Nègre pour les Touches Blanche</i>	William McNaught	[This piano duet recital was played on one piano] '[T]he chief discovery was that piano duetting could be so personal. Only by a specialist technique could two minds and four hands conspire so subtly and so freshly.'
51, May. 229	Riddell, Joyce	51/3/8 Wigmore Hall	David Wynne: Sonata Robert Crawford: Six Bagatelles Bartók: Suite 14	Geoffrey Madell	[Comments on the compositions only].
	Manchon, Jeanne Few, Marjorie	51/3/30 Wigmore Hall	Andre: Jolivet: <i>Mana</i> Henry Martel: Sonata for two pianos	Geoffrey Madell	[Comments on the compositions only].
	Long, Kathleen	51/3/13 St. Martin in the Field	Bach: Concerto in D minor	Geoffrey Madell	'This music sounds well in the church'. Therefore more concertos are hoped to be heard in this venue. [No comment is made about Long's performance].
51, Aug. 371	Kraus, Else	51/5/15 Institute of Contemporary Arts	All the piano works of Schönberg	Geoffrey Madell	Kraus 'showed how the same spirit moves Op. 23, with its passionate melodic phrases in its almost Berg-like harmonies and a breathtakingly lovely coda to every piece.' But in the Op. 25, although 'a generous rubato is not foreign to the style, some of the note-values were plainly wrong'.
51, Sep. 415	Sellick, Phyllis	51/7/21 RFH	Walton: Sinfonia Concertante		The orchestra conducted by Walton was 'too loud'.
51, Nov. 514	Cooper, Kathleen	51/11/2 Wigmore Hall	Madeleine Dring: <i>Festival Scherzo for String and Orchestra</i> Elisabeth Machonchy: Piano Concertino	Arthur Jacobs	[Comments on the compositions only].
52, Jul. 326	Hess, Myra	51/5/29 Albert Hall	Howard Ferguson: Piano Concerto	Andrew Porter	[Comments on the compositions only].
52, Oct. 461	Loveridge, Iris	52/8/25 RFH	Doreen Carwithen: Concerto for Piano and Strings		[Comments on the compositions only].
53, Jun. 278	Zelka, Charlotte	53/5/4 Wigmore Hall	Bach and Brahms [sic] Krenek: 5th Sonata Hindemith: 3rd Sonata Schönberg: Suite Op. 25 Berthold Goldschmidt: Prelude and Toccata Debussy: Two Preludes		[Comments on the compositions only].
53, Sep. 422	Pike, Helen and Hamburger, Paul	53/7/29 Morley College	Arnold: Concerto for Piano Duet and orchestra	Malcolm Raymont	Pike and Hamburger's 'spirited performance outshone that of of the strings of the London Symphony Orchestra under Basil Cameron.'
53, Dec. 577	Kitchin, Margaret	53/10/29 Morley College	Hans Werner Henze: Variations Op. 13		[Comments on the compositions only].

54, Apr. 202	Kitchin, Margaret	54/2/14 Morley College	Alexander Goehr: Sonata Heimo Erbse: Sonata Op. 6	Donald Mitchell	[Comments on the compositions only].
54, Jul. 382	Kitchin, Margaret	54/5/15 RFH	Alan Bush: Piano Concerto		[Comments on the compositions only].
54, Sep. 489	Joyce, Eileen	54/7/27 Albert Hall	Prokofiev: Concerto No. 3	Noël Goodwin	Joyce'performed this concerto in a manner calculated to appease those who thought they would have preferred Grieg or Tchaikovsky'.
55, Jan. 38	Kitchin, Margaret	54/11/11 Morley College	Rolf Lieberman: Sonata	Donlad Mitchell	[Comments on the compositions only].
55, Mar. 151	Wagenaar, Nelly	55/1/9 Wigmore Hall	Leon Orthel: Sonatina No. 3 and <i>Epigrams</i> Op. 17	Donald Mitchell	[Comments on the compositions only].
	Fuchsova, Liza	55/1/18 Wigmore Hall	P. Racine Fricker: <i>Nocturne and Scherzo</i> Lennox Berkeley: Sonata		[Comments on the compositions only].
55, Mar. 152	Greenbaum, Kyla	55/1/23 Morley College	James Illif: Sonata	Donald Mitchell	[Comments on the compositions only].
55, Jul. 378	August, Dyna	55/7/5 Wigmore Hall	Jean Absil: <i>Sonatine Pastorale</i> Jean Françaix: Scherzo Parcel Poot: <i>Preludio</i> Pierre Petit: <i>Néréides</i>	Arthur Alexander	[Comments on the compositions only].
55, Nov. 601	Greenbaum, Kyla	55/8/26 Albert Hall	Prokofiev: Concerto No. 2	Donald Mitchell	'[T]he orchestra did not match the brilliance of the soloist'.
56, Jan. 36	Mourao, Isabel	55/11/26 Wigmore Hall	Camargo Guarnieri: <i>Three Ponteios</i>	Henry Raymont	'Pianists, and particularly pianists hailing from exotic lands, often introduces first London performances into their recitals'. [The rest of the review consists of the comments on the composition only].
	Stevenson, Margaret	55/11/28 Wigmore Hall	Aleksandr Helmann: <i>Sonnet</i>	Henry Raymont	[Comments on the compositions only].
56, Jan. 91	Greenbaum, Kyla	56/1/3 No venue	Skalkottas: <i>Andante Sostenuto</i> for Piano Wind and Percussion		'Unlike the orchestra she kept the continuity of the music'.
56, Mar. 149-50	Loriod, Yvonne	56/1/24 Wigmore Hall	Boulez: Sonata No. 2 Messiaen: <i>Cinq regards sur l'enfant Jésus</i>	Donald Mitchell	[Comments on the compositions only].
	Cohen, Harriet	56/1/30 RFH	Elgar: the slow movement of the Piano Concerto (incomplete)		[Elgar gave the second movement of his concerto— a short score for two pianos— to Cohen. Dr. Percy Young, a musicologist, orchestrated it for Cohen. Comments on the composition only].
56, May. 265	Kitchin, Margaret	56/3/20 Wigmore Hall	Schumann: Violin and Piano Sonata No.3	Donald Mitchell	[Comments on the compositions only].

57, Feb. 90	Cunliffe, Patricia	56/12/4 Wigmore Hall	David Ellis: Sonata		[The three performers listed in Feb. issue were all taking part in the Society for the Promotion of New Music concert held at the Wigmore Hall on 56/12/4. All three concerts received reviews of the compositions only].
	Bradshaw, Susan	56/12/4	Susan Bradshaw: Variations for Piano P. Racine Fricker: Ttrio for Flute, Oboe and Piano and Serenade No. 2, Op. 35		
	Spottiswood, Daphne	56/12/4	Francis J. Routh: Variations for Viola and Piano		
57, May. 271	Loriod, Yvonne with Boulez, Pierre	57/3/19 Wigmore Hall	Debussy: Piano works for two pianos <i>Six epigraphes antiques</i> and <i>En Blanc et Noir</i> Boulez: <i>Structures</i> (first English performance)	Humphrey Searle	'The performance of this staggeringly difficult work [Boulez] was brilliant and drew warm applause.'
57, Jul. 386	Hess, Myra	57/5/8 RFH	Beethoven Piano Concerto No. 4	Stanley Bayliss	Hess 'gave a characteristic reading of Beethoven's Fourth Piano Concerto'.
57, Jul. 387	Fischer, Annie	57/5/19 RFH	Mozart: Sonata K. 331 A minor Beethoven: Sonata <i>Pathetique</i> Schubert: Impromptus Op. 142 Schumann: <i>Carnaval</i>	Harold Rutland	'To my mind' Fischer's Mozart was 'slightly over-pedalled'. In the Schubert, 'a hint of sternness detracted somewhat from one's pleasure in the performance'. And the Schumann was 'charged with too high a voltage'. Nevertheless she is 'one of the most remarkable pianists of our day . . . [and] it was a very refined and highly imaginative performance'.
57, Aug. 440	Haskil, Clara	57/6/16 RFH	Mozart: <i>Duport Variations</i> Schubert: Posthumous Sonata in Bb Beethoven: Sonata Op. 31, no. 2	Noel Goodwin	
57, Nov. 626-7	Iles, Edna	57/9/21 Wigmore Hall	Bach-Busoni: Prelude and Fugue in D Beethoven: Pathetic Sonata Bloch: Sonata	Stanley Bayliss	The Bach-Busoni Prelude and Fugue in D displayed an exaggerated forcefulness no uncommon with female pianists . . . ' But her Beethoven was played 'delicately and with charm'.
	Tange, Beatrice	57/9/25 Wigmore Hall	Bach-Busoni: Chaconne Beethoven: Sonata Op. 27	Stanley Bayliss	'Some of the quieter variations [of the Bach Busoni Chaconne] showed Miss Tange's talent to some effect, but overemphasis and looseness of rhythm prevented her creating an integrated impression'.
57, Dec. 683	Calapai, Delia	57/10/30 Wigmore Hall	Schubert: <i>Moments Musicaux</i> Op. 94 Schubert: Sonatas Op. 78 in G and Posthumous Sonata in A	Jack Westrup	Although Clapai is a pupil of Schnabel and the recipient of a recent tribute by an Austrian critic, her <i>Moments Musicaux</i> were 'marred by numerous inaccuracies, hard hitting, uncertain rhythm, slipshod phrasing, and faulty pedalling. . . . [Though, she] recovered something of her undoubted pianistic ability it was an altogether disappointing performance. . . . [Yet], the audience seemed to find it [the recital] enjoyable to the point for demanding an encore'.

58, Jan. 30	Fuchsova, Lisa	57/11/14 Wigmore Hall	Debussy: Preludes Smetana: Suite Beethoven: Sonata <i>Pastorale</i> Carl Nielsen: Suite Op. 45. Chopin: Nocturne Op. 27, No. 1 Liszt: <i>Venezia e Napoli</i> Mendelssohn: Capriccio in E minor	Jack Westrup	Fuchsova is 'endowed with a graceful and easy technique, together with a wise range of tone'. In the pieces by Debussy 'there was some excellent tone-painting' but her performance of the Beethoven was 'not specially outstanding'. Her Chopin and Liszt showed an 'admirable command of two greatly dissimilar styles'.
58, Jan. 31	Tryon, Valerie	58/11/23 Wigmore Hall	Bach-Busoni [sic] Scarlatti: Sonatas Liszt: <i>Hungarian Rhapsody</i> No. 12 <i>Funeraille</i> and <i>Au bord d'une source</i> Brahms: Handel Variations	J. W.	'Here is a young pianist—she is only twenty three—who combines the technique of a virtuoso, a range of tone form the merest whisper to a reverberating fortissimo surprising from so slender a physique. . . . Unfortunately her qualities are not matched by the ability to get very far beneath the surface of the music'. However Tryon's 'gossamer-like' touch in the Scarlatti was 'a joy to listen' and the Bach-Busoni 'revealed her adequate power'. Her Liszt pieces were 'played with great spirit' but her Brahms had a 'tendency to hurry'.
	Wagenaar, Nelly	57/12/2 Wigmore Hall	Schubert: Impromptus Op.142 in F minor Beethoven: <i>Moonlight</i> Sonata Chopin: 24 Preludes Willem Pijper [sic]	J.W.	Wagenaar 'revealed her sound musicianship and superb pianistic equipment' during the whole recital. Wagenaar's <i>Moonlight</i> Sonata was 'finely played' with her <i>pianissimo</i> being 'remarkable'. The Chopin was also 'extremely well played'.
58, Feb. 93	Hinderas, Natalie	57/12/2 Wigmore Hall	Mozart: Sonata in A minor Chopin: Sonata in B minor Ravel: <i>Miroirs</i> Berg: Sonata No. 1 Robert Keys Clark: Sonata No. 2	Jack Werner	'She is endowed with considerable technical powers, well matched by a sound musical understanding' [ref: to Chopin]. But, the Mozart 'sounded rather square-cut and rhythmically flagging'. However Ravel's <i>Une Barque sur l'Océan</i> was particularly effective'. Her performance of the Robert Keys Clark was 'most effectively rendered'.
58, Mar. 146	Falconer, Alison	58/3/15 Wigmore Hall	Mozart: Sonata K 311 Schumann: Sonata No. 2 G minor A group of Spanish pieces [sic]	J.W.	The slow movement of the [Schumann] Sonata which Falconer 'sentimentalized' was the 'tendency' that was 'apparent' in this recital. However her Mozart was 'distinguished by clear finger agility' though Falconer's 'over-emotional approach in the lyrical passages tended to mar the general effect'.
	Milkina, Nina	58/1/23 RFH	Mozart: Concert Bb Major K. 595		'[A] neat and delicate performance'.
58, Apr. 207	Stefanska, Halina	58/2/6 RFH	Chopin: Six Polonaises and <i>Andante Spianato</i>	Stanley Bayliss	The first half of this recital devoted to the Polonaise is 'endangering monotony and delaying our acquaintance with the great Chopin.' In the Second half of the recital, Stefanska had both 'a most delicate touch and superb finger dexterity . . . [and] she gave most taking readings of nocturnes, ballades, mazurka and a solitary waltz. . . . All the polish [sic] of a Parisian salon, coupled with the melancholy of the Slav, was there'.

58, Apr. 211	Vasso, Devetzi	58/2/23 Wigmore Hall	Mozart [sic] Beethoven 32 Variations C minor Schumann <i>Papillons</i> Debussy: <i>L'Isle Joyeuse</i> Poulenc [sic] Tajevitch: <i>Dances Balkanique</i> Mikis Theodorakis: <i>Petite Suite</i>	Duncan Johnston	She 'played neatly, but with no great sensitivity'; Vassos' Mozart was 'rather unsympathetic', and her Beethoven's interpretation was 'almost aloof'. But Devetzi gave 'the most enjoyable performances' of Tajevitch and Theodorakis.
58, Jun. 324	Tagrine, Nadia	58/4/14 Wigmore Hall	Bach <i>Chromatic Fantasy and Fugue</i> Chopin: Polonaise in D minor and Mazurka Schumann: <i>Fantasiestücke</i> Chabrier [sic] Ravel: <i>Alborada del Gracioso</i>	J.W.	Tagrine's 'Chopin group', Chabrier and Ravel 'suited [her] rather diminutive hands'. But there was hurrying and 'uncontrolled' rhythm in the Bach and Schumann.
58, Jun. 326	Kallir, Lilian	58/4/27 Wigmore Hall	Haydn: Sonata in E minor Beethoven: Sonata Op. 109 Kodaly, Smetana and Debussy [sic]	Geoffrey Madell	Kallir's Beethoven was 'masterly; as brilliant and strong in the opening <i>Presto</i> as it was dark and brooding in the <i>Largo</i> movement.' Kallir's Haydn contained 'full of lightness and energy'. The Kodaly and Smetana showed Kallir's 'virtuosity' well but the Debussy lacked 'magic'.
58, Jun. 327	Lipkin, Eleanor	58/4/30 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Brahms [sic] Ravel: <i>Valses nobles et sentimentales</i>	Geoffrey Madell	Although 'this American artist has been described as 'a pianist of the first rank' her performance was 'something of a disappointment'. Lipkin's <i>Eroica Variation</i> was 'too forceful, with little rhythmic or dynamic insight'. In the Ravel Lipkin 'stroved for effect in a very damaging way, with heavy expressive underlining'.
58, Jun. 323	Vogel, Edith	58/4/13 Victoria and Albert Museum	Schubert [sic]	Stanley Bayliss	'Unless it is played by a master pianist who can impose on it his titanic personality, Schubert's keyboard music should be played to oneself in the home.' Vogel played Schubert [there is no mention of the piece], 'with too lose rhythm'. [This recital was given under the auspices of the Schubert Society of Great Britain].
58, Jul. 383	Urquhart, Hilary	58/5/31 Wigmore Hall	Mozart: Fantasia and Fugue K 394 Beethoven: Sonata Op. 14 No. 2 Brahms: Sonata Op. 1 in C Major	Rollo H. Myers	Urquhart showed a 'true a concern with the composer's intentions even when their fulfilment called for a more assured style'. Urquhart has a 'direct and unaffected approach' to her Mozart. The Beethoven had a 'genuine feeling for the music'. But her Brahms' performance 'as a whole did not quite implement the full stature of the work.'
58, Dec. 673	Hamilton, Jean	58/11/1 Wigmore Hall	Bach: French Suite in G No. 5 Beethoven: Sonata Op. 109 Poulenc: Toccata	Rollo H. Myers	Hamilton's Bach was 'presented with clarity of detail and stylistic assurance' and the Beethoven was 'impressive in the strength and brilliance'. The Toccata of Poulenc was 'particularly well suited' for Hamilton's 'scintillating technique'.
58, Nov. 616	Joyce, Eileen	58/9/5 Albert Hall	Shostakovich: Concerto No. 2	Geoffrey Madell	Joyce gave 'a bright and disciplined performance'.
59, Jan. 31	Sacks, Hilda	58/11/22 RFH	Beethoven: Concerto No. 5	Geoffrey Madell	Although Sacks performed the concerto 'with technical ease, there was little of the deep rhythmic vitality and striving impulse so essential to this music.'

59, Feb. 95	Spottiswoode, Daphne	58/12/13 Wigmore Hall	Rachmaninov: <i>Paganini Rhapsody</i>	Geoffrey Madell	This was a performance 'in which technical mastery assisted in the revelation of the romantic heart of the music, instead of, as so often happens, in its disguise.'
59, May. 278	Chang, Yi-An	59/3/9 Wigmore Hall	Norman Dello Joio: Sonata No. 3 Schumann: <i>Kinderzzenen</i> Beethoven: 32 Variations C minor	Rollo H. Myers	Chang's best playing was the Norman Dello Joio; her 'agile technique' provided 'an excellent medium for this piece'. Her Schumann was 'handled with a sense of style and phrasing, nicely suited to the character of each piece'. But her performance of the Beethoven was 'seldom penetrating beneath the surface'.
59, Jun. 339	Milkina, Nina	59/4/23 RFH	Mozart: Concerto, <i>Coronation</i>	Rollo H. Myers	Milkina gave 'so clear and convincing an account of the solo role that, for once, this thinly-inspired work made tolerable point as a mild pianistic entertainment.'
59, Jun. 340	McGaw, Susan	59/4/17 Wigmore Hall	Beethoven: Sonata in F# Major Brahms: <i>Klavierstücke</i> Op. 76	Rollo H. Myers	McGaw's 'introspective style of performance prevented her from revealing clearly the distinctive character of each piece'. McGaw's Beethoven 'lacked commensurate depth of perception, though her tone and phrasing were excellent'.
59, Sep. 472	Nicholson, Marguerite	59/5/7 Park Lane House	Beethoven: Sonata Op. 111 Debussy: <i>L'Ise Joyeuse</i> Prokofiev: Sonata No. 3	Rollo H. Myers	Nicholson's Prokofiev 'showed her to be technically very well equipped' and the Debussy was 'full of delicacy and poetic feeling'. But she was less successful in the Beethoven; the first movement needed 'a little more strength and drive' and the second movement 'lacked the deep sense of contemplation'.
59, Sep. 473	Tryon, Valerie	59/7/12 Cheltenham Festival	Alun Hoddinott: Sonata Liszt: <i>Mephisto Waltz</i> Ravel: <i>Ondine</i> Beethoven: Sonata Op. 101	Dyneley Hussey	Tryon's performance of Hoddinott 'suggested that it is well written for the instrument.' Tryon gave an 'accomplish performance' of Liszt's <i>Mephisto Waltz</i> and 'realised the subtle poetry and expressive delicacy' of <i>Ondine</i> . But Tryon's Beethoven was 'flabby and superficial'.
60, Mar. 172	Tryon, Valerie	59/1/31 Wigmore Hall	Bach: <i>Italian Concerto</i> Alun Hoddinott: Sonata Medtner: Sonata Op. 11 Brahms: <i>Klavierstücke</i> Op. 118 Liszt: 5 <i>Transcendental Studies</i>	Harold Rutland	Tryon treated her Bach with 'sharply phrasing and clear part-playing'. She performed the Hoddinott 'efficiently and sympathetically'. She had 'warmth' in Medtner's 'monotonous' Sonata but failed to 'appreciate the distilled musical wisdom' of the Brahms. One could hope for 'more edge to the bravura' in Liszt's Studies but 'to make these criticism, however, is to judge Miss Tryon by the the highest standards.'
60, Jun. 373	Hess, Myra	60/4/13 RFH	Beethoven: Concerto No. 4	Robert Elkin	'Whenever Dame Myra Hess plays Beethoven's G major Concerto, we know it will never be a routine performance but that the work will once again be re-created under her hands . . . other pianists take a different view of this concerto . . . but one must agree that her realization of it is beautiful and moving'.
60, Aug. 502-3	Tryon, Valerie	60/6/15 Arts Council	Alun Hoddinott: Sonata No. 1 Andre Jolivet: Sonata No. 2	Stanley Bayliss	[Comments on the compositions only].
60, Oct. 642	Tryon, Valerie	60/6/8 Albert Hall	Alun Hoddinott: Concerto	John Emery	Hoddinott's Concerto 'received a virtuoso performance from the BBC Symphony Orchestra and Tryon.'

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Review date	Performer	Date/Venue	Programme	Critics' Comments
Mon. 50/1/9, 7	Pereira, Nina Marques	50/1/2 Wigmore Hall	Scarlatti: Sonatas Bach [sic] Chopin [sic] Liszt: Sonata	The Bach was 'intelligible', but Pereira 'missed the range of Chopin's style and made nonsense of Liszt's Sonata'. She was 'in general too content to leave her interpretation to the prompting of her rarely reliable intuition'.
	Knowles, Frances Sutcliffe, Elizabeth	50/1/6 Wigmore Hall	Schumann: <i>Six Pieces of Canonic Form</i> Op. 56 Vaughan Williams: <i>Introduction and Fugue</i>	The programme was 'refreshing', while the pianists' 'delicate' playing made the two pianos 'sound like one' this playing could have been more 'animated'.
Mon. 50/1/16, 7	Hagart, Bertha	50/1/12 Wigmore Hall	Scarlatti: Three Sonatas Pieces by Schumann [sic] Schubert Sonata: Op. 78 in G	This was 'an over-romanticised' recital overall but the pianist's 'intentions were musical'.
Mon. 50/1/23, 7	Hedges, Joyce	50/1/16 No venue	Scarlatti: Sonatas Bach [sic] Humphrey Searle: <i>Ballade for Piano</i>	The readings of the Scarlatti and Bach were 'highly intelligent'. In the Searle, Hedges 'conveyed its effective combination of Lisztian romanticism with modern harmonic language'.
Mon. 50/1/30, 2	Long, Kathleen	No date Wigmore Hall	Fauré [sic] Schumann: Phantasie in C Major Op. 17	Long is not a pianist 'to force the ardent romanticism of Schumann's Phantasie in C' but she was 'wholly at ease in Fauré'.
Mon. 50/2/6, 4	Pembridge, Christine	50/1/31 Wigmore Hall	Bach [sic] Beethoven: Sonata Op. 31 in D minor Schumann: <i>Symphonic Studies</i>	Although the pianist's 'musical intentions were sound', she had 'no strength to highlight the dynamic contrasts of Beethoven' and her 'diffident interpretation of Schumann showed her to be as yet no older than her age'.
	Blackburn, Marjorie	50/2/1 Wigmore Hall	Schumann: Phantasie Op. 17 Mozart Sonata: K. 333 in Bb Major	'[H]er fingers are more developed than her musical understanding'. But her playing displayed her 'nimble' fingers.
	May, Gabrielle	No date Cowdray Hall	No repertoire is mentioned	May has a 'serviceable technique . . . and a feeling for piano timbre that would carry greater conviction if she allowed her musical feelings less nervous restraint'.
Mon. 50/2/20,6	Soudère, Valery	No date No venue	Schubert, Chopin, Debussy [sic] Henry Barraud: Six Impromptus	Soudère's touch was so 'sensuous' in the Debussy that it was 'difficult to believe that the instrument had percussive hammer at all'. But 'over-pedalling' occurred in the Schubert and Chopin.
	Loveridge, Iris	50/2/18 Wigmore Hall	Mainly romantic programme [sic]	Loveridge demonstrated 'a clean, no nonsense kind of efficiency' in her Romantic pieces. But she needed 'a bigger tone'.
Mon. 50/2/27, 8	Iles, Edna	50/2/24 Wigmore Hall	Beethoven: <i>Appassionata</i> Medtner: Sonata	'Her <i>Appassionata</i> was so deliberate as to exclude the dictates of musical imagination.' The Medtner was 'admirably suited for her'.
	Bowring, Anthea	50/2/25 Wigmore Hall	Bach [sic] Beethoven: Sonata Op. 110	Bowring gave 'significance to every note' in the Bach and her Beethoven was presented 'not as a keyboard' but rather as a 'profound spiritual adventure'.
Mon. 50/3/6, 8	Catterall, Yvonne	No date No venue	Brahms: <i>Handel Variations</i> Beethoven Sonata: Op.110.	Catterall's 'technique and musicianship are well blended'. Her Brahms-Handel 'bore the stamp of intellectual sincerity' and the Beethoven had 'much beauty and care in it'.
Mon. 50/3/20, 8	Bachauer, Gina	50/3/18 Wigmore Hall	Bach-Busoni: Chaconne Max Reger: <i>Variations a theme of Bach</i> Stravinsky-Agosti: the <i>Firebird</i>	Bachauer's 'big muscular technique was little troubled by either Busoni's or Reger's demands on it, but careless pedalling blunted the contrapuntal outline in Reger's variations on a theme by Bach and brutally disfigured Bach's own baroque architecture. . . . Her most satisfactory playing was in Agosti's transcription.'

Mon. 50/3/27, 8	Perkin, Helen	50/3/20 Wigmore Hall	Brahms: Intermezzi Mozart: Fugue in C	'[H]er playing is of the impulsive romantic type . . . which suited Brahms's Intermezzi better than Mozart'.
	Scharrer, Irene	50/3/19 Wigmore Hall	Works by Beethoven and Chopin [sic]	'If she would work to conquer outstanding technical obstacles, how very satisfying her playing would be for her lyrical feeling is of an uncommonly gracious kind.'
Tue. 50/3/28, 8	Lady Fermoy	50/3/26 Albert Hall	Schumann: Concerto	'Her playing lacked something in accuracy but nothing in musical perception.'
Thur. 50/3/30, 8	Rev, Livia	50/3/28 Albert Hall	Chopin: Concerto No. 1	'[A] splendid performance'.
Mon. 50/4/3, 2	Cooper, Kathleen	50/4/1 Wigmore Hall	Brahms: Trio for Clarinet, Cello and Piano John Ireland [sic] Debussy: <i>Soirée en Grenade</i>	'Warmth of touch and immediate transmission of each piece's emotional scale were sufficient to condone occasional inaccuracies . . . [but she] missed something of the spontaneous exuberance in Debussy'.
Mon. 50/5/8, 6	Fortescue, Virginia	No date Wigmore Hall	Denis Apivor and Humphrey Searle [sic]	[Comments on the compositions only.]
	Trepel, Freda	50/5/4 Wigmore Hall	Walter Kaufmann: Sonatina	Although she has an 'natural aptitude for the piano', Trepel's playing was 'too fast', which is 'often a symptom of heartlessness'.
	Jacobs, Elsie	No date Wigmore Hall	Mozart and Debussy [sic]	'She would have been wiser to postpone her debut in Wigmore Hall a year or two, for though her playing had many nice ideas behind it she was not yet sufficiently mistress of her promising fingers.'
Mon. 50/5/29, 8	Pouishnoff, Dorothy	50/5/23 Wigmore Hall	Chopin: <i>Variations Brillantes</i> , C# minor Etude Op. 10 in C # minor Beethoven and Mozart [sic]	Pouishnoff's 'chief attribute' was her 'nimble fingerwork', particularly in her Chopin; she had 'just the right feather-weight brilliance'. But in the Beethoven and Mozart she was 'shallow in tone and temper'.
	Camm, Phyllis	No date Wigmore Hall	Lennox Berkeley: Sonata Mozart: Sonata [sic]	Camm's Mozart 'lacked agility' and her 'touch was uneven'. Her over-peddalling 'prevented a fluent realisation of her ideas of the work'.
Mon. 50/6/5, 6	Gilberg, Ellen	50/6/2 Wigmore Hall	Mozart, Schubert, Ravel and Tcherepnine [sic]	'Proficient, wholesome and solid performance'.
Mon. 50/6/12, 6	Papaioanou, Marika	50/6/7 Wigmore Hall	Skalkottas: Suite Hadjidake: <i>Preludes and Greek Dances</i> Charles Spinks: <i>Sonatina</i> Beethoven: <i>Waldstein</i> Sonata Chopin Sonata: No. 2 Bb minor	'Beethoven benefited rather more than Chopin's B flat minor Sonata from Miss Papaioanou's highly intelligent musicianship and bold, purposeful, masculine style.'
Mon. 50/6/26, 6	Ralf, Eileen	No date No venue	Brahms Sonata: in F minor and Waltzes Op. 39	'[S]he shows such genuine sympathy matched with purposefulness and character, that her occasional inability to combine strength with accuracy in the herculean first movement of the Brahms F minor sonata, could be forgiven, as could those small unevenness of tone in the waltzes, Op. 39.'
Mon. 50/7/3, 8	Vogel, Margalit	No date No venue	Bach and Beethoven [sic]	The recital was 'spoilt' by a 'ragged memory . . . and rhythmically unsteady fingers'.
Thur. 50/7/27, 8	Cohen, Harriet	50/7/25 Albert Hall	Arnold Bax: Left Hand Concerto	[Comments on the composition only].
Mon. 50/9/25, 6	Steel, Jessie	50/9/21 Wigmore Hall	Beethoven: <i>Moonlight</i> Sonata and other well known pieces [sic]	Her technique was 'under developed'.
	Stefanska, Halina	50/9/22 Wigmore Hall	Works of Rameau, Scarlatti [sic] Mozart :Sonata K.330 Beethoven and Chopin [sic]	The Rameau and Scarlatti were 'most successful' and the Mozart, 'elegant'; the Chopin was 'admirable' but in the Beethoven, Stefanska was 'less enthusiastic'.
	Lev, Ray	50/9/23 Wigmore Hall	No repertoire is mentioned	She showed 'magnificently assured fingers and a masterful intelligence' in this recital.

Mon. 50/10/2, 6	Scharrer, Irene	50/9/30 Wigmore Hall	Chopin recital [sic]	Although quiet parts were 'persuasive', it was 'a pity' that Scharrer chose the dramatic Chopin that 'required strength of arm'.
Mon. 50/10/9, 6	Leroux, Germaine	No date Wigmore Hall	Schubert: Posthumous Sonata in Bb Major Works by Debussy and Ravel [sic]	In the Schubert, Leroux showed 'an unusual poetic insight for a French pianist'. The Debussy and Ravel pieces were played 'with efficiency and intelligence'.
	Lassimonne, Denise	50/10/4 Wigmore Hall	Works of Bach [sic]	Lassimonne chose 'the twentieth century approach' to all of her Bach. The performance 'never lacked character'.
	Randle, Maud	50/10/6 Wigmore Hall	Mozart: Sonata in A minor Franck: <i>Prelude Chorale and Fugue</i> Chopin: Ballade in G minor and Preludes	Randle was successful in the small works but her playing had 'neither the strength nor breadth required by Franck's <i>Prelude Chorale and Fugue</i>'.
Mon. 50/11/6, 6	Hall, Jessie	50/10/29 Wigmore Hall	Beethoven: Sonata Op. 110 Brahms: <i>Handel Variations</i>	'[S]he was unwisely ambitious' to play Beethoven Op.110 and the Brahms. Hall 'failed to appreciate the size or the shape of either work'.
Mon. 50/11/13, 2	Long, Kathleen	50/11/11 Wigmore Hall	Mozart and Fauré [sic]	'Although there were no breath-taking revelations in her playing this time, her artistic integrity never failed her particularly in Mozart and Fauré.'
	Joyce, Eileen	No date (earlier last week) No venue	No repertoire is mentioned	Joyce was 'recently hailed abroad as the legitimate successor of Theresa Carreño and Arabella Goddard; the salutation is pat, since no less revered a colleague than Bernard Shaw declared of Carreño that "she can play anything for you; but she has nothing of her own to tell you about it" which was distressingly true of Miss Joyce's recital'.
	Martin, Charlotte	No date Wigmore Hall	Pieces from the Classical period [sic] A group of South American pieces [sic]	'[H]er playing lacked cultural appreciation and persuasiveness.'
	Urquhart, Hilary	50/11/9 Cowdray Hall	Benjamin Dale: Sonata in D Rameau, Couperin [sic]	'[S]he played her programme with an easy and nimble grace.'
Mon. 50/11/27, 2	Greenbaum, Kyla	50/11/23 Wigmore Hall	Mozart and Beethoven Sonata [sic] Liszt: <i>Reminiscenze of Don Giovanni</i> Bartók and Rawsthorne	'[S]he brought breadth of vision, as well as prodigious physical strength and driving force to bear on an uncommonly interesting programme.'
Mon. 50/12/18, 9	Watson, Monica	50/12/13 Cowdray Hall	No repertoire is mentioned	'[H]er programme required more control of keyboard colour and definition of style than her nervous fingers would allow.'
	Guidon, Mary	50/12/16 No Venue	Stanley Bate: Sonata No. 3	Guidon's 'natural fluency is hindered by messy pedalling and a reticent musical personality'.
Mon. 51/1/8, 2	Randell, Sheila Barnes, Philippa	51/1/6 Wigmore Hall	Brahms: <i>St Anthony Variations</i> Arensky: Waltz	'They allowed themselves to coarsen true piano tone by banging'. This was the result of either 'enthusiasm or the music's physical demands'. Nevertheless their 'delicacy and sensibility' showed in the Arensky and Brahms.
Mon. 51/1/22, 2	Litvin, Natasha	51/1/17 Wigmore Hall	Bach [sic] Beethoven: Sonata in Ab Schumann, Debussy, Ravel [sic] Samuel Barber: Sonata	The slow movement of the Beethoven was satisfactory but 'though [Litvin's] intentions remained admirable at stormier moments, she lacked the sheer physical exuberance to carry her buoyantly over the crest of the bigger waves'.
	Giraud-Chambeau, Collette	51/1/19	Chopin: Etude, <i>Revolutionary</i> Beethoven: <i>Appassionata</i> Liszt: Sonata Ravel: Sonatine	Giraud's playing of the Chopin and Liszt was 'fearsomely business-like'. But the Ravel and 'soda water gentilities of her contemporary compatriots found her more sympathetic'.

Mon. 51/2/5, 3	Vogel, Edith	51/2/3 Wigmore Hall	Beethoven: the <i>Hammerklavier</i> Sonata	'[H]er intellectual command of the work was matched with tireless energy and a forceful personality. . . . The fugue emerged as the euphonious, dramatic piece of musical master thought that few pianists can bring.'
Mon. 51/2/12, 6	Weir, Nancy	51/2/7 Wigmore Hall	Bach, Beethoven and Chopin [sic] Brian Easdale: Preludes	'[U]ntil some imaginative spark is permitted to inflame her playing her labours will remain in vain.'
Mon. 51/2/26, 6	Loveridge, Iris	51/2/21 Wigmore Hall	Brahms: Six Little Waltzes, Sonata [sic] and Variations [sic]	'[S]he was fluent and graceful, more in scale with six little Waltzes by Brahms than the bigger and bolder sonata and variations.'
	Chislett, Alicia	51/2/22 RBA Galleries	Robert Herberig: <i>Trio Ballad</i>	'[T]here is a tendency nowadays for younger artists to venture too soon out of the drawing room into the recital hall.'
Mon. 51/3/5, 2	Sacks, Hilda	51/3/2 Wigmore Hall	Beethoven: <i>Waldstein</i> Sonata Brahms: <i>Handel Variations</i> Schubert [sic]	She gave a 'masterful performance' of the Beethoven and Brahms. But 'more charm' was desired in the smaller works [Schubert].
Mon. 51/3/19, 2	Kohler, Irene	51/3/17 Kingsway Hall	Beethoven: <i>Waldstein</i> Sonata Brahms: <i>Paganini Variations</i> Chopin: Nocturnes Arthur Benjamin: <i>Pastoral and Fugue</i>	'[A] pianist who is not afraid of the biggest things in the pianist's repertory and she set the great work out in all its splendour.'
	Bor, Hilda	51/3/12 Wigmore Hall	Mozart: Sonata K. 330 in C Major Chopin: <i>Fantasy</i> in F minor	[Bor shared the recital with a singer.] She played her Mozart 'incisively well' but 'overlooked some of the poetry' in Chopin's Fantasy.
Mon. 51/3/26, 8	De Lara, Adelina	51/3/20 Wigmore Hall	Schumann: <i>Davidsbündler</i> and other works by the same composer [sic]	'[H]er Florestan sounded a little strained but the gentle poetry of Eusebius' contribution to the set [<i>Davidsbündler</i>] still retains all its old radiance.'
Mon. 51/4/9, 6	Lorkovic, Melita	51/4/7 Wigmore Hall	Bach: <i>Italian Concerto</i>	This was a 'muscular and masterful playing'.
	Hall, Elsie	51/4/4 Wigmore Hall	Bach: Partita in Bb Schumann: Fantasy in C Major Op. 17	'[T]he big middle movement of Schumann's Fantasy is a man's job'. But in her Bach she showed 'her fingers to be as fluent as her musical intelligence'.
Mon. 51/4/16, 2	Stredwick, Leone	No date Wigmore Hall	Haydn: Sonata [sic] Brahms: <i>Handel Variations</i> Arne: Sonatas [sic]	Stredwick's sonatas by Arne and Haydn were 'delicate and imaginative'. But she should 'keep clear of works as weighty as the Brahms-Handel. Variations until [she has] grown out of her musical kittenhood'.
	Wittler, Ilse	51/4/9 Cowdray Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: <i>Appassionata</i> Nieman: <i>Alt-China</i>	The <i>Appassionata</i> was 'unrhythmical' but Wittler showed 'controlled fingers' in the Bach and Nieman.
	Bowring, Anthea	51/4/14 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i>	Bowring's sense of rhythm and technique are 'fallible . . . her striking musicianship deserves still more technical fluency as its most eloquent vehicle'.
Mon. 51/4/23, 6	Bachauer, Gina	No date Wigmore Hall	Beethoven: Sonata Op. 101 Haydn: Sonata [sic] Schumann: <i>Kinderszenen</i>	'[S]he was uncommonly well-equipped for her piano recital . . . [B]esides possessing a formidable technique and trenchant attack for Beethoven's Op. 101, she could also command the lightness of touch to establish Haydn in the eighteenth century, and the artless, yet artful, poetic, imagination to illumine Schumann's <i>Kinderszenen</i>.'
	Riddell, Joyce	51/4/20 Wigmore Hall	Haydn, Prokofiev, Bartok, Ravel and Stravinsky [sic]	Her programme was 'a model of enterprise! . . . there are unflagging spirit and interest in her playing'. But she must 'guard against bringing a Bartók-like attack and dynamic range to the more delicate texture of Haydn and Ravel'.
	Cooper, Kathleen	51/4/21 No venue	Howard Jones and Ralph Hill [sic]	Her programme 'did honour to contemporary English music. . . . Her forthright manner and intellectual sincerity did much to atone for digital and mnemonic failings'.

Tue. 51/5/8, 6	Hess, Myra	No date RFH	Beethoven: Concerto No. 4, Op. 58	'[H]er conception of this concerto favours a broad deliberate tempo; the finale was lent a feminine grace and delicacy without thereby losing its rhythmic vitality.'
Fri. 51/5/18, 6	Stefanska, Halina	No date RFH	Chopin: Concerto No.1 in E minor	[A report rather than a review].
Mon. 51/5/21, 2	Scharrer, Irene	51/5/19 Wigmore Hall	Chopin Recital [sic]	The first half of the programme 'was marred largely by an impetuosity' (especially Chopin's Sonata) and this led to 'violent dynamic contrast'. But Scharrer was 'far more convincing when the music offered her the chance of some delicate playing in which her sense of phrasing and feeling for an intimate, poetic mood showed to advantage'.
Tue. 51/5/29, 6	Jaquinot, Fabienne	51/5/28 RFH	Tchaikovsky: Concerto No. 1	'A virile and rhythmical performance.' Yet, Jaquinot's 'reading stressed the virtuoso aspect of the work rather than its emotional quality'. Also, her sound was 'hard and metallic'.
Wed. 51/6/13, 6	Lalauni, Lila	51/6/12 Wigmore Hall	Brahms: Paganini Variations Schumann: <i>Carnaval</i> Handel and Bach [sic]	Lalauni's playing was generally 'too vigorous, even relentless!'.
Tue. 51/7/31, 6	Sellick Phyllis	No date Albert Hall	Walton: Piano Concerto	'[H]er scintillating fingerwork and rhythmic virility served well.'
Mon. 51/10/15, 8	Scherzer, Grete	51/10/8 Wigmore Hall	Bach-Busoni: <i>Organ Toccata, Aria & Fugue</i> Schubert Ravel and Josef Marx [sic]	She showed 'technical dexterity in Busoni's horrid adaptation of Bach . . . she brought some charm to Marx but could not summon the mature judgement that conveys Schubert's greatness and charm'.
	Knowles, Frances Sutcliffe, Elizabeth	No date Wigmore Hall	Bach, Brahms, Hanslet [sic] Arnold Cooke: Sonata Friedmann [sic]	'[T]heir playing was percussive and not so precise.'
Mon. 51/10/22, 8	Ellegaard, France	51/10/20 Wigmore Hall	Bach: <i>Italian Concerto</i> Schumann and Chopin [sic]	'[S]he had the muscular force and masterly technique that many a man would envy.' But Ellegaard needs 'to develop the gentle manners of playing'.
	Megret, Josefina	51/10/20 Wigmore Hall	Mozart, Schumann, Liszt and Debussy [sic]	Much more 'differentiation of the style' was needed in this recital.
	Peris, Malinee	51/10/15 Wigmore Hall	Chopin: B minor Sonata	Peris 'showed how shapely was her phrasing and how liquid her tone when her fingers were free from technical anxiety'.
Mon. 51/10/29, 2	Donska, Maria	51/10/27 Wigmore Hall	Beethoven: the <i>Hammerklavier</i> Sonata and <i>Les Adieux</i> Sonata	[In this recital Donska performed four sonatas by Beethoven]. Such a programme is 'a solid task for a woman, but one that she discharged with high distinction'. Donska's <i>Hammerklavier</i> was 'full-blooded yet sensitive', and her <i>Adieux</i> possessed a 'clarity of tone and maturity of conception'.
	Balch, Maisie	51/10/24 Cowdray Hall	Bach [sic] Beethoven: 32 Variations in C minor	'[W]ith experience and maturity her interpretation should become more than acceptable, for her technique and musicianship are well founded.'
Mon. 51/11/5, 6	Kraus, Lili	51/11/3 Wigmore Hall	Haydn, Mozart and Schubert [sic]	'[S]he brought the liveliest musical intelligence but the smallest <i>crescendo</i> was sufficient to unleash from her a violent surge of tone.'
	Lefebure, Yvonne	51/11/3 Wigmore Hall	Bach-Busoni, Liszt and Debussy [sic]	'She pulled out all the stops, as it were, in Bach-Busoni and Liszt'; Lefebure held the climaxes of all the pieces (including Debussy) 'with an iron hand'. When the music demanded 'gentleness', Lefebure had 'the most seductive tone'.
	Camm, Phyllis	51/11/1 Wigmore Hall	Beethoven: <i>Appassionata</i> Sonata Schumann: <i>Carnaval</i>	This programme 'imposed a heavy strain' on the pianist whose 'technical resources were modest'.

Mon. 51/11/12, 8	Gianoli, Reine	51/11/9 No venue	Bach, Beethoven and Brahms [sic]	Gianoli possesses 'a splendid technical equipment and an uncommonly lively mind'. But her readings of the Beethoven and Brahms were 'unorthodox'.
	Reiss, Thelma	51/11/6 Wigmore Hall	No repertoire is mentioned	Reiss lacked 'size and vehemence' in all the pieces but this was 'amply compensated by the beauty of her tone and her phrasing'.
Mon. 51/11/26, 8	Bowring, Anthea	51/11/23 Wigmore Hall	Beethoven: Rondo in G Schumann: Fantasy Brahms: Rhapsody in Eb	'[H]er spiritual perception and beauty of tone were as appreciable as ever.'
	Arcella, Clelia	51/11/21 No venue	Baroque and Rococo music and modern salon pieces [sic]	'[S]he played with forthrightness and sharply defined ideas.'
	Maze, Pauline	Earlier in the week [sic] No venue	Bach Mozart and Debussy [sic] Couperin: <i>13th Ordre</i> and <i>Les Folie Francaise</i>	'Presto in Bach and Mozart is not as fast as she thought but she gave real pleasure in Debussy and Couperin's <i>13 Ordre</i> .'
	Lalauni, Lila	No date No venue	Karel Solomon: Variations Lila Lalauni: <i>Elegy</i> Chopin Debussy and Ravel [sic]	Both the recital and her own <i>Elegy</i> were 'immemorable'.
	Potier, Jacqueline	51/11/20 No venue	Bach, Mozart, Mendelssohn and Murrill [sic]	'[S]he could not boast that great virtue of sensibility enjoyed by most artists who come from France. . . . She seemed content to race through each piece with fast, strong fingers'.
Mon. 51/12/10, 8	Iles, Edna	51/12/8 Wigmore Hall	Beethoven: Sonata 110 Liszt: Sonata Medtner [sic]	'In Beethoven, her expressive understanding atoned for some pounding during the fugue.' Though her Liszt was at times 'prosaic and hard [in sound], it in no way lowered Miss Iles's prestige'.
	Pembridge, Christine	51/12/4 Wigmore Hall	Beethoven: 32 Variations Bach and Mozart [sic]	'She seems to love the qualities of structure and emotion of Beethoven's 32 Variations . . . but her sense of rhythm is weak. . . . She has ideas to communicate and with full [technical] mastery she will surely be a pianist of persuasive eloquence'.
	Phillips, Lois	51/12/6 Cowdray Hall	Schumann: <i>Kinderscenen</i> Beethoven: Sonata Op. 109	Phillips 'volunteered the technical sufficiency and expressive communication that brought Schumann's <i>Kinderscenen</i> and Beethoven's Op. 109 fresh to her audience.'
Mon. 51/12/17, 2	Arieli, Celia	51/12/10 Wigmore Hall	Bach: English Suite in A minor Schubert: Sonata in A minor	'While such playing had its spiritual limitations, it was uncommonly persuasive. . . . She shunned all emotional ado in her programme'.
Mon. 52/1/21, 2	Rev, Livia	51/1/15 Wigmore Hall	Scarlatti, Beethoven and Chopin [sic]	Rev is 'a pianist of [the] old grand manner school for whom bravura and technical control are everything'. But she needs to 'develop how to differentiate between the styles of composers', because all she played 'sounded much the same'.
Mon. 52/1/28, 8	Vitis-Adnet, Carmen	52/1/26 No venue	Chopin: Scherzo No. 4 in E Major Brahms and Vila-Lobos [sic]	Her playing did not have 'quite enough vitality [except the Villa-Lobos], and not enough finish' [in Chopin's Scherzo]. Yet 'there was sufficient evidence of sincere and sympathetic musicianship in everything she undertook to make the listener to look forward to hearing her once she increased in self-confidence'.
Mon. 52/2/4, 8	Wong, Florence	52/1/30 No venue	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: Sonata Op. 31 in Eb.	She gave a very favourable impression but her interpretation of both the Bach and Beethoven was 'somewhat small-scaled'.
	Ellegaard, France	No date RFH	Grieg: Piano Concerto	Ellegaard 'avoided the usual hackneyed interpretation'.

Tue. 52/2/5, 7	Kitchin, Margaret	52/2/4 Morley College	Iain Hamilton: Piano Sonata Op. 13	'Miss Kitchin's performance was masterly in its grasp of essentials.'
Mon. 52/2/11, 2	Ellegaard, France	51/2/8 RFH	Bach, Beethoven, Schubert, Liszt and Nielsen [sic] Chopin: Sonata in B minor	Ellegaard's 'tonal amplification was 'unnecessary. . . . Her temptation is not the speed but sheer bulk of tone'. Yet she also possesses 'remarkable <i>pp</i> —So why not more of it?'
	Iles, Edna	52/2/10 RFH	Beethoven: Piano Concerto No. 2	This concerto was played 'with a just appreciation of its precise gravity of tone and substance.'
Mon. 52/2/18, 2	Gray, Isabel	52/2/15 Wigmore Hall	Kenneth Leighton: Sonata	Gray possesses 'finger technique and forthcoming interpretation' but her 'pedalling was sometimes not quite clean'.
Mon. 52/2/25, 2	Urquhart, Hilary	52/2/22 Wigmore Hall	Handel, Schubert, Medtner [sic]	'[M]uch valuable youthful grace and delicacy could not compensate for the conviction that experience alone can bring.'
Mon. 52/3/10, 2	Steel, Ann	52/3/8 Wigmore Hall	Mozart, Franck and Debussy [sic] Franck: <i>Prelude, Chorale and Fugue</i>	'[M]uscular frailty stood in the way of several good intentions in Franck's robust <i>Prelude, Chorale and Fugue</i>. But she is 'finely attuned to Debussy'.
	Hedges, Joyce	52/3/5 Wigmore Hall	Schumann: Sonata in G minor Liszt: <i>Czardas Macabre</i> Peter Wishart: Partita	'[S]he is endowed with enviable self-possession, technical efficiency, and sympathy with the more intimate aspects of romanticism.' But her Liszt—although played with 'an ease—fell short of sinister abandon'.
	Iles, Edna	52/3/8 Wigmore Hall	Chopin [sic]	The omission of Medtner was surprising. 'Without glowing right-hand <i>cantabile</i> and glowing sympathy with the music', Chopin can 'never become wholly alive'.
	Hector, Janet	52/3/5 Cowdray Hall	Beethoven: Sonata Op. 111 Brahms: Op. 119 Debussy	Hector 'brought musicianship and a mature intellect to Beethoven's last piano sonata and Brahms's Op. 119'. There were also 'affinities' in the Debussy.
Tue. 52/3/11, 6	Kitchin, Margaret Maria Lidka Basil Tshaikov (clarinet)	52/3/10 Morley College	Peter Racine Fricker: Violin Sonata Hans Werne Henze: Violin Sonata Mátyás Seiber: <i>Scherzando Capriccioso</i> Alan Bush: <i>Quatoze Juliet</i> Bartók: <i>Contrast</i>	Kitchin and Lidka gave 'an admirably direct reading of Fricker and Henze'. And the Bartók's <i>Contrasts</i> , given its brilliance, 'acted as touchstone for the programme'.
Mon. 52/3/17, 8	Donska, Maria	52/3/14 Wigmore Hall	Schubert: Posthumous Sonata in C minor Chopin: Sonata in B minor Beethoven: Sonata Op. 111	Donska's Chopin was 'unnatural' and her 'reading' of the Schubert was 'highly personal'. But her 'real qualities as an interpreter' were shown in her Beethoven.
	Le Gonidec, Françoise	52/3/14 French Institute	Beethoven: Sonata Op. 109 Schubert and Fauré [sic]	Gonidec 'brought perceptive musicianship' but she displayed 'a somewhat metallic touch in Beethoven's Op. 109'.
	Karp, Natalia	No date No venue	Beethoven: Sonata Op. 2, No. 3 in C Major Szymanovsky: <i>Thème Varié</i>	Karp 'allowed her nimble fingers rather than her mind to choose her tempi for her in the Allegro movements of Beethoven's C Major Op. 2 Sonata, with somewhat kittenish results.'
Mon. 52/3/24, 8	Fourneau, Marie-Thérèse	52/3/19 Wigmore Hall	No repertoire are mentioned	'[I]t was easy to recognize that she is an uncommonly gifted pianist; her technique as effortless, her tone clear and singing, her rhythm scintillating.'
	Barber, Edith	52/3/17 No venue	Janáček: <i>In the Mist</i>	Neither her 'fingers' nor 'her memory' could be 'relied upon to stand up to the strain imposed by the platform of Wigmore Hall'.
Mon. 52/3/31, 2	Custance, Barbara	52/3/28 Wigmore Hall	Chopin: Sonata in B minor Pieces from Classical period [sic]	Custance was 'too anxious getting through the notes of Chopin's B minor Sonata'. But sheperformed the classical music in her programme 'with immense gusto'.

Mon. 52/4/7, 3	Perkin, Helen	No date Wigmore Hall	Beethoven and Schumann [sic] Ravel: <i>Valses Nobles et Sentimentales</i>	Perkin's 'musical sympathies were most winningly exposed in Ravel's <i>Valse nobles</i> '. But the Beethoven was 'careless and aggressive'.
	Hanson, Marjorie	No date Wigmore Hall	Bach: Chorale Prelude [sic] Beethoven [sic] Mozart: Sonata in A	There was some 'sensitive playing' but Hanson's technique was 'insecure', as if she had 'not practised scales and <i>arpeggios</i> properly'.
Tue. 52/4/8, 2	Kitchin, Margaret	52/4/7 Hampstead Town Hall	Peter Racine Fricker: Four Impromptus	This performance contained 'forthright playing' but it lacked 'lucidity'.
Mon. 52/4/28,9	Lewinter, Felicitas	52/4/26 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Schumann: Sonata in G minor	She is 'a muscular and determined pianist'. But 'her executive manner proved too untidy' (in the Schumann). Lewinter's Beethoven was 'muddy and ugly'.
	Peppercorn, Gertrude	52/4/26 No venue	Beethoven: <i>Moonlight</i> Sonata Schumann: <i>Kinderscenen</i> Chopin: Etudes [sic]	'[O]nce the listener has accustomed himself to the small scale of this pianist, he can discern many musical intentions.'
Mon. 52/5/5, 9	Donska, Maria	52/5/1 Wigmore Hall	Chopin: Bb minor Sonata and Polonaise Op. 44	'Maria Donska's sympathies would seem to be nearer to the titanic Beethoven than the ethereal and slightly effeminate poet that was Chopin.' Nevertheless in this Chopin recital Donska displayed 'unusual strength and drive for a woman'.
	De Lara, Adelina	52/4/29 Wigmore Hall	Beethoven: 32 Variations in C minor and Sonata in G minor Schumann: <i>Carnaval, Kreisleriana</i> and <i>Novelettes</i>	This recital 'was a gallant undertaking, with many a mellow gleam of insight to compensate for the absence of sheer physical power'.
	Hesse, Marjorie	52/4/28 Wigmore Hall	Howard Ferguson: Sonata Roy Agnew: Sonata	Hesse was 'a much more persuasive advocate in modern music' [Ferguson and Agnew]. Everything else she played 'turned into formless rhapsody'.
Mon. 52/5/12, 2	Best, Estelle	52/5/7 Wigmore Hall	Bach, Mozart, Beethoven, Chopin [sic] Villa-Lobos: <i>The 3 Mariés</i>	'[H]er patent musical sensitivity was hampered by fingers imperfectly under muscular control which sometimes made her interpretations sound ill-formulated.'
Mon. 52/6/2, 2	Randell, Sheila	52/5/29 Wigmore Hall	Bach-Busoni: Chaconne Schumann: <i>Kinderscenen</i> Mozart Sonata: K. 311 in D Major Franck: <i>Prelude Chorale and Fugue</i>	Randell showed 'the extra muscular weight she can now command'; her Schumann displayed her 'innate feeling for the keyboard'. But her Mozart was 'dispassionate' and much of the significance of Franck's <i>Prelude Chorale and Fugue</i> was 'robbed' by Randell's 'rushing'.
Mon. 52/6/16, 9	Walker, Agnes	52/6/13 Wigmore Hall	Haydn, Beethoven and Liszt [sic]	Although Walker showed 'great warmth of feeling . . . a greater stylistic differentiation' is needed.
Mon. 52/6/30, 3	Prochorowa, Xenia	52/6/23 Wigmore Hall	Bach, Mozart, Chopin [sic] Liszt: <i>Dante</i> Sonata	Prochorowa's 'technical prowess' and her 'classical spirit', shown in her Mozart and Bach, was 'admirable'. But more 'warmth' was needed 'to achieve any real romantic glow' [especially in the Chopin].
Mon. 52/7/28, 8	Hedges, Joyce	52/7/26 Albert Hall	Dohnányi: <i>Variations on a Nursery Song</i>	Hedges 'lacked showmanship' but it was a 'musically alive and neat' performance.
Mon. 52/9/29, 10	Ury, Tanya	52/9/24 Wigmore Hall	Beethoven: Sonata Op. 31 Schumann: <i>Fantasiestücke</i> Prokofiev: Sonata No. 3 Piston: Sonata Bergsma: Sonatas	Ury's Beethoven was given 'a lady-like performance' which lacked 'the composer's drive'—it was 'pale'. But her contemporary pieces were 'much better'.
	Scharrer, Irene	52/9/27 Wigmore Hall	Chopin: B minor Sonata and other pieces by the same composer [sic]	The B minor sonata was 'surrounded by miniatures . . . it was too idyllically poetic at intimate moments and laboured and unfinished at times of excited demonstration'.

Mon. 52/10/6, 10	Kovach, June	52/10/4 Wigmore Hall	Mozart: Sonata K. 3321 in F Major Ravel: <i>Ondine</i> Leon Kierchner [sic]	'An outstanding newcomer . . . her real weakness was a heavy cast-iron <i>forte</i> touch in Mozart'. The same hard touch was present in the Beethoven. But in <i>Ondine</i> her 'keyboard colouration was impressive'. The Kierchner was 'well-played'.
	Aavatsmark, Lila	52/10/2 Wigmore Hall	Beethoven: 32 Variations in C minor Grieg: <i>Ballade</i> and <i>Two slats</i> Geir Tveit and Harold Saverud [sic] Fartein Valen: <i>12-tone Preludes</i> Op. 29	Although there was 'genuine musical impulse' behind Aavatsmark's playing, her technique was 'by no means equal to the tasks she set herself' and she was therefore 'a not finished artist'. However her 'offering of generous Norwegian pieces' was welcome.
	Schlatter, Eda	52/10/4	Bach: <i>Italian Concerto</i> Arne: Sonata Franck and Debussy pieces [sic] Eric Aeisl and Norman Soreng [sic]	'[H]er fingers raced ahead of the beat in Arne and Bach. . . . The elasticity of Schlatter's <i>rubato</i> robbed the music of poise' [in the Franck]. This pianist needs to 'improve [her] sense of rhythm'.
Tue. 52/10/7, 2	Cooper, Kathleen	52/10/4 Wigmore Hall	Ireland and Debussy [sic] Beethoven: Sonata Op. 26 in Ab Major Brahms: <i>Handel Variations</i>	'[S]he played small pieces such as Ireland with much sympathy and imagination. . . . But it was a matter of regret that she had chosen to pit her strength against Brahms's Handel Variations, a work whose power, and beauty can be revealed only when technical anxieties are vanquished'.
Mon. 52/10/13, 9	Gray, Isabel	52/10/1 Wigmore Hall	Schumann: <i>Die Davidsbündler</i> Moskowski: <i>Caprice Espagnole</i> York Bowen: Ballade	Gray's reading of the Schumann was 'intelligent rather than imaginative and she was inclined to propel the music with her left hand'. Her Moskowski, which needed 'fingers of steel', was not successful: the 'delicacy' that she possesses is 'out of place for this piece'. However 'inhibitions fell away in York Bowen's amiable Ballade and her touch became more free'.
Tue. 52/10/14, 8	Vogel, Margalit	52/10/9 Wigmore Hall	Beethoven: <i>Bagatelles</i> Op. 126 Schubert [sic] German 19th century repertoire [sic] Franz Reizenstein [sic]	'Miss Vogel's personality failed to shine through her playing; Beethoven's <i>Bagatelles</i> , Op. 126, emerged as great rather than attractive music, Schubert as a grandiose rather than lyrical genius.'
Mon. 52/10/20, 2	Ellegaard, France	52/10/17 Wigmore Hall	Beethoven: <i>Appassionata</i> Scarlatti and Mozart [sic]	Although Ellegaard's 'powerful tone and ardent manner were effective in Beethoven, her fierce application of the sledgehammer and the scent-spray to masculine and feminine themes respectively proved infelicitous'.
Mon. 52/10/27, 3	Watson, Monica	52/10/24 Cowdray Hall	Schumann: <i>Novelettes</i> in E Major Moeran: <i>Windmills</i> Medtner: Sonata in G minor Blumenfeld: Preludes York Bowen: Ballade	The Medtner Sonata needed a 'bigger technique . . . many of the harmonic subtleties were lost'. But Watson 'conveyed <i>elan</i> of Schumann's E major <i>Novelette</i> and the sweep of Moeran's <i>Windmills</i> '.
Mon. 52/11/10, 2	Flory, Patricia	No date Wigmore Hall	Bach: Partita No. 1 Beethoven: Sonata Op. 110 Schumann: <i>Etudes Symphoniques</i> Chopin [sic] Berkeley: Preludes	'[C]lassical music seems as yet outside her range of interpretative sympathies.' Flory showed 'affection and understanding' in the Chopin and Schumann; she brought 'rhythmical exuberance and flexible phrasing' to the <i>Symphonic Studies</i> . She 'deployed the manifold charm' of Berkeley's Preludes.
Mon. 52/11/17, 10	Laretei, Käbi	52/11/13 Wigmore Hall	Beethoven: Sonata Op. 109 in E Major Bartók: <i>Bulgarian Dances</i> and <i>Microcosmos</i>	The 'Swedish pianist was wise' to have 'not performed the Romantic repertoire . . . her heart is ruled by her head at the moment'. There needed to be more 'warmth and affectionate handling' of the Beethoven. But regarding the Bartók, her 'trenchant and objective style of playing suited' this music.

Mon. 52/11/24, 9	Greig, Fiona	52/11/20 Wigmore Hall	Beethoven, Schumann [sic]	'[T]here was technical competence . . . and general musicianship in the playing. . . . But . . . neither Beethoven nor Schumann drew any marked individual response from her'.
	Fortescue, Virginia	52/11/19 Wigmore Hall	Mozart: Sonata in F Major Brahms: <i>Paganini Variations</i> Liszt: <i>Christmas Tree</i> Berg: Sonata Bach-Busoni: <i>Goldberg Variations</i>	Fortescue's choice of a 'less familiar piece' such as Liszt's <i>Christmas Tree</i> between the standard repertoire is welcome. Her technique and musicianship were well shown in her Mozart and Brahms' Paganini. The Berg Sonata 'suited' the pianist's 'expressive style admirably'. But the Busoni transcription of the <i>Goldberg Variations</i> as a piece was not welcome.
Mon. 52/12/1, 3	Kraus, Lili	52/11/30 RFH	Schubert: <i>Wanderer Fantasy</i> Mozart and Bartók [sic]	Kraus 'embraced an unusual strength for a woman as well as a great dexterity. . . . She almost conquered the phenomenal difficulties of Schubert's <i>Wanderer Fantasy</i>— few women could have done it better'.
Mon. 52/12/8, 3	Davies, Eiluned	52/12/6 Wigmore Hall	Rameau, Busoni, Beethoven, Chopin, Liszt and Bartók [sic]	Davies' 'playing was eminently capable and musicianly throughout the whole programme', but there should be 'more consideration of the differences in style'.
Mon. 52/12/15, 9	Maze, Pauline	52/12/11 Wigmore Hall	Couperin, Bach, Schubert, Debussy, Ravel [sic] Berg: Sonata	'A greater arm weight' was required in the climactic passages of the Berg Sonata. The rest of the programme was 'well within her grasp, but . . . she needs to aim for a greater accuracy'.
Mon. 53/1/12, 2	Larrocha, Alicia de	53/1/7 Wigmore Hall	Bach-Busoni: Chaconne Schumann: <i>Humoresques</i> Granados and Albeniz [sic]	'Was Busoni wise to transcribe Bach's <i>Chaconne</i> ? . . . [Larrocha's] relentless metallic brilliance did not make this piece sound convincing. Nor did she look for the kindly domesticity in Schumann's <i>Humoresque</i> .' However in the Spanish pieces, her 'efficiency, and attack, and bright clean line were supplemented by an ease and sensitivity'. So, Larrocha can 'astonish' and 'charm'.
Mon. 53/1/19,10	Middleton, Fenella	53/1/16 Wigmore Hall	Beethoven: <i>Waldstein</i> Sonata Chopin: Granados [sic] Granados: <i>Love and the Nightingale</i>	Her playing contained 'persistent inaccuracies'. Yet, 'her technical equipment is considerable'.
Mon. 53/1/26, 2	Regules, Marisa	No date No venue	Beethoven: <i>Appassionata</i> Sonata Liszt: Sonata Chopin: <i>Grande Polonaise</i> Ravel: <i>Forlane</i> from <i>Le Tombeau de Couperin</i> Granados: <i>The Maiden and the Nightingale</i>	[N]o man could have made the <i>Appassionata</i>, Liszt's sonata, or Chopin's <i>Grande Polonaise</i> sound more powerful and exuberant'. Regules 'power on the keyboard' is notable and she is 'gifted'.
	Holesch, Greer	53/1/22 Wigmore Hall	Brahmas: Sonata No. 2 Liszt: Paganini Studies Dukas: <i>Variation, Interlude and Final on a theme of Rameau</i> Liszt: <i>Paganini Studies</i>	Greer's choice of the lesser-known pieces was not welcome: 'Brahms Sonata, No. 2 is immature and overlong' and the Dukas 'lacks all distinctive musical personality'. But Greer is 'a mature musician of great character, whose masculine technique also proved capable of exorbitant demands of Liszt'.
	Donska, Maria	53/1/20 Chenil Galleries	Beethoven: <i>Waldstein</i> Sonata and the <i>Hammerklavier</i> Sonata	'[O]ne of a few women pianists who successfully assailed the <i>Hammerklavier</i> a few months ago.' However, in this recital, the small room and the piano 'seemed to reduce the scale of the <i>Hammerklavier</i> Sonata. On the other hand, Donska's <i>Waldstein</i> 'emerged at full size'.
Mon. 53/2/2, 2	Pallemaerts, Maria E.	53/1/28 Wigmore Hall	Vivaldi [sic] Schumann: F# minor Sonata	'Why is a powerful piano technique thought adequate excuse for noisy, slipshod playing? . . . she is not the only pianist who spoils the force and verve of her performances by inaccuracy and ugly tone.'

Mon. 53/2/9, 4	Karp, Natalia	No date No venue	Bach: <i>English Suite</i> in G minor Mozart, Chopin and Liszt [sic]	'[A]nother pianist who put down the right fingers in the right place at the right time.'
	Bloom, Tessa	53/2/5 Wigmore Hall	Classical Sonatas [sic] Schubert, Schumann [sic] Brahms: Sonata in F minor Howard Ferguson: Sonata	'Miss Tessa Bloom found a place for classical, romantic, and contemporary piano music in her programme . . . showing no favouritism to one composer at the expense of another, but playing all with enjoyment, imagination, intelligence, and a very serviceable technique'.
Tue. 53/2/17, 2	Kitchin, Margaret	53/2/15 Morley College	Don Banks: Violin Sonata	[Comments on the composition only].
Mon. 53/3/2, 11	Litvin, Natasha	53/3/25 Wigmore Hall	Beethoven: Sonata, <i>Les Adieux</i> Schubert: Fantasy Sonata Op. 78 Ravel: <i>Gaspard de la Nuit</i>	'[S]he gave a beautifully poised limpid-tone and stylistically right account of Schubert.' Her Beethoven 'revealed still more of her outstanding musical perception, and lacked only dynamic exuberance. in its final'. Ravel's <i>Gaspard</i> 'needed a little more sheer virtuosity'.
	Ralf, Eileen	53/2/27 RFH Recital Room	Brahms: Intermezzo in C Major Busoni: <i>Carmen Kammer Fantasie</i>	'[I]f only she would relax and not consciously strive to "interpret" the whole time'. Ralf's 'intensity of feeling' for the Brahms and Busoni 'resulted in muscular tension causing her to play wrong notes'.
Mon. 53/3/23, 2	De Lara, Adelina	53/3/18 Wigmore Hall	Schumann: Sonatas in F# minor and G minor	Schumann's F sharp minor Sonata 'might appear to be too arduous for this octogenarian pianist, but no'. Although a bigger <i>ff</i> was needed in order 'to realise the full excitement of the composer's dynamic range . . . there was clear articulation of detail in place of the clotted texture . . . and her mellow cantabile tone never failed to sing'.
	Gerris, Bé	53/3/20 Wigmore Hall	Schumann, Chopin and Fauré [sic]	She is a pianist 'who enjoyed the music she played, who felt it strongly, and with a woman's musical reactions but was ashamed neither of her femininity nor her feelings . . . It was a playing which inspired confidence and appreciation'.
	Seigle, Irene	53/3/17 Wigmore Hall	Mozart: Sonata in Bb Schubert: <i>Wanderer Fantasy</i> Franz Reizenstein [sic]	'[S]he did not woo the keyboard but tackled it with unflagging determination, hard tone and grim efficiency.' Seigle was 'wise to choose Reizenstein's Sonata'. Her Mozart was 'uneven' and her Schubert was 'rushed'.
Mon. 53/4/6, 9	Holley, Joan	53/5/30 Wigmore Hall	Schumann, Liszt, Debussy and Bartók [sic]	'Unlovely, unsympathetic, and unmusical performance.' (But her 'nervousness' made it 'difficult' to offer a 'fair judgement').
Mon. 53/4/13, 10	Krehm, Ida	53/4/9 Wigmore Hall	Scarlatti: Sonatas Bach: Toccata in C minor Schumann: Intermezzi Op. 4 Scriabin: Sonata No. 5 Norman Dello Joio: Sonata No. 3	Krehm's Scarlatti was 'nimble handled' and Schumann's Intermezzi were 'well-reasoned and disciplined'. The recital was 'praise-worthy but not breathtaking'.
Mon. 53/4/20, 10	Riddell, Joyce	53/4/15 Wigmore Hall	Haydn: Sonata in Ab Bartók: <i>Improvisation</i> Baxton Orr: <i>Bagatelle</i>	'Forthright contemporary piano music is Miss Joyce Riddell's <i>forte</i> . . . [I]t rouses her most speaking sympathies and finds her touch at its most stylish.' But the 'strenuous keyboard writing of Liszt tired her technical resources'. Riddell's Haydn was 'respectful' but not 'revealing'. She is 'a specialist in contemporary music'.
	Cootes, Louise	53/4/16 Wigmore Hall	Bach, Haydn, Mozart, Schumann and Ravel [sic]	'[E]verything she did was neat and sensitive.' However Cootes' chosen pieces required 'more weight of tone and conviction'. This debut recital was 'a little immature'.

Mon. 53/4/27, 2	Buckingham, Elisabeth	No date	Bach, Beethoven, Schumann, Debussy and Ravel [sic]	'[F]inger technique, the requisite of all the composers that she played was her principal weakness.' Nevertheless Buckingham showed 'a certain intuitive feeling for Schumann's moods and idea'.
	Scherzer, Grete	53/4/25 RFH	Rachmaninov: Concerto No. 2	'Miss Scherzer, who has been admired for her playing of Schubert and of French music was unwise to play Rachmaninov; because her hands do not fall comfortably on the big piano writing, because her touch does not lend itself to the roaring of the <i>klaviertiger</i>.'
Mon. 53/5/4, 4	Bolton, Hatty	54/4/29 Cowdray Hall	Beethoven: Sonatas Op. 31, no. 3, Op. 90 and Op. 110	Bolton played these sonatas with 'apt and beautiful tone, clear phrasing and expert assurance'.
	Hall, Jessie	No date Wigmore Hall	Beethoven, Schumann and Scriabin Sonatas [sic]	'[S]he had no revelations to make in sonatas by Beethoven, Schumann and Scriabin but her playing was clear and intelligent in an expository way.'
Mon. 53/5/11, 3	Zelka, Charlotte	54/5/4 Wigmore Hall	Schönberg: Suite Op. 25 Goldshmidt: <i>Preludes and Toccata</i> Hindemith: Sonata No. 3 Krenek: Sonata No.5	Zelka's 'mature intellectual understanding' was shown in Hindemith's Sonata and the Bach. However her Debussy had 'a certain lack of style' and her Brahms <i>Variations on a Theme of Schumann</i> 'sounded like a solemn funeral dirge because of her slow opening tempo'.
	Bruchollierie, Monique de la	53/5/6 Wigmore Hall	Mozart: Sonata in C Major Chopin: <i>Grande Polonaise</i> Op. 22 and <i>Barcarolle</i> Brahms: Ballade in G minor and Intermezzo Op. 118	This performance offered an 'aristocratic manner of playing' without lacking in 'excitement'.
Mon. 53/5/18, 7	Hill, Barbara	53/5/14 RFH Recital Room	Schumann: <i>Carnaval</i> Debussy: Six Preludes [sic] Fauré: <i>Thème et Variations</i>	'[This recital] was a cultivated and urbane playing, yet essentially simple and sincere'.
Mon. 53/6/1, 11	Wolpe, Katharina	53/5/30 Wigmore Hall	Bach, Mozart, Schumann [sic] Berg: Sonata	'Everything she played lost musical effect either by her unstable sense of rhythm from her too liberal use of the sustained pedal.' However Wolpe's Mozart was 'sensitive and loving' and she has 'a natural feeling for Schumann'. The Berg was the piece where her 'finest qualities' were shown.
	Munn, Marry	53/5/27 Wigmore Hall	Bach, Schubert [sic], Robert Flemming: Sonatina Chopin: B minor Sonata	[Munn is a blind pianist.] 'She achieved an astonishing degree of accuracy in view of its wide leaps [Chopin]. . . . But strangely enough it was in little details of fingerwork all lying under the hand that there were occasional smudges in Bach and Schubert'. But her tone was 'at all times pleasing to the ear in its gentleness'.
	Urquhart, Hilary	53/5/28 Wigmore Hall	Holst: Newburn lads Toccata [sic] Medtner and Paderewski [sic]	Urquhart is 'incapable of producing harsh or ugly sound'. However she needs to 'make her points with greater conviction particularly when playing music by pale composers without a strong personality of their own, such as Medtner and Paderewski'.
Mon. 53/6/29, 11	Bouboulidi, Rita	53/6/26 Wigmore Hall	Beethoven, Chopin [sic] Ravel: Toccata from <i>Le Tombeau de Couperin</i> Brahms: <i>Handel Variations</i>	Bouboulidi displays 'rock-like rhythm, and a full and clear tone'. Because of this, a 'spatter of wrong notes went almost unnoticed' in the Beethoven and Brahms' <i>Handel Variation</i> . Although a 'lighter sparkle' for the Chopin and 'more virtuosity' in the Ravel would be welcome, her playing had 'the weight of thought and personal conviction'.
	Medd-Hall, Emmeline	53/6/24 Cowdray Hall	Well known works of Bach [sic], Beethoven, Schubert, Chopin and Liszt [sic] Schumann: <i>Faschingschwank aus Wien</i>	Her playing showed that there was 'much careful thought behind what she played'. However Schumann's <i>Faschingsschwank aus Wien</i> [sic] proved her to be 'a little taxing physically'.

Mon. 53/9/28,10	Goldstein, Ella	53/9/23 Wigmore Hall	Scarlatti: Sonatas Bach-Busoni: Chaconne Schumann: <i>Carnaval</i> Chopin: Nocturne in A minor and Mazurka Op. 17 Stravinsky: <i>Petrouchka</i>	Goldstein's Scarlatti pieces were played 'too solidly to suggest their harpsichord origin' and her Schumann was 'flamboyant' instead of being 'an intimate portrait gallery'. Although there was some 'real delicacy' in Chopin's Nocturne and Mazurka in A minor, Goldstein was 'far happier with Bach-Busoni or Stravinsky than anything that required super-sensitive antennae'.
Mon. 53/10/5, 6	Bor, Hilda	53/9/28 Wigmore Hall	Haydn: Concerto in D Major Bach: Concerto in F minor Hindemith: <i>Four Temperaments</i>	Bor 'has a naturally limpid touch which was put to expressive use in the slow movement of Haydn but which runs the risk, in loud, strenuous music, of losing its definition and resulting in lumpy tone and phrasing. . . . But the ear was caught by the address which she brought to the outer movements of Haydn and kept at bay by the intellectual stimulus of Hindemith's cultured, variegated thought'.
Mon. 53/10/19, 2	Barratt, Audrey	53/10/12 Wigmore Hall	Mozart: Sonata [sic] Schumann: <i>Carnaval</i> Debussy [sic]	This recital was 'a kind of graduation, examination, and ceremony in one'. Barratt's playing confirmed that she had 'the equipment, both musical and technical to go forward upon her course developing her individuality'.
Mon. 53/10/26, 11	Ellegaard, France	53/10/24 Wigmore Hall	Mozart: Sonata in D Major Beethoven: Sonata in D minor Chopin: Studies Op. 25 Gunnar de Frumerie: Chaconne	'In the past, Wigmore Hall has sometimes seemed too small for the sound Miss Ellegaard was capable of drawing from the piano. . . . She still seemed more at home with the solid, stark choral writing of Gunnar de Frumerie and with the dramatic ardour of Beethoven's D minor sonata than with those [Chopin Studies] requiring feather-weight poetry'. There was 'a strong musical impulse behind her playing' of the Mozart Sonata.
Mon. 53/11/2, 4	Mildner, Poldi	53/10/27 Wigmore Hall	Schubert: <i>Wanderer Fantasy</i> Chopin: <i>Berceuse</i> Brahms: <i>Paganini Variations</i> Liszt: Sonata Ginastera [sic]	Mildner's playing 'charms by its spontaneity and dazzles by its technical brilliance. . . . but she should have had a pause after the Ginastera in which her fingers had had scarcely a second's respite'. The strain of the fingers from the Ginastera led Mildner to produce 'inaccuracies' in the Chopin.
	Rodriguez, Maria Teresa	53/10/30 RBA Galleries	Bach: Capriccio in Bb Beethoven: Sonata Op. 31 in D minor Chopin: Nocturnes [sic] Prokofiev: Sonata No. 3	Rodriguez played the Prokofiev with 'unflagging rhythmic vitality without allowing it to sound like mere motor energy'. Similarly, her Beethoven was 'technically secure'. However, 'more affection' was needed in Chopin's Nocturnes.
Mon. 53/11/9, 12	Polk, Eloise	53/11/7 Wigmore Hall	Mozart: Sonata K. 576 in D Major Schubert: Posthumous Sonata Bb in Major	The first movement of Polk's Schubert Sonata was 'expressively and gracefully shaped and she maintained the singing <i>legato</i> in the Andante'. But her interpretation of the Mozart was 'naïve and brusque in effect, at times'.
	D'arco, Annie	53/11/4 Wigmore Hall	Schumann: <i>Etudes Symphoniques</i>	There was 'a neglect of the finer shades of phrasing . . . a certain wooden quality of tone and rhythm' in D'arco's Schumann <i>Etudes Symphoniques</i>. This was 'a recital aimed more at a close circle of friends than at a public audience'.
Mon. 53/11/16,11	Custance, Barbara	No date No venue	Scarlatti: Sonatas Bach [sic] Beethoven: <i>Appassionata</i> Brahms: Intermezzi Op. 118	Custance 'surmounted the formidable technical obstacles' of the <i>Appassionata</i> Sonata 'with rather less effort than those of smaller pieces by Brahms'. There was a 'warm and genuine musical impulse' behind Custance's playing but 'rhythmic stability' was lacking in the Brahms as well as in some parts of the <i>Appassionata</i> , Her Scarlatti was 'light and nimble' but her Bach, 'too robust'.

Mon. 53/11/23, 2	Laretei, Käbi	53/11/20 Wigmore Hall	Handel: Chaconne Chopin: Fantasy in F minor Brahms: Sonata in F minor Hindemith: Sonata No. 3	Laretei [who had her debut recital last winter] showed a 'great strength and delicacy' but was somewhat remiss in the romantic pieces: she 'skimmed only the surface poetry off Chopin's Fantasy' and her Brahms Sonata was 'too light-fingered and reticent'. However 'she came into her own in Handel and Hindemith'.
	Papaioanou, Marika	53/11/16 Wigmore Hall	Beethoven: Sonata Op. 109 in E Major Niko Skalkottas: <i>Passacaglia</i> Ravel: <i>Valses Nobles et Sentimentales</i>	Papaioanou 'played these works (Skalkottas) and Beethoven's E major Sonata with insight; her technique, which caused some anxious moments in an over-impetuous performance of Ravel, was fluent and her phrasing at all times simple and elegant'.
Mon. 53/11/30, 6	Schuyler, Philippa	53/11/25 RBA Galleries	Schubert: Impromptus Ravel: <i>Alborado del Gracioso</i>	'[S]he left the impression of keen sensibility of tone colour but her rhythm was strangely intermediate.' The Ravel 'might have had more glitter'.
	Van der Post, Mignonne	No date Wigmore Hall	Beethoven, Chopin, Debussy [sic] Katharine Lovell: <i>Midsummer Hill</i>	'At 20 years old she has acquired muscular arms and a confident approach to the piano . . . but she failed to catch the impress of Beethoven's mind, Chopin's elegant keyboard style and Debussy's blend of earth and ethereality'.
Mon. 53/12/7, 12	Auxiètre, Mireille	No date Wigmore Hall	Chopin: <i>Polonaise Fantasy</i> Op. 61 and Ballade in F minor Schumann: <i>Faschingsschwank aus Wien</i> [sic] Debussy and Ravel [sic]	'[A]s an artist she is still somewhat like a slender bud before it has opened out into full flower. Greater physical strength was needed . . . in the climaxes of Chopin's <i>Polonaise- Fantasy</i> and F minor Ballade, and she has yet to acquire a sense of style in order to distinguish between the aristocratic and the bourgeois romanticism of the Polish composer and Schumann of the <i>Faschingsschwank aus Wien</i> , for example, and to suggest the comparative impersonality of Debussy and Ravel by thinking more of tone colour than of emotional content. But it was a pleasure to hear phrasing so sensitive and tone so ingratiating'.
	Herscovici, Selma	53/12/3 Wigmore Hall	Beethoven: <i>Les Adieux</i> Sonata Brahms: <i>Paganini Variations</i>	'[W]ith such an effortless technique and so pretty a regard for pastel shades of tone, it was regrettable that the sight of an <i>ff</i> marking was like the proverbial rag to a bull to her' [in <i>Les Adieux</i> and the Paganini Variations].
Mon. 53/12/14, 11	Zelka, Charlotte	53/12/9 Wigmore Hall	Schubert: Sonata Op. 53 in D Major	Zelka had 'no inhibitions about declaring her own mind' but this led to a 'touch of aggressiveness; she misjudged climaxes by arriving at her loudest point too soon' but this was 'no more than an impetuosity born of enthusiasm'. However, 'a cooler sense of control without damping her impulse' would have been welcome.
Mon. 53/12/21, 9	Buckingham, Elisabeth	53/12/17 Wigmore Hall	Debussy: <i>La Soiree dans Grenade</i> Bartók and Rawsthorne [sic]	Although Buckingham's playing had 'fluency, her rhythm and feeling for structure were defective'. Also she played Debussy's <i>La Soiree dans Grenade</i> 'as though she had never read its title'. She spoiled 'incisive pieces' by Bartók and the Rawsthorne with 'smudgy pedalling'.
	Gianoli, Reine	53/12/15 Wigmore Hall	Bach: <i>French Suite</i> No. 2 Debussy: <i>Estampes</i> Beethoven: Sonata, Op. 2 in C Major Franck: <i>Prelude Chorale and Fugue</i>	Gianoli's phrasing throughout the recital was particularly appreciated. She was 'technically happier in pieces where nimble fingers counted for more than strong wrists' [Bach and Debussy]. In the Beethoven she 'hardened her tone'.

Mon. 54/1/25, 4	Cootes, Louise	53/1/19 Wigmore Hall	Bach, Mozart, Handel, Debussy[sic]	'[S]he wisely chose a programme which did not demand the muscular strength she has not yet developed. But though her light touch was an advantage in Bach, Handel, Mozart and Debussy, she has not yet disciplined her fingers enough to sustain an eighteenth-century contrapuntal argument.'
Mon. 54/2/1, 10	Hill, Barbara	54/1/26 Wigmore Hall	Bach, Handel, Beethoven, Franck, Fauré [sic] Debussy: <i>Feux d'Artifice</i>	[S]he is discerning and sensitive as an interpreter, her phrasing is beautifully moulded, and she has a real ear for quality and colour of tone . . . Her intimate, dynamically restrained style would be admirable in a drawing room, but rather larger gestures are required on the public platform.'
Mon. 54/2/8, 4	Cadogan, Mary	54/2/6 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Chopin: <i>Berceuse</i>	Cadogan's programme, apart from her Chopin, was 'over-ambitious'. Her playing had 'unreliable fingerwork, hard loud tone and many wrong notes'.
Mon. 54/2/15, 4	Bertola, Clotilde	54/2/10 Wigmore Hall	Bach-Busoni: Chaconne Mozart: Sonata and Fantasia in D minor Beethoven: <i>Appassionata</i> Sonata Chopin: Etude in Ab	Bertola's <i>Appassionata</i> was 'most unorthodox; constant fluctuating tempo and rhythm, unclear pedalling and occasional improvisation when her memory failed'. The Mozart 'cried out for a firm clear outline'. The Chopin was 'best suited to the pianist, for her 'agile fingers' could enjoy 'rhythmic liberties without stylistic transgression'.
Mon. 54/3/1, 9	Grudeff, Marian	54/2/22 Wigmore Hall	Beethoven: Sonata Op. 101 in Ab Schumann: <i>Papillons</i> Ravel and Chopin [sic] Harry Somers: <i>Sonnet</i>	'[S]he had a splendid masculine grasp of the main issues of Beethoven's Op. 101 and only betrayed her sex in over-affectionate, at times near-sentimental treatment of its lyrical 1st movement.' Schumann's <i>Papillons</i> 'sounded uncommonly radiant and spontaneous; and in the Ravel and Chopin, she showed 'no less musical sympathy'.
Mon. 54/3/8, 11.	Moore, Joan	54/3/4 Wigmore Hall	Beethoven Sonata: Op. 2, no. 2 Schumann: <i>Fantasiestücke</i> Op. 12 Ravel: <i>Valse Nobles et Sentimentales</i>	'[H]er certain yet flexible rhythm is her strong point. This was shown in Beethoven's Op. 2, No. 2.' Moore's tone in <i>Fantasiestücke</i> was 'pleasantly cool'. The recital was 'in general, smooth and pleasing'.
	Bouboulidi, Rita	54/3/6 Wigmore Hall	Handel [sic] Beethoven: Sonata E Major Brahms: Op. 79 Schumann: Sonata No. 2 in G minor Loris Margaritis	This recital would have made a 'more striking impression' had it not been placed just before Bela Siki's recital. Bouboulidi had 'a round yet pellucid touch' in the Handel and a 'broad grasp' of Beethoven's E Major Sonata. But some 'curious miscalculations' occurred in the Brahms.
Mon. 54/3/22, 4	Mitchell, Marjorie	54/3/21 Wigmore Hall	Scarlatti: Sonatas, Rameau [sic] Beethoven: Fantasy-Sonata Op. 27 in Eb Fartein Valen: <i>Intermezzo</i> and a Prelude and Fugue Barber: Sonata	'[S]he played Scarlatti and Rameau with nicely differentiated clarity and with thought for the realization of ornaments; and she caught the atmosphere of Beethoven on the verge of his period.' Mitchell played the Barber Sonata with 'a formidable technique'.
Mon. 54/3/29, 5	Fourneau, Marie-Thérèse	54/3/27 Wigmore Hall	Bach: Partita in Bb Chopin [sic] Debussy: 12 Etudes	Amongst many qualities of this French pianist (who is always a 'welcome visitor to this country') is Fourneau's 'subtle tone' shown in the Debussy. Her Bach had 'well ventilated texture and buoyant rhythm. . . . She brought a beautifully moulded melodic line' in her Chopin.

Mon. 54/4/5, 5	Vincent, Dorothea	54/4/3 Wigmore Hall	Brahms: <i>Schumann: Variations</i> Op. 9 Chopin: Ballade in G minor and F minor	Although Vincent is not 'a robust player, her phrasing was consistently musical'. The climaxes in the Schumann, and Chopin's Ballades in G minor and F minor 'sounded sadly skimmed in tone', but the Beethoven Sonata 'sounded very happy in her hands'.
	Biro, Sari	54/4/1 Wigmore Hall	Beethoven: Sonata Op. 111 Kabalevski: Sonata	'Miss Sari Biro should have been restrained from playing Beethoven's last Sonata at the Wigmore Hall. . . . Flaws in her technique are [all] the more noticeable because her manner of playing is so robust and imperious'.
Mon. 54/4/12, 6	Ireland, Margaret-Ann	54/4/5 Wigmore Hall	Beethoven: Sonata Op. 110 Schubert: Impromptus Op. 90 Prokofiev: Sonata No. 3 William Bergsma: Fantasy	Ireland had a 'firm rhythm . . . she is also at times capable of heartily masculine power' (shown in the Prokofiev Sonata and Bergsma's Fantasy). She was 'less sure of her ground' in the Beethoven than the modern works. Her approach to the Schubert was 'very carefully studied and, perhaps largely in consequence, the work never rose from its earthbound progress into flight'.
Mon. 54/4/19, 9	Merrieu [sic] Diana [Merrien, Diana]	54/4/14 Wigmore Hall	Schubert: Impromptus Liszt: Sonata Beethoven: <i>Pastoral</i> Sonata Debussy: <i>La Puerto del Vino</i> and <i>Volies</i>	The Beethoven and Schubert were played with 'conviction'. The Debussy was 'sensitive and excitingly evocative', but the Liszt Sonata ('a daunting work for a young, slender woman') needed 'more weight'.
Mon. 54/4/26, 2	Long, Kathleen	No date No venue	Scarlatti: Sonatas Beethoven: Sonata Op. 2 in C Major Faure: Nocturne No. 4 in Eb Ravel: <i>Valse Nobles et Sentimentales</i> Chopin: Ballade in G minor	Long ('a mistress of the keyboard') was the only woman 'admitted into the Master Piano Recital'. Her programme 'testified to her catholic taste and versatility'. Her performances of the Fauré and Ravel 'stood head and shoulders above the other performances'. Although the rest of her programme was well played 'with warm musicianship there were fewer memorable moments'.
Mon. 54/5/3, 4	Alpenheim, Ilse Von	54/4/29 Wigmore Hall	Bach: Toccata in E minor Mozart: Sonata K. 333 in Bb Major Schumann: <i>Blunte Blätter</i> Mendelssohn: <i>Variations Serieuse</i> Hindemith: Sonata No. 2 Frank Martin [sic]	There was an 'unsteadiness in rhythm' in the Bach and Mozart but her 'wholly adequate technique and intellectual grasp of music distinguished her performance of Hindemith and Frank Martin'. Her Schumann and Mendelssohn 'stimulated her feeling for colour as the classical group had not and the moderns needed not, and she gave them intelligent and satisfying performances'.
Mon. 54/5/10, 9	Bachauer, Gina	54/5/4 RFH	Liszt: Sonata Bach, Chopin and Debussy [sic]	'Bachauer's playing does not court easy applause, her virtues are such as musicians are most likely to appreciate' [and the audience of this recital is assumed to be made up of connoisseurs]. The Liszt Sonata was 'met with intellectual as well as physical, virtuoso arms' but the climaxes were 'not achieved with ideal dynamic growth'. The Chopin was played with 'lovely luminosity' and the Bach with 'a warm clarity'.
Mon. 54/5/17, 4	Slenczynska, Ruth	54/5/10 Wigmore Hall	Bach: <i>Italian Concerto</i> Liszt: <i>Variations on the theme of Paganini</i> Schumann: <i>Etudes Symphoniques</i> Bartók: <i>Rumanian dance</i> Ravel: <i>Jeux d'Eau</i>	Slenczynska's Bach and Ravel were played with 'exaggerated <i>rubato</i> in the name of expression', so the music became 'completely distorted'. Her tone was 'hard and loud' but she nonetheless 'displayed an enviable technical gift'.

Mon. 54/5/24, 3	Kyriakou, Rena	No date RFH Recital Room	Bach-Busoni: <i>Organ Toccata</i> in D minor Mozart: <i>Ah Vous Dirais Je Maman</i> Father Antonio Soler [sic]	Kyriakou 'misjudged the dynamics at times; she was consistently apt to err on the side of forcefulness' in the Bach-Busoni. She 'over-pedalled' the Mozart; this 'caused a disconcerting welter of sound to hang undispersed in the air'. But her Spanish pieces [Soler] were 'sensitive'.
Mon. 54/6/7, 3	Guller, Youra	No date Wigmore Hall	Bach: <i>Italian Concerto</i> Mozart: Sonata in Eb Major Chopin: Sonata No. 2 in Bb minor	The Bach demonstrated the pianist's 'splendid rhythmic steadiness and clear articulation though the general effect was a little stolid'. Guller's Mozart had 'much romantic imagination but a little too much pedal'. And she 'rushed the climaxes' of the first movement of Chopin's Sonata and some 'idiosyncrasies of interpretation' appeared in the remaining movements.
Mon. 54/6/14, 5	Phillips, Lois	54/6/9 Wigmore Hall	Chopin: Sonata in Bb minor Haydn [sic], Brahms: Waltzes Op. 39 Lois Phillips: <i>Arabesque</i>	Phillips' Chopin Sonata suffered because her 'delicate fingerworks have trouble with strenuous music (although she has 'a feeling for Chopin's style'). She 'revealed a valuable sense of rhythm and a pleasant touch in Brahms' waltzes, a felicitous sense of style in Haydn, an attractive singing legato, and commendable <i>fingerfertigkeit</i>'. Her own <i>Arabesque</i> was music which 'accorded her manner of playing'. But the more outspoken and vehement of the waltzes (Brahms) taxed her powers'.
Mon. 54/9/27, 10	Lympny, Moura	54/9/25 Wigmore Hall	Mozart [sic] Beethoven: Sonata Op. 109 Brahms: <i>Paganini Variations</i> (2nd book) Chopin: Preludes Op. 28	Lympny's brief visit to England from America is welcomed, as is her playing, which has 'so much matured musically'. She performed Brahms' <i>Paganini Variations</i> without any 'strain or reduction of the music's stature' and her Mozart had 'a beautiful and limpid tone'. Her Chopin possessed the 'true singing <i>legato</i> '. The only minor criticism was her 'unnecessarily fast tempo' in the finale of Beethoven's Op.109.
Mon. 54/10/11, 3	Hess, Myra	54/10/10 RFH	Beethoven: Sonatas Op. 109, 110 and 111	'London concert tradition demands that before we can declare the autumn recital season well and truly opened we must hear a piano recital by Dame Myra Hess.' Although 'a stricter control of rhythm and a sharper sense of dramatic contrast' was desirable in a 'paraphrase of Beethoven's thought', it was a 'thoughtful, sensitive and often deeply affecting paraphrase'. Hess' <i>mezza voce</i> had 'a crystalline beauty'.
Mon. 54/11/1, 3	Schreier, Irene	54/10/30 Wigmore Hall	Beethoven: Sonata in D Major Chopin: <i>Barcarolle</i> Bartók: <i>Rumanian Dance</i> Ernest Levy: <i>Five Pieces</i>	The Beethoven was more successful in the slow movement; in the fast movement, her playing was marred by 'inaccuracies and roughness. . . . She was able to bring the necessary trenchancy' to the Bartók and Levy; in Chopin's <i>Barcarolle</i> , Schreier 'coaxed a surprisingly pleasant soft tone from her instrument'.
Mon. 54/11/15, 11	Kabos, Ilona	54/11/13 Wigmore Hall	Beethoven: Sonata Op. 78 in F# Major, Op. 79 in G Major and the <i>Hammerklavier</i> Sonata	'The <i>Hammerklavier</i> is a veritable Everest for any woman to scale, yet it was Miss Ilona Kabos's opening choice. . . . There were many incidental beauties and points of searching interest in her reading, but she was not mistress enough of its cruel difficulties to fill it out to its full, imposing, and unshakable strength. In contrast, the F sharp major sonata is a "feminine" work. Here, Miss Kabos was too capriciously feminine in her unsteady pulse . . . the little G major sonata Op. 79 was much more satisfactory'.

Mon. 54/11/22, 2	Scharrer, Irene	54/11/20 Wigmore Hall	Chopin: Sonata in Bb minor Ballade in F minor Scherzo in Bb minor and 12 Etudes	'[H]ad she only been able to achieve a bigger and more impassioned climax (in her F minor Ballade) her spellbound treatment of those five whispered ensuing chords (F minor Ballade) would have taken the listener's breath away. But at all moments of demonstrative excitement, she laboured hard to achieve her results, so that the exquisite poetry of her quieter passages lacked the necessary foil to set it off.'
	Saxson, Bridget	54/11/17 Wigmore Hall	Handel: Suite G minor Beethoven: Sonata Op. 101 Chopin: Fantasy Op. 49 in F minor	Saxson's Beethoven ('the main work of this recital') lacked 'forward drive and stature' in the Allegro movement. Similarly the climaxes of Chopin's F minor are 'not quite powerful enough' but Saxson caught the 'music's warm, romantic glow. . . . We hope to hear her again in a year or two when she has grown a little maturer and acquired stronger convictions about the music she plays'.
	Bolton, Hatty	54/11/15 Cowdray Hall	Beethoven: <i>Appassionata</i> Sonata Chopin: Ballade in G minor	'A discerning musical personality in everything that the pianist undertook made up for her wrong notes and memory lapses.'
Mon. 54/12/6, 11	Retallack, Elenor	54/11/30 Wigmore Hall	Scarlatti: Sonatas Franck: <i>Prelude Chorale and Fugue</i>	Retallack's 'variety of tone colour and the delicacy of phrasing was agreeable to the ear'. But her 'lack of rhythm' made her interpretation 'a little dull'.
	Iles, Edna	54/12/3 Wigmore Hall	Beethoven: <i>Appassionata</i> Sonata Brahms: <i>Paganini Variations</i> Medtner [sic]	'Iles finger technique proved fully adequate to Brahms and Beethoven. . . . Yet, with this very ardour go ugly tone and graceless phrasing; she thumps the keys mercilessly, Beethoven in his most fiery mood, Brahms at his most leonine, could not stand up to Miss Iles's stern treatment.' However her 'agile fingers were well matched' for the Medtner.
Mon. 54/12/13, 11	MacEwan, Desirée	54/12/6 Wigmore Hall	Beethoven: Sonata in Ab Ravel: <i>Valses Nobles et Sentimentales</i> Milhaud and some Brazilian pieces [sic]	MacEwan possesses 'a round and rich tone'. But her 'earnest approach' to the Ravel made this music sound 'almost German'. She used 'slow tempi' in the Beethoven; this made the Sonata sound 'laboured'. When it came to her Milhaud the performance was 'entertainingly vivacious'.
	Huggenberg, Ruth	54/12/11 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Schubert: Posthumous Sonata in Bb Major	'Miss Huggenberg showed no "favouritism"; each composer was treated in exactly the same way.'
Mon. 54/12/20, 9	Mourao, Isabel	54/12/13 Wigmore Hall	Bach-Busoni: Chaconne Mozart [sic] Chopin: Nocturnes Brahms: <i>Paganini Variations</i> Villa Lobos [sic]	'[S]he is a player cast in a big mould (technique, tone, intelligence)'. The Brahms was 'exactly the vehicle for her technical brilliance. . . . There were signs that it required a good deal of self-control to keep the playing down to the smaller dimensions' [Mozart's Sonata' and Chopin's Nocturne]. Mourao's Villa Lobos was 'dazzling'.
	Benenson, Vera	54/12/17 Wigmore Hall	Beethoven: <i>Moonlight</i> Sonata, <i>Appassionata</i> Sonata and <i>Diabelli Variations</i>	This recital was 'uneven in quality', both the <i>Appassionata</i> and the <i>Diabelli Variations</i> requiring 'greater reserves of technical strength than Benenson could consistently command'.
Mon. 55/1/3, 2	Kitchin, Margaret	55/1/2 Morley College	Tippett: Piano Sonata	Kitchin played Tippett's Sonata with 'clarity and warm musicianship'.
Mon. 55/1/10, 10	Wagenaar, Nelly	55/1/9 Wigmore Hall	Beethoven: Sonatas in Ab Major Leon Orthel: Sonatina No. 3 and <i>Epigrams</i>	'Miss Wagenaar impressed as much with her disciplined technique as with her balanced and musicianly judgement.'
	Nemenoff, Harriet	55/1/3 RFH Recital Room	Beethoven: Sonata Op. 10 in C Major Brahms: Op. 118 Kabalevsky: Sonata No. 3 Milhaud: <i>Saudades do Brazil</i>	Nemenoff's 'effort' for realising the 'full excitement of any climax' of Beethoven's Sonata Op.10 resulted in 'occasional inaccuracy.' But 'she is a player of considerable technical facility.'

Mon. 55/1/17, 5	Cootes, Louise	54/1/14 Wigmore Hall	James Nares: Sonata in Bb Major Eighteenth Century pieces [sic]	'[A] wisely chosen programme for her modest and reserved strength . . . the 18th century music calls for as much musical insight and imagination as any other kind.'
Mon. 55/2/14, 3	Kallir, Lilian	No Date No Venue	Bach, Beethoven, Bartók [sic] Hugo Kauder [sic] Brahms: Handel Variations	'She is a young American pianist of Austrian origin and a native of Prague . . . her style of playing is forthright and unaffected, satisfying Bach, Beethoven and Bartók alike'.
	Rev, Livia	55/2/11 RFH	Bach, Beethoven, Mozart, Poulenc, Shostakovich, and Villa-Lobos [sic] Ravel: Sonatine	In Rev's 'small talk of keyboard literature [Poulenc, Shostakovich, Villa Lobos] . . . there is pleasure to be elicited from the rivers of crystal and diamond that she shakes from the piano'. But in the larger works such as Ravel's Sonatine, she lacked 'musical perception'.
Mon. 55/2/21, 3	Catterall, Yvonne	55/2/18 Wigmore Hall	Brahms: <i>Handel Variations</i> Bartók: <i>Six Rumanian Folk Dances</i> Bach: <i>Chromatic Fantasia and Fugue</i>	Although 'she seemed mistress of the technical situation', the <i>Handel Variations</i> was 'less easy to conquer'. Here and the Bach, Caterall's pedalling was 'unclear' and her rhythm was not always 'firm'.
Mon. 55/2/28, 3	Marino, Nibya	55/2/23 Wigmore Hall	Mozart: Sonata [sic] Chopin: <i>Berçeuse</i> Schumann: Fantasy Franck: <i>Prelude Chorale and Fugue</i>	Marino is a 'mistress (or rather master, in view of her strength) of her instrument'. She played Franck with 'clear and incisive fingerwork'. But her <i>rubato</i> was 'jerkily angular at moments of stress' in the first movement of the Schumann. In the smaller pieces [Mozart and Chopin] her playing was 'expansively musical' but Marino 'ran to extremes of romance and the lack of it in the slow and fast sections'.
	Donska, Maria	55/2/26 RFH	Brahms: Concerto in Bb	'This work is best left to a male pianist but there are exceptions. . . . Maria Donska is almost one of them. She has the muscular power and and the intellectual quality that the piano writing and the content of the the work requires.' Still, Donska was 'most successful in the gentle or tender music, in the expansive poetry of the slow movement, and the the playful charm of the Rondo tunes'.
Mon. 55/3/7, 3	Mendlewicz, Sofia Puche de	55/3/4 Wigmore Hall	Mozart, Mendelssohn [sic] Granados: <i>La Muja y el ruisenor</i> Schubert: Sonata in Bb Major	Although Mendlewicz's playing was 'musically expressive', it was 'marred by inaccuracy and exaggerated <i>rubato</i> '.
	Fischer, Edith	55/3/3 Wigmore Hall	Mozart: Sonata in Bb Brahms: <i>Handel Variations</i> Ravel [sic] Orrego Salas: <i>Latin America Suite</i>	Edith Fischer 'gave each [Brahms-Handel] variation its character and she could taper a phrase and sustain the rhythm with a man's strength, but being young, did not allow herself the more feminine warmth of Brahms's more comfortable variations. . . . Fischer scaled down to the dimensions required by its [Mozart] style . . . in Ravel, she revealed her command of sheer colour and pure pianism'.
Fri. 55/3/18, 4	Kitchin, Margaret	55/3/17 Queen Mary Hall	Stravinsky: Piano Concerto	[Comments on the composition only].
Mon. 55/3/21,10	Salzmann, Pnina	55/3/19 Wigmore Hall	Scarlatti: Sonatas Bach-Liszt: Fugue in A minor [sic] Schumann: <i>Carnaval</i> Liszt: <i>Funeraille</i>	'[I]f her musical discernment were equal to her technique she would be a very gifted player, but as yet this is not so.' The Schumann was 'too exaggerated in every effect' and in the climaxes her tone was 'unpleasant'. But this was 'less evident in Bach-Liszt'. The Scarlatti Sonatas were played with 'very fluent fingers'.
	Bernette, Yara	55/3/20 Wigmore Hall	Schumann: Sonata in G minor Bach, Beethoven and Brahms [sic] Galuppi and Villa-Lobos [sic]	This recital was 'too robust' and there was 'little attempt at stylistic differentiation of period'.

Sat. 55/4/2, 3	Moore, Joan	55/3/25 Wigmore Hall	Rameau, Bach, Chopin, Debussy [sic] Balakirev: Sonata	In the Bach, Moore's tone was 'not always crisp enough and she had to work hard to conquer the technical arduous' of Balakirev's Sonata. But in the Rameau, Debussy and Chopin, her playing was 'cultivated and musically appreciative'.
	Watson, Monica	55/3/27 Wigmore Hall	Dohnányi, Moszkowsky [sic] York Bowen: <i>Siciliano and Toccata</i> Op.128 Glazunov: Sonata Op. 74 in Bb	[Her teacher, York Bowen dedicated <i>Siciliano</i> and <i>Toccata</i> to Watson]. It was in the English works that 'her imagination had fullest play, partly because she was not bogged down in them by technical worries'. Glazunov's Sonata was 'too arduous' for her.
Mon. 55/4/25, 17	Fissler, Eileen	55/4/22 Wigmore Hall	Beethoven: <i>Les Adieux</i> Sonata Chopin: Sonata in Bb minor Brahms and Debussy [sic]	'Her programme (being too conventional) lacked enterprise', but Fissler brought 'a very serviceable technique, a keen ear for tonal refinements and much discerning musicianship' to all four composers that she performed on this occasion.
	Bachauer, Gina	55/3/31 RFH	Brahms: Concerto in Bb Major	'[T]hough this is a work requiring masculine strength and solidity of tone, Miss Bachauer is one of the few women who can undertake it without strain and fill it out to its full stature.' She possesses 'a vitality in rhythm, a warm tone and a real feeling for the composer's style'.
Mon. 55/5/2, 16	Maxwell, Alexa	55/4/28 Wigmore Hall	Brahms: Sonata in F minor Prokofiev: <i>Visions Fugitives</i> Op. 22 Franz Reizenstein: Two Preludes and Fugues	Maxwell was a little 'over-bold' for choosing Brahms, for her technique was not quite strong enough'. The Prokofiev was 'well within her grasp' but the 'different moods were not emphasized sharply enough'.
	Ney, Elly	55/4/27 Wigmore Hall	Beethoven: <i>Appassionata</i> Sonata, Op. 110 and Op. 111	This 72-year-old veteran pianist 'assailed and expounded the spirit of Beethoven as though years meant nothing'. Although there were some 'ugly sonorities . . . and banal rhythm', her interpretation was 'always imposing'.
Mon. 55/5/9, 3	August, Dyna	55/5/7 Wigmore Hall	Bach: <i>Caprice Beloved Brother</i> Beethoven: <i>Appassionata</i> Sonata Schubert: Impromptus Jean Absil: <i>Sonatine and Pastorale</i> Pierre Petit: <i>Nereids</i> Jean Françaix: Scherzo Marcel Poot: <i>Preludio and Fughetta</i>	'[A]dmittedly there were a few over-explosive outbursts as well as wrong notes in the biggest work, the <i>Appassionata</i> . . . but Beethoven himself would surely have preferred her <i>brio</i> to mere glossy accuracy'.
Mon. 55/5/16, 11	Blumental, Felicia	55/5/15 Wigmore Hall	Carlos Seizas, Joao de Souza Cavalho and Frei Jacintho [sic] Mozart: Sonata K. 283 in G Major Beethoven: 32 Variations in C minor Group of Chopin [sic]	The lesser-known composers of the programme are 'not formidable composers'. Blumental revealed 'a clean finger-technique' in the Mozart but she was 'altogether happier amidst the broad outlines of the Beethoven's stormy thirty-two Variations in C minor'. In the Chopin, she showed 'her very considerable stamina, her powerful left hand and incisive chording'.
	Eskenazy, Charlotte	55/5/14 Wigmore Hall	Beethoven: Sonata Op. 7 in Eb Major Chopin: Nocturne in D minor, Mazurkas and Ballade in F minor Brahms: <i>Paganini Variations</i> , Book 2 Ravel [sic]	Beethoven's Sonata 'suited her best'. There was 'more of Brahms's German sentiment than of Paganini's scintillating brilliance' in the <i>Paganini Variations</i> . And, 'lack of clarity' affected the climaxes of Chopin's Ballade.

Mon. 55/5/30, 3	Marino, Nibya	55/5/23 Wigmore Hall	Bach-Busoni [sic] Schumann: <i>Kinderscenen</i> Liszt: Sonata Latin Music [sic]	'[O]ne must admire the muscularity and the <i>fingerfertigkeit</i> which disguises the smallness of her hands.' But Marino 'drove herself into a stormy passion quite alien to eighteenth- century music'. She also 'bullied' the Liszt Sonata. Her <i>rubato</i> in the Schumann was 'laid on with too full trowel ("<i>Träumerei</i>") being the most painful example)' .
	Mirimanowa, Margarita	55/5/25 Wigmore Hall	Bach-Busoni: <i>Organ Toccata, Adagio and Fugue</i> Mozart: Sonata in C Major Beethoven: Sonata in F Major Schubert: Impromptu In Ab Major Brahms: Sonata in F minor Granados [sic]	[The pianist was shaken from the street accident on the same day.] Some rhythmic distortion occurred in the Bach and Mozart. Regarding the Beethoven and Schubert's Impromptu, 'she can play very charmingly'. The Brahms was 'a too ambitious choice'.
Mon. 55/6/13, 3	Dacosta Janine	55/6/6 Wigmore Hall	Bach: <i>Italian Concerto</i> Schubert: Posthumous Sonata in Bb Major Debussy and Ravel [sic]	This French pianist possesses 'all-rounded excellence yet hall-marked by a very distinguishing individuality'.
	Herscovici, Selma	55/6/7 Wigmore Hall	Schumann: <i>Kinderscenen</i> Ravel: Sonatine Stravinsky: <i>Petrouchka</i>	'[S]he certainly has the <i>brio</i> and the sheer technical accomplishment' to play <i>Petrouchka</i> . And she presented a 'command of varied tone-colour'. But her 'loss of rhythm' (shown particularly in the Ravel) proved to be 'a defect in her musical equipment'.
Wed. 55/7/27, 5	Sellick, Phyllis	55/7/26 Albert Hall	Dohnányi: <i>Nursery Variations</i>	'Miss Sellick deployed a light touch but concerned herself at all times with euphonious sound and elegant phrasing, while Sir Malcolm Sargent insisted that the music, as well as the humour, should be played for all that is worth.'
Mon. 55/10/24, 7	Merrien, Diana	55/10/21 Wigmore Hall	Beethoven [sic], Chopin, Debussy and Karel Janovicky [sic] Schubert: <i>Wanderer Fantasy</i>	'[A]part from her present weakness in power which resulted sometimes in untidy articulation and ugly tone' Merrien played well. Her Schubert was 'remarkably successful'.
	Black, Maya	Sat 55/10/24	Bach: <i>Italian Concerto</i> Beethoven: 32 Variations in C minor Chopin group [sic]	'Speed' and over-peddalling were apparent in Black's Chopin and Bach. Beethoven's C minor Variations needed a 'clearer texture'.
Mon. 55/11/7, 3	Vincent, Dorothea	55/11/5 Wigmore Hall	Mozart, Handel, Beethoven, Chopin and Bloch [sic]	'She is a thoughtful and euphonious rather than a brilliant interpreter, but the fires of the spirit glowed firmly in her readings of Beethoven, Chopin, Handel Mozart and Bloch. It was possible to question her elastic view of Mozartian tempo, and her realization of Handelian ornamentation'.
Mon. 55/11/14, 3	Hess, Myra	55/11/13 RFH	Beethoven: Sonata Op. 31 in D minor Brahms: Sonata in F minor	'[T]his Everest of piano sonatas [Brahms F minor] is not easy for a woman to tackle.' Hess' opening movement and Scherzo of the Brahms' Sonata had 'splendid fullness of tone with tremendous rhythmic momentum'. And the Adagio had 'idyllic atmosphere'. Hess' Beethoven Sonata 'found the pianist equally potent in her imaginative response to the changing moods of the three movements'. But the smaller pieces [not mentioned] were 'less distinguished'.

Fri. 55/11/25, 3	Sellick, Phyllis	No date Chelsea Town Hall	Giordani: Piano Concerto	Sellick's playing was 'charming' but somewhat wasted by the 'insignificance of the composition'.
	Iles, Edna	55/11/22 Wigmore Hall	Bach-Busoni: Chaconne Chopin: Sonata in Bb Beethoven: Sonata Op. 109 and 111 Liszt: Sonata Brahms: <i>Handel Variations</i> Scriabin: Preludes Op. 16 Medtner: <i>Three Hymns in Praise of Toil</i>	[The review of this recital contains a resume of the three recitals that Iles gave. And The pieces listed here are combined from Iles's three recitals. The pieces which the critic mentions on this recital are Chopin, Scriabin and Medtner]. '[I]n this taxing programme Miss Iles showed herself a klavier-tiger in the best sense: vigorous, untiring, vital. . . . As an interpreter, she was direct, sincere, and innately musical. . . . Her tone was deep and rich.'
	Hanke, Sonya	55/11/23 Wigmore Hall	Beethoven: Sonata Op. 111 Prokofiev: Sonata No. 4	Hanke revealed 'reliable finger work' and a 'real grasp of musical significance'. However the Beethoven was 'a reading of a woman rather than that of a muscular man'.
Mon. 55/11/28, 12	Mourao, Isabel	55/11/26 Wigmore Hall	Bach: Toccata in C minor Mozart: <i>Duport Variations</i> Liszt: <i>Scherzo and March Chopin</i> Villa-Lobos: <i>Dansa do Indio Brancon</i> Camargo Guarnieri: <i>Ponteioso</i> Chopin [sic]	Although Mourao's playing was 'clean, elegant and brilliant (extrovert), nothing suggested outstanding conviction about points of interpretation'. But her choice of Brazilian pieces along with 'much less frequently heard pieces' [Bach's Toccata and Fugue and Liszt's <i>Scherzo and March</i>] was welcome.
	Votisky, Emmy	55/11/21 Wigmore Hall	Haydn, Beethoven, Schubert and Bartók	Votisky should 'practice with a metronome'. At times, because of the 'distorted time value' her chosen pieces became 'unrecognisable'.
Mon. 55/12/5, 12	Stevenson, Margaret	55/11/29 Wigmore Hall	Bach: <i>Italian Concerto</i> Mozart [sic] Chopin: Sonata No. 2 in Bb minor Fartein Valen: <i>Gavotte and Musette</i> Aleksander Helmann: <i>Sonnet</i>	'[H]er playing of Bach and Mozart was crisp . . . clearly phrased.' But the Chopin was 'lacking in warmth and impulse'.
	Catterall, Yvonne	55/12/3 Wigmore Hall	Bach, Beethoven [sic] Chopin: Ballade in G minor	'[T]here were too many wrong notes in Chopin 's G minor Ballade. . . . She has become too fond of the right pedal as a cover when in trouble'.
Mon. 55/12/12, 12	Krebs, Lottie	55/12/9 Wigmore Hall	Beethoven and Schubert Sonatas [sic] Nielsen: Chaconne Busoni: <i>Indian Diary</i>	'[H]er sense of form was clear and her playing faithful to the composers.' The Busoni 'could have sounded worthwhile if played in Busoni's own demonic way but Miss Krebs could not do that'.
Mon. 55/12/19, 10	Tunnell, Susan	55/12/16 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: Sonata Op. 109 Chopin: Scherzo in Bb Major	Tunnell possesses a 'natural mental aptitude for music and a natural physical aptitude for her instrument . . . [she is] a pianist of great promise'.
	Lewis, Barbara	55/12/17 Wigmore Hall	Beethoven [sic] Chopin: Prelude in C minor [sic]	'[A] raw December night and nervousness together played havoc with her not very strong technique, so that her fingers were only able to give the sketchiest outline of each work she tackled.'

Mon. 56/1/23, 3	Dorfmann, Ania	56/1/22 RFH	Beethoven: Concerto No. 3 in C minor	Dorfmann's phrasing of the first movement of this concerto 'tended to stop the flow of the music'. Her articulation in the third movements was 'sometimes muddy'.
	Greig, Fiona	56/1/16 Wigmore Hall	Haydn: Sonata Op. 66 in Eb Major Mozart: Rondo in A minor Beethoven: Sonata Op. 10, no. 3 Schumann [sic]	'[H]er touch and technique are well developed and she showed a pleasing sense of keyboard sonority.' But her Schumann sounded 'uncomfortable'.
	Sebastiani, Pia	56/1/20 Wigmore Hall	Rameau, Scarlatti [sic] Debussy and Ginastera [sic] Brahms: Sonata in F minor	In the Rameau and Scarlatti, Sebastiani was 'neat, vigorous and expressive'. The Ginastera was 'splendid' but Debussy's 'subtlety was overlooked'.
	Karp, Natalia	56/1/21 Wigmore Hall	Rameau: Toccata in C minor Bach: Partita in C minor Mendelssohn: <i>Variations Serieuse</i> Group of Chopin [sic]	'All her readings were marked by fluency; she has nimble and orderly fingers and good taste'. Her <i>Variations Serieuse</i> could have been 'more expansive' but her Chopin and Bach's Partita were praise-worthy; in Bach her 'phrasing was always significant'.
Mon. 56/2/6, 4	Davies, Joan	56/2/4 Wigmore Hall	Clementi, Schubert [sic] Schumann: <i>Kinderszenen</i> Prokofiev: <i>Suggestions Diaboliques</i> Scriabin: Sonata in F#	Her programming was 'refreshingly unconventional'. Davies 'attacked Clementi rather too ferociously' but <i>Kinderszenen</i> had 'sufficient technical ease and musical spirit'. The Prokofiev 'found her at her best . . . and she was almost as happy with the romantic effusions of Scriabin'.
Mon. 56/2/13, 5	Fischer, Annie	56/2/11 Wigmore Hall	Mozart: Sonata K. 332 Beethoven: Sonata Op. 111 Bartók: <i>Hungarian Peasant Dances</i> Chopin: Nocturne in G Major	Fischer's fast tempo and the pedalling in her Mozart were 'debatable'. But her performance of Beethoven's Op. 111 was 'remarkably powerful'. In the Bartók 'never was Miss Fischer guilty of producing the percussive clatter that so often passes as " <i>echt</i> " Bartók.'
	Raitzin, Florence	56/2/10 Wigmore Hall	Mozart, Chopin [sic] Schumann: <i>Kreisleriana</i> Ginastera [sic]	Raitzin had struggled 'to catch the style and characteristic flavour of the music of Schumann'. The rest of the programme was 'thoughtful and sensitive'. So Raitzin is 'a highly capable' pianist.
Mon. 56/2/20, 7	Bernasconi, Kiki	56/2/18 Wigmore Hall	Bach: <i>Italian Concerto</i> Mozart: Sonata in F Major Chopin and Liszt [sic]	'[T]hough extremely fluent for her age (12 years old) she has not the same mastery as Master Barenboim . . . [yet] there is more warmth of feeling in her interpretation . . . [but] her parents would be wise to keep her in the schoolroom for several more years yet, to perfect her technique'.
	Fischer, Edith	56/2/19 RFH	Schumann: Concerto	'Miss Fischer is young and a pianist of pleasing appearance . . . but her technical equipment was inadequate'.
Mon. 56/3/5, 12	Sorel, Claudette	No date No venue	Beethoven: Sonata Op. 10 in F Major Brahms, Rachmaninov, Scriabin Prokofiev [sic] Chopin: Sonata in B minor	'[T]he only dangerous aspect of her splendid technique was that it tempted her to play some quick movements (notably the finales of Beethoven's F major, Op. 10 and Chopin's B minor sonatas) too quickly just because it was so easy for her to do so. For the most part, however, her interpretations, though immensely spirited and ardent in feeling, were disciplined by much good musical taste and intelligence.'

Mon. 56/3/12, 3	Rev, Livia	56/3/11 Wigmore Hall	Bach, Mozart Sonata K. 310 Beethoven: 32 Variations Chopin: 24 Preludes Kodaly [sic]	Rev's 'splendid accomplished technique enabled her to carry out all her intentions without strain'.
	le Gonidec, Françoise	56/3/9 Wigmore Hall	Scarlatti: Sonatas Mozart: Fantasy in C minor Schumann: Fantasy in C Chopin: Ballade in F minor Debussy and Ravel [sic]	le Gonidec has 'extremely light and nimble fingers . . . although her phrasing was consistently musical she was handicapped by lack of physical strength, notably in parts of Schumann's Fantasy and Chopin's F Minor Ballade'.
Wed. 56/3/14, 3	Blumental, Felicia	56/3/13 RFH	Beethoven: Concertos Nos. 3 and 4	'She did not really deserve the standing ovation', for Blumental's performance was 'persistently inaccurate . . . coupled with some erratic rhythm and not very even quality of tone'.
Mon. 56/3/19, 3	Fourneau, Marie-Thérèse	56/3/18 Wigmore Hall	Weber: Sonata in Ab Schumann: <i>Faschingschwank aus Wien</i> Chabrier: <i>Menuet Pompeux</i>	'There are many pianists who can play the German romantic to admiration, but few who can interpret Fauré and Chabrier so delightfully.' There were 'long stretches of beautiful and refined pianism but there was also much hard and clumsy playing' in her Schumann.
Wed. 56/3/21, 3	Kitchin, Margaret	56/3/20 Wigmore Hall	Schumann: Violin Sonata No. 3	[Comments on composition only].
Mon. 56/3/26, 3	Spottiswoode, Daphne	56/3/23 Wigmore Hall	Bach, Beethoven and Schumann [sic] Franz Reizenstein: Two Preludes and Fugues	Spottiswoode's 'nervousness' led to 'memory lapses and unclear pedalling'. But as an interpreter she was 'always musical in her phrasing, though never very exciting or moving'. Her Schumann received an 'unromantic treatment'.
Mon. 56/4/2, 10	Zuccarini, Mirella	56/3/26 Wigmore Hall	Bach, Schumann, Franck, Mendelssohn, Prokofiev [sic]	'[S]he played like an adept needlewoman . . . the real cause of dissatisfaction was her ugly characterless touch.'
Mon. 56/4/9, 3	Mara, Denise	56/4/5 Wigmore Hall	Bach: <i>Italian Concerto</i> Haydn, Chopin, Grieg and Debussy [sic]	'[M]aking her English debut, this Canadian pianist showed herself a sensitive musician . . . and delicate and unforced tone. . . . [However] neither her fingerwork nor her sense of rhythm was very firm' [in her Bach]. . . . Romantic music by Chopin and Grieg and impressionist pieces by Debussy found her rather too inhibited and reticent.'
Mon. 56/4/23, 3	Joyce, Eileen	56/4/16 Albert Hall	Beethoven: <i>Appassionata</i> Sonata Liszt: Concert Study in Db Chopin: Nocturne in C minor Ravel: <i>Ondine</i> Debussy: <i>Poisson d'Or</i> and <i>Feux d' Artifice</i>	'Miss Joyce maintained extremely clear and lively texture' in her Chopin, Ravel and the <i>Appassionata</i> [But] she makes insufficient contrast of character between the romantic composers and tends to draw an anti-romantic like Ravel into the Lisztian net without concern for the dry elegance'.
	Ross-Oliver, June	56/4/17 Wigmore Hall	Scarlatti: Sonatas [sic] Balakirev, Bloch [sic] Prokofiev: Sonata No. 3	The Balakirev, Bloch and Prokofiev were 'comparatively unfamiliar Sonatas'. [Even the Sonatas by Scarlatti were not 'too familiar'.] 'Her playing was equally commendable for its sensitively musical phrasing and for its consistently mellow tone'.
Mon. 56/5/14, 5	Lympny, Moura	Last week [sic] RFH	Bach: <i>Chromatic Fantasy and Fugue</i> Schumann: Sonata in F# minor Chopin: Preludes Op. 28	'[S]he certainly disguised its [Schumann's Sonata] repetitive length, just as her lightness of touch disguised its occasionally over-thick texture.' The slow movement of the Brahms contained 'outstandingly beautiful phrasing' and the Bach had an 'admirably clarity'. There were 'signs of tiredness' in her Chopin. Nevertheless there was 'a great amount of musical expression within her reading'.
	Biezunska, Ina	56/5/13 Wigmore Hall	Beethoven: Sonata Op. 31, no. 2 in D minor Chopin: Preludes Op. 28 Brahms: <i>Paganini: Variations</i> Kaminsky: Suite Granados: <i>La Maja y el Ruisenor</i>	Biezunska was at her best in the music of her own country [Poland]. the Chopin Preludes were 'interpreted with intensity' and the Suite by Kaminsky was 'lively and interesting'. However, the Beethoven Sonata 'was dry and lacked the poetic feeling she found and adequately expressed when she came to <i>La Maja y el Ruisenor</i> '.

Mon. 56/6/4, 5	Black, Maya	56/6/2 Wigmore Hall	Chopin Recital [sic]	A recital where Chopin became 'a sad delusion' partly because of 'technical inefficiency' (there were 'too many wrong notes').
	Lopes, Marialcina	56/6/3 Wigmore Hall	Bach: <i>Italian Concerto</i> Beethoven: Sonata in D minor Chopin: Ballade in F minor Debussy: <i>Pour le Piano</i> Villa Lobos and Frutuoso Viana [sic]	Beethoven's D minor sonata 'needed much stronger rhythmic drive and strength of tone and even a comparatively more intimate Chopin's F minor Ballade needed greater expansiveness. . . . Bach's <i>Italian Concerto</i> was commendable . . . neatly defined, although [Lopez's] reading was perhaps a little too romantic. . . . "Pour le Piano suite" lay most happily within her present capabilities'.
Sat. 56/8/11, 10	Kitchin, Margaret Greenbaum, Kyla	56/8/9 Albert Hall	Peter Racine Fricker: Concertante for 3 pianos	'[T]hey were very much of one mind in all they did.' [The third pianist was Robin Wood.]
Tue. 56/8/14, 6	Tureck, Rosalyn	56/8/13 Albert Hall	Mozart: Piano Concerto in C minor	A surprise coming from a Bach specialist: Tureck played with 'just the same familiar absorption and intensity that she brings to Bach'.
Mon. 56/9/24, 3	Keys, Karen	56/9/23 Wigmore Hall	[No repertoire is mentioned]	'[H]er persistently commonplace enunciation was more disturbing than her her technical deficiency.'
Mon. 56/10/1, 3	Grant-Lewis, Patricia	56/9/25 Wigmore Hall	Beethoven and Schubert Sonatas [sic] Chopin [sic]	Although Grant-Lewis' 'actual playing is not brilliantly accomplished', she played the Beethoven and Schubert 'with love as well as respect'. However 'stodgy tone and weak articulation' was noticeable in the Chopin. Nevertheless this recital 'gave much pleasure'.
Mon. 56/10/8, 3	Hess, Myra	56/10/7 RFH	Beethoven: Variations in F <i>Appassionata</i> Sonata and the late Ab Sonata [sic]	'It is the humanity of Beethoven which is the key to her interpretation. . . . She catches the serious warm-heartedness of the first period, [of the Beethoven Sonatas], the greater ardour of the middle period [the <i>Appassionata</i>] . . . and the more intense brooding, the intellectual effort, which issued in the visionary message of the A flat Sonata.'
	Arieli, Celia	56/10/6 Wigmore Hall	Beethoven: Sonata Op. 110 in Ab Bach: Partita in C minor Schumann: <i>Kinderszenen</i>	'Miss Arieli is neither a big masculine pianist nor a ponderously intellectual one.' But she offers a 'reliable technique and tonal beauty and phrasing with purposeful grace'.
	Erikson, Greta	56/10/6 Wigmore Hall	Bach: <i>Chromatic Fantasia and Fugue</i> Beethoven: Sonata Op. 31 Eb Schumann: Sonata Op. 11 in F# minor Bartók and Dag Wren [sic]	'It was enterprising of her to play Schumann's youthful F sharp minor Sonata Op. 11.' This was the 'most impressive performance . . . [but] neither here nor in Beethoven's E flat sonata, Op. 31, had she any startlingly personal revelations to make'.
	Larrocha, Alicia de	No date No venue	Granados: <i>El Fandango de Candil</i> Chopin: <i>Grand Polonaise</i> Op. 22 Beethoven: late Ab Sonata [sic]	Although Larrocha is a 'high-spirited and vivaciously imaginative player . . . in moments of heated excitement [there was] hard and metallic tone'. But this 'mattered less in the clear cut brilliance of the Spanish pieces'. The Chopin was turned into 'a noisy clatter'. Such tone can 'easily rob Beethoven's essential mellow maturity'.
	Slivko, Susan	56/10/7 Wigmore Hall	Bach: Partita in Bb Beethoven: little F# Major [sic] Prokofiev: Sonata, No. 3 Lipkin: <i>Bagatelles</i>	'[I]n Bach, her tempi were judicious her phrasing cleanly articulated but uncommunicative . . . in Beethoven her judgement of timbre and structure was more evident than her treatment of rhythm which failed at the cretic foot in the opening theme. . . . She gave a lucid but placid account of Prokofiev'. Lipkin's Bagatelles 'all sound as if pianists will enjoy them'.

Mon. 56/10/15, 14	Stevenson, Margaret	56/10/13 Wigmore Hall	Bach: <i>English Suite</i> in A minor Schubert: Impromptu in Bb Ravel: Sonatina Aleksandr Helmann: <i>Prelude, Bagatelle and Capriccio</i> Brahms [sic]	'There was not enough yielding graciousness or lyrical charm in her Schubert or Ravel . . . but her serious minded musicianship found its happiest outlet in Bach . . . and Brahms'. Stevenson's Bach had a 'clarity not heard everyday' and her Brahms was 'sturdy and forthright'.
Mon. 56/10/22, 12	Cohen, Harriet	56/10/20 Wigmore Hall	Haydn: Sonata in D Major Bax: Second Sonata in G Vaughan Williams: <i>Hymn Tune Prelude</i> Sibelius: Three Pieces Op. 75 Arne, Liszt and Falla [sic]	Neither the Bax nor the Vaughan Williams captured the attention, but the 'masterpieces' of these composers are not drawn from the piano repertoire. Cohen's playing, although 'questionable in rhythm' at times, was 'admirable in its clarity and intelligence'.
Mon. 56/10/29, 3	Waldeland, Hilda	56/10/24 Wigmore Hall	Bach: Partita in E minor Schumann: <i>Symphonic Studies</i> Liszt: Sonata	'If in so far as physical strength and endurance are concerned, Liszt's formidable B minor work may be considered the Everest of piano Sonatas, then it is scarcely within the grasp of a woman. . . . In more ordinary undertakings, that is, more ordinary for a woman, Miss Waldeland left no doubt that both as a technician and musician she has far more accomplishment than an ordinary woman. . . . Bach was stylish without being pedantic . . . but she could have been a little more expansive in Schumann's <i>Symphonic Studies</i>'.
	Tilly, Margaret	56/10/27 No venue	Mozart: Sonata K. 283 in G Schubert: Posthumous Sonata in Bb Bloch: Sonata	There were 'awkward moments in the sonatas of Bach, Mozart and Schubert'. But in the Mozart, 'thought and feeling were closely integrated' and Tilly 'spanned the spacious arches of music ideally'.
Mon. 56/11/12, 3	Tureck, Rosalyn	56/11/11 RFH	Bach Recital [sic]	'Miss Tureck penetrated to the heart of 18th century instrumental style and to the inmost core of Bach's mind.'
Tue. 56/11/13, 3	Bachauer, Gina	56/11/11 RFH	Brahms: Concerto No. 2	[Bachauer replaced Annie Fischer on this occasion]. Her interpretation was 'a very fine' one. But she was a 'trifle reserved'.
Mon. 56/11/19, 3	Darré, Jeanne-Marie	56/11/17 Wigmore Hall	Chopin: Sonata in B minor Debussy, Ravel and Fauré [sic]	'[S]he showed an unbounded musical enthusiasm and sympathy.' But in the climaxes of Chopin's B minor Sonata 'her loud tone often became strident and there were wrong notes'. However Darré's 'fingers are much more loyal servants to her than her wrists and arms' in Debussy, therefore she was 'much happier' in them
	Omourloglou, Pofi	56/11/18 Wigmore Hall	Mozart: Sonata [sic] Beethoven: 32 Variations Schubert: <i>Wanderer Fantasy</i> Chopin: Ballade in Ab	Omourloglou's Beethoven's 32 Variations was the 'best performance' of the concert, for it was 'played with more discipline than was apparent elsewhere'. Her pedalling was 'not careful' and her 'touch' had a 'smudgy tone'.
Mon. 56/11/26, 3	Gombarg, Dina	56/11/24 Wigmore Hall	Bach [sic] Beethoven: Sonata [sic] Brahms: <i>Paganini Variations</i> Debussy: <i>Images</i> Santoro: <i>Danse Brésilienne</i>	Gombarg was generally 'lacking in rhythm—she clipped the rhythm of the quick movements' in the Beethoven. But she was 'fluent' in the Bach and 'dexterous' in the Brahms.

Mon. 56/12/3, 5	Ecionomides, Ionia	56/11/30 Wigmore Hall	Beethoven: Sonata Op. 31, no. 2 in D minor Schumann: <i>Papillons</i> Franck: <i>Prelude Chorale and Fugue</i>	There were 'erratic changes of tempi, uneven passage-work, wrong notes and blurred pedalling' (perhaps due to 'nervousness').
	Schuyler, Philippa	56/12/2 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: First Sonata Philippa Schuyler: transcription of her own orchestral work, <i>Rumpelstilzkin</i> Ravel: <i>Jeux d'Eau</i> Charles Griffes [sic]	Schuyler's Beethoven 'found her uninteresting', her Bach was 'a distasteful mixture' and <i>Rumpelstilzkin</i> , as the piece is 'amusing but not distinguished'.
Mon. 56/12/10, 5	Haas, Monique	56/12/8 Wigmore Hall	Mozart: Sonata K. 310 in A minor Schumann: Novelette No. 8 Liszt: <i>La Leggierezza</i> and <i>Au bord d'une source</i> Prokofiev: Sonata No. 7 Debussy: <i>Images</i> (Book 1)	Monique Haas possesses 'delicacy of fingerwork, sensitiveness' [sic] (Debussy) . . . and the percussive clatter required by Prokofiev . . . [she] caught the music's tragic undertones. . . . She was brilliantly successful in defining the many wayward moods of Schumann . . . and she was almost (though not quite) magical fingered enough for Liszt's <i>La Leggierezza</i> and <i>Au bord d'une source</i> '.
	Eskenazy, Charlotte	56/12/6 Wigmore Hall	Handel: Chaconne in G minor Beethoven: Sonata in E Major Prokofiev: Sonata No. 7 Mussorgsky: <i>Pictures at an Exhibition</i>	'Mussorgsky was too much for her muscular resources'. The Handel was played 'in the noisy Victorian manner' but there was 'more spirit in her reading' of the Beethoven though it had 'less spontaneity'. She is 'basically an admirable pianist, with her athletic attack and pretty even perlé runs; it is a pity that her playing is not at present clearly focused in style and temper'.
	Cootes, Louise	56/12/9 Wigmore Hall	Bach and Mozart [sic]	'[H]er touch is prosaic, her rhythm is heavy, her style unauthoritative' (although she can play 'cleanly').
Mon. 57/1/21, 9	Sebastiani, Pia	57/1/19 Wigmore Hall	Mozart: Sonata K. 282 in Eb Schumann: <i>Etudes Symphoniques</i> Ravel: <i>Gaspard de la nuit</i>	There was 'fastidiously defined detail' in Sebastiani's <i>Ondine</i> . The rest of Gaspard was 'less successful (Scarbo being too 'technical' for her). The Mozart was 'spoiled by rushing'. Similarly, 'erratic rhythm' was present in the Schumann.
	Kono, Yoko	57/1/18 Wigmore Hall	Bach, Mozart [sic] Debussy and Prokofiev [sic] Mendelssohn: <i>Variations Serieuse</i>	'She was born and brought up in Paris . . . certainly she plays more like a French pianist than anything else. . . . She has an elegant touch, a keen sense of rhythm, and of forward movement, and a neat finger technique. Japan must take the credit for the physical grace of her playing. . . The roughness of Prokofiev was not for her; her ideal composer might well be Debussy'.
Mon. 57/1/28, 12	Meyer, Marilyn	57/1/26 Wigmore Hall	Beethoven: Sonata Op. 110 in Ab Brahms: <i>Handel Variations</i> Schumann: Toccata Chopin: 24 Preludes	Although Meyer's fingers were 'agile . . . she must at the same ensure that they are not allowed to run away with her so as to produce inaccuracy'. Her Brahms 'sounded superficial instead of tense and strong. Her best playing was Chopin's 24 preludes, which were fleet, imaginative in phrasing, and free from all harshness of tone'.

Mon. 57/2/11, 3	Valentine, Mary	57/2/4 Wigmore Hall	Mozart [sic] Alan Rawsthorne: Four Romantic Pieces Liszt: Paganini Etude No. 5 and <i>Ricordanza</i> Brahms: <i>Handel Variations</i> Prokofiev: Sonata No. 3	'There was some remarkably deft fingerwork from her in Liszt's fifth Paganini Etude and some warmly musical phrasing in <i>Ricordanza</i> and Rawsthorne. . . . She attacked the Prokofiev with splendid rhythmic alacrity and verve'. But her 'rhythmic licence' was a liability in the Mozart and Brahms, for the 'classical style' of both works became 'tiresomely mannered.'
Mon. 57/2/18, 3	Palla, Lia	57/2/12 Wigmore Hall	Sweelinck, Poulenc [sic] Wouter Paap: Sonatine Schumann: Sonata in G minor Chopin: Polonaise in F# minor Haydn: <i>Andante Varié</i> ,	'There was plenty of romantic warmth of feeling in Miss Palla's playing . . . too much, in fact, to be truly stylish in Haydn's Andante Varié. . . . She could not overcome the considerable technical difficulties of the Schumann and Chopin's Polonaise without a good deal of effort and some loss of finesse'.
	Greiger, Ruth	57/2/16 Wigmore Hall	Mozart: Sonata Beethoven: Sonata Op. 109 in E Major Schumann: <i>Dauidsündler</i> Op. 6	'She cannot command very large tone, nor does she wear her heart on her sleeve as an interpreter'. However her Beethoven was 'finely controlled, clearly articulated and musically phrased.' In the Schumann, the 'Eusebius numbers carried more conviction than those of the passionate Florestan'.
Mon. 57/2/25, 3	Kallir, Lilian	57/2/23 Wigmore Hall	Beethoven: Sonata Op. 109 in E Major Brahms: Op. 116 Chopin Impromptu F# minor, Ballad G minor Schumann: <i>Abegg Variations</i> Bartók: Suite Op. 14	Kallir is 'not a great stylist.' The Brahms and Chopin sounded 'unmagical, even prosaic'. Her Beethoven was 'too extrovert'. The slow finale of her Bartók was successful and through her 'musical gusto . . . [she] triumphed in Chopin's G minor Ballade'.
	Bouboulidi, Rita	57/2/22 Wigmore Hall	Beethoven: Sonata Op. 54 Schumann: Sonata in G minor Brahms [sic]	'She played Brahms in a manner at once callous and sentimental, gabbled Schumann's G minor sonata . . . and thumped aggressively at Beethoven's Op. 54 piano sonata.
Mon. 57/3/4, 3	Scharrer, Irene	57/3/3 RFH	Chopin: Prelude in F Major, <i>Barcarolle</i> and Sonata No. 2 in Bb minor	'She deals efficiently with a light piece like the F major Prelude and produces pretty filigree work that tickles the ear pleasantly. It is when Chopin displays his darker and stronger moods, which Miss Scharrer recognizes and tries to treat as the manly stuff they undoubtedly are, that she begins to hit the music, often wildly.'
Wed. 57/3/6, 3	Tureck, Rosalyn	57/3/5 RFH	Bach: Concertos in D and A minors	Tureck's 'staccato touch' in the D minor Concerto raised the question of why she does not play on the harpsichord. But in the A major concerto 'she made more use of cantabile line . . . [her] touch seemed more spontaneously applied.'
Mon. 57/3/25, 5	Slenczinska, Ruth	57/3/24 Wigmore Hall	Bach: Preludes and Fugues Chopin: Etudes Op. 25 Brahms: Rhapsody in G minor Bartók: Sonata	She had a 'serviceable technique' (in the Chopin) but there was an 'urge to sentimentalize the music' in the slow movement of the Bartók and Brahms' G minor Rhapsody. In the Bach, Slenczynska 'gave a relatively clear and direct reading of the music'.
Thur. 57/4/25, 3	Kraus, Lili	57/4/24 RFH	Beethoven: Concerto No. 4 Op. 58 in G	This was Kraus' debut in a concerto. Although her performance was 'very fluent, very pleasant-toned . . . what it lacked was poise. . . . Too much accentuation' made the music 'too episodic' and Kraus' pedal sometimes blurred 'textural clarity'. However these 'small flaws' were due to the 'nervous excitability of a debut on a so revealing a platform.'

Mon. 57/4/29, 5	Duke, Lyall	57/4/27 Wigmore Hall	Beethoven: Sonata Op. 110 in Ab Major Chopin and Ravel [sic]	'There were poetry and grace as well as an easy facility in Miss Lyall Duke's playing.'
	Lehmann, Bernice	57/4/26 Wigmore Hall	Bach-Liszt: <i>Organ Prelude and Fugue</i> in A minor Chopin, Debussy and Prokofiev [sic]	'Her sturdy rhythm and very strong tone again stood her in excellent stead in Bach-Liszt'. Her Chopin was 'competent rather than poetic . . . nevertheless . . . She completely redeemed her reputation. . . . She proved that she has it in her power to offer delicacy and graciousness in the Debussy and Prokofiev.'
Mon. 57/5/13, 14	Branka, Musuline	57/5/6 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: Sonata Op. 111 Chopin: Sonata in B minor Ravel: <i>Le Tombeau de Couperin</i>	Although Branka's Bach was 'clear and forthright' it was 'heavy in tone'. She was 'also rather too violent' in the Chopin. 'There was not quite enough graciousness of phrasing' in the Ravel but 'she was at her best in the Beethoven' although her 'approach here was too episodic'.
	Keys, Karen	57/5/9 Wigmore Hall	Haydn: Sonata Op. 78 in Eb Major Bach: <i>Fantasy and Fugue</i> in A minor Chopin: Scherzo No. 3 Berg: Sonata	Keys' attempt to play the Berg's Sonata without the score led to the 'lapses of memory . . . [but] this American artist showed herself an intelligent and well balanced musician with a serviceable, even if not outstandingly robust technique'.
Wed. 57/5/15, 3	Fischer, Annie	57/5/14 RFH	Schumann: Concerto	'It remains a matter of amazement after several impressive appearances here, that Miss Annie Fischer, with a physique so willowy and arms so slender, can draw such power and attack from the piano. . . . [T]he old idea that Schumann's concerto is a gracious hostess who dispenses coffee and charm even while she utters sublime thoughts does not suffice Miss Fischer'. Her performance revealed this music's 'strength and character'. This was 'a masculine reading—no, it was the reading of a musician who understands Schumann's art, just as Schumann understood his wife's style of piano playing'.
Mon. 57/5/20, 3	Fischer, Annie	57/5/19 Wigmore Hall	Mozart: Sonata in A minor Beethoven: <i>Pathétique</i> Sonata Schumann: <i>Carnaval</i> Schubert: Impromptus Op. 142	'Though slight in physique Miss Fischer can draw just as much volume of tone from her instrument as any hefty man.' Yet, she is also capable of producing an 'exquisite Giesecking-like delicacy. . . . The ability to relax occasionally from her extreme seriousness and forward-driving earnestness of purpose was perhaps something that she can acquire. (If there is anything still for her to acquire).'
	Hagart, Bertha	57/5/14 Wigmore Hall	Schubert: Sonata Op. 120 in A Major Liszt [sic]	'Though a little too pale for so vivid a musical personality as Liszt, Miss Bertha Hagart nevertheless achieved some of her prettiest playing in a group of pieces by this composer.'
Mon. 57/5/27, 5	Vincent, Dorothea	57/5/25 Wigmore Hall	Bach: <i>French Suite</i> in G Major Beethoven: Sonata Op. 111 Brahms: Capriccios [sic]	'[H]er technique had its limitations'. This gave Beethoven's last sonata 'inevitably the biggest problem'.
Tue. 57/5/28, 3	Kitchin, Margaret	57/5/27 Morley College	John Gardner [sic] Peter Racine Fricker <i>Sonnet</i> Sven Erik Bäck [sic]	Regarding the piece by Sven Erik Bäck, 'unstinted praise is due to the pianist for having displayed this music so convincingly'.

Mon. 57/6/3, 3	Darré, Jeanne Marie	57/6/2 RFH	Liszt: <i>Fantasy on Hungarian Folk Theme</i> Saint-Saëns: Concerto No. 2	'A technical gift is not enough to move an audience'. In the Saint-Saëns, 'as if it was another pianist playing . . . [she] sparkled like a vintage champagne'.
Mon. 57/6/17, 3	Haskil, Clara	57/6/16 RFH	Bach-Busoni: <i>Chorale Prelude</i> Mozart: <i>Variations Duport</i> Beethoven: Sonata Op. 31, no. 2 in D minor	The way this 'delicate artist' 'reveals music' by shading and shaping of phrases (in Mozart and Schubert) was moving'. In the Bach-Busoni, there was 'beautiful part playing and the serenity of music itself . . . In Beethoven's D minor sonata we had the piano in its own right expressing human emotion.'
Mon. 57/7/17, 5	Kitchin, Margaret	57/7/14 Cheltenham	David Carhart: Piano Sonata	'Margaret Kitchin was the lively rather than lucid interpreter'.
Mon. 57/7/22, 3	Joyce, Eileen	57/7/21 Albert Hall	Saint-Saëns: G minor Concerto	This piece is a 'silly work'; nonetheless Joyce 'played with any amount of dash and glitter'.
Mon. 57/9/23, 3	Somer, Hilde	57/9/20 Wigmore Hall	Beethoven: <i>Eroica Variations</i> Czerny: Sonata	'Miss Somer showed herself an extremely sturdy and enthusiastic pianist'.
	Iles, Edna	57/9/21 Wigmore Hall	Bloch: Sonata Malcolm Arnold: Variations	Iles' playing was technically 'remarkable', but she 'stabs clumsily in strongly rhythmical forte passages, over-accenting and disturbing the clarity of her tone and line'.
Mon. 57/9/30, 3	Ryshna, Nathalie	57/9/28 Wigmore Hall	Rameau: <i>Gavotte and Variation</i> in A minor Beethoven: Sonata Op. 51, no. 2 Chopin: Sonata no. 3 in B minor Benjamin Lees [sic]	'Masterful is the term that comes most readily to mind in connexion with the playing of the young American pianist. . . . [A]lthough her exuberance is greater than her sensitivity there is undoubted promise in her performance'.
	Tange, Beatrice	57/9/25 Wigmore Hall	Bach-Busoni: Chaconne Beethoven: Fantasy Sonata Op. 27 in Eb Schumann: Sonata in G minor Brahms [sic]	Of the Schumann, the first two movements were played with 'enthusiasm' but the third movement 'began to go to pieces and the finale was too breathless.' Tange 'hammered' her Bach with 'inescapable intensity. . . . Her care over detail ended by distorting Beethoven's sonata'. But the Brahms she treated at once more easily and more poetically'.
Mon. 57/10/7, 3	Heller, Ingrid	57/10/5 Wigmore Hall	Debussy: Preludes Bartók: <i>Elegies</i> Schönberg Op. 25 John Heller: Suite	Heller's Bartók had 'forceful eloquence' and she showed 'imaginative sympathy in a gritty suite' by John Heller and her Schönberg had 'purposefulness and clear definition'. The Debussy needed 'a little more purely pianistic refinement (especially in matters of tone quality and colour)'.
Mon. 57/10/14, 3	Scherzer, Grete	57/10/12 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Mozart: Sonata K. 330 in C Major Schumann: <i>Humoresques</i>	Although Scherzer possessed 'pleasing articulation of phrases' and had an 'exquisitely graded <i>pianissimo</i> touch' ('matters for wonder'), her Mozart was 'so meticulously refined' that it 'emerged dwarf-size'. In the Schumann, 'she drilled into the starch and lace of an old-fashioned governess'. Her Bach was 'pompous' though the performance was not 'at least . . . didactic'.
Mon. 57/10/21, 3	Tureck, Rosalyn	57/10/20 RFH	Bach: <i>Goldberg Variations</i>	Impressively, Tureck played this piece by memory; 'her part playing had 'its distinctive touch . . . her absorption [in the music] enveloped the audience so that for an hour and a half it lived in a world of sound possessing its own relationships and its own time'.

Mon. 57/11/4, 3	Haebler, Ingrid	57/11/2 Wigmore Hall	Mozart: Sonata K. 330 C Major Beethoven: Sonatas Op. 14 in E Major and Op. 31 in Eb Major Schubert Sonata: Op. 120 in A Major	This 'Viennese pianist' was welcomed. Her Beethoven was 'not sufficiently solid and forthright' (not enough 'emphasizing the German blood in this composer') but the rest of the programme was a 'sheer delight'.
	Mays, Sally-Ann	57/10/31 Wigmore Hall	Mozart: Sonata K. 281 Beethoven: Sonata Op. 110 in Ab Ravel: <i>Jeux d'Eau</i> Freda Swain: Sonata in F# minor	With regard to both the Mozart and Beethoven, 'what she lacked, in common with other pianists of her admirable intelligence, was sufficient technique to put her ideas clearly before her audience'.
	Calapai, Delia	57/10/30 Wigmore Hall	Works by Schubert [sic]	'It was not surprising that a pianist with Austrian blood in her veins should wish to devote a whole recital to the music of Schubert'. But Calapai showed 'little finesse'.
	Kitchin, Margaret	57/11/3 Morley College	Maxwell Davies: 5 Piano Pieces	'Miss Margaret Kitchin follows a neo Webernist path with unusual variety of texture and sonority'.
Wed. 57/11/7, 3	Bachauer, Gina	57/11/6 RFH	Beethoven: Concerto No. 5	'[The Emperor Concerto] cannot be said to be her concerto, for she merely skimmed the notes off it, rattling off the passage-work and at a <i>forte</i> digging her tone.'
Mon. 57/11/11, 3	Bishop-Bargate, Mary	57/11/8 Chenil Galleries	Beethoven: Sonata [sic] Chopin: Impromptus Prokofiev [sic] Ravel <i>Jeux d'Eau</i> George Boyle [sic] George Boyle: <i>Mnasidika's Lullaby and Mardi Gras</i>	Bishop-Bargate's Beethoven and Prokofiev 'lacked the incisive articulation of detail'. She was 'a little too modest and shy in manner to make her points'. There was a 'feeling for poetry' in her Chopin and Ravel.
	Tung, Kwong-Kwong	57/11/7 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Beethoven: Sonata Op. 10 in D Major Schumann: <i>Kinderszenen</i> Schönberg: Op. 11	Tung played the Schönberg with 'fine technical accomplishment and considerable understanding. The music did truly live for one and new aspects were revealed'. That she possesses more than 'slick technique' was suggested by some of the quieter movements of Schumann's <i>Kinderszenen</i> which, 'though not sufficiently tender, had something approaching charm'.
	Boorsook, Vitalia	57/11/9 Wigmore Hall	Scarlatti, Beethoven, Liszt Chopin Debussy and Ravel [sic]	'Pianists who disappoint in [the music of] one composer often succeed with [that of] another' but 'the same shortcomings' were revealed throughout her whole programme.
Mon. 57/11/18, 3	Bartley, Jill	57/11/11 Wigmore Hall	Beethoven, Franck [sic]	Bartley 'seemed to have grown up from infancy with her instrument; she knows its scope . . . she knows what she wants it to do for her, and she seems to appreciate it in all its moods.' However her interpretative skills were not as convincing; 'she sometimes allowed tension to slacken before reaching the crest of a climax'.
	Fuchsova, Liza	No date Wigmore Hall	Haydn [sic] Beethoven: <i>Pastoral</i> Sonata Debussy: Four Preludes Nielsen [sic] Smetana: Suite	Although Fuchsova's 'serious musicianship and her concern for elegance and refined nuance lit up many a phrase' in the Haydn, such an approach 'sounded a trifle dull' in the Beethoven. While her Debussy was 'over-mannered', Fuchsova is a pianist who can 'summon a lively flamboyance for virtuoso music' and for this reason she was 'both apt and exhilarating' in the Smetana.

Mon. 57/11/25, 3	Tryon, Valerie	57/11/23 Wigmore Hall	Scarlatti and Liszt [sic] Bach-Busoni: Chaconne Brahms: <i>Handel Variations</i>	'It is not often that female pianists in their very early twenties come to Wigmore Hall with the masterly command of the keyboard shown by Valery Tryon.' There was 'fleetness and delicacy of finger in her Scarlatti and Liszt . . . [and] the strength of arm . . . essential for Bach-Busoni'.
	Herscovici, Selma	57/11/23 Wigmore Hall	Mozart, Fauré and Ravel [sic] Schumann: Sonata in G minor	This recital, 'musically, was a 'as dull as ditchwater. . . . The programme announced that [Herscovici] was a French pianist which would explain the hardness of her Mozart playing and the brilliant rapidity with which she invested Schumann'.
	Wagenaar, Nelly	57/11/24 Wigmore Hall	Schubert: <i>Allegretto</i> in Eb Major Willem Pijper: Two Sonatinas Chopin: Preludes Op. 28 Beethoven: Sonata in C# minor	Wagenaar played 'the Schubert group' [sic] with 'restrained and sensitive feeling. . . . In Willem Pijper she gave us the essence of the music. . . . The 24 preludes in Chopin's opus 28 concluded a recital of an unusual distinction'.
Mon. 57/12/2, 3	Peppin, Mary & Geraldine Duo Recital	57/11/30 Wigmore Hall	Mozart-Busoni: Fantasia in F minor Brahms: Quintet in F minor Rachmaninov: <i>Tarantella</i> Bernard Stevens: <i>Introduction and Allegro</i> Phyllis Tate: Sonatina	'[T]heir care for subtlety of texture and clarity of tone is fastidious (especially in the use of the pedal) and their attitude to the music they play at once sensitive and intelligent.'
	Litvin, Natasha	57/11/26 Wigmore Hall	Beethoven: Sonata in A Major Liszt [sic] Schumann: <i>Davidsbündlertänze</i> Prokofiev: Sonata No. 6	This programme showed a 'succession of representative attitudes between youth and old age of Beethoven, Schumann, Prokofiev and Liszt'. Although the pianist's playing was 'unusually thoughtful', the playing could have been more 'spontaneous'. The Liszt needed a 'little more passion than suggested'. Litvin's Beethoven was played with 'enchanting transparency and lightness'.
	Kruse, Nilze	57/11/27 Wigmore Hall	Viennese Classical Repertoire [sic] Chopin and Kabalevsky [sic]	'It is probably charitable to assume' that this recital was 'afflicted with nervousness'.
	Scharrer, Irene	Sun 57/12/1 RFH	Chopin: Sonata in B minor Nocturne in C# minor	'Miss Irene Scharrer is an outstanding exponent of the dreamy style' (Chopin). But she is 'capable of sketching in a bold paragraph at the opening of the slow movement in the B minor Sonata'.
Mon. 57/12/9, 12	Hinderas, Natalie	57/12/2 Wigmore Hall	Sonatas by Mozart, Chopin and Berg [sic] Robert Keys Clark [sic] Ravel: <i>Alborada del Gracioso</i>	Although 'Mozart's style seemed to elude her and the Ravel was slightly heavy, everywhere else in the programme her lively and imaginative mind worked to beneficial effect'.
Mon. 57/12/23, 9	Florou, Angelica	57/12/17 Wigmore Hall	Beethoven: 32 Variations in C minor Schubert: Sonata Op. 120 in A Major Brahms and Debussy [sic]	'Her choice of tempi' led to 'technical trouble and inaccuracies because she was in too much of a hurry'. Her playing of Beethoven's 32 Variations was 'admirably spirited and vivid' but Brahms is 'a much more mellow and expansive composer than [Florou] suggested'. Her Schubert needed 'more affection' and her Debussy was 'too businesslike'.
Mon. 58/1/6, 3	Braus, Dorothea	58/1/4 Wigmore Hall	Beethoven: <i>Les Adieux</i> Sonata Liszt: Sonata Britten: <i>Holiday Diary</i> Chopin [sic]	'There are exceptions, of course, but in general it is fair to say that female pianists should not be allowed to attempt, not in public at least, the Hammerklavier nor Liszt's sonata, nor Schumann's fantasie, and probably not Les Adieux. . . . Bluntly, her technique was not adequate to these muscular works'. In the passage of bravura, 'she became brusque and sometimes even careless . . . [but] in Chopin's softer, less virtuoso moments she showed real quality'.

Mon. 58/1/20, 3	Fischer, Edith	58/1/18 Wigmore Hall	Bach, Mozart, Debussy [sic] Schumann: G minor Sonata	'If only Miss Edith Fischer had not come to grief in the finale of Schumann's G minor Sonata there could have been nothing but enthusiastic praise for the liveliness of her fingers and imagination throughout her recital.' Fischer played this movement, which has a <i>prestissimo</i> marking, 'too fast'.
Wed. 58/1/29, 5	Tureck, Rosalyn	58/1/28 RFH	Bach: Concertos in D and F minors	Tureck compares well with other Bach players such as Edwin Fischer.
Mon. 58/2/3, 12	Sebastiani, Pia	58/2/1 Wigmore Hall	Bach-Busoni: <i>Chaconne</i> Schumann: Sonata in G minor Chopin: Fantasy in F minor Villa-Lobos, Albeniz, Padre Rafael Angles and Padre Jose Galles [sic]	Sebastiani was 'judicious in her choice of tempi of the last movement of Schumann's G minor Sonata' (unlike Edith Fischer). There was 'warm and rich tone coupled with beautifully shaped phrasing' in her Chopin and she played her Bach-Busoni with no 'technical strain'.
	Hodges, Joanna	58/1/30 Wigmore Hall	Beethoven: Sonata Op. 90 Brahms [sic] Schubert: Impromptus Liszt: <i>Funerailles</i>	Hodges' 'melancholy' applied in the Schubert (here, 'extremely poetic') was 'disastrous' in Beethoven: 'there was no drive behind it'. In the Brahms, she did not establish a 'basic tempo'. <i>Funerailles</i> was 'right outside the scope of her imagination'.
Mon. 58/2/10, 3	Kraus, Lili	58/2/8 Wigmore Hall	Bach, Mozart, Schubert and Bartók [sic]	Kraus' Schubert was 'exquisitely gracious and affectionate in phrasing as well as melting in tone'. There was 'rhythmic vitality' in her playing of Bartók. Her Mozart was 'a little less stylish'.
	Donska, Maria	58/2/6 Wigmore Hall	Beethoven: Sonata Op. 101 and Op. 111 Schubert: Sonata in C minor, Klavierstücke and Impromptus Op. 142	'[T]his has been a deeply satisfying experience, an instance of an evening's music where a player's technique, admirable though one knew it to be was not the more memorable element. That was to be found in Miss Donska's impressive concentration on the spiritual content of the music, a matter that she undertook with dignity and pursued without a trace of sentimentality.'
	Stefanska, Halina	58/2/6 RFH	Chopin: Polonaise Op. 71 in D minor <i>Polonaise Brillante</i> Op. 22 and <i>Andante Spianato</i> Ballade in F minor and G minor Nocturne Op. 15 in F# minor Op. 48 in C minor	'Here (in Chopin's Polonaises) her playing was as masterly as that of any man, while yet remaining rich and mellow in tone quality even in the loudest fortissimo.' In the second half [where 'more introspective and intimately poetic pieces' of the same composer were performed], Stefanska 'showed that she has developed a much warmer musical personality than when she was last here.'
Wed. 58/2/12, 3	Tureck, Rosalyn	58/2/11 RFH	Bach: Concertos in E Major and A Major	'Miss Tureck used a considerable amount of variation in speed and dynamics— considerable that is not by romantic, but by her own classical, economical standards.'
Mon. 58/2/24, 12	Taddei, Annarosa	58/2/21 Wigmore Hall	Bach-Busoni: Toccata Beethoven: <i>Waldstein</i> sonata Casella: <i>Il pezzi infantili</i> Ravel: <i>Alborada del Gracioso</i> Zipoli Gauppi and Pescetti [sic]	'There were many sensitive and musicianly things in the recital . . . though in some it was essentially feminine playing without the strength and the drive and the majesty required by the more imperious sections of Busoni . . . [but] there was much to admire in her nimble fingerwork and her expressive phrasing' [in the lesser-known pieces].
	Devetzi, Vasso	58/2/23 Wigmore Hall	Mozart, Beethoven, Schumann, Faure Milkis Theodorakis and Marko Tajevich [sic]	Devetzi has 'a lively and forthright approach to music'. But there was a lack of 'harmonic felicities' in the Schumann and Fauré and this led Devetzi not to be able to 'realise the musical contents of her chosen composers'.

Tue. 58/3/4, 3	Fischer, Annie	58/3/3 RFH	Mozart: Concerto K. 476 in C Major	'[Her] interpretation was severely classical in that all romantic licence of expression was rigidly eschewed, yet it was tingling with eager, forward-driving vitality.'
Mon. 58/3/10, 5	Stein, Hedwig	58/3/5 Wigmore Hall	Beethoven: Sonata Op.110 in Ab Major Roger Little: <i>Melody</i> Op. 71 in A, and <i>Moderato</i> Op. 82 in E	'[Her] fingers play over the surface instead of drawing a sturdy tone quality.' But there were 'many sympathetic musical gestures in her phrasing'.
	Onderdenwijngaard, Toos	58/3/7 Wigmore Hall	Handel: Chaconne in G minor Schumann: <i>Kinderscenen</i> Brahms: <i>Handel Variations</i> Ravel [sic] Henk Badings: Sonata No. 4	There was 'strength and determination' behind Onderdenwijngaard's reading of the Brahms and 'incisive fingerwork' in the Handel.
	Findeisen, Hilde	58/3/8 Wigmore Hall	Scarlatti: Sonatas Beethoven: Sonata Op. 109 in E Major Brahms: Scherzo Op. 4 in E minor Bartók, Tedesco and Rovenstrunk [sic]	'[S]he lacked the depth and fullness of tone required by Brahms's climaxes in the E minor Scherzo.' Findeisen's Beethoven was 'too fancifully romantic' (the last movement) but the first two movements were 'most fluently and perceptibly handled'.
Tue. 58/4/15, 3	Karp, Natalia	58/4/13 Wigmore Hall	Liszt: <i>Paganini Etudes</i> Chopin: Ballade in F Major and Mazurkas	Although Karp played 'Liszt's astonishing technical display capably . . . she did not give the impression of being a virtuoso. . . . She failed to get to the core of the F Major Ballade'. But the performance of the Mazurkas was 'lively and sensitive'.
Mon. 58/4/21, 3	Gander, Jennifer	58/4/18 Wigmore Hall	Ravel: Sonatine Villa-Lobos, Florent Schmitt, Saminsky, Charles Mills and Theodore Chanler [sic]	Ravel's Sonatine 'emerged too pale and smudgy . . . but she could pride herself on a very gentle touch with precluded all harsh and unlovely tone from her performance'.
	Llewellyn, Nesta	58/4/19 Wigmore Hall	Brahms: Intermezzo in A minor, Rameau, Beethoven, Chopin, Debussy [sic] Bach: <i>Chromatic Fantasia</i> [sic]	This performance was 'handicapped in striking power by her very modest technical equipment and her rather too frequent lapses of memory'.
	Tagrine, Nadia	58/4/14 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Schumann: <i>Fantasiestücke</i> Op. 12 Debussy [sic] Chopin: Nocturne in C# minor	'Miss Nadia Tagrine had no big guns to fire in her piano . . . but she brought considerable grace and charm . . . she was particularly pleasing in smaller pieces by her French compatriots and in a group of Chopin'.
Mon. 58/4/28, 12	Harrington, Grace	58/4/26 Wigmore Hall	Brahms: Scherzo Op. 4 in E minor and <i>Variations on the Original Theme</i> Op. 21 Chopin [sic] Bartók: Sonata	'Had the American pianist., Miss Grace Harrington been playing behind a screen instead of in full view of her audience . . . many a listener could have been forgiven for assuming that she was a man, so strong were her arms and wrists and so forthright was her general approach to the keyboard'. This quality was suitable for the Bartók but in the Brahms her 'consistently full tone was guilty of over-thickening the already thick texture . . . [and] she found it a little harder to capture the subtle delicacy' of Chopin.
	Lucette, Phyllida	No date No venue	Bach: Partita in Bb Beethoven: Sonata Op. 109 in E Major Ravel: Sonatine Bartók: <i>Rumanian Dances</i>	The 'Ravel Sonatine needed lovelier tone' and the Bartók; 'more temperament'. But in the Bach, 'there was much to admire' and the Beethoven had 'all the right ideas'.
	Kallir, Lilian	58/4/27 Wigmore Hall	Mendelssohn: <i>Variations Serieuse</i> Beethoven: Rondo Op. 51 No. 1 in C Sonata Op. 10 No. 3 in D Haydn: Sonata in E minor	In the Beethoven Kallir showed that 'as well as being in command of an admirable technique she is a most thoughtful interpretative artist'. The slow movement of the Haydn was 'a model of restraint and subtle feeling.'

Fri. 58/5/2, 3	Tilly, Margaret	58/4/28 Wigmore Hall	Roy Harris: Sonata No. 1 Roger Sessions: Sonata No. 2 Hindemith: Sonata No. 1	Tilly's 'most refined and musically sensitive playing of the evening' was in the Roy Harris. But the Hindemith needed 'altogether bigger, bolder and more incisive treatment than Miss Tilly, for all her good intentions, could manage'.
Mon. 58/5/12, 14	Kang, Sura	58/5/10 Wigmore Hall	Scarlatti: Sonatas Brahms: Sonata Op. 1 Beethoven: Sonata Op. 109 Berg: Sonata Op. 1 Prokofiev [sic]	'[T]hough her intentions were always musical, she has not yet developed the necessary strength of tone and intensity of feeling for "big music". The Korean pianist (who is an 'infrequent visitor' to the Wigmore Hall) 'lacked attack and sustained drive'. In the Beethoven, 'there was not that profundity of emotion that we expect from his mature works . . . the passionate climaxes of Berg's 'early <i>cri de coeur</i> were never enough'.
	Vogel, Edith	58/5/9 Wigmore Hall	Beethoven: <i>Hammerklavier</i> Sonata Schumann: Fantasy in C Major Brahms: <i>Paganini Variations</i>	'Miss Edith Vogel made it quite clear that she possesses the determination and the physical endurance of the strongest man. . . . As an interpreter Miss Vogel was forceful rather than subtle'.
	Calza, Natuscia	58/5/11 Wigmore Hall	Scarlatti: Sonatas Beethoven: Sonatas Op. 13 in C minor Prokofiev: Sonata No. 7	This young Italian pianist played her Scarlatti with 'a delightful cool abstraction and with unflinching command. . . . Her dry style of playing suited Prokofiev but her Beethoven was 'tame and ineffective'.
Mon. 58/5/19, 14	Michael, Mary	58/5/13 Wigmore Hall	Schumann: Sonata No. 2 in G minor Brahms: <i>Schumann Variations</i>	'Technical limitations were the bugbear of Miss Michael's piano recital . . . [though] we enjoyed her feathery <i>leggiero</i> touch' in Brahms' <i>Schumann Variations</i> . However 'plus vaut maîtrise que courage' (discipline is worth more than courage).
Mon. 58/6/2, 5	Moore, Joan	58/5/29 Wigmore Hall	Handel: Suite in E minor Beethoven: Sonata Op. 28 in D Major Mendelssohn: <i>Variations Serieuses</i> Fauré: Nocturne, No. 6 Barber: <i>Four Excursions</i> Ravel: Sonatine	'A warm musical impulse' was noticeable. Moore's Beethoven was 'thoughtful and expressive'. But it was 'in the more gracious and urbane music'—Fauré, Ravel and Barber that Moore was 'at her best.'
	Urquhart, Hilary	58/5/31 Wigmore Hall	Mozart: Fantasia in C minor Beethoven: Sonata Op. 14 in G Liszt-Strauss, Medtner, Swinstead and Alwyn [sic] Brahms: Sonata No. 1 in C Major	Though Urquhart is 'not a strong and expansive enough player to fill out [the music] to its full romantic stature' she gave a 'carefully studied and musically intentioned' reading. 'Her fingers were light and nimble, a little too nimble in the slow movement of Beethoven.' When she was not worried with the technical demand of the pieces (in the second half) she gave 'the most pleasure'.
Mon. 58/6/9, 5	Huggenberg, Ruth	58/6/6 Wigmore Hall	Schubert [sic] Schumann: <i>Humoresques</i> Op. 20	Huggenberg's Schubert was 'stilted'. Although there was 'a trace of pedantry', her Schumann had 'warmth and expressiveness'. In the Brahms she 'came closer' to the music and gave a performance 'more worthy of its character'.
Mon. 58/6/16, 12	Valentine, Mary	58/6/12 Wigmore Hall	Handel: Chaconne in G Haydn: Sonata in B minor Schubert: <i>Wanderer Fantasy</i> Schumann: <i>Papillons</i> Op. 2 Bartók: Suite Op. 14	'Miss Valentine was a little too lax in rhythm . . . not robust enough in tone to reveal the full, majestic stature of the work' (the Schubert). The Bartók was 'not quite trenchant' and although the Schumann had 'many sensitive and pleasing details . . . her quick tempo robbed many a <i>fortissimo</i> and many a climax of expansiveness'. The Handel and Haydn had 'buoyant rhythm, incisive fingerwork and clear texture'.

Mon. 58/6/30, 5	Warrot, Marie-Aimee	58/6/27 Wigmore Hall	Bach-Busoni: <i>Toccata and Fugue</i> in D minor Liszt: <i>Transcendental Studies</i> , <i>Mazzeppa</i> Chopin: <i>Berçouse</i>	'Some female pianists fail because their femininity places itself in the way of the music, precisely because they seek to avoid that failing by trying to play the most arduous masculine music in as masculine a manner as possible. . . . The programme showed the traps into which she was liable to fall. . . . [She] pounded the keys as vigorously as a navvy and with less concern for the accuracy of her blows.' In the <i>Berçouse</i> by Chopin [probably the quietest pieces of this recital] 'she showed herself perfectly able to play neatly'.
Fri. 58/8/1, 11	Milkina, Nina	58/7/31 Albert Hall	Mozart: Concert in Eb Major	Milkina captured the 'light clear-cut style of the period without any loss of emotional tension or general purposefulness'.
Wed. 58/8/6, 4	Menuhin, Hephzibah	58/8/5 Albert Hall	Beethoven: Concerto No. 5	'[S]he gave an admirably controlled and incisive performance of Beethoven's Emperor Piano Concerto.'
Mon. 58/10/6, 3	Elmitt, Mavis	58/10/4 Wigmore Hall	Bach: Toccata in G Major Mozart: Variations, <i>A vous dirais-je Maman</i> Beethoven: Sonata in A Schumann: <i>Papillons</i> Ravel: <i>Valses Nobles et Sentimentales</i>	There was 'exceptionally fine finger technique, a wide variety of tone colour, firm rhythm and a stimulating artistic personality' in Elmitt's Bach, Beethoven and Mozart. However in the Romantic music (Schumann's <i>Papillons</i>) 'Miss Elmitt has yet to develop richer tone and more expansive phrasing'.
Mon. 58/10/27, 12	Howard, Aileen	58/10/23 Wigmore Hall	Beethoven: Sonata Op. 111	'Beethoven's last piano sonata, which is a supreme challenge, was the central work in the programme . . . she chose muscular music elsewhere too.' Howard's technique was only 'partly developed'. In the Beethoven, her 'phrasing and touch reduced great poetry to the banality of childish doggerel'.
Mon. 58/11/3, 14	Hamilton, Jean	58/11/1 Wigmore Hall	Bach: <i>French Suite</i> in G Major Beethoven: Sonata Op. 109 Schubert, Chopin and Poulenc [sic]	'[H]er fingers did not quite carry out their duties with the necessary fluency and delicacy of touch' in the Chopin but she showed 'musical affection and intelligence' in the slow movements of the Bach and Beethoven.
Wed. 58/11/15, 12	Kitchin, Margaret	58/11/14 St. James Square	Fricker: <i>Piano Variations</i>	'Margaret Kitchin gave a very good account of Fricker's <i>Piano Variations</i> .'
Mon. 58/11/17, 14	Spottiswoode, Daphne	58/11/16 Wigmore Hall	Brahms: Op. 116 Barber: Sonata	'What one might call her long-range fingers were much in evidence in the brilliant account she gave of Samuel Barber's piano sonata.' Although Spottiswoode's Brahms was 'admirably intelligent', one wonders if 'this artist's imaginative faculty was not trailing behind her very developed and authoritative fingers'.
	Hess, Myra	58/11/16 RFH	Bach, Beethoven Mozart [sic] Schubert: Sonata Op. 120 in A Major	'[I]n a word, the musical distinction of her readings showed once again as clearly as ever why she has captured and retained a place of her own in the affections of concertgoers.'
Mon. 58/11/24, 12	Duke, Lyall	58/11/23 Wigmore Hall	Beethoven, Schumann [sic] Fauré: <i>Theme and Variations</i> Ravel: <i>Alborada del Gracioso</i>	'Gentle hands and sharp intelligence make distinctive equipment for a pianist'. Duke has 'an excellent ear for texture' for the Ravel but 'something was missing to allow her Beethoven to be little more than decorative'. Her Fauré was somewhat too 'calculated'. So, one was driven to the conclusion that 'Miss Duke is a little heartless.'

Mon. 58/12/1, 14	Milkina, Nina	58/11/30 Wigmore Hall	C. P. E. Bach: Sonata Mozart Sonata K. 330 in C Major Beethoven Op. 109	Milkina was 'a fleet and yet passionate exponent of Mozart's C major sonata', and treated Beethoven's Op 109 with 'tenderness'. She also revealed 'the imposing scale of Beethoven's work in pianism which was both majestic and conspicuously pure in texture, sensitive and yet bold'.
	Salter, Phyllis	No date No venue	Beethoven: Sonata Op. 31 in D minor Debussy [sic] Liszt: <i>Gnomonreigen</i>	[In the Beethoven] 'Miss Salter tended to rely too much on her right pedal'. She needed 'a lighter touch and a keener appreciation of subtleties of tone colour' in her Debussy and Liszt.
Mon. 58/12/15, 3	Biret, Idil	58/12/14 Wigmore Hall	Bach: <i>Chromatic Fantasy and Fugue</i> Schubert: Impromptus Op. 90 Schumann: <i>Fantasiestücke</i> Op. 12 Brahms: <i>Paganini Variations</i>	Biret showed her 'exceptional technique' in her Brahms and gave a 'vivid' performance of the Schumann, and although she was 'least at ease' in the Bach her 'sleek and feline phrasing' shown in it indicated that, 'with a sensible nurture', Biret will 'develop an interpretative talent of high order.'
	Zarieczna, Marion	58/12/13 Wigmore Hall	Beethoven: Sonata Op. 2, No. 3 Schubert: Sonata in A Major [sic]	'It was indeed, the freshness of her approach to Beethoven's sonata which was so striking. Nothing was taken for granted, there was no routine.' But her Schubert was 'erratic'. Nevertheless considering Zarieczna's young age, 'there is no doubt that this pianist is talented'.
Mon. 58/12/22, 5	Lassimonne, Denise	58/12/18 Wigmore Hall	Bach: <i>Goldberg Variations</i>	Tureck's performance of the same piece only a few years ago 'sounded superb' so that 'other pianists could take courage'. Yet, 'in Lassimonne's hands most of the brilliant variations sounded either dull or dictatorial. . . . [But] except in the fast, intertwined two-keyboard variations there was much to approve in the style of her playing'.
Mon. 59/1/12, 12	Fischer, Edith	59/1/11 Wigmore Hall	Bach: Four Preludes and Fugues Haydn: Sonata in Eb Major Schumann; Sonata in F# minor Ginastera: Sonata	Fischer 'concentrated on the lyric and dramatic poetry' of Schumann's F sharp minor sonata. Her Haydn was 'spoiled with pert mannerisms', while in her Bach, there was 'not much suggestion of the humanity that underlies the music'.
	Puppulo, Elsa	59/1/10 Wigmore Hall	Beethoven: <i>Moonlight</i> Sonata Chopin: <i>Polonaise Fantasy</i> Albeniz: <i>El Puerto</i> Julian Aguirre: <i>Cancion</i>	The <i>Moonlight</i> Sonata was Puppulo's 'finest performance' of the evening. Chopin's <i>Polonaise Fantasy</i> could have been 'bigger and more intense'. Puppulo showed 'neatness of fingerwork' in the Albeniz and Aguirre; why therefore was her performance 'so stodgy' at the start of the programme?
Mon. 59/1/19, 3	Schein, Ann	59/1/16 Wigmore Hall	Chopin [sic] Schumann: <i>Humoresques</i>	'It is heartening to see a pianist who is young and pretty and musical as well. . . . Her readings of Schumann and Chopin were of the cool, hygienic sort that are valid to-day.'
	Donska, Maria	No date No venue	Beethoven: the <i>Hammerklavier</i> Sonata Schubert: Sonata Op. 42 in A minor Chopin: Sonata No. 3 in B minor	'Maria Donska is a born Beethoven player.' In the past, Donska played the <i>Hammerklavier</i> with 'even greater technical mastery' and made the slow movement 'sound still more sublime'. . . . [But] nevertheless it remained a remarkable feat of strength and insight for a woman'. Her Schubert was a performance 'with admirable spirit and finish' and her Chopin was 'deliberate and incisive . . . [although] not perhaps with its full measure of delicate poetry.'
Mon. 59/2/2, 12	Kudian, Elena	59/1/30 Wigmore Hall	Mozart: Sonata K 309 in C Major Schumann: <i>Carnaval</i> Babachanian: <i>Polyphonic</i>	Kudian's Schumann was 'full of the right ideas and immensely alive' although many small details remained inaccurate.' Her performance of Mozart was 'not very incisive.' Babachanian's Sonata was played with 'obvious affection.'

Mon. 59/2/9, 12	Kraus, Lili	59/2/8 Wigmore Hall	Haydn: Variations in F minor and Sonata Op.32 Mozart: Fantasy K. 475 and Sonata K. 457 in C minor Schubert: Sonata Op. 143 in A minor	'Miss Kraus managed this difficult, intensely idiosyncratic work (Schubert's Sonata Op. 143) with superb musicianship, revealing the monumental drama of the first movement and the sensitive nerves of the scurrying final.'
	Tureck, Rosalyn	59/2/8 RFH	Bach: Four Preludes and Fugues <i>Italian Concerto</i> and <i>English Suite</i> in G minor	Although Bach is 'what the public likes best to hear from Tureck, it will be a pity if we never hear anything else from so intellectual a player.' Tureck's playing is 'calculated down to the last hairbreadth'; such playing is 'very refreshing to hear among the oceans of slush with which our present music-making is awash.'
	McAdoo, Moira	No date Wigmore Hall	Mozart: Fantasy K. 396 in C minor Beethoven: Sonata Op. 81 in Eb Major Chopin [sic] Debussy: <i>Images</i> Bartók: Sonata	McAdoo played the Chopin and Bartók 'with fair, though not completely assured command and rather less sense of style. . . . Her limited sensitivity devitalized the music'. There should be 'more poetry and drama in these works and wider range of variety in style between these composers' [Mozart, Debussy, Chopin].
Mon. 59/2/16, 12	Bock, Zelda	59/2/14 (afternoon) Wigmore Hall	Bach-Busoni: <i>Organ Toccata</i> in C Major Beethoven: Sonata Op. 28 in D Major Brahms: Intermezzo Fauré: <i>Thème and Variations</i>	'Nervousness' was apparent in this recital. Bock's choice of Busoni was 'a somewhat too ambitious choice', for she showed 'technical anxiety'. There was 'jerky' <i>rubato</i> in Brahms' Intermezzo but in the Fauré, Bock was 'perfectly relaxed and gracious'.
	Fuchsova, Liza	59/2/14 (evening) Wigmore Hall	Haydn: Variations in F minor Beethoven: Sonata in D minor Mussorgsky: <i>Pictures at an Exhibition</i> Janáček and Smetana [sic]	Despite an accident on her wrist before the concert, Fuchsova's playing had 'tremendous musical vitality'. In Janáček, she showed 'sympathy for the composer's intense humanity' as she had done in the Haydn. The Mussorgsky was played with 'great aplomb'.
Tue. 59/3/4, 5	James, Elisa Watson, Monica	59/2/28 Wigmore Hall	Bach Transcriptions [sic] York Bowen: Sonata in E minor Susan Spain-Dunk: <i>Jarábá</i>	The Bach transcriptions were played 'somewhat heavily'. This was symptomatic of the two pianists' deficiencies: 'their technical accomplishment is limited, but even within it, they do not shape phrases or mould dynamic contours with an eloquence that might communicate their own enjoyment.'
Mon. 59/3/9, 5	Schic, Stella	59/3/7 Wigmore Hall	Schumann: Sonata Op. 118 in C Villa-Lobos [sic] Prokofiev: Sonata No. 2	Schic played the last Sonata of the three Sonatas of Schumann 'cleanly and idiomatically with a nicely judged flexibility'. Her performance of the Villa-Lobos ('her compatriot') was particularly successful, for her 'crisp style, tidy technique and lively musicianship served the composer well.'
Fri. 59/3/13, 16	Chang, Yi-An	59/3/9 Wigmore Hall	Beethoven: 32 Variations in C minor Schumann: <i>Kinderszenen</i> Chopin: Nocturne in B minor and a Scherzo Norman Dello Joio: Sonata No. 3	Chang is technically gifted but her 'interpretative insight . . . [has] no depth as yet'. The Beethoven was played 'in a business-like manner'—although it had the utmost aplomb—without revealing the 'mystery' that lies between the variations. Chang's contemporary piece (Norman Dello Joio) benefited from her 'neat touch and vigorous manner'.
Mon. 59/3/23, 3	Birks, Moira	59/3/21 Wigmore Hall	Mozart: Sonata K. 475 and Fantasy K. 457 Chopin: Scherzo in C minor Debussy: <i>Pour le Piano</i> Rosenbloom [sic] Pick-Mangiagalli: <i>La Danse d'Olaf</i>	Birks' performance of Mozart was 'well controlled . . . [but] prosaic'. Her Chopin was 'fluent and flexible'. The same quality was noticeable in her Debussy though it was 'not quite magical enough'. Her performance of the Rosenbloom was 'her best playing'.

Mon. 59/4/6, 3	Vakil, Zenobia	59/4/3 Wigmore Hall	Mozart: Sonata Schubert: Impromptus Beethoven: lightweight Sonatas [sic]	Vakil's programme 'looked sensible for a young woman giving her first recital in London'. Her performance 'revealed some pretty, though not always dependable fingerwork and a candid manner but no awareness of the meaning.' She was 'badly advised to expose such immature and blank interpretations on the public platform in a capital city, though she will no doubt find and give pleasure in more domestic music-making.'
Mon. 59/4/20, 14	McGaw, Susan	59/4/17 Wigmore Hall	Beethoven: Rondo Brahms: Op. 78 Ravel: Sonatine Debussy: Preludes [sic]	McGaw's Debussy had 'a subtle sense of colour and a keen interpretative perception', but the Ravel was not as 'stylish'. McGaw was 'unable to make much of Brahms' Op. 78'. This work needed to be played 'slightly larger than life' in order not to 'fall flat'.
Mon. 59/4/27, 5.	Loewe, Myra	59/4/24 Wigmore Hall	Howard Ferguson: Bagatelles	'Nervousness' affected Loewe's 'capability'. But after the interval, 'relaxation seemed to have given her heart, for there was quality, and crispness of touch in her performance of the Ferguson'.
	Flory, Patricia	59/4/25 Wigmore Hall	Scarlatti, Schubert, Frank, Holst [sic] contemporary British composers [sic]	'[H]er physical appearance is pleasing; but there seems to be a fight within her between a passionate temperament and a tidy yet dynamically limited technique.' In most of what Flory played 'passion egged her onward; she began to thump, which looked ungainly, and to play wrong notes'.
Mon. 59/5/4, 14	Rolston, Patricia	59/5/2 Wigmore Hall	Chopin: Studies Brahms [sic]	'[S]he favours a bold style of pianism with steep <i>crescendi</i> , bulging accents, and a heavily soaked texture that happened not to suit any of the pieces she selected.' Brahms' 'harmonic effects' needed to be 'more precisely calculated' and the Chopin needed 'clarity'. Overall, 'she is not a keen stylist'.
	Mitchell, Marjorie	59/5/3 Wigmore Hall	Mozart: Sonata K. 576 in D Major Liszt: Sonata Debussy [sic] Barber: Sonatas	Mitchell 'possesses an admirable technique, and, having youth on her side, there may still be time for her to get down to the noble art of interpretation'.
Mon. 59/5/25, 14	Ashworth, Jenny	59/5/23 (afternoon) Wigmore Hall	Scarlatti: Sonatas Chopin: Scherzo Franck: <i>Prelude Chorale and Fugue</i>	Ashworth's 'too impetuous fingers' and her pedalling were inappropriate. 'It was not only the shape of her phrases that went to pieces but the very character of Franck's <i>Prelude, Chorale and Fugue</i> ; dignity in the chorale and clarity in the fugue, was lost in the torrent of tone, just as the rhythm was lost' in the Chopin. But Soler was 'shapely and sparkling' in the Scarlatti Sonatas.
	Vincent, Dorothea	59/5/23 (evening) Wigmore Hall	Scarlatti: Sonatas Mozart: Sonata K 330 in C Major Beethoven: <i>Waldstein</i> Sonata Brahms: <i>Variations on an Original Theme</i>	'It was obvious that she came from an excellent school of piano playing; in these days of high-powered performances it was refreshing to hear someone who can give so much interpretative enjoyment in the still waters of Scarlatti and Mozart.' While Vincent was 'not quite able to summon up the power needed in the big variations' of the Brahms, the Adagio movement of the Beethoven 'suited her sympathetic touch'.
Mon. 59/6/1, 4	Stearns, Edith	59/5/31 Wigmore Hall	Haydn [sic] Brahms: Sonata in F minor Poulenc: <i>Napoli</i> Charles Griffes and Klaus George Roy [sic]	Stearns gave a 'strong, well-proportioned, stylish, emotional, sympathetic, and surprisingly accurate' performance of Brahms' F minor Sonata. 'She brought an attractively limpid touch' to the Haydn, and 'an authentic blend of ardour and elegance' to Poulenc

Mon. 59/6/8, 5	Goodwin, Olwen	59/6/6 Wigmore Hall	Schubert: Impromptu Op. 90 in Gb Beethoven: <i>Variations on an original theme in F</i> and Sonata Op. 109 Chopin: Scherzo in C# minor Debussy: <i>La Soirée dans Grenade</i> Fauré: Impromptu in F minor Carl Nielsen: Chaconne Op. 32	Although Goodwin's 'phrasing was as pretty as her fingers were nimble and her tone was refined, she has not yet the weight of musical conviction — or, indeed, of arms — needed to give bigger music its full striking power. . . . It was the more "innocent" music [Beethoven's F Major <i>Variations</i>, Schubert's Impromptu and Fauré] that suited her best'. Yet, the Debussy was 'not seductive enough' and the Chopin was 'a little inexpansive'.
	Wikström, Inger	59/6/7 Wigmore Hall	Schumann: <i>Symphonic Studies</i> Debussy: <i>Pour le Piano</i> Carl Nielsen: Suite	The Schumann was played 'admirably' and interpreted 'feelingly'. In the Nielsen, Wikström was 'in close sympathy with the music and displayed all the six movements compellingly.' The Debussy revealed her 'unusual sensitivity'.
	Haskil, Clara	59/6/7 RFH	Chopin: Concerto No. 2	Although this concerto 'may not have had all the ardour that the composer himself brought to it; after all, he was a young man of 19 when he wrote it for his own concerts, and still at the height of his powers as a virtuoso. Yet, by the perfection of her phrasing, Miss Haskil banished any doubts of this nature.'
Mon. 59/8/24, 12	Jones, Kathleen	59/8/22 Albert Hall	Mozart: Concerto in D minor	'Youth at the Proms: 14 year old Pianist'. [Title. Jones was the soloist appearing with the National Youth Orchestra at the orchestra's third appearance at the Proms]. She had 'immense facility, musicality temperament, and confidence'.
Fri. 59/10/2, 5	Hess, Myra	59/10/1 RFH	Beethoven: Sonata Op. 109 Chopin: Sonata No. 2 in Bb minor	That Hess included Chopin in her programme was surprising. Her Beethoven was 'both intelligible and profoundly wise'. But the first two movement of Chopin's B flat minor Sonata were disappointing; 'perhaps the more romantic Chopin requires too much facile brilliance for such a serious-minded artist. . . . [however] Hess demonstrated an 'awe-inspiring nobility' in her playing of the funeral march (the third movement).
Mon. 59/10/5, 14	Kang, Sura	59/10/2 Wigmore Hall	Beethoven: <i>Appassionata</i> Sonata Schumann: <i>Etudes Symphoniques</i> Debussy [sic] Hindemith: Sonata No. 3	'[H]er small emotional capacity was sucked dry by Beethoven's <i>Appassionata</i> of which she played the first movements like a fierce kitten.' The Debussy was 'within her range which includes sensibility and a natural ease at the keyboard'.
	Prasad, Barbara	59/10/3 Wigmore Hall	Haydn, Mozart, and Schubert [sic]	Prasad possesses 'lightness of tone, neatness of fingerwork and transparency of texture.' (shown in her Haydn, and Mozart). She was 'wise to keep to music which did not ask for passionate advocacy'.
Mon. 59/10/12, 6	Tureck, Rosalyn	59/10/11 RFH	Bach: Concerto No. 4 in A minor and D minor <i>Brandenburg</i> Concerto, No. 4 (in Bach's own arrangement)	Tureck's 'deliberate pace' was not totally satisfactory; 'a tiny increase of speed' in the D minor concerto would have restored 'a feeling of ease'.
	Xydis, Anna	59/10/9 Wigmore Hall	Scarlatti: Sonata Bach-Busoni, Scriabin, Kabalevsky and Rachmaninov [sic] Chopin: Sonata in B flat minor	'The overwhelming impression left by the Greek pianist . . . was one of sheer power; no man could have brought greater weight of tone or expansiveness of phrasing to this programme.' As well as possessing 'sheer power she was not without delicacy in Scriabin, Kabalevsky and Rachmaninov.' Also the 'size' of her Chopin was 'impressive'.

Mon. 59/10/19, 6	Donska, Maria	59/10/18 Wigmore Hall	Beethoven: <i>Moonlight</i> Sonata Schubert: Sonata in D Schumann: <i>Dauidsbüundlerdanze</i>	'Schubert sonatas (with one or two exceptions) are not public music. They are for playing preferably on an upright piano, in gatherings like the Schubertians [sic] of the composer's own life-time. . . . Their repetitions of figures and themes when dug into a modern grand make them intolerable to listen to in a hall like the Wigmore. . . . She faithfully produced the variety of tone and mood' in the Schumann and the <i>Monnlight</i> Sonata, she 'invested it with so much charm and poetry that it was still fresh with the dawning romanticism of its period.'
Mon. 59/10/26, 3	Guller, Youra	59/10/24 Wigmore Hall	Bach-Liszt: <i>Organ Fantasy and Fugue</i> Scarlatti: Sonatas Chopin: Mazurkas Schumann: <i>Etudes Symphoniques</i>	The French pianist, Guller's 'many excellent qualities' were constantly manifest. in this recital. Her Bach-Liszt 'showed that she can take the measure of a work . . . her Scarlatti showed a crisp touch . . . It was in Schumann's <i>Etudes Symphoniques</i> that all these virtues came together . . . [her] tonal shading and a vital rhythm shaped the phrases and brought out the character of each variation.'
	Biret, Idil	59/10/25 Wigmore Hall	Chopin: Ballade in G minor Brahms: Sonata in F minor Liszt: Etudes	'[B]eing small in build and young, she had to work hard to produce the big effects.' Biret is 'warm-hearted and intelligent' musically but 'immaturity and moments of incomplete finish and grace' were heard in her Chopin.
Wed. 59/10/28, 4	Assa, Poli	59/10/27 Wigmore Hall	Bach, Mozart, Beethoven and Mussorgsky [sic]	'Can Women Play the Piano?' [Title] It is an old and outmoded story that women cannot play the piano really well because they are too much concerned with their status as the supposedly weaker sex; that they either emasculate music, and turn every composer into a charming needle-woman, or else assert their own masculinity, suffragette-wise, refuse to be heard save in the <i>Hammerklavier</i> Sonata or the Brahms B flat Concerto, and rob music of all its subtlety and euphony by the self-assertion. . . . Although this Bulgar-Israeli pianist did not fall into either trap, she nevertheless revived the old theory. . . . She is keen to show herself a strong player, and loves to deliver powerful phrases in a rhetorical, even barnstorming, fashion; but her arms are not themselves very strong, and when she comes to delicate music her desire to treat it sympathetically, as befits her sex, is handicapped by the irregularity of her touch and the fallibility of her fingers.'
Mon. 59/11/2, 3	Knittel, Margaret	59/11/1 Wigmore Hall	Bach: Partita in Bb Mozart: <i>Variations Duport</i> Beethoven: Sonata Schumann: <i>Carnaval</i>	'The prime virtue of her playing is her rhythm, which gave life to a Bach Partita and a Mozart set of variations. . . . Whatever she played, she made musical sense of it and made it enjoyable.'

Mon. 59/11/9, 6	Carr, Carlina	59/11/7 Wigmore Hall	Handel: Variations Bach: Toccata in E minor Haydn: Sonata in G minor Brahms, Debussy, Ravel and Bartók [sic]	Carr's 'unusual choice' of familiar names' that are 'represented by not so familiar works' was welcome. Her Brahms had 'character to each variation' and she also showed 'her skill with eighteenth-century ornaments'. There was 'much to be admired' such as her 'varied tone colour' in the Debussy .
	Krebs, Lottie	59/11/6 Wigmore Hall	Mozart: Sonata in C Major Beethoven, Schubert and Koechlin [sic]	'The Grove article on Koechlin especially recommends these five Sonatinas for piano for the "performer of limited technique who is musically perceptive".' Such a performer was Lottie Krebs. In the fast movements of both Beethoven and Mozart, Krebs' 'articulation was too often not clear'.
	Joyce, Eileen	59/11/8 RFH	Haydn: Sonata No. 52 in Eb Major Beethoven: <i>Appassionata</i> Sonata Chopin: Fantasy in F minor Debussy: Prelude, <i>Feux d'Artifice</i>	Although Joyce's 'gently shaded pianissimi, rapid passages thrown off half-apologetically, half unconcernedly, and cool cantabile melodies [were] all extremely attractive' she did not project enough on this occasion. Despite Joyce's 'God given talent . . . she communicated quietly with the piano as if [she was] in her own room'. And in her Beethoven and Chopin there were 'careless phrasing . . . and inconsistent dynamics.'
	Fuchsova, Liza	59/11/7 Wigmore Hall	Scarlatti: Sonatas Schumann: <i>Kreisleriana</i> Liszt [sic] Glazounov: <i>Theme and Variations</i> Op. 72	'She is not by temperament a startling player. . . .[Yet] there was warm and sincere musicianship behind all her programme.'
Mon. 59/11/23, 6	Kohler, Irene	59/11/22 RFH	Brahms: <i>Paganini Variations</i> Ravel: <i>Gaspard de la Nuit</i>	'Miss Kohler has strength and neatness in her favour as a pianist. . . . Her performance of the <i>Paganini Variations</i> was certainly masterful.' Her Ravel was played with 'remarkable accuracy' . . . [but] her playing did not communicate with what lay behind the notes; the malice of <i>Scarbo</i> . . . the distant view of <i>Le Gibet</i> '.
Mon. 59/12/7, 14	Iles, Edna	59/12/4 Wigmore Hall	Medtner: <i>Canzona Serenata</i> and <i>Danza Festiva</i> Alan Bush: <i>13 Variations</i> Bloch: <i>In the Night</i>	Iles played the Alan Bush's Variations 'admirably, in her own intent [sic] manner'.
	Holley, Joan	Sat 59/12/5 Wigmore Hall	Brahms: Intermezzi Op. 117 and 119	There were many inaccuracies and memory slips. However, 'in between the accidents and absurdities, [Holley] gave evidence of considerable finger dexterity and flashes of genuine musical sympathy'.
Fri. 60/1/8, 13	Jones, Esmé	60/1/7 Wigmore Hall	Bach: <i>English Suite</i> in E minor Mozart: Sonata In Bb Beethoven: Sonata Op. 109 in E Major Schumann: <i>Novelettes</i> in F#	Although Jones was 'musicianly and sincere she has not the force of personality or the imaginative vision to make the beauties of familiar music strike the listener afresh. . . . [her] command of the keyboard was not altogether reliable'.
Mon. 60/2/1, 3	Fischer, Annie	60/1/31 (afternoon) RFH	Beethoven: Op. 31, No.2 and <i>Appassionata</i> Sonata Schubert: Sonata in Bb	Fischer's use of <i>rubato</i> in the Beethoven was questionable at first but it became clear that 'her rubato was never merely expressive; it always played a part in the progress of the movement as a whole.' Her 'combination of emotional intensity and musical control' shown in the Schubert was 'a triumph'.
	Stefanska, Halina	60/1/31 (evening) RFH	Chopin: E minor Concerto	'She demonstrated an aristocratic poise and refinement.'
	Tryon, Valerie	60/1/31 Wigmore Hall	Bach: <i>Italian Concerto</i> Brahms [sic] Liszt: <i>Transcendental Studies</i> Brahms, Faure, Medtner and Alan Hoddinot [sic]	'[S]he produced some uncommonly full and rich tone right from the shoulder besides dazzling her listeners with feats of prestidigitation.' Despite this, Tryon lacks in 'intensity of feeling'.

Mon. 60/2/22, 6	Whiteman, Lois	60/2/20 (afternoon) Wigmore Hall	Beethoven: Sonata Op. 110 Ravel: <i>Alborada del Gracioso</i> Hindemith: Sonata No. 3	'[S]he lacked the sheer weight and breath required by Hindemith's third Sonata yet in the more visionary style of late Beethoven succeeded in revealing most of the music's imaginative and intellectual strength.'
	Reti, Jean	60/2/20 (evening) Wigmore Hall	Rameau: <i>Gavotte and Variations</i> Beethoven: Sonata Op. 26 in Ab Rudolf Reti: <i>The Magic Gate</i>	Reti's Beethoven was 'far too hasty, untidy and capricious in rhythm' but she 'carried truer conviction in the unusual contemporary miniatures'. [Rudolph Reti was her late husband].
Tue. 60/3/8, 4	Waldeland, Hilda	60/3/7 Wigmore Hall	Beethoven: <i>Waldstein</i> Sonata, Op. 109 and 32 Variations in C minor.	'Feminism is nowhere so badly at a disadvantage as in piano playing: the pianist is either too feminine in her approach to the music or she is oppressively un-feminine. . . . No sonata is too big for her technique nor for her dynamic approach [with ref. to the Waldstein.]. . . . Sometimes she pounds the keys too enthusiastically but her scrupulous attention to the text and the strong spontaneous animation of her approach to the music gave life to everything which she played.'
Mon. 60/3/21, 16	Knittel, Margaret	60/3/20 Wigmore Hall	Beethoven: Sonata Op. 110 in A b Chopin: Fantasy in F minor, Impromptu in F# and Ballade in Ab	Knittel's Beethoven revealed 'not only [that she] is an admirable player but a thoroughly musicianly and thoughtful artist'. Her interpretation of Chopin's F minor Fantasy was 'a shade too dark' but the Impromptu 'went more easily' and the Ballade was 'finely treated'.
Fri. 60/3/25, 16	Kraus, Lili	60/3/24 RFH	Mozart: Concerto in D minor	Kraus' playing was 'calm though sensitive. . . . But she badgered her opening of the slow movement and never came to grips at all with the finale'.
Mon. 60/4/4, 6	Kraus, Lili	60/4/3 Wigmore Hall	Mozart: Fantasy K. 397 in D minor and Sonata K. 332 in F Major Brahms [sic] Schubert: Posthumous Sonata in A Major	'[Kraus] included nothing by Beethoven. But by the end of the afternoon it was evident that had she done so the outcome would have been as memorable as event as any.' She gave an 'extraordinarily dramatic rendering' of Haydn's E flat Sonata and Mozart's Fantasy in D minor. . . . All this was splendid playing and a stimulating succession of deeply-felt performances'.
Sat. 60/4/9, 12	Huggenberg, Ruth	60/4/8 Wigmore Hall	Brahms: <i>Handel Variations</i> Beethoven: Sonata Op. 22 in Bb Major Schumann: <i>Novelettes</i> in F# minor Chopin: <i>Polonaise Fantasy</i> in Ab Ireland: Rhapsody	Although Huggenberg's 'best performance' was the <i>Handel Variations</i> , this music, and her Chopin Polonaise did 'not open out to its fullest stature'. Schumann's <i>Novellette</i> was 'not vivid or clean enough'.
Mon. 60/4/11, 14	Kerslake, Barbara	60/4/9 Wigmore Hall	Beethoven: Rondo Op. 51 in G Major and Sonata: Op. 22 in Bb Major Schumann: <i>Novelettes</i> in F# minor Debussy: <i>Pour le Piano</i> Bartók: Suite Op. 14	'To judge Miss Barbara Kerslake by the standards of a Rubinstein or an Arrau she would of course reveal countless limitations in her equipment . . . but within its own comparatively modest range Kerslake's playing was cultivated. . . . Cautious tempi and dynamics [in the Schumann and Debussy] helped to secure a good measure of accuracy and pleasant tone'. The Beethoven was 'clearly defined and expressive' and the Bartók was 'rhythmically animated and incisive'.

Fri. 60/4/22, 18	Chapiro, Fania	60/4/21 Wigmore Hall	Mozart: Sonata K. 332 in F Major Schumann: <i>Fantasiestücke</i> Op. 12 Brahms: <i>Handel Variations</i> Debussy and Bartók [sic]	Chapiro played the Mozart F Major Sonata 'with an ugly tone and exaggerated, gawky phrasing'. Although in the Brahms she conveyed the 'grandeur of the monumentally strenuous music', the approach was 'impetuous' not 'panoramic'. To the Debussy and Bartók 'she brought clean keyboard colours and spirited application'.
	Bachauer, Gina	60/4/21 RFH	Mozart: Concerto in C minor	'Some players cultivate a more crystalline touch' for Mozart but Bachauer's Mozart was 'cantabile' and 'warm' but keeping 'strictly in the style of Mozart'.
Mon. 60/4/25, 16	Kallir, Lilian	60/4/23 RFH	Dohnányi: <i>Nursery Song</i> [sic]	'Kallir's delicacy of perception and touch lent charm to the music without any suggestion of false emphasis or empty glitter.' This was 'the best performance of the evening.'
Mon. 60/5/9, 16	Tureck, Rosalyn	60/5/6-8 Glyndebourne	Bach: <i>Goldberg Variations</i> and <i>The Art of Fugue</i>	She was the soloist in these concerts as well as being the conductor. [No comment on the playing].
Mon. 60/5/23, 16	Bock, Zelda	60/5/22 Wigmore Hall	Haydn: Sonata No. 15 Mozart: Sonata K. 331 in A Schubert: Impromptu Op. 142 Brahms: <i>Handel Variations</i>	'It is Interesting to notice that Boch played Haydn and Mozart on a piano of the late eighteenth century.' This instrument had a 'pleasant sound, very dry and bright in the treble and light in the bass'. Although the Mozart Sonata and Haydn's 'little 15th sonata suited' Bock, she had 'little to offer in the way of individual interpretation'. This was also true for her Brahms and Schubert which she played on a modern piano.
Mon. 60/6/13, 3	Vincent, Dorothea	60/6/11 Wigmore Hall	Bach: Two Preludes and Fugues Beethoven: Sonata Op. 31, no. 3 Berg: <i>Sonata</i> Bloch: <i>In the Night</i>	Vincent's Bach was 'chillingly correct'. The Berg Sonata was played with 'a broadly dramatic manner that was most effective'. She showed 'considerable skill in the way she founded the music [sic] firmly' [<i>In the Night</i> by Bloch].
Mon. 60/9/26, 3	Schneider, Lise	60/9/24 Wigmore Hall	Bach: Partita in D minor	'[S]he plays to a big scale, with a thoroughly saturated weight of tone that only occasionally becomes too heavy'; yet she can play with 'real delicacy and subtlety' as shown in the <i>Sarabande</i> of Bach's D Major Partita.
Sat. 60/10/8, 9	Donska, Maria	60/10/7 RFH	Beethoven: Sonatas Op. 28, <i>Pastoral</i> Op. 31, No.1, Op. 49, No. 1, and Op. 111	This was Donska's first recital in the cycle of the 32 sonatas by Beethoven. Her playing was 'that of a skilled Beethovenite [sic] who has the measure of each sonata to a nicety. . . . She caught the jovial Goethe-like humour of the G major sonata, the deceptive, because really rather noble [sic], simplicity of the easy sonata in G minor Op. 49, No. 1, the spaciousness and grandeur of the unassuming <i>Pastoral</i> Sonata, and after these the drama and divine communion Op.111.'
Mon. 60/10/17, 8	Weisbrod, Anette	60/10/15 Wigmore Hall	Haydn: Sonata in Ab Beethoven: Sonata Op. 101 Brahms: <i>Schumann Variations</i> Chopin: <i>Barcarolle</i> Prokofiev: <i>Sarcasms</i> and Toccata Op. 11	Although Weisbrod is 'not yet mature enough to command the grandest and most expansive manner', the Swiss pianist demonstrated numerous qualities. While there was need for 'more emotional ardour' in the Beethoven and Chopin, 'within their modest scale, both works were discerningly reasoned'. The Haydn was 'clearly articulated' and the Brahms pieces were performed 'with fitting regard of their personal, undemonstrative retrospection'. The Prokofiev needed 'more incisive, steely brilliance'.
Wed. 60/10/19, 16	Nakamura, Hiroko	60/10/18 RFH	Chopin: Concerto in E minor	Although this 16-year-old pianist's musical tension 'flagged about halfway through each of the three movements', Nakamura is 'a fluent, stylish pianist with an extremely winning touch'.
Mon. 60/10/31, 16	Antine, Ruth	60/10/29 Wigmore Hall	Beethoven: Sonata Op. 109 Bach: <i>Chromatic Fantasy and Fugue</i> Chopin: Fantasy in F minor Hindemith [sic]	Antine was 'plainly nervous' and should have played with the music. Both the Beethoven and Bach were only partly played because of the memory slips, but, in spite of this, the Bach <i>Chromatic Fantasy and Fugue</i> was given with 'a definite dramatic sense'. Also, she 'produced rich musical tone in her Chopin'.

Mon. 60/11/7, 16	Nicholson, Marguerite	60/11/5 Wigmore Hall	Beethoven: Sonata Op. 109 Chopin, Prokofiev and Hindemith [sic] Brahms: <i>Handel Variations</i>	'[O]f the dexterity and finger agility [of this West Indian pianist] there can be no question . . . [but] throughout the evening she was industrious and imperturbably unimaginitive.'
Mon. 60/11/21, 16	Fuchsova, Liza	60/11/20 Wigmore Hall	Beethoven: Sonata Op.31, no. 2 Schubert: Posthumous Sonata in A Shostakovich: Preludes Op. 34 Smetana [sic]	Fuchsova is not a 'naturally big player' . . . she was sometimes betrayed by insufficient range of dynamics' (the last movement of Beethoven' Op. 31). But there were 'many incidental felicities of phrasing to admire' in the Schubert. Fuchsova's 'very real musical sensitivity' came into its own' in the Shostakovich and Smetana.
	Myers, Anna	60/11/19 Wigmore Hall	Mozart: Sonata in C Major Schumann: <i>Fantasiestücke</i> Op. 12 Ravel: <i>Valses Nobles et Sentimentales</i> Prokofiev [sic]	Myers' performance was 'clean and well articulated and everything that is written on the score is scrupulously observed.' But her performance 'had neither imagination nor any real vitality: all the music was reduced to a colourless uniformity'. Her Ravel, although it was 'more successful' than the rest of the programme 'showed little understanding of that captivating mixture of sentimental nostalgia and asperity so essential to the music.'
Wed. 60/12/14, 13	Hosking, Pamela	60/12/13 Wigmore Hall	Beethoven: 32 Variations in C minor Brahms: Ballade in D minor Chopin [sic]	Hosking's Chopin was 'the best of the programme'; she showed 'the most comprehensive understanding'. She was 'unable to interpret Brahms' mysterious D Major Ballade in any terms other than those of finger agility'. Also she was 'content with a shallow touch, pretty enough in the Chopin work but inadequate for the large scope and depth of feeling in Beethoven's C minor variations.'
Fri. 60/12/16, 5	Walker, Agnes	60/12/15 Wigmore Hall	Haydn: Sonata In D Major Beethoven: Sonata Op. 31 in Eb Liszt: <i>Carnival of Pest</i> Bartók: <i>Allegro Babaro</i> Janáček: <i>Presentiment and Death</i>	This Scottish pianist brought a 'brisk and business-like vigour to her job; she surmounted obstacles by sheer persistence and brio'. Walker's technique is 'not of the virtuoso calibre' for Liszt's piece. Further, her 'sensibility is not quite subtle enough for the brooding poetry' of Janáček's piece. But Walker 'did well' in the Bartók and in the more 'extrovertly vigorous movement' of the Beethoven Sonata.
Mon. 60/12/19, 12	Serrao, Ruth	60/12/17 Wigmore Hall	Beethoven: Sonata Op. 26 Liszt-Paganini: <i>Caprices</i> [sic] Debussy, Ravel and Prokofiev [sic]	Serrao would have been wiser to wait another year or so. Beyond her 'nervousness', Serrao was 'unwise' to choose pieces 'as demanding' as Liszt's <i>Paganini Caprices</i> . She is 'not yet a mature enough artist to bring any burning sense of purpose to Beethoven's A flat sonata.' Her Debussy, Ravel and Prokofiev ('smaller pieces') were her best in this recital.