

## ACKNOWLEDGMENTS

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Photographer: Linda Nichols

This recording is dedicated to Frank Mannheimer.



NANCY HILL ELTON PLAYS CHOPIN AND RACHMANINOFF

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## ABOUT THE MUSIC

*To Chopin belongs the honor of setting clear boundary lines between the piano and the orchestra. While other composers frequently cross them, Chopin never does. Beethoven, Schumann, Mendelssohn, and Brahms all wrote music that, with minor adjustments, fits either medium. But Chopin's music resists such efforts. Born and bred on the keyboard, the piano remains its homeland.*

—Alan Walker, *Fryderyk Chopin: A Life and Times*

As generations of commentators have observed, Chopin revolutionized piano writing not only for himself, but for countless composers who fell sway to his innovative spectrum of colors and sensuality. In effect, he had created a new pianistic universe, and in Russia his influence was so profound that only a decade after his death, the nation's most esteemed pianist, Anton Rubinstein, was recognized by many as his greatest champion. By the century's end, his works were considered so endemic to Russian pianism that towering virtuosos like Sergei Rachmaninoff even consciously emulated his style characteristics in their own compositions.

At first glance, Chopin and Rachmaninoff might seem to have little in common, but they were both exiles, driven permanently from their homelands by horrific wars, and the longing and sorrows wrought by their forced separations can easily be read into their music. Nor did either enjoy a comfortable transition to expatriate status, since Chopin was often required to borrow money to survive in Paris, and Rachmaninoff's copyright royalties were seized by the Soviets, so that he was forced to undertake a grueling regimen of concertizing.

Both men also displayed remarkable gifts as teenagers, for Rachmaninoff's C-sharp minor Prelude, the work which made him internationally famous, was written at the age of 19, and even before Chopin reached Paris at the age of 21, both of his Piano Concertos—and nearly all of his Etudes—had already been written. Today his career is so

frequently associated with the French capital that it is often startling to assess the number of staples—works considered indispensable to the modern pianist's repertoire—that he completed before he ever arrived. In fact, after he left Poland on November 2, 1830, he spent nearly a year in Vienna assessing his prospects, and while there he also began—and perhaps completed—two of his most beloved masterpieces: the Scherzo in B minor, op. 20, and the Ballade in G minor, op. 23.

### **Frédéric Chopin: Ballade No. 1 in G Minor, Op. 23**

With the four Ballades, Chopin inaugurated a new genre in piano writing, and speculation has long persisted that they were each inspired by literary, poetic themes. If so, he never revealed the source of that inspiration, but each shares a characteristic rhythmic pulse of six beats to the bar, so it might be argued that the resulting effect is more expansively “narrative” than tunes conceived in the more conventional 4/4, or in the often-quicker meter of 3/4. But only the G minor is scored in 6/4 time, which perhaps was chosen to make the performer feel its melodic lines even a bit more broadly than the 6/8 signatures which adorn its three successors.

Alan Walker argues that the G minor Ballade reveals much about Chopin's method of composition, since he was an improviser without peer, and many of his compositions began life while he was seated at the piano acquiescing to flashes of inspiration. For example, the haunting second theme, first heard at bar 68, is a compelling example of *cantabile* touch, in which a single treble line weaves a richly legato texture, but when it returns at bar 106, he “clothes it in grandeur,” creating an “apotheosis” of filled octaves which elevate it to an overpowering climax. But such apotheoses are rarely sufficient for Chopin, and three of the Ballades conclude with fiery, lightning-fast codas. The coda to the G minor is marked *Presto con fuoco*, and the emotional intensity is only compounded when the motion is abruptly halted by stark, dissonant octaves that create one of the most striking utterances in nineteenth-century piano writing. In Walker's words,

These grinding discords, which begin with an augmented fourth (*diabolus in musica*), pick up all manner of “for-

bidden” intervals along the way, including sevenths and ninths, as the two hands sweep across the keyboard with broken octaves in contrary motion. All the conventional distinctions between consonance and dissonance are swept aside.

The three additional Chopin selections on this disc were all conceived during the composer’s long partnership with the novelist George Sand, an often-tempestuous *ménage à deux*—the amorous details of which continue to confound modern scholars. What seems certain is that after their ill-fated trip to Majorca in 1838-39, Sand imposed a condition of celibacy on their relationship, since she became fearful that she might contract the tuberculosis from which he suffered. Nonetheless, she remained Chopin’s principal caregiver, and they stayed together for over eight years, often living in adjacent or nearby apartments in Paris. Their summers were usually spent at Nohant, Sand’s country estate some 185 miles south of the city, and they arrived in mid-June of 1841 hoping for a bit of rest before resuming their daily routines.

But any tranquility they sought was seriously disrupted by a major earthquake on July 5 which shook the entire region, emitting tremors felt as far away as Paris. A month of violent thunderstorms followed, and Sand’s aging piano, which by now had become little more than collateral damage to the elements, was no longer responsive. Chopin was unable to work at all until the Pleyel firm sent him a replacement on August 9, and then he quickly managed to put the finishing touches on a collection of pieces he sent to the German publisher Breitkopf & Härtel for the “non-negotiable” fee of 2,000 francs. They included the Allegro de Concert, the two Nocturnes in C minor and F-sharp minor from opus 48, the F minor Fantasy, and a third Ballade, his opus 47, in A-flat.

### **Ballade No. 3 in A-flat, Op. 47**

Arguably, the third Ballade in A-flat is the most dance-like of the four Ballades, and it imparts a variety of demonstrative, rhythmic gestures. The persistent octave motive beginning at bar 58 suggested a folk-like, even rustic quality to scholar Jim Samson, who

characterized it as “lumpy,” noting that its “insistent iambic rhythm (barcarolle/siciliano) is in the sharpest possible contrast to the ensuing waltz episode.” The “waltz episode” beginning at bar 116 presents formidable challenges to the pianist, since the complex right-hand filagree must be kept light enough not to overpower the rhythmic thrust created by the left hand. But these difficulties pale next to those found when Chopin, after an effortless series of enharmonic transitions, modulates to the distant key of C-sharp minor at bar 157. Here he creates a virtual etude for the left hand, which builds in intensity until bar 173, when the right hand must negotiate a series of explosive, oscillating chords. Finally, at bar 213, the “apotheosis” of the plaintive melody with which the piece began bursts forth with a reinvigorated power.

Breitkopf accepted his terms, and Chopin signed his contract with them on November 12, 1841. Three weeks later on December 1, he was invited to a command performance at the home of Prince Ferdinand-Philippe—the eldest son of King Louis-Philippe—who owned a beautifully maintained Pleyel. Chopin was the only instrumentalist on the program, and among the 500 guests were Louis-Philippe and Queen Marie-Amélie, the exiled Queen Maria Cristina of Spain, and the painter Eugène Delacroix. After he premiered his new Ballade, he offered an extended series of improvisations, and as *La France musicale* reported, “the royal audience marveled.”

### **Berceuse, Op. 57**

No doubt Chopin’s relationship with the Spanish-born mezzo soprano Pauline Viardot contributed to the inspiration for the extended lullaby he titled “Berceuse”—his opus 57—a work Walker praises as “a cradle song to end all cradle songs.” On January 5, 1845, the *Gazette musicale* noted that “Chopin has returned to Paris. He brings with him a big new sonata and some variantes [sic].” The sonata was his third work in that genre—his opus 58 in B minor—and the “variantes” were a set of variations in D-flat that he originally numbered 1 through 14. Viardot, born Michelle Pauline Garcia, was from a famous family of singers, and her brother Manuel eventually became the most noted vocal pedagogue in Europe. Her early aspirations to become a concert pianist had brought

her to Franz Liszt for instruction, and she developed a powerful, virtuosic command of the instrument before her vocal career blossomed to the point that she was also in demand on the world's opera stages. She and her husband, the critic and theatrical promoter Louis Viardot, were close friends of Sand, and they often spent at least partial summers at Nohant, where Chopin gave Pauline informal piano lessons—frequently chiding her for the aggressive bombast he believed she had picked up from Liszt.

The Viardots appeared briefly at Nohant during the “earthquake” summer of 1841, when Pauline, then 20, was pregnant with their first child, Louise, who was born the following December. Eighteen months later, she left for Vienna to sing the role of Rosina in Rossini's *il barbiere di Siviglia*, leaving Louise in Sand's care. Sand and Chopin both doted on the child, and on June 8 Sand wrote to Viardot: “Louise calls me ‘Maman’ and her way of saying ‘petit Chopin’ disarms all the Chopins on earth,” adding that “Chopin adores her and spends his time kissing her hands.” In June of 1845, a month before the *Berceuse* was published, Viardot brought the now three-year-old Louise to Nohant for a short visit, and at some point, she also received a sketch of the new “lullaby” in Chopin's hand. But as Walker points out, Chopin's dedications are often “notoriously misleading,” and the *Berceuse* is inscribed only to Élise Gavard, one of his former pupils, “from your old professor and friend, F. F. Chopin.”

Chopin eliminated several of his “variantes” before submitting the work for publication, and at a mere 70 measures, the *Berceuse* is essentially a miniature. Confined only to tonic and dominant harmonies, it also has the most hypnotically simplistic accompaniment of anything he wrote, but the scintillating, kaleidoscopic colors he offers in the right hand make it among the most masterful gems in the piano's literature. The only dynamic markings that appear in the score are *p* and *pp*, yet the melodic embroidery is surged with such frenetic energy that the older, high-fingered Clementi style of playing would have been antithetical to the effects he sought. When he played it for his pupil Elise Peruzzi, she noted that “his pianissimo was extraordinary. Every little note was like a bell, so clear. His fingers seemed to be without any bones; but he would bring out certain effects by great elasticity.” Bringing the incessant motion to a stop might also have been a clumsy exer-

cise for a lesser composer, but Chopin's brilliant solution was to add a C-flat to the tonic harmony at bar 55, thereby making it the dominant seventh of G-flat and sustaining it for another four bars, providing in effect, a type of stasis. Walker thought this effect created a type of “dying fall”:

Whether or not this moment was intended to suggest a child gradually falling asleep, that is the image most readily conveyed as the music comes to a rest in a land of dreams and a final unadorned statement of the opening theme in the tonic key.

Nor was the “tonic key” of D-flat likely chosen arbitrarily, especially given the acrobatic demands the composer places on the fingers of the right hand. As his pupil Karol Mukuli observed, “The scales with many black keys (B, F-sharp, and D-flat) were the ones that were studied first, whereas C major, as the most difficult, came last.” Chopin repeatedly counseled his students to begin their studies with the B major scale, which requires that every black key be used, and in his own “Sketch Toward a Piano Method,” he wrote:

One cannot overpraise the genius who presided over the construction of the keyboard, so well adapted to the shape of the hand. Is there anything more ingenious than the elevated keys (i.e. the black ones)—destined for the longer fingers—so admirably serving as pivot-points?

### **Barcarolle, Op. 60**

No doubt this explains the choice of F-sharp major for one of his grandest conceptions, the *Barcarolle*, op. 60, which he completed at Nohant in the summer of 1846 while he was simultaneously working on his *Polonaise-Fantaisie*, op. 61. Though its texture is occasionally varied, the *Barcarolle*, like the *Berceuse*, is propelled by a consistent rhythm throughout, highly suggestive of the rocking motion of a Venetian gondola. Not infrequently, that motion is intensified by omnipresent trills that seem to emerge out of nowhere and must often be doubled by the same hand, a challenging task for any performer. (And at bar 20, he even demands that the thumb alone create the legato alto line, since a simultaneous

right-hand trill prevents assistance from the other fingers.) The harmonic language is also prescient, and it gives promise of what might have come had Chopin not died at the age of 39. After a series of ethereal trills at bar 106, he comes to rest not on the tonic chord of F-sharp, but on what twentieth-century theorists would later term a “polychord”—a G-sharp major triad conjoined to the F-sharp tonic, and he continues the dissonant pattern until the glistening run at bar 110, replete with its exotic suggestions of the Phrygian mode.

By the time Chopin finished his masterwork, his illness had progressed to the point that he was too weak even to climb stairs, but he managed to perform it at the Salon Pleyel on February 16, 1848, along with the *Berceuse* and several other works. The pianist Charles Hallé left a poignant account of one of the composer’s last performances:

He played the latter part of his *Barcarolle* from the point where it demands the utmost energy, in the opposite style, *pianissimo*, but with such wonderful *nuances* that one remained in doubt if this new reading were not preferable to the accustomed one.

**Sergei Rachmaninoff: Preludes Op. 23 Nos. 4, 5 and 6; Op. 32 No. 55; Etude Tableau in E-flat Minor, Op. 39 No. 5 and Sonata No. 2 in B-flat Minor, Op. 36**

Chopin’s 24 Preludes, op. 28, which clearly drew their inspiration from Bach, were also immensely influential on subsequent generations of composers. But though Rachmaninoff carefully arranged his Preludes according to the circle of fifths to form an integrated set, he advanced no such plan when he composed his most famous work bearing that title, the *Prelude in C-sharp minor*, op. 3, no. 2. In October 1892, shortly after he had graduated from the Moscow Conservatory, he premiered it at the Electrical Exposition staged by the Imperial Russian Technical Society, and some months later the firm of A. Gutheil paid him 40 rubles (then the equivalent of about 20 American dollars) to publish it. But unfortunately, since the company neglected to issue a companion European edition in a country protected by the Berne International Copyright Treaty, Rachmaninoff never received the royalties that the *Prelude*’s overwhelming popularity would undoubtedly have brought him.

Though the C-sharp minor *Prelude* made him internationally famous, within a few years Rachmaninoff was about to enter one of the most difficult periods of his professional life. As is now well known, following the scathing reviews he received from the composer César Cui and others who savagely attacked the March 1897 performance of his *First Symphony*, he fell into a deep depression, composing very little until the spring of 1900. Then he finally agreed to undergo hypnotherapy with Dr. Nikolai Dahl, and though no one knows the exact content of their sessions, over the next year Rachmaninoff experienced a creative renaissance. In April 1901, he completed his *Second Piano Concerto in C minor*, which remains a staple of the modern repertoire, and a few months later, he composed a martial-like essay in G minor which he also titled *Prelude*.

By 1903, Rachmaninoff had completed nine additional Preludes which, when placed alongside the G minor, comprise his opus 23. Scholar Robert Matthew-Walker has suggested that his *Variations on a Theme of Chopin*, op. 22, which he premiered on February 10 of that year—a work based on Chopin’s C minor *Prelude*—may have inspired him to revisit the *prelude* as a genre. But it should be noted that the composer’s own *Prelude in C minor* from opus 23—to take but one example—bears far more resemblance in both mood and texture to his C minor *Concerto* than to Chopin’s extraordinarily brief, but powerful, declamation in the same key.

**Prelude in D Major, Op. 23 No. 4**

The D major *Prelude* of Op. 23 is clearly a nocturne—one of Rachmaninoff’s most endearing conceptions—inspired by the style of piano writing for which Chopin may best be remembered. Marked *sempre cantabile*, the texture thickens at bar 19, where the right hand is required to sing the alto line against an ethereal, *pianissimo* series of triplets in the soprano, and he gradually builds the intensity until it reaches a Chopin-like “apotheosis” at bar 50.

### **Prelude in G Minor, Op. 23 No. 5**

The G minor Prelude is arguably his second most popular (after the *C#* minor), and its dark, militaristic octaves, contrasted with a richly poignant, lyrical middle section, continue to beguile modern audiences. On this disc, the Preludes are in order of the opus numbers, although the G Minor Prelude was composed first.

### **Prelude in E-flat Major, Op. 23 No. 6**

Whether a similarity was conscious or not, it might be said that the luxuriant E-flat Prelude bears a marked relationship in character to his Second Concerto's lyrical second theme, which is also in E-flat. A deceptively difficult work, the E-flat might best be characterized as a lyrical study in counterpoint, for the left-hand accompaniment never merely outlines chord patterns, but rather effortlessly weaves a chromatically embroidered melody. The thickly orchestrated right hand is also required to create multiple lines, and the close conjunction of the three voices beginning at bar 32 presents intellectual, as well as physical, challenges to the pianist.

### **Prelude in G Major, Op. 32 No. 5**

Equally nocturnal is the exquisite G major from opus 32. Since the opus 23 Preludes appeared on the heels of the Second Concerto, it is tempting to speculate that Rachmaninoff's Third Concerto in D minor, composed in 1909 for his first American tour, may have helped inspire the remaining 13 that comprise his opus 32, but the new set, which Gutheil published in 1911, bears few, if any, thematic similarities to the Third Concerto. The persistent quintuplet figures that adorn the G major give it a hypnotic, oscillating quality, since a single note in the tenor voice can transform the mood from major to minor, while the elegant, *cantabile* line that winds through the piano's upper registers is one of the most haunting that Rachmaninoff composed.

### **Etude Tableau in E-flat Minor, Op. 39 No. 5**

In the summer of 1911, a year after he completed the opus 32 Preludes, Rachmaninoff began his opus 33, a set of nine piano etudes which bear little relation to Chopin's, since while often immensely demanding, they rarely seem to address any specific technical difficulty. Instead, he titled each of them a "tableau," confiding to many that they were actually meant to be programmatic depictions of specific scenes or events. He withdrew the second, third, and fourth etudes from the set before publication, so originally, his opus 33 consisted only of six *Etudes-tableaux*. In 1916, he began work on his opus 39, a second set of eight, to which he added one of the deleted Etudes from opus 33, and on February 21, 1917, he performed all nine in St. Petersburg. Arguably, the most popular from this set is the powerful, declamatory E-flat minor, number 5, which he completed on February 17, only four days before its first performance. Brooding and melancholy, with mercurial shifts from major to minor, it might be argued that this is the most distinctively "Russian" of all his Etudes.

By 1912, Rachmaninoff had reached the height of his success in Russia, though it often came at a price. His schedule had become so taxing that he was required to work incessantly, and after conducting the opening concert for the Moscow Philharmonic on October 6, he was even required to cancel a scheduled performance of the Tchaikovsky First Concerto in St. Petersburg so that he could meet the growing demand for his services as conductor. After five more concerts, by December 1, he was so tired that he cancelled a sixth engagement to take a short holiday with his family in Rome. There he continued work on the choral symphony he had begun the previous summer based on Poe's narrative poem *The Bells*, but the respite was abruptly halted when both of his daughters contracted typhoid fever. They traveled first to Berlin to consult the finest specialists, and when the girls were well enough to travel, they returned to Ivanovka, the vast estate some 375 miles southeast of Moscow which Rachmaninoff had inherited from his grandmother. There he continued working on *The Bells*, and he began work on a new Piano Sonata—his second, in B-flat minor—which he completed in August. He conducted the first performance of

*The Bells* on November 30 in St. Petersburg, and three days later, on December 3, he premiered the Sonata in Moscow.

### **Sonata No. 2 in B-flat Minor, Op. 36**

Although both his Second and Third Concertos quickly found their way into the modern repertoire, the B-flat minor Sonata was far slower to gain acceptance. Even after Rachmaninoff became a “full-time” concert pianist in 1918, he rarely performed it, and in the summer of 1931, as he busied himself with work on his *Variations on a Theme of Corelli* in the French village of Clairefontaine-en-Yvelines, he told the Russian musicologist and composer Alfred Swan that the Sonata had always troubled him because “so many voices are moving simultaneously.” He then began extensive revisions, eventually removing a full 120 measures from the Sonata’s three movements.

But even the revised version was rarely found on piano recitals until Vladimir Horowitz began performing an amalgamation of the two editions which he created in 1940 with Rachmaninoff’s approval. This recording features mainly the revised version, though some brief interspersions of the original version have been interpolated into the second and third movements. The B-flat minor Sonata is immensely virtuosic—as demanding as any of the composer’s Concertos—but the organization has been greatly tightened in the second version. The first movement’s opening motive strikes like a lightning bolt, and the entire texture is densely orchestrated, but the surrounding voices suddenly vanish to announce the plaintive second theme in D-flat with immense clarity. After an explosive development and recapitulation, the movement ends quietly, before the lyrical second movement begins in the distant key of E minor, with an intensely beguiling theme scored in  $\frac{3}{4}$  time. The meter is retained as this brief respite segues into the third movement—a wildly frenetic exercise in virtuosic fireworks.

—Stephen Siek

## **ABOUT THE ARTIST**

Nancy Elton has received critical acclaim for her performances as a solo piano recitalist, concerto soloist and chamber musician throughout the southeast and many areas of the U.S. Hailed as “...*an artist capable of amazing fire and brilliance as well as being possessed of the most graceful sensitivity and delicacy...a dazzling pianist to say the very least*”, (The State Newspaper, S.C.), she maintains an active performing and teaching schedule. A highly sought teacher in the Atlanta area, she has served on the piano faculties of Georgia State University, the University of Georgia, and the University of West Georgia.

In addition to teaching at the university level, Dr. Elton is highly successful as an independent teacher. Her private students have won numerous awards and honors, and consistently win and receive top ratings in local, regional and international competitions. Many have performed at Carnegie Hall Weill Recital Hall as winners of the International American Protégé Piano Competition. Her students have received scholarships to major universities, including the Juilliard, and many are continuing their piano careers.

As well as a lifetime of performing solo recitals, Nancy has played with orchestra in concerto performances that include numerous works of the standard concerto repertoire, such as Beethoven’s 3rd Piano Concerto, Liszt’s Concerto #1, Rachmaninoff’s Rhapsody on a Theme of Paganini, Haydn’s Concerto in D, Beethoven’s Choral Fantasy and Grieg’s Piano Concerto. As a solo recitalist her repertoire is broad and varied, including many works of the 20<sup>th</sup> century such as Schoenberg, Webern (her DMA thesis topic) and Berg and many others. She received high praise at the University of Texas for her performance of Elliot Carter’s piano sonata: “*it showed her ability to grasp such an unusual and difficult idiom (not to mention the prodigious feat of memorizing the work!) and was one of the most memorable live performances I have ever heard from any pianist.*”



Nancy received the Doctorate of Musical Arts degree from the University of Texas at Austin, double majoring in piano and vocal performance. Her primary piano teacher was Professor John Perry. Her undergraduate degree is from the University of South Carolina where she studied piano with John Kenneth Adams, while also pursuing summer study in Duluth, Minnesota, with the distinguished pedagogue and pianist Frank Mannheimer, to whom this album is dedicated.

An accomplished lyric soprano, Nancy has sung professionally throughout her life. She has performed numerous solo recitals specializing in German lieder and French Art song, has sung the lead role in several operas including Lehar's *The Merry Widow*, Donizetti's *Rita*, Bizet's *Dr. Miracle* in the lead role Lauretta, which she performed throughout the Atlanta schools with the Atlanta Opera Outreach. She has been featured as a soprano soloist with the Atlanta Symphony, and with numerous churches in the area both for worship services and sacred concert series featuring major oratorios. A highlight of her vocal studies was with famed German singer, Elizabeth Schwarzkopf and her husband Walter Legge at a summer German Lieder Workshop in Thunder Bay, Canada. She is featured soprano soloist for an eclectic album by Priscilla McLean, entitled *Fantasies for Adults and Other Children*, on the Capstone recording label.

Throughout her lifetime in music, Dr. Elton has served in leadership positions that are dedicated to excellence in piano performance and pedagogy serving as an adjudicator, recitalist or master teacher and lecturer for numerous musical organizations. Among the awards that Nancy has received are the *Music Achievement Award* - the top honor presented by the University of South Carolina School of Music, the MTNA Collegiate Young Artist Award as a national finalist, and in 2005 the *Georgia Teacher of the Year Award* presented by the Georgia Music Teachers Association. Nancy has been named "Top Teacher" by Steinway and Sons of NYC several times, and in September 2021 she was inducted into the Steinway Teacher Hall of Fame in New York where her name is included on the Hall of Fame roster at the Steinway factory. In 2019, she released a studio recording with Albany Records of selected Debussy works and Chopin's 3<sup>rd</sup> Sonata

## ABOUT THE DEDICATION

Frank Mannheimer (1896 – 1972) was an American pianist and teacher. Born in Dayton, Ohio, he studied with various teachers there before he entered the Chicago Academy of Music in 1913, where three years later he received the Bachelor of Music degree. During World War I he served in the U. S. Army Signal Corps, returning to Ohio after his discharge in 1919, where he taught and pursued a modest concert career. By 1924 he was in Berlin studying with Leonid Kreutzer (1884-1953), a pupil of Anna Yesipova, and he also attended Schnabel's master classes. But he was unhappy with his studies in Germany, and in 1926 he settled in London, where he began extensive work with Tobias Matthay, who added him to his staff in 1927. He remained under Matthay's influence for over a decade, residing in London until the second War forced him home. Well respected as a teacher and performer, he became an advocate for contemporary American music, performing works by Roger Sessions and Leo Sowerby. On 25 October 1936, the BBC broadcast his performance of Chopin's early C minor Sonata played on the Broadwood used by the composer during his final visit to London in 1847. In the 1930s, Mannheimer also gave summer classes in the United States, first in Chicago, and then at Cornell College in Iowa, which enhanced his American following. During World War II, he taught at Michigan State University, but in the early 1950s, he developed a tremor in his hands that was said to be hereditary, forcing him to abandon his concert career. He devoted the rest of his life to teaching, dividing the months from September through May between London, Vienna, and California. From 1940 until 1971, his summers were spent in Duluth, Minnesota, where he gave lecture recitals and master classes. Generally praised as a highly analytical and inspiring teacher, he coached and trained many prominent American pianists and teachers. His friend Alfred Brendel recalled that he was "a civilized personality full of kindness." He coached and trained many prominent American pianists, including the renowned pianist and teacher, John Perry.

