

**The Story of the Story of *The Story of a New Zealand River*
An Annotated Bibliography of Resources Informing Interpretation
of The Artwork *He Korero Purakau mo Te Awanui o Te Motu* (2011)
by Michael Parekowhai**

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Submitted to the School of Information Management
Victoria University of Wellington
in partial fulfilment of the requirements for the degree of
Master of Library and Information Studies

October 2013

Cover: *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) by Michael Parekowhai a featured work in the sculptural installation, *On First Looking into Chapman's Homer*, the New Zealand presentation at the 54th Venice International Biennale of Art in 2011 and here reconstructed for Te Papa Tongarewa – the Museum of New Zealand, in Wellington, September 2012.
Photograph: A.A.M. Bos

Abstract

The Story of the Story of The Story of a New Zealand River An Annotated Bibliography of Resources Informing Interpretation of the Artwork He Korero Purakau mo Te Awanui o Te Motu (2011) by Michael Parekowhai is a resource that addresses gender imbalance in the public documentation and interpretation of the artwork. It argues that information about musician Lili Kraus (and her erased contribution) enables a reading of the work as a contemporary take on Marcel Duchamp's 'readymades' and examines the contribution of Jane Mander and Jane Campion to the work's conceptual framework. Within a discussion of the under-acknowledged contribution that sisters make to the work of male artists it refers to Marcel Duchamp's sister Suzanne and introduces Dorothea Turner, sister of writer John Mulgan as a key player in the Lili Kraus story. Through providing a model that illustrates the depth of gender problem in relation to a single artwork and by using an annotated bibliography to rectify that problem, the bibliography aims to assist Te Papa Tongarewa / Museum of New Zealand and other New Zealand research institutions in identifying and taking responsibility for their duty of care to women and women artists.

Topic

Artwork

Michael Parekowhai

He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River (2011)

D9 Steinway concert grand piano

wood, brass, automotive paint, mother of pearl, paua, upholstery

two pieces 1030 x 2720 x 1750mm, 855 x 460 x 410mm

Permanent collection

Te Papa Tongarewa – Museum of New Zealand, Wellington



Wellington-based pianist Catherine McKay plays *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) at Te Papa in September 2012
 Standing bronze bull on bronze piano, *Chapman's Homer* (2011) in background
 Photograph: A.A.M. Bos

The artwork *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) by Michael Parekowhai consists of a carved D9 Steinway concert grand piano painted in high gloss red automotive paint, inlaid with paua shell and brass and a red Eugenbalz Model 71 Beethoven chair piano stool with brass inlay of the work's title around the edge of seat.

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1 Introduction

In December 2011 Te Papa Tongarewa – the Museum of New Zealand (Te Papa) paid a record \$1.5 million for a New Zealand artwork – a carved Steinway concert grand piano by 'this country's most saleable living artist', sculptor Michael Parekowhai (hereafter Michael). Although Te Papa was criticised for the extravagance of such a purchase,¹ the acquisition of *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) ('*He Korero Purakau*') by the Museum of New Zealand recognised that this artwork was a major element in the sculptural installation *On First Looking into Chapman's Homer* that represented New Zealand at the 54th Venice International Biennale of Art in 2011. Jenny Harper, New Zealand Commissioner of the 54th Biennale di Venezia 2011 project, describes the significance of New Zealand participation at the Biennale by explaining that for artists inclusion in such a prestigious event represents a pinnacle of individual achievement. It carries with it an expectation that the art produced will not only have some lasting sense of national impact, and be able to communicate a collective desire for our cultural character to be seen as unique and distinctive, but one where the creative contribution New Zealand makes to the world can also, in our own way and on our terms, take a place on an international stage.²

Although *He Korero Purakau* (2011) is valued as a 'topical and polished' work by Michael that creates a 'sense of drama and surprise', fluently engaging with 'both Maori and Pakeha culture' and demonstrating an 'individuality and self assured sense [of] New Zealand identity partnered with Duchampian wit and savvy'³ worthy of purchase by Te Papa, the quality of this object as a high performance musical instrument had been recognised more than 50 years earlier by Hungarian born A-list musician and art star of the piano, Lili Kraus (Lili). After surviving wartime imprisonment in a Japanese internment camp in Indonesia, Lili arrived in New Zealand as a displaced person, a refugee. From June 1946 to December 1947 she made a number of intensive national tours travelling all over small town New Zealand, playing any piano, anywhere and anyhow she could. Although her efforts enabled many, remote, mostly rural communities to hear classical music performed 'live' at an exceptional level of excellence, Lili was expected to play on instruments not up to professional standard. Her experience of conditions confronting touring musicians lent weight to initiatives being taken by local chamber music societies attempting to upgrade the quality and availability of concert grade pianos.⁴ This was at a time when the New Zealand Symphony Orchestra, the National Library of New Zealand and the New Zealand Broadcasting Corporation were in their infancy, and long term investment in cultural infrastructure was seen as a necessary and prudent expenditure of public money.

In 1959 when Lili returned to London after completing her third tour of New Zealand she chose a Steinway for purchase and transport back to this country. She memorialised her selection of instrument by writing an inscription inside the piano on the leading edge of the frame. Lili's message to the people of New Zealand said:

¹ Josie McNaught, "Pricey red piano Te Papa's prize". *Herald on Sunday* (2012 June 10), A33.

² Jenny Harper, Cushla Parekowhai, Justin Paton, Gregory Burke. "Foreword". *Michael Parekowhai On First Looking Into Chapman's Homer* (Auckland: Michael Lett, 2011), 9.

³ Harper et al., *Michael Parekowhai On First Looking*, 10.

⁴ "New Piano or No More Visits". *New Zealand Herald* (1963 July 8).



ON FIRST LOOKING INTO
CHAPMAN'S HOMER
MICHAEL PAREKOWHAI
NEW ZEALAND
VENICE BIENNALE 2011

Invitation to the official opening of the New Zealand presentation at 54th Biennale di Venezia, International Art Exhibition hosted by New Zealand Ambassador to Italy, Trevor Matheson and Jenny Harper, Commissioner of the project, 1 June 2011
Ephemera, Parekowhai Private Collection



Dedication by Lili Kraus inside *He Korero Purakau mo Te Awanui o Te Motu* (2011)
This inscription is no longer visible
Photograph: David Jenkin

Dear Friends,
May this beautiful instrument bring you happiness and inspiration;
with all my love, Lili Kraus
London, Xmas 1959

Years later, when the piano was restored by Michael and became *He Korero Purakau* (2011), the sincere and heartfelt wish Lili left inside the instrument was painted out. This erasure has meant that in subsequent critical assessment of the artwork neither the significance of the gesture by Lili nor her contribution to New Zealand music, art, literature and culture is acknowledged or well-documented. It could be argued that the deletion of Lili's inscription is typical of an overriding interest Michael has in immaculate surfacing.⁵ For him the piano was an object with 'no history'⁶ that was without significance or meaning until he 'took to it with chisels'⁷ and remade the instrument as an artwork divorced from context and stripped of its femininity.

However, Lili is only one of a number of woman artists whose connection to the artwork and how it is interpreted tends to be glossed over, marginalised or hidden. For example, the 1920 novel by Jane Mander, *The Story of a New Zealand River*, that according to critic Justin Paton merely 'lends Parekowhai's sculpture its name'⁸

⁵ Harper et al., *Marcel Duchamp*, 41.

⁶ Sally Blundell, "Art's bright star". *Listener*. (2011, May 14), 31.

⁷ Adam Gifford, "A grand restoration". *New Zealand Herald*. (2011 April 23), B15.

⁸ Jenny Harper et al., Michael Parekowhai *On First Looking*, 24.

does much more than just provide this object with a title. Appropriation of the name of the novel by Jane Mander to be the name of the artwork by Michael makes deliberate and overt reference to ideas explored in the fiction that cannot be ignored. Mander wrote about what she saw as 'real issues for women in remote areas: fear of a pregnancy...the terrors of childbirth... and the need for women to be able to use contraception'.⁹ The novel is an unromantic view of the lived colonial experience of early 20th century Pakeha women. It achieves realism in human relationships by daring to explore the nature of female sexuality, presenting situations where women are seen not as unattainable goddesses but as individuals with sexual feelings.¹⁰ Like the brass inlay of text in te reo Maori inside the instrument that connects the name of the piano with the title of the novel, the concerns Mander expressed regarding the health, wellbeing and psychological safety of New Zealand women are as intensely written into the artwork as any of the 'intricately carved'¹¹ embellishments that decorate its surface.

Paton reduces association of the artwork with the book even further when in one sentence he dismisses the significance of the Mander novel as merely a conceptual step that in turn provided inspiration for Jane Campion's 1993 film *The Piano*.¹² Again, Paton is inclined not to pursue the idea that the artwork, which is after all a piano, makes a fairly obvious if not on-the-nose reference to the *other* artwork *The Piano*. In this instance issues around authorship, originality, and who did what, when, with regard to the production of works of art are consistently raised not only by the nature of Michael's own creative process but also by the continuing debate as to what extent the screenplay of Jane Campion's Oscar-winning film *The Piano* (1993) was based on *The Story of a New Zealand River*. Although Jane Campion has denied "any relation between the novel and her film", claiming that she never finished reading the book because "I really didn't like it that much", there is speculation that similarities in plot, character, conflict, location and theme tend to suggest that 'someone familiar with both novel and film may have, consciously or unconsciously, returned to the basic situation as a starting point for their creation'.¹³

Whatever the case, the starting point that proposes the artwork be considered with reference to the novel by Jane Mander and the film by Jane Campion is a contribution made by a woman artist almost as under acknowledged as Lili Kraus and she is Cushla Parekowhai Michael's only female sibling.

'Big sister...and little brother are long time collaborators...she... names his artworks, and writes texts to go with them, eschewing artspeak in favour of...stories from their childhood'.⁸ Michael himself has said, "On occasion we work very well together. My sister does the words and I do the pictures. It makes for interesting book."¹⁵

⁹ Rae McGregor, *The Story of a New Zealand Writer Jane Mander* (Dunedin: University Otago Press, 1998), 124.

¹⁰ McGregor, 124-125.

¹¹ Julie Hill, "They're playing our song: a sneak preview of artist Michael Parekowhai's grand sculptural installation destined for the Venice Biennale". HOME New Zealand April/May (Auckland: ACP Magazines, 2011).

¹² Harper et al., Michael Parekowhai *On First Looking*, 24.

¹³ Mary Paul, *Her Side of the Story Readings of Mander, Mansfield & Hyde* (Dunedin: University Otago Press, 1999), 90-91.

¹⁴ Paul Pankhurst, "Parekowhai Heads to Sydney Biennale". *New Zealand Herald* (2002, April 29).

¹⁵ Kim Knight, "Parekowhai to Show Again at Venice Biennale". *Sunday Star Times* (2011, May 22).

Although Michael might dismiss the titles and tone that name and add depth and conceptual polish to his work, what these narratives also create are the ideas, associations and meanings that have become the language in which his work is critically discussed: 'Parekowhai has, since the outset, made incredibly interpretable work...writers and art historians have delighted in unpacking and unraveling all the signifiers in the works, in a kind of cryptic fashion'.¹⁶ Michael has long been admired for the ability to manufacture both critical debate and the intrigue, or space 'he places between himself and the interpretation of his work. Sometimes it almost seems he's taunting the interpreters with traps baited with art historical quotations and cultural references'. One reviewer speculates that this strategy implies 'more time and effort being devoted to the cause than I imagine really is'.¹⁶

Quite right. The artist does not invent the stories, titles, characters and connections that enable the possibility of multiple readings of the artwork, *He Korero Purakau*. I do – but only at a managed distance where the artist can keep his older sister 'close at hand when there is talking to be done; with a sharp tongue and biting intelligence, she supplies the lengthier, intellectual answers, allowing him his boyish quips, while occasionally tempering his swagger'.¹⁷

Marian Evans (Marian), in a post on her blog *Wellywood Woman* called "They might have completely forgotten us", argues that the 'intellectual and artistic achievements' of women disappear from the public record because our work is 'often entirely ignored, or framed in a way that obscures our contributions'.¹⁸ Such invisibility, Marian suggests, is caused by the 'allocation of available of resources'.⁹ One of the institutions under-resourced in this area that fails to represent women artists adequately is Te Papa. Marian gives as an example the 2004 Te Papa exhibition *Out On The Street: New Zealand in the 1970s*, which explored the diversity of the protest voice including the radical influence of women's liberation on Kiwi culture. In this show 'important print-works by significant women artists were unattributed. Posters designed by women's art movement leader Sharon Alston...were not attributed to her and a classic Herstory Press poster was exhibited without naming either the prolific photographer – Mary Bailey or the women represented in the image. In less than thirty years', Marian concludes, 'two accomplished women artists and five women who posed for one of them had become 'anonymous''.²⁰

As another example of inadequate documentation of women artists Marian recalls a public lecture on the artwork given by me at Te Papa in September 2012, followed by some songs from Mere Boynton. Apparently Marian went to this talk because she knew it would be interesting, but according to her, it 'wasn't just 'interesting'. It was 'the best talk [she] had ever heard at Te Papa, superbly performed with an accompanying pianist and visual images', where she was blown away by the mesmerising and intricate structure of the story telling'. However, Marian was also shocked to discover that 'although Te Papa filmed Mere Boynton's performance (with two cameras) it did not record even an audio of Cushla's talk. More women's art and literary history lost: it's impossible to replicate that kind of once-in-a-generation performance'.²¹

¹⁶ Courtney, Johnson, "Avoiding the Obvious". *Best of 3 one foot in the art world* (2009, December, 11), ¶2-3.

¹⁷ Holly Myers, "Pavilion Profile: New Zealand. Michael Parekowhai". *ArtReview* 51 (2011, Summer), ¶7.

¹⁸ Marian Evans, "They Might Have Completely Forgotten Us". *Wellywood Woman* (2013, January, 22), ¶2.

¹⁹ Marian Evans, "They Might Have Completely Forgotten Us", ¶1.

²⁰ Marian Evans, "They Might Have Completely Forgotten Us", ¶3-4.

²¹ Marian Evans, "They Might Have Completely Forgotten Us", ¶6.



D.I.Y Documentation anticipating “Cushla’s Talk”
Te Papa Tongarewa, Wellington, 20 September 2012
Photograph: A.A.M. Bos

In Marian’s view, the inability of Te Papa either to properly identify women artists and their subjects in the *Out on the Street* exhibition, or to document Cushla's talk at all, perpetuates a long art history where 'women artists are rendered less visible and less valued than men'.²²

Perhaps such institutional neglect could be corrected if more resources were allocated to support research into the work of women artists and the contribution we make to the ideas, issues and debates informing the critical discussion and interpretation of major artworks belonging to the national collection.

This research project aims to assist the Museum of New Zealand and other public institutions to take more responsibility for their duty of care to women and women artists, by producing a resource that addresses gender imbalance in the documentation of their collections. This research project will do this by compiling an annotated bibliography that not only contributes to the documentation of *He Korero Purakau* but also frames, in some way, the connections that a number of women artists have with this artwork, including that of the almost forgotten art star of the piano Lili Kraus. Being able to discover more about Lili, her creative life, musicianship and her story in relation to *He Korero Purakau* is important because it can be argued that she is in fact the artist who enables a reading of this artwork as a contemporary take by Michael on the readymade as understood by his art hero Marcel Duchamp.

²² Marian Evans, “They Might Have Completely Forgotten Us”, ¶13.

Michael frequently references Duchamp in his own work but does not make explicit whether his quoting of Duchamp is 'relational...subversive or more specifically a response - homage'. Irrespective of the ambition, Michael, 'as does Duchamp... signals many of his intentions in *his titles*'.²³ Although Duchamp was always reluctant to define the readymade, some of the reasons why *He Korero Purakau* could be read in this way include the idea that it was Lili who actually *chose* the object in the first instance; her likely *visual indifference* to the aesthetic quality of the object itself, given that as a musician Lili would have based selection of the instrument on values assessed by her ears and hands as opposed to her eyes; the writing by Lili of an inscription inside the instrument, bringing *new thought* to the object; and of course her genuine capacity to determine the *performative*²⁴ moment by having the ability as an outstanding concert artist to address the object directly, sit at the keyboard and *play the piano*.

Michael himself sums this up:

"the real meaning of the work comes through music, performance is central to understanding because music fills a space like no object can".²⁵



Remnant of a 2011 Biennale direction finder still stuck to a Venetian calle one year after the event.
Photograph: L. Stone, Venezia, May 2012

²³ Harper et al., Michael Parekowhai *On First Looking*, 39.

²⁴ Ades et al., *Marcel Duchamp*, 150-152.

²⁵ Parekowhai 2011, ¶4.

2 Research problem

There is a prevailing male-centred interpretation of the Michael Parekowhai artwork *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) that fails to remember the contribution made by women artists both past and present.

2.1 Purpose

To provide gender balance to the male-centred interpretation of the Michael Parekowhai artwork *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011), by documenting the contribution women artists have made to the work's conceptual framework. The intent is not to suggest that a woman-centred interpretation is more correct, but rather to offer an alternative to the widely accepted, boys-own, and boys-own derived, interpretation of this artwork.

To find out more about Lili who first inscribed the piano that became the artwork *He Korero Purakau* (2011) and to describe her contribution to New Zealand music, art, literature and culture.

2.2 Objectives

To restore Lili's reputation as a woman pianist of note and to advocate for her recognition as an 'outstanding New Zealander'²⁶ worthy of national honour.

To compile an annotated bibliography of published and unpublished resources relevant to the ideas, issues and debates informing the artwork *He Korero Purakau*, that rediscovers and remembers the contribution made by women artists, including the almost forgotten art star of the piano Lili Kraus, as well as novelist Jane Mander, film maker Jane Campion, Suzanne Duchamp little sister of Marcel and Dorothea Turner big sister of John Mulgan.

To compile an annotated bibliography that helps to correct the gender imbalance in the documentation and interpretation of significant artworks belonging to the national collection.

²⁶ Mason, Bruce. "Music on air". *Listener*. (1966, January 21).

3 Bibliographic Gap

Information about Lili her life, performance activity and teaching in New Zealand has never been researched and unified in a single, organised resource. Although a number of references to Lili can be found in Auckland Libraries Auckland Index and Music Scrapbooks the significance of her contribution to the post-war development of New Zealand music, art and culture cannot be easily perceived by the retrieval of what appear to be random, unrelated documents and facts.

It is common knowledge that the contribution of Duchamp's sister Suzanne as his collaborator and creative partner in the radical invention of the 'readymade' as a new category of artwork is still eclipsed by the veneration of her big brother as a Western European art star.

It is not common knowledge that Dorothea Turner was the music critic writing for the *New Zealand Listener* who reviewed Lili's sensational 1946 Auckland debut. Although she wrote the first biography of Jane Mander and the first in-depth critical essay on the novel *The Story of a New Zealand River* her contribution to New Zealand arts and letters has mostly been forgotten. Like so many female siblings of successful men Dorothea is primarily remembered for being literary icon John Mulgan's big sister.

4 Target Audience

Art historians, musicians, researchers, curators, dealers, collectors, students and those lovers of contemporary New Zealand art interested in interpretation of the artwork *He Korero Purakau* (2011).

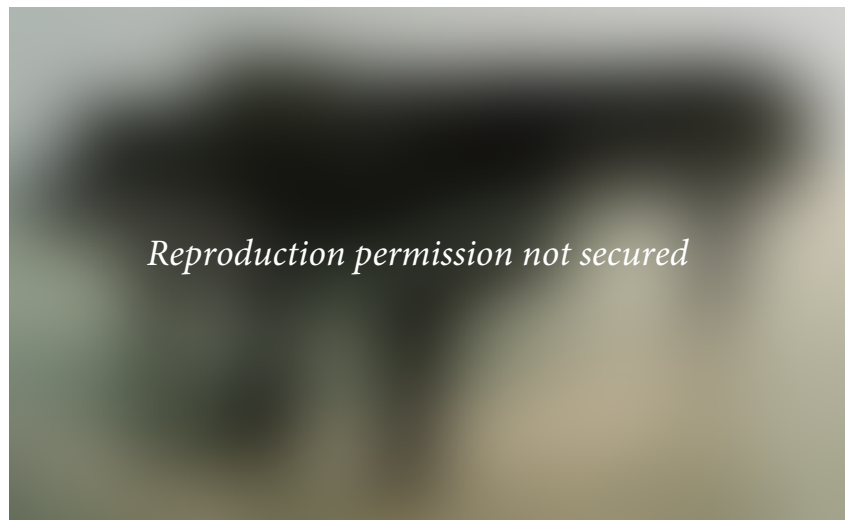
The annotated bibliography will be made available to the target audience on-line via the School of Information Management, VUW Research Archive at an appropriate time after publication in book form is fully explored.

3 Literature Review

3.1 Michael and Marcel, their sisters, grand piano, collaboration and the 'readymades'

3.1.1 Michael and grand piano

As an artist Michael has a sustained interest in grand pianos. Paton suggests that this fascination might derive from the fact a piano is a very big object, being one of the larger instruments available to a solo performer where in the concert hall, recital room and recording studio it often carries the weight of high European art. Paton argues, in colonial times the piano was a 'serious piece of cultural baggage – one of the most cumbersome and emotionally valued items of furniture brought to this country by European immigrants. In 1856 prospective women settlers were encouraged to pay freight on a piano rather than a chest of drawers because it would afford them more gratification and cheerfulness'.²⁷ However, such veneration of the piano as a desirable social plinth and taonga o te pakeha or treasure of the whiteman, is memorably subverted in the film *Utu* (1983) by Geoff Murphy when the object is not intricately carved as Michael has done, but debased, after a group of rebel Maori during the Land Wars of the 1860s capture the instrument by pushing it out of a second story window to be smashed. Michael on the other hand, sees pianos as “objects that have no history”. In a *Listener* feature article by Sally Blundell, the artist says he uses piano to simply 'set a scene or present a stage...on which other things can happen'.²⁸ His first work to appropriate the instrument in this way was the un- carved but 'inlaid with paua and capiz shell' Steinway *The Story of a New Zealand River* (2001) in the Auckland Art Gallery, 'strewn' with black arum lilies and roses carved out of reclaimed swamp kauri, suggesting the moment just after 'the diva has taken her final bow'.²⁹



The Story of a New Zealand River” (2001)
Please note place holder image only: reproduction permission yet to be secured³⁰
Auckland Art Gallery Collection

²⁷ Harper et al., Michael Parekowhai *On First Looking*, 23-24.

²⁸ Sally Blundell, 31.

²⁹ Blundell, 32.

³⁰ <http://www.aucklandartgallery.com/the-collection/browse-artwork/8864/the-story-of-a-new-zealand-river> (retrieved 18 June 2013).

Unlike *He Korero Purakau* that was rebuilt to a standard capable of sustaining a continuous performance while on exhibition, Michael in a *New Zealand Herald* interview acknowledges the earlier version of the work *The Story of a New Zealand River* (2001) did not function well as a musical instrument, admitting it was a piano "never meant to be played".³¹

Michael claims his sequence of piano artworks are a bit like the George Lucas *Star Wars* movies, where the story actually *begins* in the middle of the series. After the un-carved *The Story of a New Zealand River* (2001) he went on to produce *The Horn of Africa* (2006) a full-scale model of a grand piano flipped into the air and balanced on the nose of a seal now in the collection of the Queensland Art Gallery.



The Horn of Africa (2006)
Please note place holder image only:
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Queensland Art Gallery Collection

The Ghost of Gondwanaland (2009)
with sister of the artist as performing seal
Photograph: A.A.M. Bos

The Ghost of Gondwanaland (2009) remade *The Horn of Africa* (2006) as an all white monochrome version of a seal performing the same trick. Michael followed

³¹ Adam Gifford. "Bulls and a piano lead the way to Venice". *New Zealand Herald*. (2011 April 23), B14.

this with the completely carved piano *He Korero Purakau* (2011) plus the two massive bronzes, Chapman's *Homer* (2011) featuring a life size Spanish fighting bull standing on the lid of a grand piano and *A Peak in Darien* (2011) featuring, life size bull reclining on the lid of a grand piano, both part of his presentation at the 54th Venice Biennale.



Chapman's *Homer* (2011), *He Korero Purakau mo Te Awanui o Te Motu: The Story of a New Zealand River* (2011) and *A Peak in Darien* (2011) at Te Papa Tongarewa, Wellington, September 2012.

Photograph: A.A.M. Bos

Michael says that his piano idea will all make perfect sense “only after the fat boy sings”, when the three artworks, *The Story of a New Zealand River* (2001), *The Horn of Africa* (2006) and *He Korero Purakau* can be seen together in the same space, at the same time'.³² Whatever the case *He Korero Purakau* still remains open to interpretation in itself.

Gregory Burke in “The Virtuoso Effect” suggests that Michael transforms the piano and turns it into a New Zealand cultural hybrid by the addition of...carvings realised in seeming traditional Maori style. *He Korero Purakau* references 'plundered and traded Maori artifacts that made their way into European museums, or objects such as 19th century treasure boxes that appropriated Maori carving style for exotic effect'. According to Burke by alluding to multiple layers of appropriation and translation such transformation allows the piano to be read as a signifier of the implicit power relations involved in the exchange between Maori and European where the object is both familiar and unfamiliar, becoming an instrument that appears both in and out of place.³³ Burke also sees 'deception and theatricality as intrinsic aspects of this appropriation and translation'³⁴ by Michael of the piano. As an artist, the sleight of hand Michael performs allows him to draw attention to what is often 'unvoiced, overlooked, forgotten or systematically suppressed'³⁵ including, in this instance, the gendered nature of the grand piano itself.

³² Gifford, B14.

³³ Burke, “The Virtuoso Effect”. In *Michael Parekowhai: On first looking into Chapman's Homer*. 33.

³⁴ Burke, 41.

³⁵ Burke, 42.

According to Tony Perrottet, cultured 19th century Victorian Americans very definitely viewed the instrument as female. Perrottet cites the observations of an English tourist Captain Frederick Marryat who in 1837 travelled America visiting a seminary for young ladies in Niagara Falls where he was astonished to discover the legs of the piano 'sheathed in modest little trousers'. These covers, a local guide confided, were necessary to preserve the 'utmost purity of ideas' among the impressionable young girls at the school because, as Marryat was subsequently informed, 'in polite American society even saying the word leg was considered risqué...the term limb being much preferred'.³⁶

Perrottet finds, however, that there are no other records documenting this conservative New York practice of shielding the legs of the piano lest they cause offence and speculates that the limbs of the instrument were really covered for the very practical reason of keeping off the dust. Whatever the concession to hygiene, Perrottet concludes, the British Press seized on Marryat's account of the clothed piano with enthusiasm. Jibes about the American anxiety regarding the need to protect the integrity of the instrument and all those who might have interaction with it were endlessly repeated in Music Hall songs and newspaper stories until the myth of the modestly attired piano dressed in pantaloons became a popular, but not historically accurate, shorthand for the pathological prudery³⁷ of the Victorians.

In former British colonies like New Zealand where English is the vernacular, pianos are still seen as objects that embody female. This view is evident in contemporary contexts such as American based, on-line resource *The Urban Dictionary* which includes the definition:

'1. piano legs

Disproportionately thick calves and/or ankles on a woman with otherwise normal body weight'.

On the blog *Classical Values* in a post called "Without Victorian modesty, even pianos can get carried away!" former US Secretary of State Hillary Clinton's penchant for pantsuits is justified with regard to the need for a modern, high profile woman to disguise the real nature of her body type because it is suggested, from the waist down, 'Hillary Clinton could easily be mistaken for a grand piano'.³⁸

The piano, however, was not viewed as a feminine object by Michael's art hero, the Frenchman, Marcel Duchamp.

³⁶ Tony Perrottet. "The Brits thought the Americans pruders". *The Smart Set*. (2013 5 May), ¶1.

³⁷ Perrottet, ¶2,3.

³⁸ A.K. Smith. <http://www.urbandictionary.com> (2006 18 June), in "Without Modesty Even Pianos Get Carried Away". *Classical Values*. (2013 5 May), ¶16,18.

3.1.2 Marcel and grand piano



Marcel Duchamp, *Flirt (Flirtation)*, (1907)

Chinese ink, watercolour and blue pencil on paper ³⁹

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The Private Worlds of Marcel Duchamp: Desire, Liberation And The Self In Modern Culture (1995) by Jerrold Seigel and Marcel Duchamp by Dawn Ades et al, discuss an early work the satirical cartoon *Flirt*, produced while Duchamp was still a student, that features 'two would be lovers...seated at a grand piano'. In the inscription written by Duchamp the young woman is asking, "Would you like me to play *Over the Waves?* you'll see how well this piano conveys the impression the title suggests", to which the young man replies, "Nothing odd about that, Mademoiselle, it's a watery piano".⁴⁰

Here the visual joke referring directly to the fact that the image itself is a watercolour drawing of a piano or watery piano works in association with a layered and less direct linguistic joke where Duchamp typically engages two levels of puns. According to Ades et al., a first reading of the inscription will simply recognise the equivalence in French of grand piano or *piano à queue* with *piano aqueux* 'watery' piano.

³⁹ google image 154.ca/dada/flirt.jpg

⁴⁰ *Over the Waves* was first published as a waltz called *Sobre las olas* written by Juventino P Rosas in 1888. In 1950 Irving Aaronson adapted the music with lyrics added by Paul Francis Webster and remade the original tune by turning it into the hit song *The Loveliest Night of Year* performed by Mario Lanza in the film *The Great Caruso* (1951).
http://en.wikipedia.org/wiki/The_Loveliest_Night_of_the_Year (retrieved 3 July 2013)

However, a second reading, is more risqué, male gendered and sexually loaded as *piano à queue* can also be literally interpreted as ‘piano with tail’ or ‘prick’.⁴¹

Seigel suggests that this *all pervasive* presence of puns and word play in his inscriptions and titles demonstrates how from the very beginning of his project as an artist the imagination of Duchamp slid constantly back and forth between one sign and another, allowing multiple significations where conventional expectations did not suggest any.⁴²

3.1.3 The ‘readymades’

This is particularly the case with Duchamp's 'readymades'. Duchamp once described a 'readymade' as “a work of art without an artist to make it”.⁴³ In principle this meant 'readymades' were ordinary, readily available, commercially produced, objects, 'signed and sometimes inscribed'⁴² which take on the status of an artwork because the artist has made the decision or choice to name the thing an artwork. Caroline Cros in *Marcel Duchamp* says the artist's own means of choosing an object for a 'readymade' was often reduced to purchasing a common item from a shop and then installing or using it in a different context, adding a title or description that would not describe the thing itself but was instead a pun or play on words. This *new approach* that assigned everyday objects with other destinations or outcomes transformed the mass-produced and the anonymous into works of modern sculpture possessing a beauty of indifference⁴⁴ that questioned the industrial ability to produce the perfectly made.

As a concept the 'readymade' was a controversial idea because it challenged the assumption of value attached to artworks given that a 'readymade' was both a mundane, mass-produced object of which there would be many and a unique work by an individual artist. According to Seigel, 'readymades' confront the belief that art is some kind of 'special activity...set apart from the rest of life' where artworks are expressions of great individual vision or feeling. The readymade was Duchamp's challenge to an artistic tradition that recognised as art only those objects that 'exceptionally endowed creators had infused with special qualities of insight or skill'. The 'readymade' also raised 'serious philosophical, aesthetic and social questions, breaching the boundary between art and non-art'⁴⁵ by 'interrogating art institutions and the processes they used to classify and validate'⁴⁶ what was and what was not a work of art.

However, this ability of the 'readymade' to elevate responses such as shock, scandal and mystification to ends in themselves, where analytical emphasis tends to discuss how the object was viewed, in Seigel's opinion diminishes consideration of Duchamp's equally important interest in the nature of his own person and persona. If the 'readymade' was *art with no artist to make it*, then Duchamp had 'devised a means to resist the imposition of a formed and stable identity conventionally assigned to the artist'.⁴⁷

⁴¹ Ades et al., *Marcel Duchamp*, 16.

⁴² Jerrold Seigel. *The Private Worlds Of Marcel Duchamp: Desire, Liberation And The Self In Modern Culture* (London: University of California, 1995), 120.

⁴³ Ades et al., *Marcel Duchamp*, 146.

⁴⁴ Caroline Cros. *Marcel Duchamp* (London: Reaktion Books, 2006), 53.

⁴⁵ Seigel, 11, 115.

⁴⁶ Ades et al., *Marcel Duchamp*, 153.

⁴⁷ Seigel, 118.

Duchamp started thinking about the 'readymades' in 1913, and jotted a note to himself about making *works of art that are not art*.⁴⁸

Some time later in January 1915, when Duchamp was employed as a librarian at the Bibliothéque Sainte-Geneviève in Paris he wrote to his sister Suzanne on library letterhead:

I am writing to you from the Library where life is even more extravagant than in peacetime. By which I mean we have little to do.

During this period Duchamp was in fact working on his first three-dimensional works resulting from chance, one of which was *Bicycle Wheel* (1913), but he had 'not yet named them 'readymades', nor shown them to anyone' and as he intended, nobody suspected that the young Marcel, who was officially a librarian, and had on 4 November 1912 even enrolled in a library science course at Ecole des Chartes, was at that very moment in the process of devising some of 'the most iconoclastic works of the century'.⁴⁹

Duchamp assembled *Bicycle Wheel* (1913) using a procedure not unlike collage, where he fitted together two utterly different, utilitarian objects, in this case an upside-down bicycle wheel, fork and all that was fixed to the top of a stool'.⁵⁰ Seigel argues that although Duchamp might have found a bicycle wheel by itself in a shop, he still had to take the trouble of attaching it to a stool in order to make it serve his purpose. According to Seigel *motion* was an important idea in Duchamp's work. *Bicycle Wheel* (1913) explores a new type of movement that Duchamp called a delay where motion remains 'suspended in space it never traverses'. Duchamp was able to demonstrate this by altering the bicycle wheel so that its rotation while stuck to the stool, 'no longer produced linear progression but enclosed circular movement within an imagined interior space'.⁵¹

Demos in *The Exiles of Marcel Duchamp* (2007) adds that *Bicycle Wheel* (1913) also suggests a political reading where the work is able to 'internalise the circulatory mobility of objects within modern capitalism by inserting commercial objects into either the domestic economy of the home studio or the institutional context of the art gallery'.⁵² Whatever the case, Ades et al., celebrate Duchamp's *Bicycle Wheel* for having the 'brazen arrogance of minimal effort and lack of obvious representational content'. It is a 'sculpture including real – not represented – movement, made wholly of found materials'.⁵³

⁴⁸ Cros, 52.

⁴⁹ Cros, 34-35.

⁵⁰ Cros, 53.

⁵¹ Seigel, 122.

⁵² T J Demos. *The Exiles of Marcel Duchamp* (Massachusetts: Massachusetts Institute of Technology, 2007),7.

⁵³ Ades et al., *Marcel Duchamp*,148.

3.1.4 Sisters and collaboration

In June 1915 Duchamp departed Paris for New York but before he left Duchamp gave his sister Suzanne who had just married a chemist, 'a print of a landscape onto which he added one small green and one small red splotch of gouache on the horizon'. Duchamp titled this work *Pharmacy*. Suzanne, who could not have yet realised that she had custody of one of the first rectified readymades, would continue to be surprised by her brother. Several months after arriving in New York, Duchamp made her 'a creative partner, albeit from a distance, in his latest undertaking: the reappropriation of everyday objects stripped of any apparent originality – the readymade'.⁵⁴

Once Duchamp had relocated to the United States he asked his sister to clear his studio in Paris and retrieve some of his things. He wrote to her saying, "Now if you have been up to my place you will have seen a bicycle wheel...I bought this as a readymade sculpture". Duchamp told Suzanne that although he had a plan concerning objects like these where "I sign them and I think of an inscription" he urged her not to try understanding them in the Romantic or Cubist sense. *Bicycle Wheel* has "nothing to do with all that".⁵⁵

According to Cros, Duchamp is at this point explaining to his sister how he has invented another category of artwork, *works of art that are not art* – from wholly functional everyday objects devoid of any apparent aesthetic qualities. Cros goes on to say that Duchamp took this detachment from and indifference to 'the beauty of an artwork even further. Not only did his straightforward gesture of naming radically undermine traditional assumptions about works of art, his next step would challenge the role of artist'. Duchamp then asked his sister to sign the object in his place. He instructed Suzanne to "inscribe it at the bottom...in small letters painted with a brush in oil, silver white colour...then sign it, in the same handwriting...[after] Marcel Duchamp". Here Duchamp 'demonstrated that the work of art had been conceptualised according to two distinctive and independent axes: its conception, or idea and its material realisation. His method showed that the artist did not even have to be present for its creation'.⁵⁶

As is too often the case with documentation generated by women artists, there is no trace of Suzanne's reaction to her brother's letter, which encouraged her to avoid considering a readymade artwork as she would an Impressionist or Cubist painting because she was in fact now looking at something entirely different. Cros concludes: 'By inviting his sister to 'participate' in this encounter with the readymade Duchamp was touching on issues of intellectual property that have only gained in importance... over the course of the last century.'⁵⁷

However, Michael's *My Sister My Self* (2006), in which a black fibreglass female Southern fur seal balances a bicycle wheel and kitchen stool on the tip of its gleaming snout is seen as a direct reference to Duchamp's *Bicycle Wheel*.

⁵⁴ Cros, 36.

⁵⁵ Cros, 53-54.

⁵⁶ Cros, 55-56.

⁵⁷ Cros, 58.



Marcel Duchamp
Bicycle Wheel (1913)⁵⁸
 Please note place holder image only:
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Michael Parekowhai
My Sister My Self (2006)
 Please note place holder image only:
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 Christchurch Art Gallery Collection

Where art writer for the *New Zealand Listener* Sally Blundell views *My Sister My Self* as a 'low-brow big-top rejoinder' to Duchamp's seminal long distance experimentation with the readymade,⁵⁹ she does not comment on either the overt reference to the ground breaking book on women's health and sexuality, *Our Bodies Ourselves* (1971) published by the Boston Women's Health Collective, or on the nature of the familial relationship inherent in both the title of the work or the appropriation of its form by Michael.

Gregory Burke, on the other hand identifies Michael's explicit quotation of Duchamp in *My Sister, My Self* (2006) as one that does explore the identity of the artist within the context of the family, implying the possibility of there being some demonstration in the work of a disguised double act. Burke argues that, 'the seal is said to be a 'natural' circus performer...capable of performing spectacular feats with seeming ease. While its talent as a performer for a human audience is frequently belittled – to call someone a performing seal is an insult – the intrinsic charm of its performing ability is beguiling'.⁶⁰

58 contemplativeprocess.wordpress.com/2011/11/30 (retrieved 18 June 2013).

59 Blundell, 32.

60 Burke, 41.

According to Burke it is ‘this sense of artfulness...alluded to by the seal’s gesture in My Sister My Self an affectation mirrored by Michael’s reversal of the readymade through skilful fabrication and immaculate surfacing of the finished object’. Like the seal, Burke says, ‘ultimately it is Michael who is performing’ but in so doing Burke contends the artist suggests his act is actually ‘a fiction, hinted at by a title that relates himself to his sister, providing a layer of opacity’ implying that his virtuosity is ‘not simply that of a single individual but of a distributed and veiled self operating with stealth’.⁶¹

Fountain (1917) was a white porcelain urinal Duchamp bought at a bathroom supply store⁶² and was one of the rare readymades to pass directly from the shop to the exhibition space. Signed with the pseudonym R. Mutt. (‘R’ for Richard which in French means ‘moneybags’ and ‘Mutt’ from a comic-strip character) Duchamp submitted the work installed on its side ⁶³ to the Society of Independent Artists exhibition in New York only to have it rejected on the grounds that ‘this object is very useful in its place but its place is not in an exhibition’.⁶⁴

According to Seigel Duchamp’s *Fountain* is usually taken to be one of his most outrageous and aggressive acts of ‘anti-art’. Where the urinal ‘functioned as a ‘male’ object in its ordinary use...its shapely curvilinear form suggests elements of a female body particularly when Duchamp places the object reclining with its narrow lip upward’.⁶⁵

Seigel says, ‘Extracted from its context and turned so that it cannot be used as intended, the urinal has become a female presence forever removed from the male action that would bring it into the world of ordinary experience’.⁶⁶ Duchamp’s original *Fountain* (1917) was lost but the photograph of the object taken by Alfred Stieglitz survived and ‘has since circulated as the most subversive icon of modernity. From this point on Duchamp would continuously explore boundaries between original and copy, collapsing any hierarchical value distinctions in an expanding notion of authorship’.⁶⁷

61. Burke, 41.

62. Cros, 59

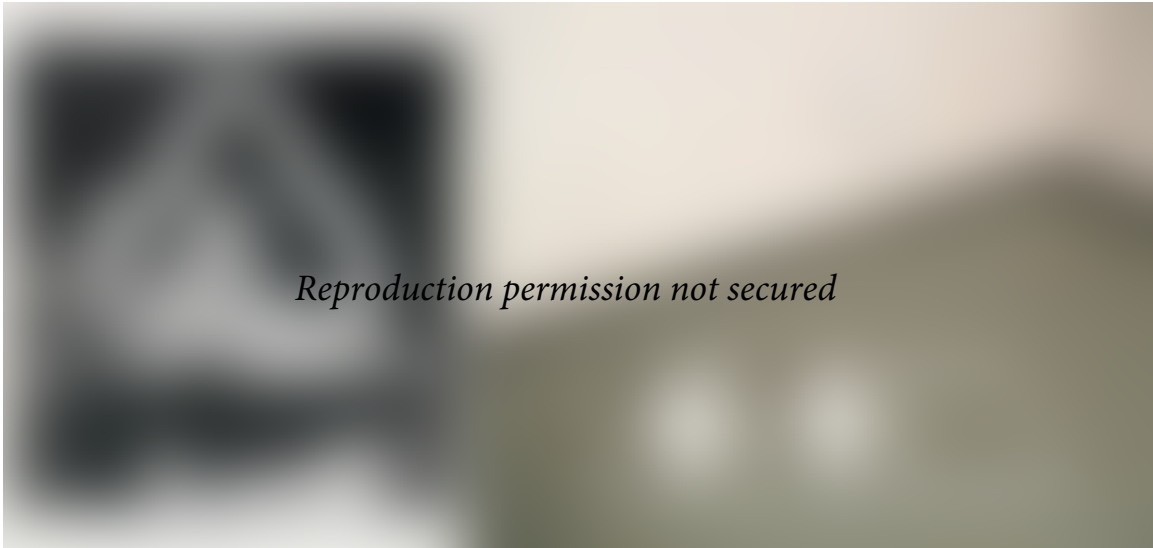
63. Seigel, 136.

64. Cros, 59 .

65. Seigel, 136.

66. Seigel, 137.

67. Cros, 48.



Alfred Stieglitz' photograph
of Marcel Duchamp *Fountain* (1917).⁶⁸
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Michael Parekowhai *Mimi* (1994)

Blundell sees Michael's *Mimi* (1994) in which not one but three urinals are blown up to life-size from kit-set toys found at the bottom of the *Weetbix* box⁶⁹ as another direct response to Marcel Duchamp, where the idea of the readymade is extended to become the *remade readymade*. Blundell says this is the high 'art canon de-privileged, shared and altered to fit; cultural identity as a conglomeration of borrowings' and adaptations re-enacted by 'the constant passage of ideas, images and objects across time and borders'.⁷⁰

Burke however argues that *Mimi* stands in contradistinction to Duchamp's dissidence because Michael's 'imitations' of the readymades are in reality seamless, highly wrought fiberglass replicas of a porcelain urinal. Burke goes further and unpicks the bi-lingual pun in the title of the work. *Mimi* is the word for urine in te reo which in English is pronounced 'me me'. This mischievous allusion to the redundant function of the object Burke argues suggests a 'pissing contest, as well as an act of self-effacement...or perhaps the doubling of the personal pronoun to stand for 'Marcel and Michael'.⁷¹

⁶⁸ http://upload.wikimedia.org/wikipedia/commons/thumb/f/f6/Duchamp_Fountain retrieved 18 June 2013.

⁶⁹ Burke, 39.

⁷⁰ Blundell, 32.

⁷¹ Burke, 39.

Cros in her detailed biographical account of Duchamp's process discusses how after relying on his sister Suzanne to pull off his first 'remote' readymades, Duchamp then involved her in another long distance collaboration, offering her a readymade as a gift in celebration of her second wedding to his former studio mate Jean Crotti. Duchamp described the gift as a geometry text "to be hung by strings on the balcony of the their apartment...the wind had to go through the book, choose its own problems, turn and tear out the pages". In anticipation of another of his sister's marriages, Cros says the 'choice of book was anything but neutral'. For Duchamp bringing the concept of 'happy and unhappy' to the readymades was an amusing idea. Suzanne was equally amused by her brother's unexpected propositions and went along with the game. She took a black and white photograph of the readymade from which she did a painting where she reversed the forms just as her brother had overturned the bicycle wheel on the stool in 1913. True to her own Duchampian spirit, Suzanne called her 1920 painting *Marcel's Unhappy Readymade* and sent him the photograph. He responded: "I really liked the photo of the readymade getting bored on the balcony. If it is completely torn to shreds you can replace it".⁷²



Marcel Duchamp
Unhappy Readymade (1919)

Suzanne Duchamp
Marcel's Unhappy Readymade (1920)⁷³

According to Cros the playful creative partnership with his sister Suzanne that Duchamp engaged in all his life was not only a significant element of his project as an artist but also one in which their collaborative realisation of the readymade was 'able to demonstrate the obsolete nature of the original, the unique artwork and authorship'.⁷⁴

⁷² Cros, 69.

⁷³ http://www.toufai.com/unmaking_the_museum/UnhappyReadymade (retrieved 18 June 2013)

⁷⁴ Cros, 70.

3.2 Lili, the artwork, her music education, life in New Zealand, citizenship, performances, poetry and playing the piano

3.2.1 Lili and the artwork

The single reference connecting Lili to *He Korero Purakau* is an interview by Adam Gifford with master piano restorer David Jenkin. Jenkin was the Steinway technician who encountered the instrument when it belonged to a jazz pianist in Whangarei, and who rediscovered the inscription written by Lili in pencil inside the body of the instrument. His account is the only source of back-story for the artwork before Michael 'took to it with chisels'. Jenkin confirms that the piano was first sold in London in 1926 and 'probably selected by Lili in 1959 when she was buying instruments for broadcasting or one of the town halls here in New Zealand'.⁷⁵

3.2.2 Lili and the 20th century female piano players Hall of Fame

On 30 May 2012 a post titled, "Lili Kraus –honoured guest of New Zealand", appeared on the *Christchurch City Libraries Blog*. This text celebrating 'New Zealand music month' identified some of Lili's achievements when for a short time just after the war she lived in this country as a permanent resident. Also included in this post was a link to a 1989 *Junior Keynotes* article by her former student and biographer Steve Roberson in which he describes Lili as 'one of the greatest pianists and teachers of the twentieth century'.⁷⁶

This view is not shared by Bryce Morrison in his "Chronology of Pianists" published in *The Book of the Piano* that compiles a list of outstanding players born during the period 1829 to 1956.⁷⁷ Of the fifty-three artists discussed forty-six of these performers are men and seven are women. Although biographical mention is made of women pianists, Myra Hess, Jeanne-Marie Darré, Annie Fischer, Rosalyn Tureck, Alicia de Larrocha, Cécile Ousset and Martha Argerich there is no reference for Lili. However, her compatriot, Hungarian Annie Fischer who was just eleven years younger than Lili is cited as a female player of 'fiery and romantic temperament, ranking among the finest pianists of her generation'.⁷⁸

Furthermore in "*The Piano; the complete illustrated guide to the world's most popular musical instrument*", by Jeremy Siepmann, particularly the chapter "Freed Spirits" which discusses the achievement of women pianists there is acknowledgement that although the 'overwhelming majority of piano pupils have always been girls and young women...the profession of concert pianist remains disproportionately a male preserve'.⁷⁹ The 'liberation of the woman pianist' is traced from the 'single, towering figure' of Clara Schumann in the 19th century to an exclusive 20th century 'pianists Hall of Fame' where it is suggested that the

⁷⁵ Gifford, B15.

⁷⁶ Steven Roberson. "Lili Kraus: the First Lady of the Piano", *Christchurch City Libraries Blog*. (2012 9 September), ¶1.

⁷⁷ Dominc Gill, (ed.) *The Book of the Piano*. (London: Phaidon Press 1981), 268.

⁷⁸ Gill, 273.

⁷⁹ Jeremy Siepmann, *The Piano; the complete illustrated guide to the world's most popular musical instrument* (London: Carlton Books, 1996), 160.

number of women worthy of admission is 'still small'. According to Siepmann few females have been 'accorded the highest accolades of critics and public...and of those, most are dead'. In his view only three women pianists have 'reached the highest echelons of popular favour in the mid to late 20th century'.⁸⁰ These outstanding artists were Myra Hess, Eileen Joyce and Clara Haskill. Lili does not rate. Clearly Siepmann never heard her play in Auckland in 1946.

Nevertheless Lili was regarded as 'possibly the greatest pianist ever to live in this country'⁸¹ and was among the generation of pianists known as 'the last of the Romantics', who played the piano as she lived her life, 'in the grand manner'⁸² with passion, intensity and style.

3.2.3 Lili and her music education

Lili was born in Budapest on 4 March 1903. At age six she started piano lessons and at age eight became a student at the Royal Academy of Music in Budapest where she studied 'theory with Zoltán Kodály and piano... with Béla Bartók'. Lili graduated at age seventeen and went to the Academy of Music in Vienna where she studied at Masters level with Severin Eisenbeger a Leschetizky student and later 'Edward Steuermann an early disciple of Schoenberg and interpreter of his music'.⁸³ In *The Lives of the Piano* edited by James R. Gaines, 1981 (New York: Holt, Rinehart & Winston) particularly the chapter "The Ordeal Of Growth: Confessions Of A Former Prodigy" Samuel Lipman describes how his teacher Rosinsa Lhévinne who also taught Van Cliburn, had been taught by Vassily Safanov who had been taught by Theodor Leschetizky, who had in turn been taught by Carl Czerny, 'Beethoven's most famous and influential pupil'.⁸⁴ Although Lipman does not mention Lili by name his genealogy of teachers and their students does provide a sense of the artistic inheritance that would have informed the learning environment and the relationship Lili had as a postgraduate student at the Academy of Music in Vienna with one of her own teachers Severin Eisenbeger who had himself been a student of Leschetizky. Still relatively young in 1923 Lili accepted a teaching position at the Vienna Academy becoming a full professor at age twenty.⁸⁵

3.2.4 Lili and her life prior to New Zealand

While living in Vienna, Lili met Otto Mandl a wealthy mining engineer and the two were married on 31 October 1930.⁸⁶ The couple moved to Berlin in order for Lili to be closer to her teacher and mentor Artur Schnabel. As a pianist although Schnabel has been called 'the man who invented Beethoven' he is also seen as 'the man who invented Schubert' being one of the first performers to play Schubert's sonatas in public regularly. At the time when Lili was in Berlin, Schnabel's relentless pursuit of musical truth saw him worry less about keyboard accuracy and technical mishaps becoming instead more concerned with the ability of an artist

⁸⁰ Siepman, 166.

⁸¹ Roberson, ¶1.

⁸² Roberson, ¶17.

⁸³ Roberson, ¶2.

⁸⁴ James R. Gaines. (ed). *The Lives of the Piano*. (New York: Holt, Rinehart & Winston, 1981), 167.

⁸⁵ Roberson, ¶2.

⁸⁶ Roberson, ¶3.

to communicate ‘integrity, passionate intelligence...vision and...spiritual insight’⁸⁷ through their playing. Lili’s two children Ruth and Michael were both born in Berlin but in early 1932 the family moved to a villa overlooking Lake Como, near Tremezzo in Italy where they remained until late 1938 when the likelihood of war saw them retreat to London for a year before returning to Europe to live in Amsterdam from where in 1940 the whole family embarked on what was to have been Lili’s first world tour beginning in Indonesia and culminating with her American debut in San Francisco in 1941.⁸⁸

When the Japanese captured Singapore in 1942, Lili and her family en route to America found themselves trapped in Indonesia. In June 1943 Lili was arrested and imprisoned. Her husband and children were also seized and detained in separate internment camps. For over a year Lili did not know what had happened to them. Despite the hardships and deprivation she experienced in the concentration camps, Lili felt her imprisonment had been ‘a time of immense personal and musical growth’.⁸⁹ She was forced to practice concentrated visualization techniques and mental exercises in order to continue the study of ‘piano masterpieces in her head’.⁹⁰ In May 1944 Lili was reunited with her family but only after the intervention of Japanese conductor Nobuo Aida under whose direction she had played the Mozart *C Minor Concerto* for broadcast on Japanese radio in December 1942. Relocated to a privileged camp in Jakarta. Lili, her husband and two children were held together in a converted single car garage that also happened to house an old upright piano.⁹¹ When the Japanese capitulated in August 1945 Lili and family first sought refuge in Australia before flying the Tasman in June 1946 arriving in Auckland and later going on to Christchurch.

3.2.5 Lili and her life in New Zealand

In her biography *Lili Kraus: Hungarian Pianist, Texas Teacher, Personality Extraordinaire* by Steve Roberson, Lili’s life and activity in New Zealand is briefly discussed. When she first came here Lili was warmly embraced and welcomed enthusiastically. She is remembered as being ‘so beautiful and gracious’ but ‘so natural where her many Kiwi admirers instantly felt comfortable as if they had known her for a long time’.⁹¹

In November 1946 under the auspices of the Auckland Adult Education Centre and the Community Art Service (CAS) Lili began an intensive nationwide series of recitals. These CAS concerts became a legend. Lili committed herself to playing everywhere and anywhere, giving as many as three concerts within twenty-four hours, performing more than 120 times often on dilapidated instruments. Lili herself recalled some of these pianos: “They were the most beautiful English instruments made by Challen and looked like a million dollars” but as Lili observed when she started to play the tone that emerged resembled the soft mewling of a baby crying. “That was the despair for the performer”. The audience could not understand “how such a gorgeous piano could sound so terrible”.⁹² For Lili this was a torment she never forgot.

⁸⁷ Siepmann, 151.

⁸⁸ Roberson, ¶4.

⁸⁹ Roberson, ¶5.

⁹⁰ “Lili Kraus- honoured guest of New Zealand”. *Christchurch City Libraries Blog*. (2012, 15 September), ¶3.

⁹¹ Roberson, ¶5.

⁹² Roberson, 100.

However she was philosophical about the variable quality of instruments available to her determining, “A piano cannot be so bad that I cannot play on it”.⁹³

While resident in New Zealand Lili also taught and conducted master classes at the Cambridge Summer Music School. Owen Jensen, facilitator of Lili’s CAS tour and convener of her Tower Studio recitals in Auckland remembers Lili as arriving at Summer School in Cambridge ‘full of zest, instantly becoming part of the school’s life: swimming, playing on occasion for the evening dances, making the last night frolic a personal romp, hobnobbing with everyone’.



Lili in blonde wig, Hungarian gypsy style with Owen Jensen and friends hamming it up at a Cambridge Summer Music School after hours function, 21-31 January 1947.

Douglas Lilburn P.A Collection 6884-2-61

Alexander Turnbull Library, Wellington

She was ‘the quintessence of grace and lithe energy – tireless – Lili gave all of herself, always, as pianist and teacher’.⁹⁴



Lili in shorts and Douglas Lilburn in swimsuit, outside in the sun with students at the Cambridge Summer Music School , 21-31 January 1947.

Douglas Lilburn P.A Collection 6884-2-65

Alexander Turnbull Library, Wellington.

⁹³ Roberson, 100.

⁹⁴ Roberson, 100.

It was while immersed in her work as performer and teacher that Lili also determined to fully regain her health. Since the age of seventeen Lily had been a heavy smoker 'frequently rolling her own her cigarettes' but while in New Zealand she quit smoking⁹⁵ and persuaded by one of her Kiwi students became a vegetarian, learning to prefer a diet of 'salads, yoghurt and...light, healthy foods'.⁹⁶



Lili and Douglas Lilburn après-swim, in the changing shed at the Cambridge Summer Music School
21-31 January 1947
Douglas Lilburn P.A Collection 6799-02
Alexander Turnbull Library, Wellington

In 1946 Lili and Mandl received New Zealand citizenship.⁹⁷ Conferment of this status not only recognised Lili's contribution to New Zealand music education but also her on going work for charity where she actively supported New Zealand overseas aid efforts by playing benefit concerts for 'the relief of countries in need'.⁹⁸ Lili and Mandl used their New Zealand passports for the rest of their lives, 'grateful' to the nation that 'adopted them'.⁹⁹ Years later Lili explained her commitment, to this country, "Everytime I go to New York someone at *Columbia Artists* will ask, 'Mme. Kraus have you made your application yet for U.S. citizenship?' But I tell them I will not make such an application...I love New Zealand and...the New Zealanders".¹⁰⁰

95 Roberson, 101.
96 Roberson, 102.
97 Roberson, 99.
98 Roberson, 90.
100 Roberson, 100.

However, in early 1948, restored to health and fitness, Lili left New Zealand and went to London to resume her international career. She began with a series of concerts in the Netherlands starting on 23 March 1948 in The Hague followed a few nights later by a performance in the large hall of the Concertgebouw in Amsterdam. On this occasion Lili's programme though well received by an enthusiastic audience included the Schubert *Sonata No. 16 in A Minor D. 845 Op. 42*, her interpretation of which a local European reviewer described as 'somewhat capricious and pretentious' observing that Lili's performances 'did not evidence the spiritual quality and playfulness of the days before the war'.¹⁰¹

This was certainly not the view two years earlier, when in the second week of June 1946, Lili made her first appearances in New Zealand, beginning with a series of lunchtime recitals followed by the annual Auckland Teachers' Training College, concert where she played the 'Mozart *Sonata in A Minor*, a posthumous sonata of Schubert'¹⁰² and the Beethoven *Sonata No. 30 in E Major Op.109*. Lili concluded this round of engagements with her Auckland debut on 20 June 1946 at the Town Hall.

3.2.6 Lili and her 1946 Auckland debut

Although Lili's biographer Roberson only briefly mentions her performance activity in New Zealand he does include in an appendix a complete but un-attributed and un-sourced review of Lili's 1946 Auckland debut. The anonymous music critic responsible for this account was in fact Dorothea Turner, who as a journalist working for the *New Zealand Listener* memorably described what it was like to be in the audience on that night. She observes everything. Both what was on the programme and what was off, from the difficulties Lili had with humidity and moisture on the keyboard; to poorly placed stage lighting in danger of self-combustion; to the distracting intrusion of the Town Hall clock chimes and the screaming sirens of two appliances dispatched from the Pitt Street Fire Station. Dorothea noted it all suggesting that there was still discussion as to whether anything Lili played at the Town Hall outshone her Schubert sonata in the University Hall, because Dorothea asserts 'when Lili Kraus plays Schubert there is no other possible way of playing the piano but the way she played it. She doesn't play on her instrument, she plays with it'. Her performance of Mozart, Beethoven and Schubert 'reach us through the clearest channel a human being could make for them...Great musicians do not come often to New Zealand...When they do...it is strangely exciting'. Dorothea describes the feeling of exhilaration and amazement that filled the Auckland Town Hall as being so 'unique that it was as if a New Zealand audience had been privileged to an extraordinary event and could count themselves as being among the fortunate few who first heard a new Lili Kraus – one that the other side of the world does not yet know'.¹⁰³

Lili's 1946 Auckland debut caused a sensation. After hearing her play, seasoned local concert-goers were left overwhelmed and 'walking on air' having 'drunk the milk of Paradise'. Dorothea summarises the general feeling by suggesting any attempt to

101 Roberson, 103.
102 Roberson, 201.
103 Roberson, 202.

write a satisfactory review of this recital by Lili able to do her performance justice was almost impossible. 'It is easy enough to say what is wrong with a person's playing but when it is right – in the complete sense that hers is – there are no words'...

Except in this case there were *words*. Five "Poems for Lili Kraus" written by James Bertram, Allen Curnow, A.R.D Fairburn and Denis Glover published in the second issue of *Landfall* June 1947 with "Notes" by editor Charles Brasch.

As Brasch in his introduction reflects, 'Where the shadows of civil war in China' and 'winter in Europe' with its 'paralyzing cold...unemployment and class divisions...have darkened...our ease and plenty...1947 may seem memorable in future' as the year in which not only music was heard 'at first hand...with a certain intimacy, as though it were ourselves speaking to ourselves'¹⁰⁵ but also as a time when 'the establishment of the National Orchestra and the National Library Service of New Zealand represents the resolute plan of a small people' to be 'better able to help ourselves and others' where the very existence of such institutions is welcomed as a 'fresh sign of courage and faith at a moment when these are much needed'.¹⁰⁶

Despite Dorothea's struggle to find sufficient adjectives to describe the impact of Lili's 1946 Auckland debut and contrary to the sharp critical notices she received after her first post war performances in Europe, perhaps it is the poet Denis Glover in his concise and gnarly verse underscored with humour who provides one of the most vivid eyewitness accounts of her playing:¹⁰⁷

104 Roberson, 204.

105 *Landfall*, (Jun 1947) : v.1 n.2, 80.

106 *Landfall*, (Jun 1947) : v.1 n.2, 82.

107 Gordon Ogilvie. *Denis Glover: His Life*. (Auckland: Random House, 1999), 238.

Glover himself thought *A Note to Lili* was not his best work and explains in a letter to Brasch how he felt: "I spent eight hours wurting (which just about describes it) a pome for Lili. It is awful".

A NOTE TO LILI

Walking an unfamiliar road by night
 Your playing broke upon me like a light.
 Folly and fury the corroding dream
 Were overbourne. I voyaged on a stream
 Miraculous; and tree and tower and field
 On music's Orinoco stood revealed.

Lili, emotion leaves me quite dismayed:
 If I'm on fire I call the fire-brigade ¹⁰⁸
 Your music gave me much; I'll say no more,
 For like the kiwi I decline to soar.
 But in that given and forgiving hour
 I breathed the air where the sonatas flower.

– Denis Glover ¹⁰⁹

¹⁰⁸ during her 1946 Auckland debut Lili's presentation was so disrupted by the chiming of the town hall clock and the screaming sirens of two fire engines that halfway through her performance she stopped playing the Brahms *Intermezzo in B Flat Minor*, Op.117 No.2 and restarted the piece from the beginning!

¹⁰⁹ Landfall, (Jun 1947) : v.1 n,2 84,85.



4 Scope and Delimitations

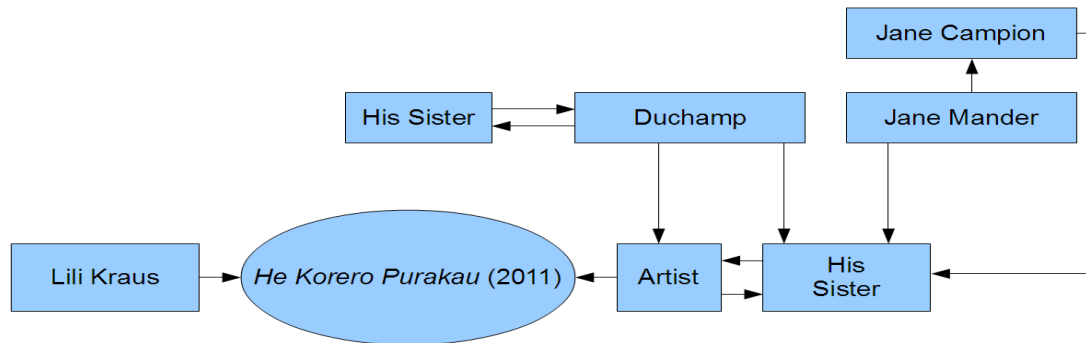


Fig.1 Diagram illustrating the relationships and connections to the artwork suggested by the references in the annotated bibliography

The annotated bibliography includes references to the relationship between Marcel Duchamp and his sister Suzanne, as it informed the idea of the 'readymade'. It includes discussion of Duchamp's readymade works from the early period 1913–1920 only, and does not consider either the later reconstructions or the miniatures.

The annotated bibliography includes references to the connection between the book by Jane Mander *The Story of a New Zealand River* and the film *The Piano* by Jane Campion. It includes references to the connection between Jane Mander the novelist and Dorothea Turner, Jane Mander's biographer and critic of her work. It includes references to the feminism of Jane Mander and Jane Campion as expressed in the novel *The Story of a New Zealand River* and the film *The Piano* and how this connects to the artwork *He Korero Purakau*. It does not consider any other work by either Jane Mander or Jane Campion.

The annotated bibliography includes references to Lili's life, activity and teaching in New Zealand and to her performances from 1946 inclusive of her 1945 Australian tour as well as any appearances she made in New Zealand up until her death in 1983. It does not consider the period prior to 1945 unless it informs the connection she has with New Zealand. It does not consider any of her career or performances overseas post-1950, unless it informs the connection she has with New Zealand. It does include references to Lili's view of concert-grade piano available in New Zealand and the artwork.

The annotated bibliography does not include references to the history of the piano, piano builders, its design or construction except when relevant to the artwork.

5 Methodology

5.1 Search Plan and Strategy

Primary sources include emails, correspondence, telegrams, newspaper articles, reviews, performance programmes, photographs, scrapbooks, local chamber music society newsletters, minute books, agenda papers and archival recordings.

Secondary sources include monographs, journal articles, book reviews, on-line reference sites and blogs.

Collections used in the search process:

Public Libraries

Auckland Libraries
 Angela Morton Collection, Takapuna
 Central Auckland Research Centre, Auckland City
 Music Scrapbooks
 Special Collections
 Hamilton City Libraries
 Nelson Public Library
 Wichita Public Library

Academic Libraries

University of Auckland Elam School of Fine Arts Library
 Victoria University Wellington, Library

Special Libraries

Manatu Taonga / Ministry for Culture & Heritage Library, Wellington
 Nederlands
 Instituut voor Oorlogs Documentatie / Netherlands Institute for War
 Documentation, Amsterdam
 Radio New Zealand Library, Wellington - Vertical File
 Turnbull Library Wellington, Manuscript Collection – *Papers Relating to Lili Kraus*

On-line catalogues and databases used in the search process:

Knowledge Basket including INNZ, INZART and Auckland Index
 Te Ara: Encyclopaedia of New Zealand
 VUW Research Archive
 Ebscohost.com
Voyager@natlib.govt.nz
 Groves Music
 Google images

5.2 Format of Entries

Citation format is Chicago 14 (CMS) Style with footnotes. This citation style is a preferred format for art historical projects and is familiar to a significant segment of the target audience.

Annotations combine informative and evaluative approaches to the resources found. Where an informative approach assesses the content of the item, inclusion of subsequent evaluative notes and comments provides a sense of background or context able to inform the descriptive summary.

Subject Descriptors are used after each annotation to facilitate efficient retrieval of relevant resources. The names of people, organisations, events, artworks, compositions and venues are grouped together, followed by relevant subject terms. Where a subject term has been applied in more than one section, an alpha numerical index at the end of the bibliography, enables the user to distinguish quickly which specific artist or author is being referenced in that instance.

Special Features such as portraits of the subject and illustrations or drawings by the subject have been extensively described and indexed. This approach demonstrates that an annotated bibliography can be a resource capable of retrieving visual information as well as text.

Approach As the project progressed it became apparent that the references discovered by research of the primary sources wanted to 'tell a story'. This was particularly the case in the section on Lili where in annotation after annotation her personality insisted on asserting a presence. She just would not sit still and be quiet. Lili became much more than a subject. She was a complex female protagonist. A "character", who demanded both drama and voice. At this point it was clear that the usual approach to combining informative and evaluative assessment of content was too mannered and well behaved to do justice to an artist like Lili. Convention was simply not up to it and did not convey a sufficient sense of her vitality and spirit. This realisation and the desire that the project not be boring led to an exploration of annotated bibliography as a form in itself where application of that form needed to bend and be malleable, changing shape, perspective and tone as directed by the subject.

These thoughts were supported by an introduction to the work of Lynn Jenner and her 2013 doctoral thesis *Everyday Life In The Ancient World: Four Recollections*. Although discovery of Jenner's use of index as a literary text arrived too late in the research process to inform the project as much as it could have done, her ideas about genre-bending or annotation re-assignment did inspire confidence that a functional bibliography with end user application in the real world of art lovers, musicians and piano geeks could in fact propose an 'other' model of this form.

page opposite:

He Korero Purakau (2011) lid detail



As Jenner says, even if an index is not the same as an annotated bibliography both these literary forms do seem to have similar creative possibilities. This is because from her point of view genre is not a fixed idea but is an organic, life form peculiar to a specific time and set of circumstances. This is not a standard view in literature or library science but it is one that allows a genre to operate in different ways for different reasons on different occasions. This approach encourages use of annotated bibliography as form to make new forms. Such as the creation of an art object to describe another art object – like for instance an illustrated annotated bibliography that tells *The Story of the Story of The Story of a New Zealand River* and remembers the contribution pianist Lili Kraus made to New Zealand music, art, literature and culture.

5.3 Structure

The bibliography is divided into five sections.

Section 1 is on Lili because she was the first 'New Zealand' artist to interact with the artwork, *He Korero Purakau* when it was known only as Steinway D1374.

Section 2 is on Jane Mander. It includes extensive discussion of Dorothea Turner's biography of Jane Mander and her critical essay on Mander's novel *The Story of a New Zealand River* (1920).

Section 3 is Jane Campion and her film *The Piano* (1993).

Section 4 is on Marcel Duchamp and the collaboration he had with his sister, Suzanne particularly with regard to their realisation of the 'readymade' as a new form of art.

Section 5 is an appendix including primary source material not accessible online and an alpha-numerical index of each annotation in all preceding sections.

Within each section entries are arranged in chronological order with the oldest item first. This structure provides not only historical context for each annotation but also suggests some sense of narrative framework where the story of the issues, events and personalities informing interpretation of the artwork can emerge.





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He Korero Purakau mo Te Awanui o Te Motu: story of a New Zealand River (2011)

5.4 Arrangement and Indexing

Library of Congress Subject headings were used as a standard in searches to make the research field as wide as possible. These headings operate according to a controlled vocabulary of authorised terms that in this case also included some subject terms in te reo endorsed by the National Library of New Zealand. Although limited in number, use of Maori subject terms by this project was an attempt to demonstrate that for specific Maori subjects like the 'artwork' there are tools available which can in an English language resource direct users toward an approach inclusive of matauranga Maori and perspective.

As the results of searches began to emerge, shared interests, themes and relationships with content also started to appear. Across all sections of the bibliography these common strands were drawn together and organised so that they became subject descriptors specific to the project. These subject descriptors were noted in an organic 'natural language' that actively reflected how possible end users of this resource might think about approaching further investigation of the 'artwork'. This is particularly evident in the section on Lili where the content of the annotations is described by terms relevant to her practice as an artist.

For instance items included in programmes Lili played in New Zealand are cited individually and in full. This is to allow other artists, confronted with the problem of how to interpret the 'artwork' or in this case what to play on a piano personally approved by Lili, an opportunity to refer to the index in order to construct programmes of their own able to be informed by her example and approach to performance practice. This is important because as a performance artist a criterion Lili would have applied to the selection of the 'artwork' as a suitable instrument for relocation in New Zealand, was the ability of this particular piano to present her repertoire to her advantage. Although it is known that Lili's repertoire was grounded in the great works of Viennese classicism and high-German romanticism, how this foundation actually translated into programmes for concerts and recitals she gave to New Zealand audiences was not known. Neither was her personal commitment to exploration of avant-garde nationalism as described by her interest in work by 20th century composers such as Bela Bartók and Douglas Lilburn.

Until now.

In the first 20 annotations of sources that refer to Lili, subject descriptors used were as follows:

Subject Descriptors

Bertram, James
 Cardus, Neville, critic
 Curnow, Allen
 Fairburn, A.R.D
 Glover, Denis
 Horowitz, pianist
 Jensen, Owen
 Kraus, Lili
 Mandl, Otto
 Schnabel, Artur, teacher
 Turner, Dorothea

Federation of University Women, Nelson Branch
 New Zealand Broadcasting Service

1929 London debut
 1946 Auckland debut
 Imprisonment Japanese Internment Camp, Indonesia

Recital, programme
 Recital, review
 Recital, studio

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*
 Repertoire, Bartók, *Hungarian Folksongs*
 Repertoire, Bartók, *Rumanian Dances*
 Repertoire, Bartók, *Three Rondos on Folk Tunes*
 Repertoire, Beethoven, *Rondo et Capriccio in G Major*, Op.109
 Repertoire, Beethoven, *Sonata No.21 in C Major*, Op.53 “Waldstein”
 Repertoire, Beethoven, *Sonata in E Major*, Op.109
 Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117 No.2
 Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119.No.4
 Repertoire, Brahms, *Rhapsody in G Minor*, Op.79. No.2
 Repertoire, Chopin. *Ballade No.3 in A Flat Major*, Op.47
 Repertoire, Chopin, *Nocturne in B Major*
 Repertoire, Chopin, *Valse Brillante in A Flat Major*, Op. 34, No.1
 Repertoire, Haydn, *Sonata in E Flat Major*
 Repertoire, Mozart, *Fantasia in C Minor*, K.475
 Repertoire, Mozart, *Sonata in A Minor*
 Repertoire, Mozart, *Sonata in B Flat Major*, K.333
 Repertoire, Schubert, *Fantasia in C Major*, Op.15 “The Wanderer”
 Repertoire, Schubert, *Impromptu No. 3 in B Flat Major*, Op.142
 Repertoire, Schubert, *Impromptu No.2 in E Flat Major*, Op.90
 Repertoire, Schubert, *Impromptu No. 4 in F Minor*, Op. 142
 Repertoire, Schubert, *Impromptu No.3 in G Flat Major*, Op. 90
 Repertoire, Schubert, *Landler*

Repertoire, Schubert, *Moment Musical*
Repertoire, Schubert, *Sonata in A Major* (posthumous)
Repertoire, Schumann, *Carnaval*, Op.9

Venue, Auckland Town Hall
Venue, Civic Theatre, Christchurch
Venue, Nelson School of Music
Venue, Tower Studio, Chancery Building, High Street, Auckland City
Venue, Wellington Town Hall

Advance notice
Air travel, attitude toward
Bartók, playing of
Beethoven, playing of
Charity work
Children
Chopin, attitude toward
Concerts for students
Diet
Drawing and design
Fan mail
Fashion sense
Haydn, playing of
Mozart, playing of
Nationalism
Performance philosophy
Performance practice
Personal appearance
Personality
Romanticism
Schubert, playing of
Smoking
Technique

5.5 Sample Entry

A104. Gifford, Adam. “A grand restoration”. New Zealand Herald. April 23, 2011

Interview with master piano restorer and *Steinway* technician David Jenkin on the history and provenance of the artwork. Provides a context for the artwork prior to the appropriation of the object by Michael that refers to Lili and her contribution to New Zealand cultural history. Quotes inscription written by Lili inside the piano and speculates on the reasons why she might have been interested in this particular instrument. Includes discussion of the art case piano tradition in which decoration or embellishment is added to the outside of the instrument. Describes how the carving of the artwork significantly reduced the surface thickness of the original rim and how additional lengths of oak and mahogany were laminated in 2mm horizontal bands around the inside of the piano to restore the strength and tone of the instrument. Also details the adjustments and trimming made to the cast iron frame that required redesign of the mounting system and installation of a new soundboard. Explains why the carved of the lid of the artwork does not reflect sound in the same way as a normal grand piano creating for the performer and the listener a more diffuse tonal effect.

This article is the only documentation found to date that connects Lili directly to the artwork. Though short and not as comprehensive as it could be this source does attempt a technical investigation of the piano and its specifications. Also comments on the qualities of the artwork not as sculpture but as a high performance musical instrument, ‘meant to be played’.

Adam Gifford is an Auckland freelance writer and contributor to the *New Zealand Herald* where he reports on technology, arts and Maori news.

Subject Descriptors

Jenkin, David, piano technician

Kraus, Lili

Parekowhai, Michael

Venice Biennale 2011

He Korero Purakau (2011)

Hunga mahi toi

Piano inscription

Piano restoration

Piano technical requirements

Piano technicians

Special Features

Illus. Port. Piano technician David Jenkin seated at the artwork

Note: image of *He Korero Purakau* (2011) shows the instrument prior to leaving New Zealand for Venice in its ‘home’ as opposed to ‘away’ strip with all black finish not red



*Steinway D1374 S/n 246985 (1926)
He Korero Purakau "before" restoration
Photograph: David Jenkin*

5.6 Conclusion

Where male centred interpretation of *He Korero Purakau* (2011) fails to remember the contribution woman artists both past and present have made to the conceptual framework of the artwork, it is apparent that in fact, women have always made a contribution to the ideas, issues and debates informing New Zealand music, art and literature. However, these efforts are often dismissed, under acknowledged or rendered invisible because women's art and creative achievement is viewed as less valuable than those of men and not worthy of serious critical attention.

Despite the perception that post-war New Zealand was unimaginative, inward looking and austere, by June 1946 the spirit of innovation, change and cultural self-determination had started to defrost colonial inhibition. When Lili arrived in Auckland during the dark mid-winter of that year, New Zealand concert going audiences were ready for new experiences and eager to engage with the demands of live performance that also included challenging Modernist repertoire. Such was the excitement, concert halls and performance venues were packed out and oversubscribed not only in the main centres but also in small town, rural New Zealand. Lili was a sensation. She was celebrated nationwide for both her ability as an exceptional pianist and for her energy, exotic personality and vibrant zest for life. Lili loved New Zealand and in 1947 accepted New Zealand citizenship. She maintained lifelong friendships here and over a period of more than 30 years returned to this country many times to tour.

The only complete review of a performance by Lili included in her biography was an unsourced and unattributed account of her 1946 Auckland debut written by the music critic for the *New Zealand Listener*, Dorothea Frances Turner. As it happened Dorothea was also the journalist who wrote a biography of Jane Mander and the first critical appraisal of Mander's influential novel, *The Story of a New Zealand River* (1920).

Investigation of *Papers Relating to Lili* in the Manuscript Collection at Alexander Turnbull Library in Wellington is too extensive to be included in this research project. However, it is clear that Lili was actively involved in the development of New Zealand arts infrastructure where small, community based volunteer societies became centralised, government funded national agencies. For this reason Lili and her contribution to post-war New Zealand music, art and literature should be seen as a subject that merits further research.



Two Michaels, two pianos and one bronze olive tree in a garden centre pot.
Michael Houston plays *From the Port Hills* by Douglas Lilburn at the *Venice Biennale* sponsors and patrons event Henderson, Auckland, 11 March 2011
Ephemera, Parekowhai Private Collection

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7 Acknowledgements

Kia ora and thanks to:

Lynley Stone, Claire Scott, Catherine McKay, Marian Evans, Fran McGowan, Te Manatu Taonga-Ministry for Culture & Heritage Library, Tui Head, Marilyn Head, Steve Stirratt, Jan Bieringa, Robert & Mandy Fordyce, Alistair Smith, Chris King, Pam Doidge, Cherry & Geoff Worger, Carole Prentice, Ellen Falkenhahn, Diana Byrami, Radio New Zealand Library, Glenis Needham, Hamilton City Libraries, Robert Tucker, Wichita Public Library, Nicola Harwood, Nelson Public Libraries, Jeroen Kemperman, Nederlands Instituut voor Oorlogs Documentatie-Netherlands Institute for War Documentation, Amsterdam, Kate Murphy, Picture Library, Te Papa Tongarewa-Museum of New Zealand, Annette Hay, Keith Giles, Sir George Grey Special Collections, Auckland Libraries, Lorinda Earl, Estelle Geddes, Paul Diamond, Alexander Turnbull Library, Wellington, Shonah Scott, Luit Bieringa, Ans Westra, Jane Zusters, David Jenkin, Kerk Taylor, Stephen Hofmann, Leah Pengelly, Te Pataka Korero / VUW Library, Lynn Jenner, Margaret Samuels, Khadisha Harvey, Allie Eagle, Martin Sutcliff, Corban Estate Arts Centre, Rebecca Fitzpatrick, Fiona Barrett, Heather McPherson, A.A.M. Bos and Michael, the last, but most loved, baby bunny of them all.

Ka nui te mihi ki a koutou, i awahi mai, i tautoko mai i tenei mahi



Part B: The Bibliography



Lili Kraus



Lili Kraus
1947
New Zealand Free Lance, PA Coll-8602-07
Alexander Turnbull Library, Wellington.

**A1. “After Long Delays Lili Kraus is Coming Here at Last”.
New Zealand Listener. May 18, 1946**

Advance notice. Announcement by the National Broadcasting Service that arrangements have been made for ‘Lili Kraus internationally known pianist to tour New Zealand in a series of public concerts and broadcast recitals’.

Mentions as early as 1938 plans for a tour of New Zealand by Lili had been made but these were derailed by the outbreak of war when she was imprisoned in a Japanese concentration camp in Indonesia. Notes internment was ‘a very hard time’ for Lili. Describes how she and her family lost everything, surviving with “only the clothes we stood in”.

Also notes Lili has been received with great enthusiasm in Australia. Observes eminent British critic Neville Cardus described her recent performance of Schubert in Sydney as having the ‘right onward yet vagrant lightness of movement’ where ‘the music seemed scarcely to begin’. Admires Lili’s ‘exact touch and bloom of tone’ in which ‘joyful optimism appears so unselfconsciously and sings with a happiness of spirit’ that in the music of Schubert particularly ‘always sounds so young, inspiring and fresh’.

Subject Descriptors

Kraus, Lili

Cardus, Neville, critic

New Zealand Broadcasting Service

1946 Auckland debut

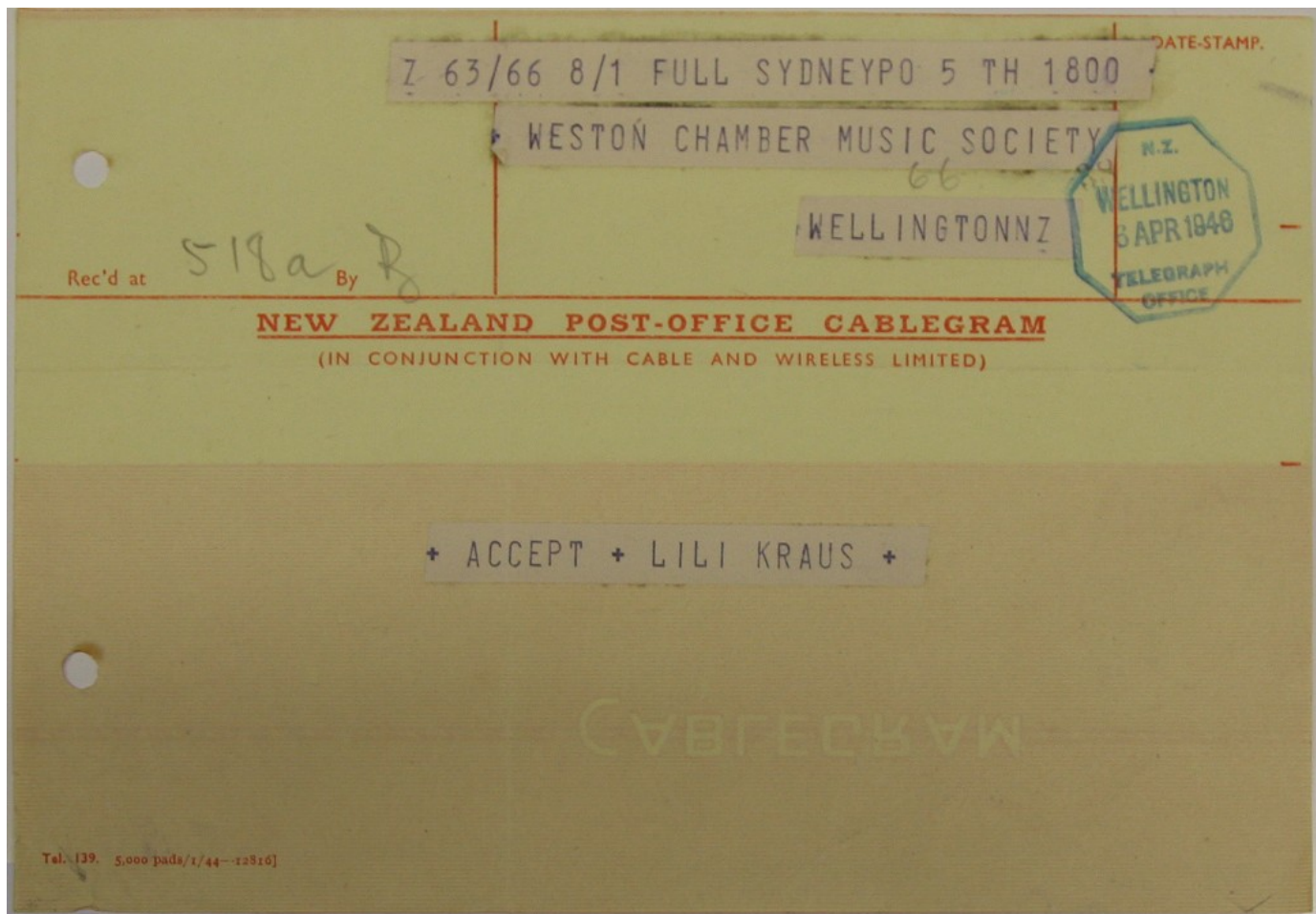
Advance notice

Imprisonment Japanese Internment Camp, Indonesia

Schubert, playing of

Special Features

Illus. Port. Lili head and shoulders, face to camera smiles, wearing wildly patterned gypsy headscarf chin propped in cupped hand, with cigarette.



Confirmation Lili is to perform in New Zealand

8 April 1946

MS Papers 2903-09 Wellington Chamber Music Society: Records Inward Correspondence

Alexander Turnbull Library, Wellington

A2. “Tour by Lili Kraus”.
New Zealand Listener. June 7, 1946

Advance notice. Confirmation Lili’s first public appearance in New Zealand will be in the Auckland Town Hall ‘on a date not yet fixed’.

Notes that since her release from a Japanese internment camp in Indonesia Lili has been on tour in Australia. Announces her New Zealand programme will include works by Bach, Mozart, Brahms and the Beethoven *Sonata No.21 in C Major*, Op.53, “The Waldstein”. Asserts Lili’s interpretation of the Beethoven sonatas is ‘almost miraculous’ and equal to that of her teacher and great mentor Artur Schnabel. Refers to the assessment by critic Neville Cardus who described Lili’s recent ultra sensitive Australian performance of the *Waldstein* as having ‘elegance and graciousness’ that ‘rippled through every note’.

Subject Descriptors

Cardus, Neville, critic

Kraus, Lili

Schnabel, Artur, teacher

1946 Auckland debut

Advance notice, recital

Imprisonment Japanese Internment Camp, Indonesia

Repertoire, Beethoven, *Sonata in C Major*, No. 21, Op.53, “The Waldstein”

Beethoven, playing of

**A3. Moliere. “Celebrity Artist Lili Kraus at the Piano”.
The New Zealand Observer. June 19, 1946**

Article. A *Listener’s Diary* column noting Lili is now under contract to the National Broadcasting Service of New Zealand.

Suggests she is very conscious of the need to self-market and product promote. Observes that over the past week she has been ‘propogandised’ to the max because each weekday on Stations 1YA and 1YX Lili has featured not only in short broadcasts of her recordings but also equally short introductions to the composers.

Congratulates the National Broadcasting Service however, for attempting to present composers as three-dimensional people with real frustrations and ambitions. Suggests that unlike the more usual ponderous and dense radio biographies this accessible series of programmes allowed composers to ‘emerge from obscurity’ given that listeners have been able to hear Lili discuss her interpretation of the work and share some of her own thoughts about ‘what may or may not have been intended’.

Notes after a splurge of recorded items by Lili, her first live studio recital included a performance of Bartók’s demanding *Three Rondos on Folk Tunes*. Asserts that this piece would have been a challenge for listeners unfamiliar with Bartók and his modernist approach to Hungarian folk music. Criticises the National Broadcasting Service for not mentioning or providing explanatory information about Bartók and his compositions particularly in the media releases designed to support Lili and publicise her forthcoming New Zealand tour.

Notes a highlight of Lili’s first studio recital was her performance of the Haydn *Sonata in E Flat Major*, which she played with a seldom heard ‘great technique and an intensity of feeling’. Lili’s ‘magnificent interpretation’ is favourably compared to a well-known recording by Horowitz where her inspired revival of this work is described as a ‘pleasant treat’. Asserts that the up-coming series of studio recitals and broadcast public concerts which the National Broadcasting Service has planned for Lili should satisfy all those who want to hear more of her playing. Hopes the success of Lili’s current tour will encourage other international celebrity artists to follow her example and come to this country.

It did. Lili was the first of a number of highly regarded concert pianists including Solomon, Hephzibah Menuhin, Eileen Joyce, Claudio Arrau, Isobel Baillie, Julius Katchen, Alfred Brendel, Vladimir Ashkenazy and Artur Rubinstein to tour New Zealand after the war.

Also interesting to note Lili had very strong views about the perceived merits of Horowitz and his interpretations. According to her biographer Roberson she first heard him on debut in Vienna in 1920 and again in Berlin in 1932. About this performance Lili is said to have shaken with horror at his playing. When asked why she replied, “One can’t shamelessly bare one’s soul when what is bared is not worth looking at”. (Roberson 2000:216-217). For Lili, it seems, comparison with Horowitz is not complimentary.

Subject Descriptors

Arrau, Claudio, pianist

Ashkenazy, Vladimir, pianist

Baillie, Isobel, pianist

Brendel, Alfred, pianist

Horowitz, pianist

Joyce, Eileen, pianist

Kraus, Lili

Menuhin, Hephzibah, pianist

Rubinstein, Artur, pianist

Solomon, pianist

New Zealand Broadcasting Service

Recital, studio, review

Repertoire, Bartók, *Three Rondos on Folk Tunes*

Repertoire, Haydn, *Sonata in E Flat Major*

Haydn, playing of

Performance philosophy

Performance practice

Announcing The Premier Musical Attraction of 1946

LILI KRAUS

International Celebrity Pianist



"She has heroism as well as tenderness in heart and fingers"

TOWN HALL, AUCKLAND, THURSDAY, JUNE 20th, 1946., at 8 p.m.

ADMISSION - 8/- 6/- 4/- 2/6 (All Plus tax)

Box Plan opens at Lewis Eady's on Friday, June 14th at 9 a.m.

DON'T MISS THIS OPPORTUNITY -- ONE PUBLIC CONCERT ONLY

Direction - New Zealand Broadcasting Service

Flyer advertising Lili's 20 June 1946 Auckland debut
Vertical File, Radio New Zealand Library, Wellington

**A4. “Lili Kraus International Celebrity Pianist”.
Auckland: Town Hall, New Zealand Broadcasting Service, June 20, 1946**

Recital programme. Thursday night performance.

Contains a short ‘Biographical Sketch’ of Lili. Mentions her teachers Bartok, Steuermann and Schnabel, pre-war concert tours to ‘England, the Continent... Russia, China, Japan and the Dutch East Indies’. Also refers to the internment of Lili and her family by the Japanese in Indonesia until ‘their release last year’.

Asserts Lili’s recordings have been her ‘most eloquent advance agents’ where ‘New Zealand radio listeners’ are already seduced by her ‘flawlessness’ or the combination of ‘brilliance and mastery, heroism as well as tenderness’ she communicates in her music. Notes that until recently ‘appreciation of such qualities had been possible only by listening to her recordings’ but at last New Zealand audiences have a chance to see and hear Lili demonstrate ‘in person’ the attributes for which she is so highly regarded.

Lists a range of comments from ‘international critics’ including those of an unnamed Sydney based observer who on 25 January 1946, asserts that from her ‘first quiet touching of the notes’ and total absorption in the moment it was ‘evident’ Lili was not going to produce ‘a conventional performance’. Notes this view is supported by Neville Cardus, who in the *Sydney Morning Herald* on 4 February 1946 asserts there is a ‘winning gypsy freedom’ to Lili’s ‘rhythm’ where because ‘the phrase and not the note’ is taken as the musical idea the composition is liberated from ‘the burden of metrical stress’ by elegant ‘ripples and flows above the bar line’.

The programme for the ‘mother of all’ New Zealand concerts by Lili where the nationwide love affair with this remarkable woman artist first began.

RECITAL PROGRAMME

LILI KRAUS

International Celebrity Pianist



"Her personality and her playing radiate vitality."

TOWN HALL, AUCKLAND, THURSDAY, JUNE 20th 1946

Direction — New Zealand Broadcasting Service

Cover image Lili's Auckland debut recital programme
20 June 1946
Vertical File, Radio New Zealand Library, Wellington

Subject Descriptors

Cardus, Neville, critic

Kraus, Lili

1946 Auckland debut

Imprisonment Japanese Internment Camp, Indonesia

Programme, recital, 20 June 1946

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*

Repertoire, Beethoven, *Sonata in C Major*, No.21, Op.53, "Waldstein"

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117, No.2

Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119, No.4

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Mozart, *Sonata in B Flat Major*, K.333

Venue, Auckland Town Hall

Performance practice

Special Features

Illus. Port. Lili hands on both hips, hair tucked in to tasseled cap, wearing gown, ruffled jacket with sleeves and wide cuffs, trimmed in black lace. (cover)

Caption: "Her personality and her playing radiate vitality"

Photograph: not attributed

Note: Printed by Mckenzie, Thornton, Cooper Ltd., Printers 126 Cuba Street, Wellington

A5. L.C.M.S. “Brilliant Pianist An Enthusiastic Audience”.
New Zealand Herald. June 21, 1946

Review. New Zealand debut. Recital Lili played for the Auckland Chamber Music Society in the Auckland Town Hall on 20 June 1946.

Notes that this performance by Lili rates as the ‘finest heard in recent years’. Not only did she provide her audience with the best examples of music written for the piano but she also made no concessions to popular taste. Observes her stage presence was ‘arresting’. Although Lili’s playing during a ‘highly individualistic reading of the National Anthem’ included some ‘peculiarly unique arm movements’ these distinct mannerisms ‘only expressed another dimension of her magnetic personality’.

Notes her interpretation of the great Bach *Chromatic Fantasia and Fugue* ‘made extensive use of the pedal but this did not cloud any of the rapid passages’. Her Mozart *Sonata in B Flat Major* however, was ‘authoritative and clear’ where the ‘rippling and elastic rhythms of the Rondo flowed out with ease’. Although the beginning of the Brahms *Rhapsody in E Flat Major* was ‘tentative’ Lili’s playing of the *Rhapsody in G Minor* and the *Rhapsody in E Flat Major* ‘thrilled with virtuosity’. Outstanding was her ‘brilliant performance’ of Beethoven’s “Waldstein” *sonata* ‘imbued with tenderness, warmth and intensity of romantic feeling’. Suggests that where Lili’s approach to the slow movement was ‘passionate’ and ‘almost violent’ her presentation of the Rondo in comparison was ‘fast, light and full of life’.

Describes how at the end of her performance Lili was given ovation after ovation by ‘an enthusiastic audience roused to a state of frenzy’. Notes that she responded by playing the Schubert *Impromptu in G Flat Major*, a *Hungarian Dance* by Bartók and a ‘number by Schumann’. Also notes the ‘robust energy’ that characterised Lili’s treatment of these unprogrammed items tended to suggest ‘internment at the hands of the Japanese has had no apparent effect on her’.

However, it is probable that a refugee performance artist like Lili with a family to support always made sure she was ‘robust’ enough to work and would have most likely concealed the real extent of her own fatigue, malnutrition and post-traumatic stress by using eye-catching costuming and on-stage subterfuge.

Also needs to be noted that other eyewitness accounts of this performance identify the last of Lili’s encores not as ‘a piece by Schumann’, but as a *Landler* by Schubert. This may be because there is some confusion with an appearance Lili made in the Auckland Town Hall the evening before at the Auckland Teachers’ College annual concert where she did in fact play Schumann’s *Caranval*.

Subject Descriptors

Kraus, Lili

Auckland Chamber Music Society

1946 Auckland debut

Recital, review, 20 June 1946

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Beethoven, *Sonata in C Major*, No.21, Op.53, "Waldstein"

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117, No.2

Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119, No.4

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Mozart, *Sonata in B Flat Major*, K.333

Repertoire, Schumann, *Caranval*, Op.9

Repertoire, Schubert, *Impromptu in G Flat Major*

Repertoire, Schubert, *Landler*

Repertoire, Traditional, *National Anthem, God Save the King*

Venue, Auckland Town Hall

Concerts for students

Performance practice

A6. “Lili Kraus New Zealand Debut World Famous Pianist”.
Auckland Star. June 21, 1946

Review. New Zealand debut. Recital Lili played for the Auckland Chamber Music Society in the Auckland Town Hall on 20 June 1946.

Notes how her ‘zest for life’ and ‘joyous élan’ was so present in Lili’s stage personality. She completely charmed her audience and included them ‘intimately’ in a performance where ‘it seemed as if she was playing just for her own enjoyment’. Admires the ‘attractive...quality of her technique’ and ability to put ‘every note in the right place at the right time’. Also observes Lili’s ‘unerring good taste’ demonstrated by her ‘respectful and reverential playing of the National Anthem’.

Notes that Lili’s programme was characterised by ‘sharp contrasts’. She began with Bach’s ‘great’ *Chromatic Fantasy and Fugue* where her ‘big tone, extraordinary incisiveness, clarity and speed in the scale-passage work demonstrated an absolute command of the keyboard’.

Next Lili played the Mozart *Sonata in B Flat Major* (K.333). Describes her approach as ‘sensitive and poetic’ with playing that was both ‘delicate but not timid, graceful but not mannered’, and always ‘elegantly faithful to the spirit of the work’.

Suggests Lili’s selection of items by Brahms was well chosen and ‘representative’ of the composer ‘at his very best’. Asserts that her playing of the *Rhapsody in G Minor*, was ‘somber and forceful’, the *Intermezzo in B Flat* ‘vivacious and lively’ and the *Rhapsody in E Flat* ‘gloriously rhythmic and full of tone’.

Argues that the high point of the performance was Lili’s unforgettable presentation of the Beethoven *Waldstein* sonata where her interpretation communicated a sense of the composition as a complete musical idea not just a set of ‘individual notes’.

As encores Lili played Schubert’s *Impromptu in G Flat Major* and Bartók’s *Rumanian Dances* finishing with a bracket of Schubert *Landler* that ‘brought to a close a concert which will linger long in the memories of all those present’.

And in the memory of those undergraduates like myself, who during the 1980s, attempted the New Zealand Poetry option while studying English Literature at Auckland University.

Subject Descriptors

Kraus, Lili

Auckland Chamber Music Society

1946 Auckland debut

Recital, review, 20 June 1946

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Beethoven, *Sonata in C Major*, Op.53, No.21, "Waldstein"

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117, No.2

Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119, No.4

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Mozart, *Sonata in B Flat Major*, K.333

Repertoire, Schubert, *Impromptu in G Flat Major*

Repertoire, Schubert, *Ländler*

Venue, Auckland Town Hall

Mozart, playing of

Performance practice

Schubert, playing of

A7. “Ovation For Lili Kraus at Auckland”.
Nelson Evening Mail. June 21, 1946

Review. New Zealand debut. Recital Lili played for the Auckland Chamber Music Society in the Auckland Town Hall on 20 June 1946.

Notes Lili received ‘thunderous applause’ from an Auckland audience thrilled by her ‘fine performance’ and ‘colourful personality’. Asserts Lili’s interpretation of Beethoven’s “Waldstein” was the most warmly received of her items. Observes that at the end of the performance Lili was recalled ‘again and again’ and was only allowed to leave the stage with her ‘arms full of flowers’. Describes the mystification of the audience when mid programme Lili suddenly appeared to stop playing. Notes this interruption was later explained as being the intrusion of ‘strange noises’ caused by the ‘passing of two fire engines’ against which the artist ‘felt unable to compete’. Mentions Lili will present her second and third New Zealand concerts in Nelson ‘tomorrow’ and the following Wednesday.

Provides a sense of the conditions that confronted performers like Lili and the strategies used to negotiate these inadequacies. Suggests how Lili developed an enthusiastic personal following and quickly established a rapport with New Zealand audiences. Evidence of her punishing on tour work-rate where in less than a week she has made an arduous inter-island crossing and plays three sell-out performances in five days.

Subject Descriptors
 Kraus, Lili

Auckland Chamber Music Society

1946 Auckland debut
 Recital, review, 20 June 1946

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*
 Repertoire, Beethoven, *Sonata in C Major*, Op.53 No.21 “Waldstein”
 Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117 No.2
 Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119 No.4
 Repertoire, Brahms, *Rhapsody in G Minor*, Op.79 No.2
 Repertoire, Mozart, *Sonata in B Flat Major*, K.333

Venue, Auckland Town Hall

Performance practice

**A8. "Part of the Music Itself, an interview with Lili Kraus".
New Zealand Listener, June 21, 1946**

Feature article. Describes Lili at work in the practice studio.

Observes Lili playing Bartók where the power and athleticism of her tone is admired. When she spontaneously offers her hands for inspection the muscles are described as 'hard, firm and rounded, almost knotted along the edges of the palms, between thumb and forefinger'.



Lili's hands on the keyboard
Photograph: J.C Lesnie

Notes this strength was a technique 'invented' by Lili herself. The movement should be 'loose' but use a 'subtle wrist like the vibrato action of string players'. "Volume without pressure", she says.

Describes how Lili demonstrates her approach and lets rip with 'rapid octave passages from The Wanderer *Fantasy*' after which she admits playing twenty of

hardcore Schubert could 'get tiring', but not Bartók. "Never". For her, 'Bartók requires no effort'. Lili has known and loved Bartók's Hungarian folksongs since she was four years old. "He is part of me", she says.

Notes how, during a break, Lili discusses playing Mozart with her family. In her view where 'the listener might imagine the music to be the most demanding for the player the reverse needs to be the case'. She argues 'the best music by Mozart is that which has the fewest obvious difficulties'. If this is the case Lili says the approach has to 'seem simple like child's play but of course it is not'. On the other hand, playing Beethoven is a different matter entirely. Lili insists the artist has to be as "faithful to the text as possible...add nothing...omit nothing" but cautions the performer to, "play the only notes, play what is there".

Refers to Lili's dazzling London debut in 1929. Lili claims that at the time she was 'very young and inexperienced' and had 'not yet discovered a need to be nervous'. She was fearless. Her playing was 'fresh, straightforward and natural'. However, since those very early days Lili acknowledges she has "learned to tremble". Also makes reference to the fact that her London debut was the year before Lili's daughter Ruth was born. Lili admits that the difficulties of balancing family demands with those of her career have caused much heartache and grief. Mentions that her son Michael has been left behind at an agricultural school in Sydney. She is so *not* happy about this separation, complaining with alarm about his acquisition of an Australian accent.

Outlines the circumstances leading up to Lili's arrival in New Zealand. Notes she refuses to discuss her internment in Indonesia. "It is not worth it". Lili will only say that for a complete year she had absolutely no access to a piano. Could not play a note. Nothing. Not being able to play piano in prison was torture for Lili because even when heavily pregnant she practiced right up until the moment both her children were born.

Describes how Lili often makes appearances for local students at no charge. Her only requirement is that on these occasions 'the invitation to perform' must come from 'the young people themselves'. Observes she is delighted to discover that Owen Jensen convenes Friday lunchtime concerts for students at the Tower Studio in Auckland. Lili hopes she might be asked to play at one of these gatherings because "this is really what I like best".

Notes Lili does not enjoy flying as she suffers from chronic air sickness and severe neck cramps. Explains how she alleviates her pain by adopting an alternative but preferable discomfort and lies "on the floor between the seats". In 1946, Trans Tasman in-flight health and safety regulations seem incredibly relaxed.

Also notes Lili's concert outfits have not yet arrived from Australia and describes how she happily makes a quick drawing of the gown she will wear for her Auckland debut performance. Concludes with informal chat where Lili discusses the merits of 'long trousers for women', the practical advantages of 'low-heeled shoes' and her fascination for 'furry brown Kiwifruit'. She also learns with interest that "crisp apples as well as mountains can be found in the South Island".

Although rambling and badly structured this diary-like account of her arrival and early experiences in New Zealand does provide a sense of what Lili actually thought and did during her first tour of this country. Worth noting the nervousness Lili says she developed while in London for her 1929 debut, makes no reference to fact that at the time she happened to be having a clandestine affair with Mandl while not only a guest in his house but also while he was still married to Mary Durrant the woman who lived with him in that house.

Ms Kraus had good reason to be trembling.

Subject Descriptors

Jensen, Owen

Kraus, Lili

Mandl, Otto

1929 London debut

Venue, Tower Studio, Chancery Buildings, High Street, Auckland City

Air travel, attitude toward

Beethoven, playing of

Children

Concerts for students

Diet

Drawing and design

Fashion sense

Mozart, playing of

Performance practice

Technique

Special Features

Illus. Port. Lili in black, wearing turban, hands on keyboard (6)

Illus. Port. Lili hands on keyboard

Illus. Drawing. Pen & ink. Sketch Lili made of a black chiffon and white lace gown she designed herself. This frock made up in Indonesia by Parisian-born dressmaker is the outfit she is to wear for her debut concert in Auckland

Note: Both images used as illustrations in the programmes for Lili's Beethoven for China benefit concerts

Note: Photographs not attributed but are images by J.C Lesnie

**A9. "Lili Kraus Concert To-Night".
Nelson Evening Mail. June 22, 1946**

Advance notice. Advertises Lili's forthcoming appearance at the Nelson School of Music where works by Schubert are to feature in her Saturday night programme.

Reproduces a quote from critic Neville Cardus writing for the *Sydney Morning Herald* who comments on performances of Schubert Lili gave in Sydney in late 1945 and early 1946. (See A1. "After Long Delays Lili Kraus is Coming Here at Last". New Zealand Listener. 17 May, 1946).

Fans the excitement Lili had generated in Australia and in Auckland. Up and down the country New Zealand audiences began to hum with expectation and Lili, A list art star of the piano that she was, did not let them down.

Subject Descriptors

Cardus, Neville, critic
Kraus, Lili

Advance notice, recital, 22 June 1946

Venue, Nelson School of Music

Schubert, playing of

**A10. “Great Artistry Lili Kraus’s Pianoforte Recital Outstanding Performance at School of Music”.
Nelson Evening Mail. June 24, 1946**

Review. Recital Lili played for the Nelson Branch of the Federation of University Women at the Nelson School of Music on 22 June 1946.

Reflects on how good it was to be listening to a Saturday night concert given by a ‘world class pianist among the best ever heard in Nelson’. Notes that although her programme was a straightforward presentation with ‘no eccentricities’ Lili’s playing was ‘rich and brilliant deserving of multiple encores’. Observes that Lili has a ‘charming and sprightly stage personality’ which ‘might suggest her treatment of the great classical masters would not be convincing or profound’. Notes this is not the case and acknowledges Lili’s control of the keyboard is so accomplished that she can ‘express the finest shade of musical meaning’ and play ‘remarkably powerfully for’
.....

Particularly admires her spectacular brilliance and tonal loveliness in the Schubert “Wanderer”, *Fantasia in C Major* Op. 15, where the dynamic opening was played with ‘dazzling speed’. Notes that in the adagio movement the ‘sheer beauty of the cantabile’ was intensified by Lili’s clever and ‘discreet use of the pedal’. Her ‘fortissimo chords’ were ‘assertive’ but ‘without harshness’, while her technique in the octave passages was ‘stupendous’. Also observes that the Schubert *Fantasia in C Major* is extremely difficult to play and rarely performed in public.

Notes Lili’s programme began with the *Sonata in E Flat Major* by Haydn where her ‘clean fingering and fine touch reflected the profound but simple serenity of the piece’. Remarks on the Brahms *Intermezzo in B Flat Minor* and *Rhapsody in E Flat Major* and how Lili’s sensitive performance captured the ‘moody but lyrical and dainty’ poetry of both compositions. Lili ended her programme with ‘Beethoven’s inspired *Sonata in E major* Op. 109’ where she played with ‘great truthfulness and sympathetic expression’. Also notes that as encores Lili played the ‘bizarre *Rumanian Dances* by Bela Bartók’ never ‘heard in Nelson before’, as well as ‘a familiar Chopin *Waltz* and Schubert’s *Moment Musical*’.

Anticipates Lili’s second Nelson recital the following Wednesday. Asserts how fortunate it has been for the people of Nelson to have two chances to attend concerts by such an ‘outstanding artist’ and laments that ‘it may be many years before a performer of such calibre is heard here again’.

More evidence of Lili’s output as a touring concert artist. Her programme, although exhausting, again demonstrates her ability to deliver consistent performances, documented on this occasion by an unnamed, musically literate but conservative and probably male critic who almost forgives Lili for being a girl.

Subject Descriptors

Kraus, Lili

Federation of University Women, Nelson Branch

Recital, review, 22 June 1946

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Beethoven, *Sonata in E Major*, Op. 109

Repertoire, Brahms, *Intermezzo in B Flat Minor*

Repertoire, Brahms, *Rhapsody in E Flat Major*

Repertoire, Chopin, *Waltz*

Repertoire, Haydn, *Sonata in E Flat Major*

Repertoire, Schubert, *Fantasia in C Major*, Op. 15, "The Wanderer"

Repertoire, Schubert, *Moment Musical*

Venue, Nelson School of Music

Bartók, playing of

Haydn, playing of

Performance practice

Schubert, playing of

**A11. “Great Composer: Lili Kraus on Schubert: Explanation of Sonata”.
Nelson Evening Mail. June 24, 1946**

Programme notes by Lili. Commentary anticipating her second Nelson recital played on 26 June 1946.

Introduces Schubert and his great work the posthumous *Sonata in A Major* where Lili hopes her audience will ‘appreciate the work’ more if they have better knowledge of the composer, his life and intentions. She explains how only three months before his death at age 31 Schubert composed his ‘three greatest sonatas for the piano, the *C Minor*, *A Major* and the *B Flat Major*’. Lili asserts it is ‘a miracle’ that ‘any human being no matter how prolific the genius could imagine three gigantic masterpieces and write them all down in less than six weeks’. Although very different from each other Lili suggests the ‘last three piano sonatas’ by Schubert are ‘essentially symphonic in structure and design’. She argues what Schubert really wanted to do was ‘write for the orchestra’ but was forced by circumstance to ‘compose for the piano’ instead given that during his lifetime ‘none of Schubert’s orchestral works were ever played’.

However, Lili suggests Schubert did not succumb to frustration and resentment because he was, in her opinion, an artist ‘utterly free of vanity’ and totally ‘consumed by composing’. She provides a short inventory of Schubert’s works, that includes ‘9 symphonies, dozens of chamber music works, 55 masses and other church music, 600 songs and as many dances, 16 piano sonatas, the *Impromptus* and other short piano works, and those unique four hand compositions which like the late sonatas are orchestral works written for the piano’. Lili also argues the ‘common assumption’ that Chopin wrote the best music for the piano ‘cannot be maintained’ by anybody who has studied the work of Schubert’. She asserts only Schubert ‘fully exhausts all the registers of the instrument’ by exploring the kinds of tone colours and contrasts where harmonics and modulations ‘unknown to Chopin or even Beethoven are used as never before’. Lili says Schubert has both consciously and unconsciously inspired composers from ‘Brahms, to Wagner and Berlioz, to Shostakovitch’ and even ‘Stravinsky’, who in her view regarded Schubert’s *Octet* as ‘the most important work of music ever composed’.

Lili offers a close analysis of the *Sonata in A Major*. The work consists of four movements. ‘The first’ Lili says begins with the opening ‘attack of the orchestra - *tutti* - out of which a single voice, like a solo flute, rises leading to the second subject’. Lili then explains how the exposition concludes with a ‘rich series of modulations’. In contrast the development is ‘passionately dramatic’ where after the sustained build up of tension there is a brief respite in the recapitulation which in turn is resolved in the coda. Lili suggests the ‘highlight of the movement’ is this moment when the first subject is ‘transfigured’ into an ‘ethereal pianissimo’ announcing ‘the world of the Here-after’. The second movement in F sharp minor Lili sees as a ‘heartfelt song of sweet sorrow’. Although the middle section ‘starts mysteriously, modulating in soft decending passages towards a recitative rising to a storm in which ‘the solitary voice is interrupted again and again with ‘lightening chords’, according to Lili, the movement ends abruptly in a coda of ‘infinte sadness’.

The third movement *Scherzo* Lili thinks of as an elfish dance, full of whimsical grace' but only until 'the shadows of the previous movement darken the sky like an unhappy memory'. The *Trio* Lili describes as a 'short masterpiece for the woodwinds alone' where the piano imitates the voice of the 'flute, clarinets and horn' playing cheekily with the theme while the 'piccolo and bassoon' ornament this game with 'capricious runs above and below the tune'. According to Lili although the *Finale* begins with the apparent 'simplicity' of a folksong the theme grows through a series of 'gigantic variations modulating as far as F sharp major' where it metamorphoses into a 'demonic' sense of 'inexorable persecution' until in the coda 'the sweetness of life' returns like 'the fragments of lost memory' which in 'hesitating pauses' Lili says, 'stumbles in jubilation toward the ultimate quickened tempo found in the embrace of eternal bliss'.

Important example of Lili's approach or how she understood and imagined playing what became for New Zealand audiences a significant item in her "signature" repertoire. Interesting because what should have been a dense, pedestrian mostly theoretical discussion of the structure and mechanics of a composition Lili animates by using her own language rich in personal imagery, association and metaphor as she carefully identifies for her audience the moments where their listening needs to be the most concentrated. Also offers an insight into Lili's performance practice, in this case thinking through a composition for solo piano as if it were scored for orchestra. Worth noting at length because it was Lili's performance of Schubert that first captured not only New Zealand critical attention but also the imagination of the big boy poets James Bertram, Allen Curnow, A.R.D. Fairburn and Denis Glover who all wrote work inspired by her interpretations of this composer.

Subject Descriptors

Bertram, James
 Curnow, Allen
 Fairburn, A.R.D
 Glover, Denis
 Kraus, Lili

Programme, notes, 26 June 1946

Repertoire, Schubert, *Sonata in A Major* (posthumous)

Chopin, attitude toward
 Performance practice
 Performance philosophy
 Schubert, playing of

A12. “Language of Music: Interpretations by Lili Kraus: Second Pianoforte Recital”.
Nelson Evening Mail. June 27, 1946

Review. Second recital Lili played for the Nelson Branch of the Federation of University Women at the Nelson School of Music on 26 June 1946.

Notes that there was a full house for Lili’s Wednesday night performance where she gave another demonstration of her ‘powers of interpretation and understanding’. Asserts Lili has to be regarded as ‘a great artist’ as opposed to ‘merely a clever performer’. Observes her playing of the Schubert *Sonata in A Major* was ‘haunting’ particularly in its ‘changing beauty and interwoven themes’. Describes Lili’s performance of the Mozart *Sonata in A Minor* as ‘lucid’ with each of the three movements ‘flowing freely off the keys as if without sorrow, except for an underlying poignancy in the andante cantabile’. Contrasts this approach with her playing of Schumann’s *Carnaval* Op.9 where she introduced ‘a wild range of personalities real and imaginary’ that frisk, waltz and ‘march across the keyboard’ with exuberant ‘abandon’. Notes Lili’s encores included an unnamed but ‘well known to students’ short movement of a sonata by Mozart and some *Hungarian Folksongs* by Bela Bartók ‘powerfully resonant of the struggle of the people’ and their feelings of nationhood. Also notes at the end of her performance Lili was ‘presented with several beautiful bouquets’.

Describes how the energy of Lili’s playing seems to channel the spirit of the composer, in such a way their works ‘strike a deep and responsive chord...in the heart of the most uninitiated’. Asserts this ability speaks the ‘universal language of music’ where a great artist like Lili ‘unlocks the door to genius’ so that the constraints of culture and time appear to collapse in a ‘beauty of sound’ able to stir an emotion ‘vaguely felt by everyone’. Praises Lili for her passionate approach to classical music making. Rather than ‘tickling the ears’ with ‘empty pianistic fireworks’ or selecting items for programmes just because they are fashionable, notes that Lili steadfastly presents ‘composers...she loves’ infusing their compositions with an emotional intensity selflessly shared with her audience.

Also notes both Lili’s Nelson recitals were organised and arranged by the Nelson Branch of the Federation of University Women.

Subject Descriptors

Kraus, Lili

Federation of University Women, Nelson Branch

Recital, review, 26 June 1946

Repertoire, Bartók, *Hungarian Folksongs*

Repertoire, Mozart, *Sonata in A Minor*

Repertoire, Schubert, *Sonata in A Major* (posthumous)

Repertoire, Schumann, *Carnaval*, Op.9

Venue, Nelson School of Music

Bartók, playing of

Nationalism

Performance practice

Schubert, playing of

**A13. J. “Ten Days with Lili Kraus”.
New Zealand Listener. June 28, 1946**

Diary of Lili’s activities and appointments since her arrival in Auckland.

Notes that in ‘just over a week’ Lili has played three studio recitals, given three free lunchtime recitals to students, taught a series of private lessons, been available for photo shoots, tested the pianos and acoustics of the venues in which she is to appear, attended a civic reception, taken tea with the mayor, given interviews for local media, received a number of ceremonial bouquets and been celebrated guest of honour at various invitation only private functions. Also notes despite a relentless schedule of engagements Lili still programmes a ‘strict regime of seven-hour practice sessions into each day’ however, she admits she has “habitually underslept” for years.

Notes a meeting with the Mayor of Auckland Mr J.A.C Allum where Lili is officially welcomed to the city and ‘honoured with a small gathering’. Describes how Owen Jensen discovers Lili slogging away in the practice studio. When he mentions his regret at missing her Wednesday night live performance on radio of the Haydn *Sonata in E Flat Major*, notes that she stopped what she was doing and responds by playing the piece just for him. Overcome Jensen observes Lili made the sonata sound “astonishingly easy”. She regards this as high praise.

Also observes that one morning Lili is seen wearing a sticking plaster on her right index finger. Concern is expressed as to whether or not she has injured herself. Before launching into even more practice of a ‘demanding piece by Brahms’ Lili dismisses these anxieties explaining she must have been working too hard and “played the skin off”.

When there are not enough chairs to seat everyone in the practice studio describes how Lili during a break for a smoke is ‘quite happy to squat’ a habit she says she learned in Indonesia and finds ‘very restful’.

Notes that ‘ a crowd of over a 100’ turned up to hear Lili play at a recent Friday lunchtime recital convened by Owen Jensen at the Tower Studio in High Street, Auckland city. Describes how on that occasion the excited press of ‘music lovers’ found places to listen anywhere they could, ‘sitting on the floor, standing or leaning in through the windows of the roof garden’. Notes that Lili played Mozart, Beethoven and Schubert. Although not really liking the convention of giving encores observes that Lili, appreciative of the enthusiastic response she received from her first ‘live’ audience in New Zealand audience returned to the piano and played Bartók’s *Hungarian Dances*.

Quotes Owen Jensen who asserts Lili's appearance at the Tower was a truly ‘rare’ performance in which she gave expression to qualities belonging to not only a ‘great pianist’ and ‘great interpreter’ but also those of a ‘great human being’. Although the cover charge for lunchtime concerts at the Tower is usually a shilling notes that on

LUNCH-HOUR CHAMBER MUSIC

Friday, June 14th, 1946
12.30 - 1.30 p.m.

- L I L I K R A U S -

A Pianoforte Recital.

MOZART

FANTASIA in G MINOR - K.475.

BEETHOVEN

SONATA in E MAJOR Op.109

Vivace, ma non troppo: Prestissimo: Andante, molto
cantabile ed espressivo (Theme and variations)

SCHUBERT

FANTASIA in C MAJOR OP.15 - "THE WANDERER"

Allegro con fuoco ma non troppo: Adagio: Presto:
Allegro.

Schubert, playing this Fantasia to some friends, his playing becoming more and more impetuous, suddenly threw up his hands in the middle of the last movement, exclaiming "The devil may play it." Certainly, the music seems to transcend the scope of the piano and the dramatic ideas struggle ceaselessly to escape the discipline of the fingers. (Liszt re-arranged the work for piano and orchestra, and in this somewhat debased form it is most usually heard.)

The Fantasia is really a sonata on a large scale, its form a little freer than in Schubert's other sonatas. Indeed, he anticipates the development in Liszt's tone-poems and Wagner's music-dramas.

The title, "The Wanderer" was not given by Schubert himself. It derives from the slow movement which is a set of free variations on Schubert's famous song of that name.

Admission: Two shillings and sixpence.
(Total proceeds towards Food for Britain.)

Next week: Ken Wilson (clarinet); Lalla Hemus (cello)
Lalla Keys (piano)

Beethoven: Brahms.

Total Proceeds to Food for Britain

£25-53-1

Programme autographed by Lili of the Friday lunchtime recital she gave at the Tower Studio, Chancery Buildings, High Street, Auckland City
14 June 1946
Owen Jensen Papers, MS 4605, Alexander Turnbull Library, Wellington

Lili's recommendation the cost of admission for this occasion was increased to one and half shillings with any additional proceeds being donated to a 'Food for Britain' charity. Observes that Lili still gets 'excited' before a performance. She admits that even after playing hundreds of concerts she always feels an adrenalin rush. Lili says she is "not a machine". Sometimes her playing may be 'flawless, technically smooth and perfect', but sometimes it might not. Prior to every appearance Lili claims she does not know if the magic or fire will be there for her audience. "That's the mystery".

Informative account of Lili's activities leading up to her much admired lunchtime recital at the Tower Studio in Auckland. This was the performance where her playing of the Schubert "Wanderer" *Fantasy* made such an impression not only on music critic for *The Listener* Dorothea Turner but also on big boy poet, A.R.D Fairburn.

Subject Descriptors

Fairburn, A.R.D

Jensen, Owen

Kraus, Lili

Turner, Dorothea, Frances

Recital, review, 14 June 1946

Repertoire, Bartók, *Hungarian Dances*

Repertoire, Beethoven, *Sonata in E Major* Op.109

Repertoire, Haydn, *Sonata in E Flat Major*

Repertoire, Mozart, *Fantasia in C Minor* K.475

Repertoire, Schubert, *Fantasy in C Major* Op.15, "The Wanderer"

Venue, Auckland, Tower Studio, Chancery Building, High Street, Auckland City

Charity work

Concerts for students

Haydn- playing of

Personal appearance

Performance

Philosophy

Performance practice

Smoking

Special Features

Illus. Port. Family group. Youthful Lili hair in braids alongside daughter Ruth crouch behind bearded, spectacle wearing Mandl who has an arm around son Michael.

Caption: *Lili Kraus with her husband Dr. Otto Mandl and their daughter Ruth and their son Michael*

**A14. Paul, Redmond, “Symphony in Black”.
Newsview. July 1946**

Feature article. Describes Lili at work in the practice studio.

Observes her dressed in black jersey and black slacks topped off with black turban, seated at a black piano, practicing. Pausing for a cigarette Lili is described as ‘tall, slim...very dark and vivacious’. Looking not much older than her teenage daughter notes that Lili is reluctant to talk herself, a s explanations and answers tend to be supplied by her husband, Mandl. Gives an overview of Lili’s musical education and the highlights of her pre-war career. Describes how Mandl is so excited by discussion of the various European capitals Lili has captured with her fabulosity that ‘ the pitch of his voice changes’. Notes that when asked about their experience of internment in Indonesia Mandl tersely replies saying “She played’ and abruptly changes the subject. Lili does not comment.

Asserts the interview wants to document Lili ‘ not as an artist but as a person’ and notes despite Mandl insisting on driving the commentary it is apparent that ‘*she* not he is the star’. Also notes but is not interested in analysing the critical acclaim Lili has received from overseas sources. Argues that New Zealanders are capable of assessing Lili’s artistry for themselves. Suggests there is ‘no showmanship’ about Lili. Notes she uses ‘no noticeable make-up, presents her real face to the world’ and seems ‘very matter of fact’. Sees her not as the kind of an art star who ‘ confuses expressions of creative temperament with creative expressions of temper’. Asserts that Lili is ‘down to earth’ and always ‘ remembers the little things’. Imagines that she could interact with ‘ a washerwoman and a queen with equal ease’. Concludes that Lili has probably already done so with characteristic ‘generosity of spirit and grace’.

Revealing view of Lili and husband Mandl together. Interesting how the experience of internment and what might be regarded as her collaboration with the Japanese occupying force is quickly and deliberately obscured. No investigation of this history allowed.

Also interesting to note that when she returns to New Zealand in 1957 on her second tour Mandl has died. At this point although Lili does all press interviews on her own she remains unwilling to be specific about the exact nature of her war experiences.

Subject Descriptors

Kraus, Lili
Mandl, Otto

Imprisonment Japanese Internment Camp, Indonesia

Children
Fashion sense
Performance practice
Personal appearance
Personality
Smoking

Special Features

Illus. Port. Family group. Youthful Lili in braids alongside daughter Ruth crouch behind bearded, spectacle wearing Mandl who has an arm around son, Michael

Caption: *Lili Kraus and family...she and daughter Ruth, sisters ?*



Lili at the piano with Mandl and daughter Ruth
1946

New Zealand Freelance, PA Coll. 07851-197, Alexander Turnbull Library Wellington

**A15. Turner, Dorothea, F. "First Concert by Lili Kraus in New Zealand".
New Zealand Listener. July 5, 1946**

Review. New Zealand debut. Recital Lili played for the Auckland Chamber Music Society in the Auckland Town Hall on 20 June 1946.

Notes that although Lili has already made appearances at the Auckland Teachers' Training College annual concert, the University Hall and the Tower Studio this recital was in fact her first public performance in Auckland.

Describes the opening of Lili's concert and her playing of the National Anthem as a 'call to prayer and not a call to arms'. Notes how she got up and left the platform, to 'borrow a large white handkerchief' which she used to vigorously wipe dampness off the keyboard. Lili is loudly applauded for the way she does this. 'No fidgeting and flicking'. Nothing but good honest, piano cleaning.

Dorothea discusses Lili's performance of the Bach *Chromatic Fantasy and Fugue* where she asserts the playing has a 'vitality of tone' that is always 'fresh and startling'. Notes the *Fantasy* was 'rich warm and coherent. Perfectly played'. The *Fugue* however, was 'faster and less rhetorical' than usual which in Dorothea's opinion was a good thing. She argues that when Lili performs work by Mozart or Schubert the audience feels that 'there is no other possible way' of playing such music. However, Dorothea says this is not the case when Lili plays Bach. When Lili plays Bach, the listener knows that there is in fact 'no other possible way of playing the piano'. According to Dorothea this is because Lili is not just 'playing on an instrument, she is playing with it'. Dorothea acknowledges she is so overwhelmed by Lili's demonstration of pianism and technique she almost forgets to note not only the 'irritating and badly adjusted spotlight' being thrown down on the performer but also her growing sense of alarm that the 'large, malignant cellophane flowers glowering from either side of the stage' might self combust.

Observes Lili then played the Mozart *Sonata in B Flat Major*, K.333 where the first and third movements were approached with a 'reckless brilliance' and speed that only a performer with total confidence in their technique can 'dash off at will'. Asserts that the second movement was 'perfect...the tone gently lyrical in effect' but in a big space 'still rich'. Notes that although the Mozart piano sonatas are generally well known they are not usually included as recital items for large concert venues such as the Auckland Town Hall, unless of course that programme is to be played by a supreme artist like Lili.

Describes Lili's interpretation of the Brahms *Rhapsody* where the clarity of her transitions 'from movement to movement, from phrase to phrase, from forte to piano' is admired. Asserts there is 'no aimless resting in no-mans land'. Lili is definitely on her way to 'somewhere else'. An idea, always 'clear in her mind'. Observes that although Lili remained stoically indifferent to the loud and repetitive striking of the Town hall clock she eventually succumbed to the irritating wailing of

sirens when ‘two fire engines were called out’. Observes how this intrusion made her stop playing but ‘more for the audiences sake than her own’. Notes that Lili gathered her thoughts ‘replayed the Intermezzo from the beginning’ and then ‘took to the defiant *Rhapsody in E Flat Major*’ working it ‘into submission before sending it packing, off into the night’. Dorothea begins to regret she agreed to write about Lili’s playing because she has seen how inarticulate those who had to find words to describe it have become. Argues that although ‘It is easy enough to say what is wrong with a person’s playing ...when it is right – in the complete sense’ that Lili’s is, ‘there are no words’. Reflects on how ‘strangely exciting’ it is for Aucklanders to have an opportunity to hear a great musician like Lili and asserts that for once in our lives we can truly claim to be ‘the envy of any city in the world’.

After the interval at a concert, when the ‘main dish’ has been delivered, Dorothea suggests there is often a sense that there is nothing more to look forward to on the programme other than ‘a few saucers of nuts and raisins’. Notes however that at her Auckland debut recital Lili’s much anticipated interpretation of Beethoven’s *Waldstein* sonata was still to come. Speculates on what might be possible if this work is played by a pianist with the right technique, and the right attitude, whose approach always privileges the ambitions of the music and not themselves, and whose interpretative decisions are informed expressions of what the composer really wanted. Argues that as Lili explored the depths of the *Molto Adagio* Dorothea became aware of the way in which this artist was ‘in touch...with Beethoven’s intentions’. Describes how at the beginning of the *Rondo* there was a pause before Lili allowed herself to let go and wound up ‘like a seaplane taking off from the water’ gathering speed until ‘with a sudden roar it was right overhead’. Recalls other interpretations of the *Waldstein*. In Dorothea’s view these performances should be dismissed as being powered by mere two-stroke engines ‘like the noise of a motor-cycle when a young man starts it up and rides it round the block’. Lili’s interpretation of the *Waldstein* was a different matter entirely. Her playing was driven by a turbo charged V8.

The *mother of all* Lili’s New Zealand reviews that was lost but now is found. No other account of Lili’s New Zealand debut performance gives such a dynamic sense of what it was like to be in the audience on that night. Dorothea not only writes about what was on the programme but she also writes about what was off the programme. From the cleaning of the keyboard, to the struggle with inadequate stage lighting, to the unwanted surrender to clock chimes and fire engines, to multiple attempts at playing the Brahms *Intermezzo*, Lili rises above it all and delivers.

Whakarongo mai People! International celebrity artist Lili Kraus has ‘arrived’.

But if it weren’t for Dorothea none of us would know

Subject Descriptors

Kraus, Lili

Turner, Dorothea, Frances

Auckland Chamber Music Society

1946 Auckland debut

Recital, review, 20 June 1946

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Beethoven, *Sonata in C Major*, Op.53, No.21, "Waldstein"

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117, No.2

Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119, No.4

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Mozart, *Sonata in B Flat Major*, K.333

Repertoire, Schubert, *Impromptu in G Flat Major*

Repertoire, Schubert, *Ländler*

Repertoire, Traditional, *National Anthem, God Save the King*

Venue, Auckland Town Hall

Beethoven, playing of

Performance practice

**A16. W.T. “Lili Kraus One of the Concerts of a Lifetime”.
Christchurch Press. July 5, 1946**

Review. Recital Lili played in the Civic Theatre Christchurch on 4 July 1946.

Describes Lili as a ‘lithe athletic figure’ where ‘from the turban she wore on her head to the hands of tempered steel’ her ‘striking appearance will be remembered’. Asserts that Lili is more than just a pianist. She is ‘an artist of rare power, charm and generosity’. Her interpretations are full of creative energy just like the music she plays. Although retaining the ‘impish exuberance of the very young’ argues that Lili balances this spontaneity with a ‘maturity of judgment’. Notes that the ‘application of her remarkable technique is always restrained’. She does not ‘show off or give up the need for medium expression in order to seize an opportunity for personal display’. Notes Lili’s ‘spiritual affinity’ with her programme particularly in the sensitive assertion of Hungarian nationalism that intensifies her interpretation of Bartók.

Notes Lili’s playing of the Haydn *Sonata in E* explored not only the ‘sweetness of pleasant tunes but also the familiar dark tannins’ of South Eastern European folk music. Argues the emotional complexities of this piece reflect not only Haydn’s ‘fondness for a Viennese wine pressed from strong Croat grape’ but also Lili’s ‘earthy yet uplifting approach’ to the work.

Observes Lili’s presentation of Schubert’s *Wanderer Fantasy* was ‘symphonic in scope’ where in this ‘seldom played work’ she demonstrated the composer’s ‘great gift for lyricism, drama and pathos imbuing the music with charm intelligence and style’. Notes her interpretation of the Brahms *Intermezzo* Op.177 had ‘depth and grace’. The ‘drooping melancholy of the arpeggi’ and ‘plaintive lingering so beautifully marked by with the sustaining pedal’ recalled an ‘elegiac moment of fleeting reminiscence’. This transient delicacy was contrasted with her ‘epic performance’ in the Brahms *Rhapsody in E Flat*. ‘From the martellata rhythms hurled from the piano in outbursts of romantic fury to the smoothness and tranquility of the later subject’ asserts that Lili played with a staunch ‘emotional integrity worthy of Brahms’.

Argues the highlight of Lili’s performance was her playing of Beethoven’s *Sonata in E Major* Op.109. Describes how her ‘grand conception of the work unfolded with subtlety. From the First Movement with disturbing adagio interruptions to the striding bass patterns of the Presto, to the astonishing flexibility of the Variations’, suggests that Lili’s interpretation is one that the audience will remember. Observes the ovation Lili received was ‘intense’ and notes that in response to this ‘rapturous applause’ she played a Schubert *Impromptu* and some *Ländler* as encores. Asserts that although these works are ‘often dismissed as slight’, performed by an artist of Lili’s skill, these often underrated compositions were ‘transformed’ and assumed a ‘full, authentic beauty of their own’. Notes the night ended with Lili playing ‘her music’ a selection of pieces by Bartók.

Curious that for her first appearance in a major South Island center Lili does not include any Mozart in the programme.

Subject Descriptors

Kraus, Lili

Recital, review, 4 July 1946

Repertoire, Bartók, *Hungarian Dances*

Repertoire, Beethoven, *Sonata in E major* Op. 109

Repertoire, Brahms, *Intermezzo in B Flat Minor* Op.177 No.2

Repertoire, Haydn, *Sonata in E Flat Major*

Repertoire, Schubert, *Fantasy in C Major* Op.15 "The Wanderer"

Repertoire, Schubert, *Impromptu*

Repertoire, Schubert, *Ländler*

Venue, Christchurch Civic Theatre

Beethoven, playing of

Schubert, playing of

**A17. C. H. D. “Magnificent Recital and Interpretations Given By Lili Kraus”.
Christchurch Star-Sun. July 5, 1946**

Review. Recital Lili played in the Civic Theatre Christchurch on 4 July 1946.

Notes that after her performance Lili was given a ‘thunderous ovation’. Observes that overall her Thursday night concert was ‘a joyous expression of fine intellectual judgment, irresistible inner vitality and deep, emotional feeling’. Suggests Lili almost appears an ‘embodiment of music itself’ from the ‘strikingly swinging gait’ she uses to make her entrance on stage to the ‘absolute naturalness of her demeanour’ when seated at the piano. Notes her ‘impeccable technique’ is informed by a musical intelligence that responds to ‘exactly what she herself feels in her music’.

Observes that Lili’s playing of the Haydn *Sonata in E Flat Major* ‘surged forward in the opening movement’, but was ‘restrained and poised in the second’ and in the finale-presto ‘crisp and clear cut...remarkable for its phrasing, graduation of tone’ and ‘clever syncopation on the fourth quaver...tossed up at ease’.

Her ‘almost symphonic interpretation’ of the Schubert *Fantasy in C Major* Op. 15 “The Wanderer” was ‘a revelation’. Rarely played in New Zealand notes that Lili’s approach ‘bristled with nervous energy and raw emotion’. While the well-known theme in the adagio was ‘caressed’ from the keyboard, Lili’s ‘virile and brilliant playing of the octave passages in the presto was an accomplished contrast of breathtakingly thrilling dynamics’.

Notes the second half of her programme began with a ‘fresh and charming interpretation’ of the Brahms *Intermezzo in B Flat Minor* Op.177 No.2, followed by the *Rhapsody in E Flat* Op. 119, No.4 where her playing was totally ‘different in style and approach’. The ‘finger work in the formidable arpeggio passages’ Lili ‘dashed off with astonishing ease and style’.

Also notes that the programme concluded with the Beethoven *Sonata in E major* Op. 109. Asserts that this was the ‘highlight’ of Lili's performance where a ‘new vision of the music emerged from her ethereal tone’. This ‘magic’ was ‘sustained in the variations’ where she played prestissimo with convincing ‘ferocity and fire’.

Observes that among Lili’s otherwise accessible encores was ‘a surprising juxtaposition of ethnic rhythms in the *Hungarian Dances* by Bartók’. Like the conservative reaction she had already received in Nelson, clear that South Island audiences seem cautious in their response to the music of Bartók and the challenges proposed by the new sound of Hungarian modernism.

Subject Descriptors

Kraus, Lili

Recital, review, 4 July 1946

Repertoire, Bartók, *Hungarian Dances*

Repertoire, Beethoven, *Sonata in E Major*, Op. 109

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.177 No.2

Repertoire, Brahms, *Rhapsody in E Flat*, Op. 119, No.4

Repertoire, Haydn, *Sonata in E Flat Major*

Repertoire, Schubert, *Fantasy in C Major*, Op. 15 "The Wanderer"

Repertoire, Schubert, *Ländler*

Repertoire, Schubert, *Impromptu*

Venue, Christchurch Civic Theatre

Bartók, playing of

Beethoven, playing of

Haydn, playing of

Nationalism

Performance practice

Schubert, playing of

**A18. Bruce, Nancy. "Lili Kraus".
New Zealand Listener. July 26, 1946**

Letters from Listeners column. Acknowledgement that the national radio network live broadcasts of Lili's performances has allowed people from remote small town, New Zealand access to this 'incomparable artist'.

Includes an appreciative tribute to Lili from a Wanganui fan with celebratory poem. True love.

Subject Descriptors

Kraus, Lili

New Zealand Broadcasting Service

Fan mail

**A19. “Lili Kraus Concert at the Wellington Town Hall, Saturday July 27, 8 P.M”.
New Zealand Listener. July 26, 1946**

Advance notice, advertisement. Amendment to Lili’s Saturday night programme.

Notes she will now perform Mozart, *Fantasy in C minor* K.475, Beethoven, *Rondo et Capriccio in G Major*, Op.109, Chopin, *Ballade No.3 in A Flat Major*, Op.47, Chopin, *Nocturne in B Major*, Chopin, *Valse Brillante in A Flat Major* Op. 34, No.1, Bartók, *Three Rondos on Folk Tunes*, Schubert *Impromptus, No.2 in E Flat Major*, Op.90, *No. 3 in B Flat Major*, Op.142, *No.3 in G Flat Major*, Op. 90 and *No. 4 in F Minor*, Op. 142.

Interesting her revised programme includes multiple compositions by Chopin. Given Lili’s known lack of enthusiasm for this composer, possible that she was responding proactively to audience demand.

Subject Descriptors

Kraus, Lili

Advance notice, advertisement, recital, 27 July 1946

Repertoire, Bartók, *Three Rondos on Folk Tunes*

Repertoire, Beethoven, *Rondo et Capriccio in G Major*, Op.109

Repertoire, Chopin, *Ballade No.3 in A Flat Major*, Op.47

Repertoire, Chopin, *Nocturne in B Major*

Repertoire, Chopin, *Valse Brillante in A Flat Major*, Op. 34, No.1

Repertoire, Mozart, *Fantasy in C Minor*, K.475

Repertoire, Schubert, *Impromptu*, No.2 in *E Flat Major*, Op.90

Repertoire, Schubert, *Impromptu* No.3 in *G Flat Major*, Op. 90

Repertoire, Schubert, *Impromptu* No. 3 in *B Flat Major*, Op.142

Repertoire, Schubert, *Impromptu* No. 4 in *F Minor*, Op. 142

Venue, Wellington Town Hall

Chopin, attitude toward

**A20. Spackman, C.R. “Concert Reporting”.
New Zealand Listener. August 9, 1946**

Letters from Listeners column. Outraged response to the review by Dorothea of Lili’s Auckland debut recital on 20 June 1946.

Attacks Dorothea and her use of ‘curious expressions’ and ‘meaningless’ journalism to report concerts. Objects particularly to Dorothea’s suggestion that after attending Lili’s recital ‘seasoned concert goers in Auckland’ were so overwhelmed by this performance many were left feeling as if they had walked on air’ and ‘drunk the Milk of Paradise’. Is dismissive also of the difficulties Dorothea says she experienced when trying to articulate in writing a convincing sense of the effect that Lili was having on her audiences. Despite Dorothea’s frank admission that her shamelessly subjective account of Lili’s Auckland Town Hall debut teeters on the edge of becoming a string of overblown adjectives ‘unfit for even a School Magazine’ the correspondent takes exception to the description of Lili’s playing in the *Waldstein* where in the *Rondo* Dorothea likens the pianist’s approach to ‘a seaplane’ rising from the water ‘almost out of earshot’, which ‘without haste’ gets ‘closer’ and closer, ‘gathering speed’, until ‘with a sudden roar’ the mighty aircraft suddenly appears ‘right overhead’.

When Dorothea concludes by suggesting that compared to Lili’s intense power packed interpretation of the *Waldstein* other performances of this work she had heard sounded like a gutless 50cc ‘motor-cycle’ reluctantly kicked into life and ridden ‘round the block’, the correspondent asserts no School Magazine that they know of would welcome this kind of writing. Claims that this is not just their opinion but the view of many others who think such journalism, ‘leads...nowhere’ and in no way enhances either the reputation or prestige of a ‘very good pianist’.

Includes an amusing but lippy reply from Editor of the *Listener* who tongue-in – cheek deflects the criticism by deferring to the letter writer’s ‘superior knowledge of School Magazines’. However, it could also be argued that Dorothea’s use of the seaplane metaphor does in fact ‘lead somewhere’ by locating Lili’s performance of the *Waldstein* very definitely in the city of Auckland where post war, the sight of these powerful amphibious aircraft effortlessly skimming the surface of the Waitemata was regarded as an iconic image of the province.

Also interesting to note the only complete, word for word review of any performance by Lili reproduced in the Appendices to her biography (Roberson, 2000:201-202) was the ‘meaningless’ but very New Zealand description of her 1946 Auckland debut by un-named music critic for *The Listener* and totally unrepentant user of ‘curious expressions’, Dorothea Turner.

Subject Descriptors

Kraus, Lili

Turner, Dorothea, Frances

1946 Auckland debut

Review, negative

Reproduction permission not secured

Proofsheet - a 'thin' but animated Lili plays for the camera c.1947
Photograph: Brian Brake
C.025169, Te Papa Tongarewa Collection

A21. “Friendly Interlude”.
Waikato Times. August 13, 1946

Report of an incident during a recital Lili gave at Hamilton High School Hall on 12 August 1946.

Notes how a ‘huge bowl of blossom’ standing on the edge of the concert platform was ‘accidentally knocked over’. Describes the way in which Lili, ‘watched with interest’ as a member of the audience tried in vain to rearrange the floral decoration. She went to assist him but despite ‘their combined efforts’ the flowers refused to conform and for the rest of the concert remained scattered on stage ‘just as they had fallen’. However, when Lili returned to the piano and sat at the keyboard to resume playing she discovered that her hands were too damp to continue. She appealed to the audience for help at which point ‘several handkerchiefs were instantly offered up from the front rows of the assembly hall’. Smiling her thanks she then ‘wiped her hands and arms’ and after a pause, ‘continued with her programme’.

Good example of the relaxed and comfortable rapport Lili has with audiences in New Zealand. She is easy, approachable and gracious. Every inch the art star.

Subject Descriptors

Kraus, Lili

Recital, incident report, 12 August 1946

Venue, Hamilton High School

Audience, relationship with
 Performance, philosophy

A22. “Superb Artistry: concert by Lili Kraus”.
Waikato Times. August 13, 1946

Review. Recital Lili played in the Hamilton High School assembly hall on 12 August 1946.

Notes local expectation regarding ‘the genius of Lili Kraus’ was at fever pitch. Describes how the ‘youthful’ and ‘radiant’ Hungarian pianist ‘skipped on and off the platform’ to present a ‘feast’ of great classical music that so ‘completely captivated’ her audience’ everyone in the assembly hall succumbed to ‘her charm’. Thrilled by her outstanding musicianship, claims that ‘never’ has an artist of Lili’s class ‘ever visited Hamilton’.

Asserts that Lili ‘lives her music’. From her playing of the National Anthem vested with a ‘dignity and meaning seldom given it’ to ‘her rendering of the world’s masterpieces...she and the piano are one’. Describes her energy and ‘electrifying technique’ executed with ‘hands of steel’ able to ‘drop every note’ with ‘crystal clear’ clarity.

Although Lili presented a difficult and demanding programme that ‘made no concession to popular taste’ her performance still commanded the ‘rapt’ attention of the audience. Opening with the ‘majestic Beethoven *Sonata in A Flat Major* Op.26 she, immediately established her ‘amazing ability’ to create contrast in her effortless movement from the ‘*Andante* with its tuneful variations on a simple theme’ to the ‘merry *Scherzo*’ which in turn became the grand *Marcia Funebra* played with ‘all the feeling of a great artist’ that concluded with the ‘delightful...rippling *Allegro*’. Lili’s playing of the Haydn *Sonata in D minor* then ‘revealed the artist in a new light’ as she gave the work a graceful and dignified dimension with the *Largo e sostenuto* being ‘particularly impressive for the richness of tone achieved’. This was followed by a ‘striking performance’ of the Mozart *Sonata in A minor* where her ‘intense’ emotional depth with its ‘touches of tragedy’ was so distinctly opposed to the ‘light airiness’ characteristic of most other compositions by Mozart.

The final sonata on Lili’s programme was a ‘deeply sympathetic interpretation’ of the posthumous Schubert *Sonata in A Major* in which her playing was truly inspired by the ‘full beauty of the melodies’. Her recital ended with a ‘brilliant performance’ of the Brahms *Rhapsody in G minor* followed by ‘some typical Hungarian music by Bartók’ including the ‘*Rondo on Folk Tunes* and *Rumanian Dances*’.

Crisp account of Lili’s wildly exciting first recital in Hamilton played in a high school gym. In less than three months she would capitalise on this success and return to the Waikato to perform at the Theatre Royal during her Community Art Service 1946 provincial tour .

Subject Descriptors

Kraus, Lili

Recital, review, 12 August 1946

Repertoire, Bartók, *Rondo on Folk Tunes*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Beethoven, *Sonata in A Flat Major*, Op.26

Repertoire, Brahms, *Rhapsody in G Minor*

Repertoire, Haydn, *Sonata in D Minor*

Repertoire, Mozart, *Sonata in A Minor*

Repertoire, Traditional, National Anthem, *God Save the King*

Repertoire, Schubert, *Sonata in A Major* (posthumous)

Venue, Hamilton High School

Technique

A23. “The Artist and the Music”.
New Zealand Listener. August 30, 1946

Radio Viewsreel column. Notes two A-List pianists Lili and Solomon are on tour in New Zealand at the same time.

Compares Solomon’s performance and broadcast of the beethoven *Waldstein* with that of Lili’s. Suggests that Solomon’s interpretation though ‘masculine’ by definition communicated much of the artist’s own personality despite his deference to the intentions of the composer. Although Solomon’s technique was ‘clear as glass, the music, gleaming and impeccable’ it was still ‘coldly austere’. Argues if Solomon was able to offer an insight into ‘Beethoven the pianist’, Lili played the *Waldstein* with ‘pure poetry and fire’ where ‘strange as it may seem’ in her interpretation there was ‘more of Beethoven the man’.

Why strange? Poetry and fire are female passions too.

Subject Descriptors

Kraus, Lili

Solomon, pianist

Repertoire, Beethoven, *Sonata No.21 in C Major*, Op.53 “Waldstein”

Beethoven, playing of

**A24. “Community Art Service presents Lili Kraus”.
Auckland: Leader Press. November, 1946**

Advance notice and recital itinerary for Lili’s Community Art Service tour of Waikato and Northland in November 1946.

Notes it was Lili who first proposed giving recitals in ‘smaller towns’ and acknowledges that by working in association with the Community Art Service she has ‘established a precedent in New Zealand’ where close co-operation and planning has made it possible for visiting artists to tour the provinces.

Also notes the ‘brilliance of her playing and the imagination of her interpretations’ has won her many admirers’ advising that ‘everywhere in the main centers her concerts have been totally sold out’. Describes how in Wellington the queue for tickets ‘formed in the early hours of the morning and by lunchtime’ all tickets were gone. In Auckland and Christchurch demand for admission was so overwhelming ‘extra seats had to be placed on stage’ while in Hamilton her concert was ‘booked out’ a week before the date of the performance.

Asserts Lili brings a particular kind of ‘pianism’ to the concert platform. Observes when she is on stage playing music the pleasure she experiences becomes so ‘infectious’ that this feeling of pure enjoyment reaches out to her audience and ‘sweeps’ over them in a ‘wave of spontaneous enthusiasm’.

Performances are planned for Theatre Royal in Hamilton on 7 November, Tirau Town Hall in Tirau on 8 November, the Town Hall in Warkworth on 11 November, Dargaville on 14 November, Cathay Theatre in Kerikeri on 15 November, Regent Theatre in Kaikohe on 18 November, A&P Hall in Kaitaia on 19 November and the Town Hall in Whangarei on 28 November.

Notes although her repertoire ranges from Bach to modernist Hungarian composer Bela Bartók, who was one of her teachers, Lili’s ‘first loves’ are the music of Mozart, Haydn, Schubert and Beethoven. Gives a broad outline of the programmes for this series of concerts that will include either Beethoven’s *Sonata in A Flat* Op. 26 or the *Sonata in E Major* Op.109, as well as the ‘cheerful little’, *Sonata in D Major* by Haydn and some of Bartók’s *Hungarian Peasant Songs and Dances* inspired by the composer’s love of ‘his country’ and the ‘folk music’ of its people. Notes that Lili will also play the Brahms *Intermezzo in B Flat Minor*, and the *Rhapsody in E Flat Major*, and include the ‘great’ *Sonata in A Minor* Op.42 by a ‘master of melody... drama and tone colour’ and relatively unknown ‘genius of the piano’, Schubert. Claims ‘never before has music like this’ been brought to audiences in ‘small towns’ and asserts the ‘visit of Lili Kraus’ will be an ‘extraordinary’ musical event.

And indeed it was.



Lili wearing loose fitting Balinese kaftan
Cover image Community Art Service Itinerary 7 - 28 November 1946
Vertical File, Radio New Zealand Library, Wellington

Subject Descriptors

Kraus, Lili

Community Art Service

Advance notice, recital, itinerary, 7 - 28 November 1946

Repertoire, Bartók, *Hungarian Peasant Songs and Dances*Repertoire, Beethoven, *Sonata in A Flat Major*, Op.26Repertoire, Beethoven, *Sonata in E Major*, Op.109Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op.117 No.2Repertoire, Brahms, *Rhapsody in E Flat Major*, Op.119.No.4Repertoire, Haydn, *Sonata in D Major*Repertoire, Schubert, *Sonata in A Minor* Op.42

Venue, Auckland Town Hall

Venue, Auckland University College

Venue, Hamilton Theatre Royal

Venue, Kaikohe Regent Theatre

Venue, Kaitaia A&P Hall

Venue, Kerikeri Cathay Theatre

Venue, Tirau Town Hall

Venue, Warkworth Town Hall

Venue, Whangarei Town Hall

Concerts for students

Special Features

Illus. Port. Lili hand on hip, looks away from camera, hair down, thick braids un-ravelling, wearing loose fitting Balinese patterned wrap-around kaftan.

Note: same image as cover of Auckland Chamber Music Society Auckland Town Hall Concert on 8 August 1946

Photograph not attributed

A25. “Lili Kraus Plays Beethoven for China. Auckland: The New Zealand Council of Organisations for Relief Service Overseas”, Town Hall, November 21, 1946

Programme. Recital Lili played for the New Zealand Council of Organisations for Relief Service Overseas at the Auckland Town Hall on 21 November 1946.

Benefit performance by Lili raising funds for food, medical supplies, clothing, wool and ‘qualified experts to work with Rewi Alley’ to be sent to China. Concert promoted by group co-ordinating New Zealand voluntary overseas aid efforts, the New Zealand Council of Organisations for Relief Service Overseas (CORSO). Programme notes remind the audience of ‘New Zealand’s...privileged position in the world today’ where they are asked to ‘give more to stricken lands’. Also includes, “A Message From Lili Kraus”, in which Lili reflects on her own experience ‘in a Japanese prison camp’ and describes how she learned for herself “*what Hunger means*”. Even when “on the verge of starvation”, Lili says she was sustained by the “joy of sharing” and encourages concert goers in New Zealand to embrace the “universality” of their own humanity, be generous and “Help China in her need!”

Ironic, given the present imbalance in power relations where almost seventy years later positions are reversed and it is the ‘generosity’ of China that ensures access to free market ‘aid’ supports the economic health of New Zealand.

Notes that for her Chinese benefit concerts Lili chose four sonatas representing ‘four distinct...periods in the life of Beethoven’. Asserts that for reasons of ‘tonality, rhythmic relations and thematic contrast’ Lili will play these works not in chronological order of composition as was the more usual practice at the time but as listed in the programme.

Another example of the innovative structure and design Lili used to shape her programmes. Clear that her selections are well planned and chosen for a purpose often determined by a concept or unifying idea she had about either the composer or how the emotional intention or mood of each work might inform another.

Subject Descriptors

Alley, Rewi

Kraus, Lili

New Zealand Council of Organisations for Relief Service Overseas (CORSO)

Imprisonment Japanese Internment Camp, Indonesia
Programme, recital, 21 November 1946Repertoire, Beethoven, *Sonata No.17 in D Minor*, Op.31Repertoire, Beethoven, *Sonata No.21 in C Major*, Op.53 “Waldstein”Repertoire, Beethoven, *Sonata No.8 in C Minor*, Op.13 “Pathetique”Repertoire, Beethoven, *Sonata No.30 in E Major*, Op.109Repertoire, Traditional, *God Save The King*

Venue, Auckland Town Hall

Charity work

Diet

Performance philosophy

Performance practice

Programme design

Special Features

Illus. Port. Lili in black, wearing turban, hands on keyboard (cover)

Illus. Port. Lili head only profile with facsimile autograph (“A Message From Lili Kraus”)

Illus. Port. Lili hands on keyboard – detail (Programme)

All photographs by J.C Lesnie

Note. Printed by The Pelorus Press

**A26. "Another Lili Kraus Tour in March".
New Zealand Listener. January 17, 1947**

Advance notice. Announces forthcoming series of concerts by Lili

.

Notes that during her last New Zealand tour audiences were captured by both the 'brilliance of her artistry' and the 'charm of her personality'. Reminds fans tickets to Lili's final Town Hall recital in Wellington were sold out by three o'clock in the afternoon the day bookings opened where 'never before' had 'a performance by a classical musician been fully subscribed in such a short time'.

On this tour more Lili is to travel extensively so that 'more people in more places' will be able to hear her live. Lili's first appearance is scheduled for Dunedin in early March.

Subject Descriptors

Kraus, Lili

Advance notice

Special Features

Illus. Port. Head and shoulders shot. 'Thin' Lili in black high collared top and Indian inspired turban fixed with single brooch, looks down and away from camera

**A27. “Now I Will Tell You: Lili Kraus discusses music and New Zealanders”.
New Zealand Listener. January 31, 1947**

Feature article. Notes that Lili has been re-signed by the New Zealand Broadcasting Service to give 10 public concerts between 5 March and 23 April 1947 one of which will be a performance of two piano concertos in Wellington accompanied by the National Orchestra.

Also notes Lili has travelled widely and since arriving in June last year has seen ‘much more’ of the country. Interviewed en route to teaching at the inaugural Cambridge Summer Music School Lili is asked about what she has been doing, what music she will be playing on her forthcoming tour and what her plans are for the future.

Notes she is relaxed and speculates that this might be because she has had ‘six weeks holiday in Queenstown uninterrupted by concerts’. Lili says she likes Queenstown where she enjoys the untouched primeval beauty and lack of people.

Also notes the success of Lili’s recent Community Art Service tour of Northland and the Waikato. Describes how she often played in remote out of the way places that had not hosted concerts of classical music before. Whether her audiences gathered in school halls theatres, cinemas or gymnasiums, people of all ages and backgrounds came to her performances. Lili says her relationship with the people in small town, rural New Zealand was never one sided. It was responsive and ‘alive’. She felt uplifted and inspired by the concentrated ‘action and re- action’ that developed between herself and these audiences. Lili describes how after 33 continuous minutes of the most inaccessible sonata by Schubert, or 23 non-stop demanding minutes of very difficult Beethoven, regardless of where she was playing she became intimately aware of an intense but unifying exchange of energy and emotional expectation. Lili gives as an example her concert in Tirau where over 420 people had packed into the local hall to hear her. As there was no other venue big enough for her post performance reception, concert goers had to clear the space themselves. The party went on until after midnight. “People who had been cross with each other for ages were happy together”, she says. There was genuine community spirit and a sense of “real brotherhood”. Tirau Town Hall rocked.

Asked to describe her approach to music Lili suggests appreciation operates in two ways. First as an immediate experience with instant appeal where the ‘sounds coming from the instrument’ are intended to entertain and ‘thrill’. These occasions showcase the technical brilliance of both the piano and the piano player. Second as a collaborative exchange requiring ‘concentration’ where according to Lili the instrument is channeled by the performer as a ‘medium’ for communicating to the audience ‘the composer’s expression of universal experiences’. Lili regards this as an intellectual ‘primarily spiritual’ interaction where the listener ‘like the performer’ embarks on ‘an adventure’ that directs attention away from the vicarious excitement of ‘material perfection’ and leads the ‘imagination’ toward some ‘infinity’ or ‘revelation’. At this point Lili says the audience is no longer a ‘passive’ participant in the moment but like the performer responds ‘creatively’ to the music engaging the ‘whole...spirit’.

Identifies Paganini, Saint-Saens, Puccini and Wagner as composers Lili suggests have immediate 'appeal' with Bach, Handel, Scarlatti, Mozart, Haydn, Schubert and Beethoven described as composers requiring 'more intense consideration'. According to Lili, Chopin, Mendelssohn, Tchaikovsky and Schumann sit on the 'border-line' with a place in both categories.

Outlines what Lili is to play in her forthcoming series of appearances. Her programme will include two all Beethoven concerts, where she will play seven sonatas four of which she has not performed in New Zealand before. Four Mozart sonatas and two Fantasias, three Schubert sonatas, including two new ones the *A Minor* Op.42 and the *A Minor* Op. 143, the Haydn *Variations in F Minor*, Bach *Tocatta and Fugue in D Minor*, Brahms *Intermezzi* and *Rhapsodies* and Schumann's *Etudes Symphonique*. Modern works she will play include *Peasant Dances* by Bartók and a new *Sonatina* by Douglas Lilburn. At Lili's orchestral concert with the newly formed National Orchestra in Wellington, Lili will play Mozart's *Concerto in D Minor* (K.466) and Beethoven's *Fourth Piano Concerto in G Major*. She will make a series of three appearances in Auckland, Wellington and Christchurch and play a further two concerts in Dunedin. All of Lili's appearances will feature performances of major items from her new repertoire.

When this tour is complete Lili will also play a series of recitals with Hungarian violinist Robert Pikler. In late August she will be in Australia but plans to return to New Zealand and go back to Queenstown for a 'real rest' before realising her long-term intention to return to England.

Interesting to note that in 1947 her solo repertoire includes Douglas Lilburn's *Sonatina*. Given Lili's passionate advocacy of the music of Bartók and his modernist representation of the 'sound' of their native homeland Hungary, perhaps the decision to programme a new work by a New Zealand composer acknowledges not only the pending formal receipt of Lili's New Zealand citizenship (see A.34) but also represents an artistic commitment to her adopted 'nationalism' and a way of saying thank you to a small island country willing to welcome her as a refugee artist displaced by war.

Subject Descriptors

Jensen, Owen

Kraus, Lili

Lilburn, Douglas Pikler, Robert, violinist

Community Art Service

New Zealand Broadcasting Service

Advance notice

Cambridge Summer Music School

Repertoire, Bach, *Toccatà and Fugue in D Minor*

Repertoire, Bartók, *Peasant Dances*

Repertoire, Beethoven, *Fourth Piano Concerto in G Major*

Repertoire, Brahms, *Intermezzi and Rhapsodies*

Repertoire, Haydn, *Variations in F Minor*

Repertoire, Lilburn, *Sonatina*

Repertoire, Mozart, *Concerto in D Minor*, K.466

Repertoire, Schumann, *Etudes Symphonique*

Repertoire, Schubert, *Sonata in A Minor*, Op. 143

Repertoire, Schubert, *Sonata in A Minor*, Op.42

Venue, Tirau Town Hall

Citizenship

Nationalism

Performance philosophy

Queenstown, fondness for

Teaching

Special Features

Illus. Port. Head and shoulders shot. 'Thin' Lili hair up, face to camera, wearing light coloured top and no jewellery, smiles

A28. “Lili Kraus Plays Beethoven for China. Wellington: The New Zealand Council of Organisations for Relief Service Overseas”, Town Hall, February 22, 1947

Recital programme. Second of Lili’s aid to China benefit performances. Governor-General Lord Freyberg and Lady Freyberg in attendance. Same text and images as the programme for her appearance at the Auckland Town Hall on 21 November 1946.

Subject Descriptors

Alley, Rewi
Kraus, Lili

New Zealand Council of Organisations for Relief Service Overseas, (CORSO)

Programme, recital, 22 February 1947

Repertoire, Traditional, *God Save The King*
Repertoire, Beethoven, *Sonata No.17 in D Minor*, Op.31
Repertoire, Beethoven, *Sonata No.21 in C Major*, Op.53 “Waldstein”
Repertoire, Beethoven, *Sonata No.8 in C Minor*, Op.13 “Pathetique”
Repertoire, Beethoven, *Sonata No.30 in E Major*, Op.109

Venue, Wellington Town Hall

Charity work
Diet
Performance philosophy

Special Features

Illus. Port. Lili in black, wearing turban, hands on keyboard (cover)

Illus. Port. Lili profile, head only with facsimile autograph (“A Message From Lili Kraus”)

Illus. Port. Lili hands on keyboard – detail (Programme)
All photographs by J.C Lesnie

Note. Printed by The Pelorus Press



Lili in black Balinese turban

Cover image on programme of the second *Lili Kraus Plays Beethoven for China* benefit concert played in the Wellington Town Hall on 22 February 1947

Photograph: J.C Lesnie

Vertical File Radio New Zealand Library, Wellington

**A29. “Lili Kraus. Auckland: New Zealand Broadcasting Service”.
Town Hall, March 22, 1947**

Recital programme. Includes a note ‘Lili Kraus discusses composers and the approach to music’. These comments are reproduced from an interview published in the *New Zealand Listener*, 31 January 1947.

Subject Descriptors

Kraus, Lili

Programme, recital, 22 March 1947

Repertoire, Bartok, *Peasant Dance*

Repertoire, Beethoven, *Sonata in E Flat Major*, Op.31, No.3

Repertoire, Brahms, *Intermezzo in B Flat Minor*, Op. 117, No.2

Repertoire, Brahms, *Rhapsody in E Flat Major*, Op. 119 No.4

Repertoire, Mozart, *Sonata in D Major*, K.576

Repertoire, Schumann, *Carnaval*, Op. 9

Repertoire, Traditional, *God Save The King*

Venue, Auckland Town Hall

Performance philosophy

Special Features

Illus. Port. full length profile Lili, hair up, wearing black strapless gown, hands on keyboard, seated at the piano (cover)

Photo not attributed

Note: Printed by Mckenzie, Thornton, Cooper Ltd., Printers, 126 Cuba Street, Wellington



Cover image 1947 recital programme Lili played for the New Zealand Broadcasting Service
Vertical File, Radio New Zealand Library, Wellington

**A30. “Celebrity Orchestral Concert. Wellington: The National Orchestra of the New Zealand Broadcasting Service”.
Wellington Town Hall, March 29, 1947**

Programme, orchestral concert. Saturday night performance. First season of the National Orchestra under guest conductor Dr Edgar Bainton.

Contains brief biographical note describing Lili as a ‘music-maker’ or an artist who is much more than an efficient virtuoso of the keyboard’. Mentions Lili was the pupil of Bartok, Steuermann and Schnabel. Notes that since the age of 17 she has undertaken many concert tours playing solo recitals and ‘the great classical concertos’ with ‘leading Continental and British orchestras’. Also notes that when Japan entered the war Lili and family were interned in Indonesia.

Text, fairly, predictable notes to provide context for a programme. Unattributed portraits of the artist attached to this text, more startling. Picture of a very *thin* Lili, collarbone protruding from under a lace bolero, work hardened hands clasped in front of her and lack lustre hair disguised by a dark silk turban pinned with a single brooch. Although smiling Lili does not engage directly with the camera but looks away, possibly aware she has not yet recovered from the physical stress of internment. Telling glimpse of a gaunt, not that sexy, post-war Lili now mostly edited out of images reproduced from this period.

Although Lili had been recuperating in New Zealand since her arrival in June 1946 it is likely that this image dates from a period shortly after her evacuation from Indonesia beginning in November 1945 where she played some of her first post-war concerts in Australia. According to her biographer Roberson at this time Lili’s stage ‘appearance was predictably dramatic’. Her ‘head covering of choice...a black Balinese scarf fastened in the front with a gold clip’ accessorised by ‘matching gold earrings’ and daywear that consisted of mostly ‘Balinese printed frocks or slacks and sweaters’. (Roberson: 2000, 98). However, despite Lili’s costume being perceived as giving expression to her free-spirited, sensual interest in Eastern exoticism it is probable that she was also using this assumed passion for flamboyant ‘Oriental costumes’ to conceal the fact that she was still seriously under weight and suffering from malnutrition.

Subject Descriptors

Bainton, Edgar, conductor
Kraus, Lili

National Orchestra of the New Zealand Broadcasting Service

Programme, concert, orchestral, 29 March 1947

Repertoire, Beethoven, *Piano Concerto No. 4 in G Major*, Op.58
Repertoire, Mozart, *Piano Concerto in D Minor*, K466

Venue, Wellington Town Hall

Fashion sense

Special Features

Illus. Port. Lili collarbone protruding from under lace bolero with hands clasped, wearing dark silk turban pinned with a single brooch. (cover)

Photograph: not attributed.

Note: Printed by Mckenzie, Thornton, Cooper Ltd., Printers, 126 Cuba Street, Wellington



Cover image 1947 orchestral concert programme
Vertical File, Radio New Zealand Library, Wellington

FIRST SEASON - - - 1947

THE NATIONAL ORCHESTRA
of the
New Zealand Broadcasting Service

Sixty - five Players
Leader - Vincent Aspey

Celebrity Orchestral
Concert

Guest Conductor
Dr. Edgar Bainton

Soloist
Lili Kraus

TOWN HALL, WELLINGTON
SATURDAY, MARCH 29th, 1947

A31. “Lili Kraus Recitals”.
New Zealand Listener. April 3, 1947

A *Things to Come* column giving an overview of upcoming recitals Lili is to play. These performances are to be broadcast on Tuesday evening 8 April in Christchurch on station 3YA and on Saturday evening 12 April in Wellington on station 2YA.

Lili’s Christchurch programme is the third of her current tour and will include two Schubert *Impromptus* plus the Schubert *Sonata in A Minor* Op. 143 followed by Schumann’s *Etudes Symphoniques*, a *Sonatina* by Christchurch composer Douglas Lilburn, the Mozart *Fantasy in C Minor* (K.475) and the Mozart *Sonata in C Minor* (K.457). Lili’s Wellington programme will include the Bach *Chromatic Fantasy & Fugue in D Minor*, Mozart’s *Sonata in D Major* (K.576), Schumann’s *Carnaval*, Bartók’s *Rumanian Dances* a repeat performance of Lilburn’s *Sonatina* concluding with Schubert’s *Sonata in A Minor* Op. 42.

Interesting to note Lili’s multiple scheduling of the Lilburn *Sonatina*. Although featured twice during this series of broadcasts Lili never reprises her performance of the work by Lilburn or includes it in any other programme she offers on her subsequent tours of New Zealand. Wonder why?

Subject Descriptors

Kraus, Lili

Lilburn, Douglas

Advance notice, recital, studio, 8 April 1947 & 12 April 1947

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Lilburn, *Sonatina*

Repertoire, Mozart *Fantasy in C Minor*, K.475

Repertoire, Mozart *Sonata in C Minor*, K.457

Repertoire, Mozart, *Sonata in D Major*, K.576

Repertoire, Schubert, *Impromptus*

Repertoire, Schubert, *Sonata in A Minor*, Op. 143

Repertoire, Schubert, *Sonata in A Minor*, Op. 42

Repertoire, Schumann, *Carnaval*

Repertoire, Schumann, *Etudes Symphoniques*

Venue, 3YA Christchurch

Venue, 2YA Wellington

A32. “Mehr Licht”.
New Zealand Listener. April 3, 1947

Radio Viewsreel column. Account of a disruption at one of Lili’s Auckland Town Hall recitals. Although not identified specifically this note is likely to refer her most recent Auckland Town Hall appearance on 22 March 1947.

Describes how she suddenly stopped playing in the middle of her Bartók *Rumanian Dances* encore. Notes the audience was startled and thought that the artist had suffered ‘some terrible calamity’. Observes that Lili resumed the piece and continued to the end but this was only after a long pause and an apologetic admission she was finding the situation “very difficult”. Prior to this incident notes that Lili had been effortlessly ripping through the Bartók and her remark therefore caused some consternation and concern. The issue was then explained and attributed to the hypnotic circling of a large moth which attracted by the single powerful light over the piano had settled on her shoulder.

Interesting to note that Maori mythology moths are seen as the winged personification of Hine-Rakatauri the Goddess of Music and All Things Carried by the Night Air. It might be said that in the emotional closeness of the moment Lili had in fact succumbed to the fascination of Hine-Rakatauri and in accordance with ‘native’ custom, received a blessing.

Also interesting to note that *Mehr Licht - More Light* reputed to be the dying words of Goethe, were not in fact a final great romantic gesture or last gasp plea for enlightenment but a much more down to earth request hoping someone might open the bedroom window!

Subject Descriptors

Goethe
 Kraus, Lili

Recital, review

Repertoire, Bartók, *Rumanian Dances*

Venue, Auckland Town Hall

Maori, mythology
 Performance practice
 Romanticism



Lili disguises her malnutrition by wearing a black Balinese silk turban with gold clip and sundry Oriental exotica

Inscribed: *To Jim whom I do call my very dear Friend, in true gratitude, Lili Kraus, 18 June 1946*

*Gwyneth Brown Collection fl 1951-2009: Photograph of Lili Kraus
 PAColl- 9673, Alexander Turnbull Library, Wellington*

Special Features

Illus. Port. Profile head and shoulders. A 'thin' underweight, Lili wearing a Balinese patterned turban and no jewellery, avoids eye contact.

Caption: *All of Beethoven's and some of Mozart's*
 Photograph: *Spencer Digby*

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Wellington Chamber Music Society Records: Itineraries MS Papers 4566-12

Alexander Turnbull Library Wellington

A33. Jensen, Owen. “Afterthoughts on a concert by the Kraus-Pikler Duo”. *Music Ho!* (1947, June-July, Vol.5): 9.

Review. Recital played by Lili and violinist Robert Pikler in the Auckland Town Hall on 29 April 1947.

Notes what should have been a personal and very intimate experience of listening to chamber music was in fact lost on the huge audience gathered in Auckland Town Hall. Observes this was not because the partnership between Lili and Robert Pikler was inadequate but because the ‘cavernous space could not sustain the sense of closeness and immediacy so essential to this kind of music’.

Notes that although Lili ‘had to play with the *Steinway* grand wide open’ she nevertheless achieved ‘miracles of tone in the softer passages’. However, the ‘big sound’ of this instrument was just ‘too overwhelming for the gentler voice of the violin’ where what should have been ‘dramatic emphasis in the more romantic moments’ came ‘perilously close to querulous remonstrance from the string player’. Analyses each programmed item in turn concluding that there was an on-going issue with balance where it was clear that ‘only the most robust string tone could match the piano’. Jensen regards Pikler’s tone as being a bit ‘on the small side’, pure but firm. His approach though meticulous and well controlled seemed ‘impersonal’ unlike Lili who was there with bells on. Notes however, that her mannerisms, gestures and style are becoming so familiar they no longer seem ‘novel’. Warns that unless New Zealand audiences become more informed about the music Lili is including in her programmes there is ‘a danger’ that some of her interpretations may lose their freshness. Suggests that local listeners must continue to educate themselves about Lili’s on-going interests as an artist and be up-to speed with her ‘constant search for new ways to express’ technical and creative excellence.

Another Owen Jensen ‘no holds barred’ commentary on the quality or otherwise of New Zealand music and music making published in his provocative, ‘cyclostyled’ home produced magazine *Music Ho!* Typically Jensen’s observations are sharp, well observed and often amusing. A pre-internet tweet or blog by banda machine.

Subject Descriptors

Jensen, Owen

Kraus, Lili

Pikler, Robert, violinist

Recital, piano & violin duo, review, 29 April 1947

Repertoire, Beethoven, *Sonata for piano and violin in A Major*, Op. 46 “Kreutzer”

Repertoire, Brahms, *Sonata for piano and violin in D Minor*

Repertoire, Debussy, *Sonata for piano and violin*

Repertoire, Mozart, *Sonata for piano and violin in G Major*

Venue, Auckland Town Hall

Performance practice

A34. “Lili Kraus Again”.
New Zealand Listener. December 12, 1947

Things to Come column. Advance notice of studio recitals Lili is to play in Christchurch on Wednesday, 17 and Friday, 19 December 1947.

Notes the programme for her first recital will include Mozart *Fantasy* and *Sonata in C Minor* and for her second recital the Schubert *Sonata in A Major* (posthumous).

Also notes she has returned to New Zealand after completing a successful radio and concert tour of Australia. Makes an incidental remark observing that when Lili ‘next travels abroad’ she ‘will do so as a New Zealand citizen’ having ‘the other day... received her long awaited naturalisation papers’.

Confirmation that since her arrival in June 1946, Lili has in fact, been back across the Tasman and played more concerts in Australia. Given this is the case it could be argued that any public appearance she makes in this country during the period mid December 1947 to early February 1948 when she boards ship bound for London could be regarded as another, albeit very short, New Zealand tour.

Vague reference to the status of Lili’s ‘naturalisation papers’ implying her recent trip to Australia was not undertaken on New Zealand travel documents is problematic (see A.27). Although multiple sources including her biographer Roberson (2000:99) are all clear that Lili was granted citizenship in 1946 she may not have taken formal receipt of her New Zealand passport until later.

Subject Descriptors

Kraus, Lili

Advance notice, recital, studio, 17 December 1947

Advance notice, recital, studio, 19 December 1947

Repertoire, Mozart, *Fantasy* and *Sonata in C Minor*

Repertoire, Schubert, *Sonata in A Major* (posthumous)

Venue, 3YA, Christchurch

Citizenship

**A35. “Recital by the Celebrated Hungarian Pianist Lili Kraus.
Auckland: The Auckland Chamber Music Society”,
Town Hall, June 25, 1957**

Recital programme. Contains short biographical note. Refers to Lili's 1940 World Tour being cut short by the Japanese invasion of Indonesia where she was detained for three years in 'prison camps' but 'saved from ill-treatment' having become 'well-known in Japan' because of her many recordings and the appearances she made during her 1936 tour of East Asia.

Interesting shift in New Zealand war 'atrocities' rhetoric where intervention by members of the Japanese military is acknowledged as having contributed to Lili's ability to survive internment.

Subject Descriptors

Kraus, Lili

Auckland Chamber Music Society

Imprisonment Japanese Internment Camp, Indonesia
Programme, recital, 25 June 1957

Repertoire, Brahms, *Intermezzo in D Flat Minor*, Op.117, No.2

Repertoire, Brahms, *Rhapsody in E Flat*, Op. 119 No.4

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Beethoven, *Sonata in F Sharp Major*, Op.78

Repertoire, Mozart, *Adagio in B Minor*, K.540

Repertoire, Mozart, *Sonata in D Major*, K.576

Repertoire, Mozart, *Variations on an Aria of Gluck's from The Pilgrims of Mecca* (K.455)

Repertoire, Schumann, *Carnaval*, Op.9

Venue, Auckland Town Hall

Special Features

Note: Printed by The Pilgrim Press

A36. K.K “Lili Kraus and a Bach Capriccio”.

July 4, 1957

Un sourced newspaper feature story and advance notice. Promotes Lili's upcoming Saturday night performance in Wellington where she is to play a programme of Bach, Mozart, Brahms, Bartók and Schubert '(the first Schubert sonata heard in New Zealand for 11 years)'. Suggests that music sometimes evokes memory of personal associations where the two experiences are often linked in a 'comfortable and reassuring' way. Recalls an occasion in Hawthorn, a suburb of Melbourne, before World War II, where New York violinist and conductor Max Gobermann played the final fugue from the Bach *Capriccio* that Lili is to perform, while giving a simultaneous running commentary, explaining why it was such a 'marvellous work'. Notes that for 'at least one person in the audience' at Lili's concert on Saturday night her playing of the Bach *Capriccio* represents a long awaited reconnection with the 'distant but happy days before Hitler'.

Asserts that, 'Lili Kraus is an exceptional person'. Although 'born in Hungary' she has long been a New Zealand citizen though mainly in absentia'. Argues that Lili is one of the three great women pianists heard in New Zealand during the last decade. Identifies young Hephzibah Menuhin as the first of these artists who arrived here as a '16 year old school girl with blonde pigtails, still wearing a gym slip' but who later went on to play with distinguished orchestras and quintets all over the world. Next came Australian born art star of the piano, Eileen Joyce who 'practically anaesthetised her audiences with anything from Beethoven's Opus 111 to Liszt's *Gnomenerigen*'. Compares Hephzibah Menuhin with Eileen Joyce. Suggests where Hephzibah is 'all head with plenty of heart', Eileen is admired for having the 'hard brilliance and perfection of a paperbarked eucalypt under the Australian sun'. Lili, however, is entirely different. 'Volatile and unpredictable in private, in performance and in the practice room', asserts she is 'all heart and all head too'. Notes that years ago Lili's recording of Mozart piano and violin sonatas with 'the slim little genius Szymon Goldberg' was celebrated in London as the best Mozart recording ever made or likely to be made'.

Mentions that Lili was 'caught in Java soon after the Pacific war began' and observes how 'strange' it must have been for a 'former pupil of Bartk and Schnabel' to find themselves 'run in by the Japanese'. Notes that after the war Lili first went to Australia to play concerts for the Australian Broadcasting Commission. Although much has happened since then asserts that Lili has become a much greater Mozart player than ever'. Notes that Lili will give just one performance in Wellington before going to Rio de Janeiro to join Gilels and Marguerite Long as adjudicators in the first Brasil International Piano Competition.

Informed music journalism. Provides real background information about the artist. Presents a not seen before view of Lili in relation to other A list women pianists who postwar, made New Zealand appearances. Amazing. So not the uncritical, over-sold regurgitation of press packs prepared by the artist's management. Interesting also to note how experience of 'War in the Pacific' continues to be an ongoing trauma for many New Zealanders where clearly memory of this period is still painful.

The 'celebrated' recordings of sonatas for piano and violin Lili made with Szymon Goldberg were the Mozart *Sonata in C Major* K.296, *G Major* K. 379 and *E Flat Major* K.481, released on Parlophone in 1935. (Roberson, 2000: 226).

Subject Descriptors

Gobermann, Max, conductor

Goldberg, Szymon, violinist

Joyce, Eileen, pianist

Kraus, Lili

Menhuin, Hephzibah, pianist

Imprisonment Japanese Internment Camp, Indonesia

Advance notice, recital, 6 July 1957

Recordings, Mozart, *Sonata for Violin & Piano in C Major*, K.296

Recordings, Mozart, *Sonata for Violin & Piano in G Major*, K. 379

Recordings, Mozart, *Sonata for Violin & Piano in E Flat Major*, K.481

Performance practice

Piano competitions, Rio de Janeiro International

Special Features

Illus. Port. Lili head and shoulders, face to camera, intense look, smiles, wearing wide lace collar and double strand pearls with pearl drop earrings.

Cropped version of image used as illustration for Owen Jensen article on 26 September 1959

A37. “Lili Kraus Returns”.
New Zealand Listener. July 5, 1957

Unattributed feature article and advance notice. Announces a forthcoming series of concerts Lili is to play for the New Zealand Federation of Chamber Music Societies where she will make appearances in Hamilton, Auckland, Tauranga, Rotorua, Wellington and as well as venues in the South Island. Notes she is also scheduled to play three studio recitals with radio broadcasts of her performances programmed for 1 and 6 July.

Lili is described as wearing a 'black jumper and black skirt with her long dark braided hair falling across her shoulders almost to the keyboard'. She is practicing what she calls a “funny little piece” *Pirilampas* by Brazilian composer Lorenzo Fernandez. Lili explains because she is to be an adjudicator at the inaugural Rio de Janeiro International Piano Competition the Brazilian Government requested that “some pieces by local composers” be included in any programme she herself might present. Notes that it has been nine years since Lili’s last trip to New Zealand. During this time she has toured extensively in Europe and America. Also notes Lili spent eighteen months as Professor of Piano at Stellenbosch University in Capetown. While in South Africa she contributed to fundraising efforts for an unnamed Johannesburg based organisation “working to improve race relations”. Also notes Lili spent a long period in Paris and Vienna with Discophiles Français attempting to record all of the works for piano by Mozart. Although first approached in 1954 Lili admits that after three years hard slog she is still only three quarters of the way through the project having just completed most of the Mozart solo piano and chamber music. Last year her collaboration on a recording of all the Mozart trios won the 1956 Grand Prix de Disc. Mentions that on this tour of New Zealand, Lili is unaccompanied because her husband Mandl has died.

Although Lili is deliberately unspecific about the exact nature of her ‘charitable’ work in South Africa her vagueness can be explained. In 1948 and 1950 when she was living in Capetown Lili would have witnessed first hand the rise to power of the National Party and the introduction of the policy of apartheid. This punitive, racist ideology was empowered by legislation such as the Population Registration Act of 1950 where all residents over the age of eighteen were required to carry a card that identified them by race, as well as the Group Areas Act of 1950 where people of different ethnicities were prohibited from co-habiting or living in the same neighbourhoods. Given her experience as a Jew in Nazi Germany, Lili would have been intimately aware of the consequences of institutional discrimination and persecution on the basis of race. As member of faculty at the university she would also have been aware that despite a groundswell of liberal white opposition to apartheid those who resisted the oppressive regime too openly risked being dismissed, banned or worse. Even in distant, laid back, egalitarian New Zealand discretion was advised.

Subject Descriptors

Kraus, Lili
 Mandl, Otto

New Zealand Federation of Chamber Music Societies

Advance notice



Lili in the practice studio – clipping taken from the *New Zealand Listener* 5 July 1957
 Found among the *Wellington Chamber Music Society Records: Itineraries* MS Papers 4566-13
 Turnbull Library Wellington

Repertoire, Fernandez, *Pirilampus*

Charity work

Fashion sense

Piano Competitions, Rio de Janeiro International, Brazil

Teaching, Stellenbosch University, Capetown

Special Features

Illus. Port. Lili in black turtle neck jumper, braided hair loose, seated at the piano with hands on keyboard looks up and smiles

Photograph: not attributed

Wellington Chamber Music Society (Inc.)

Special Concert

LILI KRAUS

CELEBRITY PIANIST

ONLY RECITAL IN WELLINGTON
of this internationally famous artist.

Bach Mozart Schubert Bartok

Saturday, July 6 at 8 p.m.
in the Town Hall

★

Preferential Booking to members and their friends opens at the D.I.C., on Wednesday, June 26 and to the public on Monday, July 1.

Prices 12/- 9/- 7/- including Tax

Flyer with ticket prices advertising a Wellington Chamber Music Society recital Lili played on 6 July 1957

Wellington Chamber Music Society Records: Itineraries MS Papers 4566-13
Alexander Turnbull Library Wellington.

**A38. “Lili Kraus Inspects Hutt Civic Centre”,
July 11, 1957**

Un sourced newspaper account of Lili being welcomed to Lower Hutt on 10 July 1957 by the mayor Mr P. Dowse. Notes that after a specially arranged morning tea Lili inspected the Lower Hutt civic center. She was accompanied by the mayor and Leader of the Opposition Mr Nash as well as members of the Hutt Valley branch of the Chamber Music Society responsible for organising the concert Lili is to give in the Lower Hutt Town Hall on 23 July. She also tested out the *Bosendorfer* piano in the Little Theatre and ‘joined her hosts in a small luncheon party in the supper room at the town hall’.

Civic pride 101. The way that hospitality and looking after visiting artists used to be done. Interesting how input into Lili’s tour itinerary c o n t i n u e s t o b e made at grassroots level through the volunteer network of local music societies. Although government funded Chamber Music New Zealand continue to provide opportunities for international touring artists like Lili perform in smaller venues it is likely that much of the independent innovation that used to characterise local initiatives such as this ‘extra’ unplanned concert in Lower Hutt have succumbed to the leviathan of centralised management. Also interesting to note Lili’s old friend Walter Nash whose efforts in 1938 encouraged her to come to New Zealand in the first place although still in parliament is not in government.

Subject Descriptors

Kraus, Lili

Nash, Walter

Wellington Chamber Music Society, Hutt Valley Branch

Venue, Lower Hutt Civic Centre Little Theatre

Venue, Lower Hutt Town Hall

Citizenship

A39. K.M.H. “Lili Kraus Plays in Music Room at University”.
July 12, 1957

Un sourced newspaper review. Recital Lili played at Victoria University College on 11 July 1957. Notes that the venue was filled to ‘capacity’ with as many people ‘crowded in the corridor outside’ the music room as packed ‘inside’.

First Lili played Mozart – *Variations on a theme by Gluck*, the *Adagio in B Minor* and the *Sonata in D K.576*. Her ‘sparkling approach’ was glitteringly accessible which ‘made the Mozart...seem deceptively simple’. Asserts this was truly ‘great playing’ and possibly ‘the highlight of the evening’.

Next Lili played the Schubert *Impromptus* in *G Flat* and *E Flat Major* that were ‘lovely’ where the composer in his ‘most joyous mood’ was ‘beautifully displayed by the pianist’. Notes Lili also gave a repeat performance of the set of Bartók *Peasant Songs* included in her Saturday night Town Hall programme. ‘The informal concert’ was brought to a ‘charming finish’ with Lili and Frederick Page coming together and playing a set of *Variations in B Flat for Four Hands*. Observes that their performance had ‘great verve’ and some ‘ravishing moments’. Lili then announced a ‘well prepared encore’ where they played a ‘second set of *Variations in G Major*’. When the concert was over, describes how Lili relaxed and met with ‘students from the university music department’.

Since Lili’s informal appearance at the university was for students and most likely to be a ‘freebie’ in support of her associate Freddy Page, it is such a shame, that when the energy in the room was so high and everyone was having a great time, the particular sets of *Variations* for piano duet, the two friends sat down and played are not identified. However, given the context and shape of the programme already presented on that evening, a reasonable guess might be Schubert, *Variations in B Flat Major*, D968A (D603) and perhaps Mozart, *Variations in G Major*, K.501 but who knows? Someone out there lets hope.

Subject Descriptors

Kraus, Lili

Page, Fredrick

Recital, review, 11 July 1957

Repertoire, Bartók, *Peasant Songs*

Repertoire, Mozart, *Adagio in B Minor*

Repertoire, Mozart, *Variations on a Theme by Gluck*

Repertoire, Mozart, *Sonata in D*, K.576

Repertoire, Schubert, *Impromptu in G Flat*

Repertoire, Schubert, *Impromptu in E Flat Major*

Venue, Wellington Victoria University College Music Room

Concerts for students

Performance practice

Piano duet

A40. B.E.G.M. “Lili”.
New Zealand Listener. July 19, 1957

Radio Review column. Reminder to listeners that ‘Lili Kraus is back’ and notes the broadcast of a recital she has just played. Reflects how this performance recalls the lean years after the war when in 1946 ‘musical famine’ was broken by the arrival of a ‘goddess among us’. Asserts that Lili’s art ‘opened a whole new world of sound’ making New Zealand audiences listen to Mozart and Bartók, and by introducing ‘Schubert as a serious composer’. Wonders whether the ‘golden bloom’ with which Lili’s playing is remembered is due to the fact that she was the first of many outstanding musicians to have visited here post war or whether the recollection is simply a product of youthful nostalgia ‘gilding the past’. Claims that Lili’s recent performance of the Beethoven *Sonata in F Sharp Major* and the *Eroica Variations* is fresh evidence that she has in fact lost none of her touch. Her fullness of tone, perfection of finish and effortless keyboard athletics all suggest that a truly great artist has returned. Observes that Lili’s supreme gift as a musician is a ‘purity of intention’ able to present ‘the heart of the music itself without a single irrelevant distraction’. Regrets that Lili is not playing in New Zealand more often and envies those lucky enough to be hearing such an extraordinary art star live in performance for the very first time.

Although not immediately clear the columnist identified as B.E.G.M was in fact Bruce Mason who from 1955 to 1961 was Wellington based radio critic for the *New Zealand Listener*. Also worth noting that in May 1949 Bruce and his medical practitioner wife Diana travelled to England, where they shared a house in London with Richard and Edith Campion, parents of filmmaker, Jane Campion! During this period not only did Bruce audition with Albert Ferber and reject a career as a concert pianist himself it is also highly likely that he would have re-connected with Lili who at this time was also living in London. Quite possibly Bruce and Lili may have even discussed the progress of a proposal that arranged for the purchase and relocation to New Zealand of Steinway pianos one of which later became the artwork *He Korero Purakau* (2011).

Subject Descriptors

Campion, Jane, parents

Kraus, Lili

Mason, Bruce

Recital, review

He Korero Purakau (2011)

Repertoire, Beethoven, *Eroica Variations*

Repertoire, Beethoven, *Sonata in F Sharp Major*

Beethoven, playing of

A41. R.W.B. “Lili Kraus Attracts Large Audience”.
The Dominion. July 24, 1957

Review. Recital played in the Lower Hutt Town Hall on 23 July 1957. Notes how in a programme of Beethoven, Mozart and Schubert Lili demonstrated to a large audience her ‘exceptional ability’ to present classical piano music in ‘an interesting and fascinating way’.

Lili began with the Beethoven *Sonata in F Sharp Major*, Op.78 that although subtle, ‘charming’ and ‘easy to listen to’ suggests that this was ‘something of a strain’ when heard in ‘combination’ with the Mozart *Fantasy* K.475 and *C Minor Sonata* K.457 that was next on her programme. Notes that where Lili played the Beethoven and Mozart ‘admirably’ and her earnest introductory remarks were listened to with ‘the deepest respect’, the first half of the programme required very intense concentration. Notes the second half of her programme began with the Schubert *Sonata in A Minor*, Op. 143 that significantly ‘lightened the mood’ and a relieved audience was able to respond with ‘enthusiasm’. Also notes Lili’s vivid playing still had a ‘wonderful freshness’ that was as attractive and delightful as her performance of ‘a’ Schubert sonata presented in the Wellington Town Hall earlier in the week. Describes how ‘extra warmth’ permeated the considered thought process which is ‘always part’ of her approach. Asserts that whatever the emotional feel from ‘pathetic’ to ‘tranquil’, from serene to ‘exuberant’ the music ‘danced’ and ‘never lacked a lilt’. Asserts this quality was ‘retained’ in the Schubert *Impromptus in B Flat, G and E Flat Major* where her playing ‘skipped along’ with bounce and ‘joy’. Observes Lili ‘generously’ treated the audience to a number of encores that included some Schubert waltzes, Mozart’s *Turkish March*, and Bartók’s *Folk Tunes*.

Although the sonata by Schubert with which Lili had already wowed a Wellington audience is unidentified, the intensely lyrical interpretation of the *Sonata in A Major* D959 she presented during her Town Hall recital on 6 July 1957 was still being universally admired. Interesting to note that because such a ‘large audience’ turned out to hear her play at the Lower Hutt Town Hall, later in the week Lili went on to make another unscheduled appearance at this venue. In 1957, appreciation of classical music is clearly alive and well in the Hutt and happily on it’s way over the hill to Wainuiomata.

Subject Descriptors

Kraus, Lili

Recital, review, 23 July 1957

Repertoire, Bartók, *Folk Tunes*

Repertoire, Beethoven, *Sonata in F Sharp Major*, Op.78

Repertoire, Mozart, *Fantasy in C Minor*, K.475

Repertoire, Mozart, *Sonata in C Minor*, K.457

Repertoire, Mozart, *Turkish March*

part in B minor introduces a new, slightly dramatic vein, and the third section, a complete repetition of the first part, ends with a coda based on the second section, modulating from B to E flat minor and ending in that key.

LILI KRAUS'S CAREER

New Zealand audiences first made acquaintance with Lili Kraus in 1946, when she toured the Dominion extensively, giving concerts in all the main centres and even in some remote parts, and then, with her husband (Dr Otto Mandl) and family, made her home here. After an absence of nearly ten years, during which she has played in most of the countries of the world, she now returns for a brief season before passing on to keep engagements in South America.

Lili Kraus has been playing as a concert pianist since she was seventeen. Born in Budapest in 1908, she started her music training at the age of six. Three years later she went as a student to the Royal Academy of Music at Budapest and she received the highest degrees when only seventeen. A little later she obtained the diploma of the Conservatorium of Vienna, and was engaged there as a professor of the pianoforte. Among her teachers were Bela Bartok, Steuerman, and Artur Schnabel. From her seventeenth year she undertook concert tours, giving solo recitals as well as playing concertos with the leading continental and British orchestras. In the course of a wide playing tour of the Far East, accompanied by her family, she was in Java when Japan entered the Second World War, and they were interned there until the war ended in 1945. They then journeyed to Australia and New Zealand. Late in 1947 the family received their New Zealand naturalisation papers. As a concert pianist with a high international reputation to maintain, Lili Kraus did not find enough work to satisfy her in New Zealand, and in February 1948 she left for London on what was intended to be a five-year tour. Her husband died in France last August.

The brilliance and mastery of Lili Kraus's flawless playing—especially of Mozart, Haydn, Beethoven, and Schubert—have won for her a host of admirers around the world.

WELLINGTON CHAMBER MUSIC SOCIETY, INC.
400 COAST ST. WELLINGTON

To Peter,
with love & the
Lord's blessing
**LILI
KRAUS**

INTERNATIONAL CELEBRITY PIANIST

L. Kraus

TOWN HALL, LOWER HUTT

TUESDAY, JULY 23, 1957

Presentation: Wellington Chamber Music Society, Inc.

Autographed programme of a Wellington Chamber Music Society recital Lili played at the Lower Hutt Town Hall on 23 July 1957

James Louis Harstonge Papers: Programmes Record ID 2003-261-17

Alexander Turnbull Library Wellington

Repertoire, Schubert, *Sonata in A Minor*, Op. 143

Repertoire, Schubert, *Impromptu in E Flat Major*

Repertoire, Schubert, *Impromptu in G Major*

Repertoire, Schubert, *Impromptu in B Flat*

Repertoire, Schubert, *Waltzes*

Venue, Lower Hutt Town Hall

Romanticism

Schubert, playing of

**A42. “Lili Kraus to Give Concert at Lower Hutt”.
July, 1957**

Undated, unsourced newspaper advance notice.

Announcement that Lili 'one of the world's top pianists' and 'possibly the greatest Mozart player of today' is to make a return appearance at the 'Lower Hutt Town Hall on Tuesday' before leaving for South America where she is to be an adjudicator at the first Brasil International Piano Competition.

Notes that Lili's two recent performances in Wellington Town Hall and at the University left a 'profound impression' where her 'programmes and her playing' seemed 'even more superb' than they were a decade ago when she made her 'first sensational tour'. Mentions that in addition to performing in 'all the places and countries...concert artists usually play' Lili has performed in 'other centers off the beaten track' including 'Algeria' where 'conducting from the piano' she played Mozart with the Salzburg Mozarteum Orchestra. Notes also Lili's recent appearance at the Ojai Festival in California conducted by 'notable American composer' Aaron Copland.

Utilitarian, sidebar advisory notice. Does the job. Just. Although this undated and unsourced newspaper clipping found in the Radio New Zealand Library in Wellington gives no specific information as to when Lili's 'return appearance' at the Lower Hutt Little Theatre was to take place it is likely that she played this extra concert on 30 July 1957 which was the 'Tuesday' following her successful 23 July Town Hall recital. Also unfortunate that no useful details about Lili's association with Aaron Copland are given. Copland is regarded as one of the great 'American modernists' whose musical vernacular belongs to the language of Leonard Bernstein, Charles Ives, George Gershwin and Samuel Barber. All these composers work in a style not usually associated with a Viennese Classicist and 'last of the great Romantics' like Lili. So how did the collaboration between Lili and Copland work? What did they play? Why? Questions a music journalist might have asked.

Subject Descriptors

Copland, Aaron

Kraus, Lili

Advance notice, recital, 30 July 1957

Venue, Lower Hutt Little Theatre

California Ojai Festival

Piano Competitions, Rio de Janeiro International, Brasil

A43. B.E.G.M. “Au Revoir”.
New Zealand Listener. August 9, 1957

Radio Review column. Short farewell to Lili by Bruce Mason. Notes that although Lili has just finished a brief tour and already left New Zealand she will return in 1959 and be back ‘for an extended period’.

Also notes that while she was here Lili made four broadcasts on radio. Asserts that even though her playing of Schumann’s *Papillons* was ‘wonderfully liberated and free soaring’ Mason suggests Lili’s interpretation of the two Brahms *Rhapsodies* still did not improve his fondness for either of these ‘ungrateful’ compositions. In Mason’s view despite her best and enthusiastic playing of the Brahms *Rhapsodies* these ‘lumpy gawky pieces’ became ‘fused into a dark brown sludge’ that ‘only an artist like Julius Katchen can refine’. Mason then contrasts this broadcast of an ‘all Schumann and Brahms’ programme with Lili’s later performance of Haydn which he describes as a ‘joy, beautifully light and witty’.

However, it was Lili’s playing of the Beethoven Op.109 Mason says he will remember as ‘one of the finest readings of this amazing work’. The theme Mason suggests was ‘elegantly stated’ with the ‘slow fragmentation of the sound into ever more aerial modes’ eventually becoming a ‘triumph of intellect and feeling’. Mason ‘passionately’ hopes that when Lili does return to New Zealand her ‘supreme artistry will be as welcomed as ever’.

Unfortunately Mason does not identify when and where Lili’s series of radio broadcasts took place.

Subject Descriptors

Katchen, Julius, pianist

Kraus, Lili

Mason, Bruce

Recital, review

Repertoire, Beethoven, *Sonata in E Major* Op.109

Repertoire, Brahms, *Rhapsody in G Minor*, Op.79, No.2

Repertoire, Brahms, *Rhapsody in E Flat*, Op. 119 No.4

Beethoven, playing of

**A44. R.W.B. “Triumphant Return of Lili Kraus”.
The Dominion. July 6, 1959**

Review. Orchestral concert Lili played with the National Orchestra conducted by John Hopkins in the Wellington Town Hall on 4 July 1959.

Notes that on ‘Saturday night’ a large and expectant audience delighted to see Lili back gave her an ‘unrestrained and prolonged’ welcome before happily ‘settling down to listen to an artist’ whose performances in New Zealand are ‘remembered with fondness and pleasure’. Given Lili’s long absence observes that any anxiety about her ‘not being ‘as brilliant as she was’ simply ‘melted’ away with the ‘first phrase of that miraculous statement’ with which she began the performance of the Beethoven *Fourth Piano Concerto*. Observes every note Lili played was intense. The opening passage she ‘unfolded with a warmth and poise’ that although ‘followed sensitively’ by the orchestra would have needed ‘strings of silk’ for the players to sound ‘as soft’. Also notes that as the performance got going there was ‘more of a combined effort’ between soloist and orchestra with clear detail and ‘beautifully proportioned playing’ from Lili at the piano skillfully enhanced by an orchestral accompaniment that was ‘assertive when it needed to be’ but never intrusive or obscure particularly during the ‘most delicate passages’. Notes that the ‘slow movement was the most satisfying’ where the piano submitted ‘so gently...to the insistent demands of the orchestra’. Describes how the orchestra ‘ended the movement with such perfect timing’ set up in the rondo by some insightful playing which created a ‘promising start’ that was ‘exhilaratingly fulfilled’. Observes ‘well-deserved, rapturous applause’ brought the evening to a ‘convincing close’.

Discusses orchestral items on the programme that included Beethoven’s *Egmont Overture*, Elgar’s *Introduction and Allegro* and Hindemith’s *Mathais der Maler*. Notes the orchestra’s performance was outstanding and that although Lili is a ‘magnificent artist’ on this occasion she is can ‘claim...no more than her just share of the evening’s limelight’. Interesting to note that in 1959 the National Orchestra is just over 12 years old where even at an emergent stage in development seems quite capable of holding its own in collaborations with touring artists of Lili’s distinction.

Subject Descriptors

Hopkins, John, conductor

Kraus, Lili

National Orchestra

Concert, orchestral, review, 4 July 1959

Repertoire, Beethoven, *Piano Concerto No.4*

Venue, Wellington Town Hall

Beethoven, playing of

A45. R.W.B. “Lili Kraus Concert”.
The Dominion. August 4, 1959

Review. Chamber music concert Lili played for the Wellington Chamber Music Society with the Francis Rosner Group in the Concert Chamber of the Wellington Town Hall on 3 August 1959.

Asserts this ‘most successful concert’ gave Lili the opportunity to play with a chamber ensemble and present ‘authoritative’ interpretations of works that ‘otherwise would not be heard’. Notes of significant interest on the programme were the *F Sharp Minor* and *C Major Trios* by Haydn given that these are not only ‘magnificent works’ in themselves but they are also earlier examples of the form understood quite differently by later composers such as Mozart. Also notes cellist Marie Vandewart played with ‘exactly the right degree of subordination’ and maintained a supporting role that allowed the violin to ‘provide colour able to blend with tone of the piano’. Observes Lili’s playing in the Haydn trios was ‘as near perfection’ as is possible with her phrases ‘exquisitely pointed’ where the ‘mood of each movement’ was ‘beautifully caught and held’. Mentions Lili’s ‘delightful’ and ‘sprightly wit’ that characterised her approach in the last movement of the *C Major Trio*.

Asserts that the contribution of violinist Laurel Perkins in the Mozart *E Flat Quartet* was just as ‘attractive’ and suggests overall the ensemble playing improved when leader Francis Rosner who appeared ‘unhappy with his restrained entries in the Haydn’ became ‘much more convincing’ as his tone became ‘purer’ and the attack ‘lively’.

Notes the concert concluded with the addition to the ensemble of Antoni Bonetti as second violin for a performance of the Brahms *F Minor Quintet*. Observes that for the first three movements the ‘strings were at their best’ with the pianist ‘investing every phrase with meaning’ to rousing effect. Also notes the last movement of this ‘massive work...failed to make much an impression’ as it was ‘just too much...after the close attention’ given to the three previous items on the programme for an otherwise ‘appreciative’ audience to comfortably process.

Interesting to note that although this is another occasion where Lili is playing with a local chamber music ensemble no comment as what Lili herself might have thought about the experience is forthcoming.

Subject Descriptors

Bonetti, Antoni

Kraus, Lili

Perkins, Laurel

Rosner, Francis

Vandewart, Marie

Wellington Chamber Music Society

Concert, chamber music, review, 3 August 1959

Repertoire, Brahms, *F Minor Quintet*

Repertoire, Haydn, *C Major Trio*

Repertoire, Haydn, *F Sharp Minor Trio*

Repertoire, Mozart, *E Flat Quartet*

Venue, Wellington Town Hall Concert Chamber

**A46. “The Virtuous Circle”.
New Zealand Listener. August 14, 1959**

Interview with Lili snatched between rehearsals and meeting friends. Notes that despite a frantic schedule Lili makes time whenever she can to mentor a new generation of pianists and conduct master classes. Discusses challenges faced by young people beginning build careers as professional musicians. Lili acknowledges that over the last twenty years although the standard of technical excellence has significantly improved, in her view the number of outstanding individual performers has declined. She speculates that this might be because young people now have the ability to refer to an extensive back catalogue of recordings by other artists and this way “consciously or unconsciously” absorb the approach of these established players without fully “developing their own interpretative powers”. Lili remembers working with a young woman student who played a Mozart concerto “almost perfectly” except for “one silly ritardando”. Lili thought this was a mistake but in a repetition says the student made the same error again. She asked the girl why. At first the student did not know but when pressed admitted listening to recordings of Beecham and Kentner whose interpretation she had followed. Lili recalls that the same student at a lesson two weeks later played “some Beethoven very badly indeed”. When was asked whose recordings had she been listening to this time the response was, “No one at all”. The playing was just bad.

Lili advises young pianists against being too heavily influenced by the recordings of other artists. Suggests that the process of making in a record in a recording studio is “almost a swindle” because a recorded performance is a construction of multiple tapes cut together and mixed to produce a sense of singular perfection that does not exist. Notes that if a young musician wants to realise the level of technical finish heard on record then this ambition is achieved in the “studio not on stage”. In live performance desire for excellence of technique in Lili’s opinion captures only the “shell and not the contents” of the composition.

Mentions that Lili was an adjudicator at the recent Brazilian International Piano Competition where she observed the huge investment that the Russian authorities make in supporting the education and on-going training of young musicians. Compares the way in which promising Russian performers have careers mapped out for them with multiple appearances planned well in advance where in the West Lili’s best students are lucky to get four concerts a year and have to “teach the rest of the time”. According to Lili “Russia must be a paradise for young pianists”.

Discusses Lili’s approach to developing maturity in interpretation. Advises young-players when studying a work to put what the composition itself wants to do, ahead of their own inclinations, ambitions and desire for professional success. Learn to “love the work” for what it is. Arrive at an understanding informed by patience, application and strength. Lili calls this a “virtuous circle” where the more a composition is loved the more a performer will want to know and understand it.

Lili refuses to be drawn on her “musical preferences”. Although her recent programmes include mostly “Viennese composers” Lili does not want her audience to imagine that she rates Bach below “Mozart or Schubert or Beethoven”. As a younger performer between the ages of 18 and 24 Lili says she made her career out of Chopin, between 25 and 35 out of Beethoven and as a mature artist made some of the first recordings of Bartók but she does not attempt to assess other contemporary composers. Although there is a lot she likes Lili cannot “predict what will survive”.

Gives an account of being confronted by a young chambermaid in Christchurch who when delivering Lili’s breakfast tray once asked her why she does not play Chopin. Lili replied by saying that there are many great pianists who play Chopin very well but there are few who play Mozart or Schubert as well as she does. If a performer realises that they have an affinity with a particular composer then they are in Lili’s view obliged to work with this insight developing such identification as it is “not the line of least but of the *most* resistance”. When a player is at one with the composition, and approaches it with integrity united with the power that created it then “everybody everywhere has to follow the music. It is quite irresistible”.

Notes that Lili is reflective. “The artist’s life is hard one”. Not just because of the demands of being on tour where differences in food, climate and culture are often a challenge but also because for a performer the achievement of “perfection” requires constant work from which there can never be any “holidays”. If this search should end then “you’re dead.” Lili says the real hardship of artist’s life is “living on a knife edge” between personal “ambition and vanity” and the need for public recognition and affirmation. These aspirations sometimes overlap and Lili warns that the performer must be ever vigilant and not confuse one motivation with the other. She says despite the intensity of the competition artists have to maintain a sense of personal integrity. Lili says the older she gets the more she agrees with Albert Schweitzer who believed real value is found only in the expression of those ethical and moral qualities that “colour even the greatest artist’s work”.

Subject Descriptors

Kraus, Lili
Schweitzer, Albert

Chopin, attitude toward
Fashion sense
Performance philosophy
Performance practice
Piano competitions, Brazilian International
Teaching, advice to young players

Special Features

Illus. Port. Lili front cover head and shoulders side profile, wearing patterned gypsy style blouse or top and triple strand pearl choker with pearl drop earrings

Photograph: not attributed

**A47. Jensen, Owen. “N.Z Truly Home to Lili Kraus”.
Evening Post. September 26, 1959**

Although Lili has been in New Zealand for some weeks announces her return to Wellington for the first in a series of concerts where she will present music by her ‘favourite composers Haydn, Mozart, Schubert and Bartók’. Notes that she has for the last week or two been living in the capital just like ‘any other New Zealander’ going to concerts and the opera. Asserts that Lili is ‘one of New Zealand’s most ardent flag bearers’ and suggests that this passion is largely because as a nation we so enthusiastically supported her while she recovered from wartime internment in a Japanese prison and began to make a ‘fresh musical start’ in her adopted home. Mentions how Lili responded generously to the friendship and support New Zealand offered her by giving in return, not only benefit concerts for post-war relief efforts such as the “Food for Britain” appeal but also by making a number of successful national tours for the Community Art Service as well as teaching master classes at the Cambridge Music School. Observes that despite her ‘strenuous itinerary of professional engagements’, Lili has always managed to be available for charity appearances.

Notes that for Lili being a New Zealander means much more than ‘having an official nationality’. Observes she has a keen interest in local life and culture particularly New Zealand music. Asserts however, her most declared passion is as an advocate for the establishment of a national conservatorium of music where she has already offered to serve as a teacher. This project remains “close to her heart” and one that as a world famous pianist from “New Zealand” she regards as a professional obligation. Lili takes her responsibility to promote New Zealand music education very seriously. She acknowledges the development of the National Orchestra and National Youth Orchestra and the emergence of a flourishing opera and chamber music scene but thinks it “strange” when there is clearly so much opportunity for quality music making that New Zealand still has “no place to train our young musicians”.

Since her last visit in 1957 lists Lili’s recent travels to Brazil, India and Europe. Notes that after her current New Zealand tour Lili will go on to play concerts in Australia, as well as another extended series of engagements in India before returning to England to join her family and enjoy being one of music’s youngest and most attractive grandmothers’.

Important to note that more than ten years after first coming to New Zealand Lili clearly has an on-going and lively interest in what is happening here. Also possibly worth observing that despite Owen Jensen being an ardent, informed and highly vocal Lili fan on this occasion he provocatively describes her as a ‘grandmother’. A tongue-in cheek compliment for an image conscious woman with a high maintenance public profile like Lili who at this stage in her career hardly needs to be reminded in the media of a recently acquired status usually associated with getting older.

Subject Descriptors

Jensen, Owen

Kraus, Lili

Cambridge Summer Music School

National Conservatorium of Music

Charity work

Citizenship

Music education New Zealand, attitude toward

Special Features

Illus. Port. Lili face to camera, intense look, smiles, wearing dark long sleeved gown, wide lace collar and cuffs with double strand pearl necklace and drop earrings, seated at the piano, hands clasped. Full version of image used as illustration for unsourced newspaper article published on 4 July 1957

Caption: *Lili Kraus*

Photograph: not attributed

**A48. “Solo Concert Lili Kraus Wellington: New Zealand Broadcasting Service”.
Town Hall, September 30, 1959**

Programme. Recital Lili played for the New Zealand Broadcasting Service in the Wellington Town Hall on 30 September 1959.

Provides brief overview of Lili’s career and more recent activities. Mentions collaboration with Szymon Goldberg and their recording of the complete cycle of the ten Beethoven sonatas for violin and piano as well as the ‘best ever’ (1934) recording of the Mozart sonatas for violin and piano. Mentions the ‘famous pre-war musical receptions held at the Austrian Legation by Austrian Minister in London, Sir George Franckenstein’ that are still ‘remembered’ because of Lili’s sublime ‘artistry’.

Also notes Lili has ‘another distinction not everyone knows about’. Asserts that she is ‘the only artist’ who has given a piano recital of non-sacred music inside that ‘grey stone pile embodying the very heart of the Church of England’ more commonly known as Canterbury Cathedral. Describes how Lili treasures a note written by Verger of the Cathedral J. Weston Poole when a list of possible items to be included on her programme was being discussed. In this communication the clergyman admits he ‘would not dream of telling Lili Kraus what she should play’ in church and acknowledges that ‘she will of course play what she thinks best’. However, what that actually was is unfortunately not disclosed.

Needs to be noted that according to her biographer Lili and Szymon Goldberg made their *debut* as a violin and piano duo at a concert played in The Hague on 6 December 1934. The ‘best ever’ Mozart recordings were in fact produced in 1935 (Roberson, 2000:50, 54).

Subject Descriptors

Kraus, Lili

Canterbury Cathedral, secular recital
 Programme, recital, 30 September 1959

Recordings, Mozart, *Violin and Piano Duo*, Goldberg

Repertoire, Bartók, *Three Rondos on Folk Tunes*

Repertoire, Beethoven, *Sonata in A Flat*, Op.26

Repertoire, Chopin, *Ballade in A Flat Major*

Repertoire, Chopin, *Valse in E Minor*

Repertoire, Haydn, *Andate Con Variazioni in F minor*, Op.83

Repertoire, Haydn, *Sonata in D Major*, No.37

Repertoire, Haydn, *Sonata in E Flat Major*, No.1

Repertoire, Mozart, *Fantasia in C Minor*, K. 475

Repertoire, Mozart, *Sonata in A Minor*, K.310

Repertoire, Mozart, *Sonata in C Minor*, K. 457

Repertoire, Schubert, *Landler*, Op.171

Repertoire, Schubert, *Sonata in A Major*, Op. 143

Repertoire, Schubert, *Impromptu in C Minor*, Op. 90 No1

Repertoire, Schubert, *Impromptu in E Flat Major*, Op.90 No.2

Special Features

Illus. Port. Lili face to camera, smiling and relaxed, seated at the piano, wearing pale long sleeved gown, with scooped neck, corsage, double strand pearl necklace and drop earrings

Caption: Lili Kraus

Photograph: not attributed

Note: Printed by Mckenzie, Thornton, Cooper Ltd., Printers, 126 Cuba Street, Wellington



Lili at the piano

Photograph: not attributed

Cover image 1959 Wellington Town Hall solo recital programme

Vertical File, Radio New Zealand Library Wellington

A49. R.W.B. “Interpretive Powers of Lili Kraus”.
The Dominion. October 1, 1959

Review. Recital Lili played for the New Zealand Broadcasting Service in the Wellington Town Hall on 30 September 1959.

Notes despite appalling weather outside and the ‘depression of a half empty house’ inside, asserts that never before has Lili’s ‘mastery of the music of Haydn, Mozart and Schubert’ been so ‘entirely apparent’. Observes that although her playing was as compelling as her ‘orientally resplendent cerise and gold gown’ there was still a ‘lack of authenticity’ in her approach to the Haydn *F Minor, Andante con variazioni* and the *Sonata in D Major* No. 37.

Suggests the whirlwind speed with which she whipped through the outer movements of these works may not have been ‘appropriate’ given the size of the audience and the ‘thunderous roar’ of the gale. Argues that even if Lili’s performance of the Haydn was not entirely convincing, acknowledges that by the time she made her first statement in the Mozart *Fantasia in C Minor*, K.475 the artist had the audience ‘completely enthralled’. Notes that despite the relentless hurricane battering the building she was still able to invite her audience into an introspective and tragic world that Haydn might not have known but which Lili understood intimately and presented as having absolutely ‘no glimmer of hope’. Asserts her ability to evoke a range of emotional despair was again evident in the Mozart *Sonata in C minor*, K.457 poignantly summarised in her moving last stress of the final cadence. Notes that both the Mozart *Fantasia in C Minor* and the *Sonata in C Minor* feature regularly in Lili’s programmes and although they were included in appearances she made on her last New Zealand tour ‘two years ago’ asserts that her storm besiged performance of these familiar works in Wellington, still achieved a ‘quite extraordinary emotional intensity’.

Also identifies Lili’s playing of the Schubert *Sonata in A Minor*, Op. 143 as a highlight. Observes that where Schubert is capable of occupying the ‘dark world’ that Mozart sometimes inhabits he ‘chooses not to stay there’ but by ‘mixing great tragedy with an effervescent and recurring optimism creates an acuteness of feeling that only a truly remarkable pianist like Lili can depict’. Asserts that ‘last night’ in the teeth of a Force 10 gale it was ‘all there – everything...Schubert consciously wrote into the composition’ and much more that ‘lay beneath’.

Notes the remainder of the Lili’s programme was ‘necessarily in lighter vein’ and included *Three Rondos on Folk Tunes* by Bartók plus the Schubert *Landler*, Op. 171 with Bartók’s *Rumanian Dances* and a Weber *Caprice* as encores. Concludes all these items were played with ‘rhythmic fluency, brilliance and charm characteristic of a great pianist at the height of her wonderful interpretative powers’.

Interesting to note the diminished number in the audience is attributed to the weather not the popularity of the artist. Although Lili appears to have rushed the Haydn in the first half of her programme, she seems to have totally nailed it with her interpretation of the Schubert *A Minor Sonata* in the second. However, the Schubert *A Minor Sonata* Op. 143 should not be confused with the 'other' Schubert *A Minor Sonata* Op.42 which was a featured item in many of her 1947 New Zealand programmes.

Subject Descriptors

Kraus, Lili

Recital, review, 30 September 1959

Repertoire, Bartók, *Three Rondos on Folk Tunes*

Repertoire, Bartók, *Rumanian Dances*

Repertoire, Haydn, *F Minor Andante con variazioni*

Repertoire, Haydn, *Sonata in D Major* No. 37

Repertoire, Mozart, *Fantasia in C Minor*, K.475

Repertoire, Mozart, *Sonata in C Minor*, K.457

Repertoire, Schubert, *Ländler* Op. 171

Repertoire, Schubert, *Sonata in A Minor* Op. 143

Repertoire, Weber, *Caprice*

Venue, Wellington Town Hall

Fashion sense

Haydn, playing of

Mozart, playing of

Schubert, playing of

**A50. Vida, Esther. “Return of a First Class Pianist”.
October 14, 1959**

First half of a two part, unsourced magazine feature article. Presents a view of Lili where she gushes about taking time out of a busy schedule of recording sessions in Vienna to make a hurried 24-hour visit across the border to Budapest to visit her “wonderful... dear old 84 four year old mother” who she claims was there waiting, “so sweet and frail”.

Notes she has been on almost constant tour playing concerts in North and South America, India, England and Europe. Also notes that once she has finished this series of solo recitals and orchestral concerts in New Zealand Lili goes on to Australia to begin another intensive round of appearances. Observes that since she last worked with the National Orchestra Lili says there has been a marked improvement in performance and that she and conductor John Hopkins have come to a “complete understanding” which although a “rare thing” between artists “allows both of us to give our best”.

Also notes despite the passage of years Lili’s ‘abundant hair is still glossy and a warm brown- black’ which it is suggested must be natural given that the always vivacious Lili can not be imagined as the kind of woman capable of ‘stooping to subterfuge when she finds a grey hair!’ Describes Lili as having a ‘strong somewhat stern face’ that relaxes in to a ‘beautiful smile’. Sees this formidable but radiant quality as an expression of both her personality and her playing.

Notes that after completing the Australian leg of her current tour Lili returns to England to meet her newest granddaughter Clara Amanda Pope who was born on 6 September. Also mentions Lili’s son-in-law Dr Fergus Pope and his intention to join Albert Schweitzer at his mission hospital at Lambaréné in Gabon. Briefly discusses Lili’s son Michael who lives in London and works in “atomic science”. Lili says both her children get their love of music from their mother. “My daughter sings well and my son plays the ‘cello”.

Revealing observation of Lili in the introduction because the relationship she had with her mother was anything but “sweet”. Her biographer Roberson notes that although Lili’s mother Irene battled breast cancer for many years, Lili in fact ‘visited...infrequently’. In 1962 when Irene became critically ill Lili made a last family trip to Budapest. She stayed for ten days to make ‘final arrangements’ but left before her mother died and did not return for the funeral. Although she attempted to support Irene by sending her money Roberson notes Lili ‘did not love her mother’ and that this ‘total absence of feeling’ for her was ‘a cause of enduring personal grief’ (Roberson, 2000:129). This being the case interesting Lili refers to her own children and grandchildren during the course of the conversation. Possible she might be reflecting on her inadequacies as a mother and comparing these qualities to that of her own mother, Irene.

Subject Descriptors

Hopkins, John, conductor

Kraus, Irene Bak, mother

Kraus, Lili

Pope, Clara, Amanda, granddaughter

Pope, Fergus, son in law

Schweitzer, Albert

Children

Mother daughter relationship

Personal appearance

Special Features

Illus. Lili wearing dark long sleeved keyhole jacket with hair coiled on top of head, face to camera, sits at the piano in a practice studio and smiles

**A51. Gale, Alison. "Return of a First Class Pianist".
October 14, 1959**

Second half of a two-part unsourced magazine feature article. A view of Lili as artist and performer. Observes how during her recent solo tour Lili 'completely dominated her audience'. Describes the way in which Lili does not prevaricate but strides on to the stage with a purpose. Notes that she is a woman with 'a job to do' and her intention is 'to get on with it'. Immediately. Suggests that Lili has the ability to 'annihilate a whole room full of people' with a gesture and a look. Also notes that because Lili performs without music her concentration is fierce and before beginning to play 'demands complete silence. And she gets it!' Describes how before she begins to play Lili insists on total quiet where sometimes the expectation becomes so intense that on one occasion the audience packed in to the Auckland Town Hall seemed 'scared to breathe'. Notes Lili does not use words to exercise such control over so many merely 'abortive gestures – as though she wished to play but dared not'.

Discusses concert going etiquette and the irritation of the tardy whose late admission to take up their seats is 'rude and inconsiderate to any artist and infuriating to other members of the audience'. Observes that Lili's 'black givrine gown with voluminously pleated skirt and tight fitting, long sleeved scoop necked bodice edged in white mink' worn during her Auckland concert was, 'Lovely'.

Does not discuss Lili's performance, repertoire or technique at all only her frock. Refreshing in a way.

Subject Descriptors

Kraus, Lili

Venue, Auckland Town Hall

Fashion sense

Performance practice

Personal appearance

Special Features

Illus. Lili wearing dark long sleeved keyhole jacket with hair coiled on top of head, face to camera, sits at the piano in a practice studio and smiles

**A52. R.W.B. “Lili Kraus and Orchestra Together”.
The Dominion. October 19, 1959,**

Review. Orchestral concert Lili played with the National Orchestra conducted by John Hopkins in the Wellington Town Hall on 17 October 1959.

Although Lili will give a solo recital in Lower Hutt tomorrow observes that her Wellington Town Hall appearance on Saturday night was the last orchestral performance she will make on this New Zealand tour. Notes Lili gave her own ‘graceful little farewell speech’ acknowledging not only the way in which the New Zealand Broadcasting Service empowered the word “service” but also praising the “magnificent” efforts of the National Orchestra under conductor John Hopkins.

Mentions how on this current tour Lili has already given Wellington audiences a ‘remarkable performance’ of the Beethoven *Piano Concerto in G Major* (see A.44) that she has followed with ‘an equally memorable’ interpretation of the Mozart *Piano Concerto in D Minor* K.466. Wonders if there is any pianist in the world other than Lili able to invest simple musical phrases with, ‘so much meaning and drama’ without ‘overloading’ their significance. Apparently not. Asserts that in Lili’s hands although the mood of the Mozart *D Minor Concerto* could as ‘Beethoven so clearly saw in his commentary on the cadenza’ seem so ‘dark and desperate’ she effortlessly presented the ‘poise and polish expected in a work by Mozart’ but combined this ‘confident shine with her own extraordinary depth of feeling’. Notes that the *Romanze* of the slow movement was ‘beautifully treated’ where although ‘the tune makes rather a habit of coming back again and again’, no one in the audience complained.

A joy. Repeated.

Subject Descriptors

Hopkins, John, conductor

Kraus, Lili

National Orchestra

Concert, orchestral, review, 17 October 1959

Repertoire, Mozart, *Piano Concerto in D Minor* K.466

Venue, Wellington Town Hall

A53. R.W.B. “Music by Lili Kraus”.
The Dominion. October 21, 1959

Review. Recital Lili played in the Lower Hutt Town Hall on 20 October 1959.

The last appearance Lili made on her 1959 New Zealand tour. Describes what happens when a world ranked pianist ‘possibly unsurpassed...in her chosen field’ offers a programme of works by composers for whom she has a recognised affinity. Despite the small audience turn out asserts Lili did not cut corners and offered a challenging but entertaining programme that required ‘considerable concentration’. Notes she played three sonatas and three impromptus with three unnamed ‘ear tickling encores’ to finish.

Lili opened with the Beethoven *Sonata in F Sharp Major* Op. 78 where there was in the first movement some ‘suggestion of unease’ but this slight hesitation quickly evaporated during her ‘vivacious treatment’ of the free flowing second and last movements. Notes however, that Lili’s interpretation of the Mozart *Sonata in A Minor* K.310 was a ‘delight from beginning to end’ where she realised the ‘spaciousness’ of the slow movement with ‘sublime beauty and grace’. marvels at how Lili’s approach to a ‘simple few note phrase’ allows ‘an extraordinary amount of meaning’ to be packed into a spare shape to the point where a single musical idea becomes capable of carrying the ‘complexity of the whole movement’. Asserts that this economy and intensity of expression was particularly evident in Lili’s playing of the three Schubert *Impromptus* and the posthumous *Sonata in A Major* where her interpretation was ‘in every way worthy of greatness’.

Notes that at the end of her performance Lili gave a ‘few farewell words’ to her audience and acknowledged her debt to the genius of Schubert describing his music as “divine”. Amen to that.

Subject Descriptors

Kraus, Lili

Recital, review, 20 October 1959

Repertoire, Beethoven, *Sonata in F Sharp Major* Op. 78

Repertoire, Mozart *Sonata in A Minor* K.310

Repertoire, Schubert *Impromptus*

Repertoire, Schubert, *Sonata in A Major*, posthumous

Venue, Lower Hutt Town Hall

Performance practice

Schubert, playing of

**A54. “Lili Kraus to Take Master Piano Classes”.
New Zealand Herald. March 3, 1963**

Advance notice. Announcement by Sir Leon Gotz, Minister of Internal Affairs that in the latest Arts Advisory Council initiative, Lili will teach a series of piano master classes in Nelson from 2 to 27 September 1963.

Notes that up to eight students' will be auditioned and 'personally selected' by Lili as participants in these master classes. Also notes although advertisements inviting applications are 'yet to be published' it can be confirmed that 'students will receive an accommodation allowance of £5 a week' with travel to and from Nelson paid. A weekend symposium for teachers is also planned.

Apparent that by 1963 the role once played by the Community Art Service organising the management and promotion of international touring musicians has been taken over by the Arts Advisory Council.

Subject Descriptors

Kraus, Lili

Art Advisory Council
Community Art Service

Advance notice, teaching, 2 - 27 September 1963

Venue, Nelson School of Music

Music education
Teaching, master classes

A55. “Lili Kraus Career Highlight Command Performance at Wedding of Shah”.

Evening Post. June 1, 1963

Advance notice. Announcing on 3 June 1963 Lili's forthcoming arrival 'in Auckland from Hong Kong via Australia' for an 'extensive tour of New Zealand'.

Gives a summary of career her highlights from the 'past four years' where 'memorable performances' include playing at 'the wedding banquet of the Shah of Persia', accepting an invitation from the Moroccan Government to participate in the 'Royal Moroccan Mozart Festival', giving the first classical concert in the 'new city of Brasilia and presenting a 'concerto in the Royal Festival Hall to honour Earl Bertrand Russell on his 90th birthday'.

Notes Lili last visited New Zealand in 1959 and has since given concerts all over the world. Mentions her 'reputation' as a teacher referring to her becoming a professor at the Vienna Conservatory of Music at age 20. Also notes although she has been busy recording Lili continues to give public lecture recitals and master classes for pianists as well as 'last October' being an adjudicator at the 'inaugural Van Cliburn International Piano Competition in Texas'.

Announces Lili is to give a 'celebrity recital' in the Wellington Town Hall on Tuesday 25 June where she will play Bach, Beethoven, Brahms and Bartók. Her programme is to begin with the 'Bach *Chromatic Fantasia* and *Fugue* followed by the Beethoven *Sonata in E Flat*, Op. 31, No.3, and Brahms *Rhapsody in G Minor*, *Intermezzo in B Flat Minor*, and *Rhapsody in E Flat*'. The concert will conclude with 'Bartók's *Fifteen Hungarian Peasant Songs* and *Carnaval* by Schumann'. Also notes on Saturday 8 June Lili is the soloist in a National Orchestra subscription concert where she will play the Mozart *Piano Concerto in E Flat*, K.271.

Subject Descriptors

Kraus, Lili

Russell, Bertrand, 90th birthday celebrations

National Orchestra

Advance notice, concert, orchestral, 8 June 1963

Advance notice, recital, 25 June 1963

Royal Moroccan Mozart Festival

Shah of Persia Wedding Banquet

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*Repertoire, Bartók, *Fifteen Hungarian Peasant Songs and Dances*Repertoire, Beethoven, *Sonata in E Flat*, Op. 31, No. 3Repertoire, Brahms, *Intermezzo in D Flat Minor*, Op 117, No.2Repertoire, Brahms, *Rhapsody in E Flat Major*, Op. 119 No.4Repertoire, Brahms, *Rhapsody in G Minor*, Op.79 No.2Repertoire, Mozart, *Piano Concerto in E Flat Major*, K.271Repertoire, Schumann, *Carnaval*, Op 9

Venue, Wellington Town Hall

Brasilia

Piano Competitions, Van Cliburn, Texas

Teaching, master classes

Special Features

Illus. Port. Lili prominent cheekbones and dark bright eyes apparent, wearing black gown with wide lace collar and double strand of pearls with drop earrings, smiles and models fashionable 'beehive' do. Stock shot from the period.

Caption: Concert pianist Lili Kraus

Photograph: not attributed

**A56. L.C.M.S “Welcome for Lili Kraus at Town Hall”.
New Zealand Herald. June 5, 1963**

Review. Recital Lili played in the Auckland Town Hall on 4 June 1963.

Observes ‘ever since her first tour of this country’ Lili has had been ‘followed’ by a growing number of ‘discerning listeners’ who ‘find in her interpretations of certain composers’ a ‘satisfaction’ and pleasure ‘few other pianists’ are able to offer. Asserts that this was the why she ‘received such a warm welcome’ when ‘last night’ Lili ‘returned to the Town Hall to begin another New Zealand tour’. Notes the ‘big audience’ that came together ‘so soon after an intensive festival period’ was a ‘tribute’ to the enduring hold Lili has on ‘the affections’ of Auckland concert goers.

Reflects that for a long time New Zealanders have ‘been able to watch’ Lili’s ‘development’ as an artist with an intimacy and closeness not available to other international ‘pianists of her calibre’. Notes that when she first arrived here after the war not only was she still suffering from the ‘hardships of internment’ but her playing career was also in the early stages of ‘recovery’. Also notes since that time Lili has ‘made regular tours here’ and ‘became a naturalised New Zealander’. Asserts that during her Tuesday night Auckland recital where she played a programme of works belonging to a repertoire and ‘sphere which is particularly her own’ Lili’s virtuosity ‘seemed greater than ever’. Suggests that she is a ‘virtuoso of interpretation and not of technique in the common sense’. Argues Lili is never ‘overpowering’ or ‘over-dramatic’ and that she uses her ‘extensive...technical resources’ not as a mechanism for ‘brilliant display’ but as a means to get to the ‘heart’ of the matter. Observes her programmes seem to ‘concentrate on a narrower field’ of interest than most and suggests that this careful focus allows her performances to ‘achieve’ an outstanding ‘degree of clarity and polish’. Notes that a ‘typical example’ of this approach was evident in her presentation of the Mozart *Fantasia and Sonata in C Minor* where Lili offered a ‘copperplate version’ of this work ‘just as Mozart wrote it’, with no interpretative ‘idiosyncrasies’ or personal flourishes. Observes her performance was the epitome of perfect ‘classical formalism’.

Also asserts that ‘equally beautiful’ was Lili’s playing of the Haydn *Sonata in E Minor* where her ‘limpid tone’ was ‘beautifully even’ and well proportioned. Observes that the ‘late Beethoven sonatas’ are ‘another field’ where Lili excels. Notes in her performance of the *Sonata in E Major* Op.109 Lili presented her audience with a very clear sense of the structure and ‘architectural design’ of Beethoven’s great work, ‘building up the variations to their high point’ before ‘ending with the utmost beauty’.

Compares Lili’s version of Schubert’s “Wanderer” *Fantasia* with that of recent visitor to Auckland Julius Katchen. Suggests that where Lili’s interpretation was ‘more beautiful’ in the ‘individual sections’ particularly the ‘lyrical’ ones, Katchen’s seemed ‘grandeur’ as a whole with an overall ‘epic’ feel. Asserts however, that ‘no one’ can ‘surpass’ Lili when she plays Schubert *Landler*. Notes that she included a Schubert *Landler* as one of her encores which she then followed with the Mozart *Alla Turca* and Chopin’s *Waltz in E Minor*.

Subject Descriptors

Kraus, Lili

Katchen, Juluis, pianist

Review, recital, 4 June 1963

Repertoire, Beethoven, *Sonata in E Major* Op.109

Repertoire, Chopin, *Waltz in E Minor*

Repertoire, Haydn, *Sonata in E Minor*

Repertoire, Mozart, *Alla Turca*

Repertoire, Mozart, *Fantasia and Sonata in C Minor*

Repertoire, Schubert, *Fantasia in C Minor*, Op.15, "The Wanderer"

Repertoire, Schubert, *Ländler*

Venue, Auckland Town Hall

A57. “Pianist Lili Kraus Retains Her Charms”.
The Evening Post. June 8, 1963

Feature article. Suggests those who remember Lili as a post-war ‘elfin personality’, with ‘hair in long plaits’ who impishly flitted ‘on and off the concert platform’ can be forgiven if they are unable to recognise the ‘elegant, poised and serene’ mature artist that ‘returned to Wellington yesterday’ and view her as ‘the same person’. Asserts however, any confusion will be brief as the ‘original Lili’ sparkling with her typical ‘warmth’, good ‘humour and expressive ways with words and music’ is still there and now back in New Zealand to ‘renew acquaintance with her many old friends’.

Also notes after her concert in Auckland a few nights earlier, at least ‘60 people’ crowded into the ‘dressing room’ to ‘congratulate her and reminisce’. Describes how backstage she ‘remembered them all’. When asked what the secret of her ability to never forget a face Lili says the skill is just a product of “love – and interest”. Notes that she last visited in 1959 but before this ‘lived here briefly’ after being liberated from a ‘Japanese prison camp in Java’. Lili says when she first came to Wellington she was “very young and full of joy” not only at being free but also at being ‘reunited with her husband and children from whom she had been separated for over a year’, during which time she admits, “not knowing what had become of them” was “one of the greatest agonies” she ever had to endure. Since the death of her husband in 1956 Lili acknowledges that she has had to “emerge from a completely sheltered life” and “face a completely different world” on her own.

Describes how Lili occupies several ‘homes’ all at once depending on where she happens to be working at the time. Although she lives mostly in England Lili spends ‘little time there’ given that preparations for a big Mozart Festival recently saw her take a flat in Paris while simultaneous orchestral engagements then required she rent an apartment in Vienna. For Lili, “Home is everywhere”. Also notes she still works extremely hard ‘squeezing in a half hour of practice whenever possible’.

Lili discusses her five-week concert tour of Japan where although she was confronted with an intimidating bank of press photographers her Japanese audiences were “wonderful” and always appreciative. Lili says that not only do the Japanese venues she played have “incomparable” acoustics but also the young Japanese players she encountered are of a similar quality where their “excellence and application” will make them some of the “leading pianists of the future”. In Kyoto Lili chose to live “Japanese style sleeping with a bed on the floor”, softened she admits “with a foam mattress”. Lili also stayed with “old Japanese friends the Mikimoto family” and indulged herself with her “one extravagance” the purchase of a top quality “double strand necklace of large creamy pearls with jade and diamond clasp”.

Lili talks about her own recent ‘musical experiences as a listener’ where she acknowledges she has been exposed to some “challenging contrasts”. Adjudicating at the inaugural Van Cliburn International Piano Competition in Texas Lili says she

heard some “very interesting playing”. However, a “profound thrill” for her was to hear a “recording of Sir Thomas Beecham conducting Carmen”. While in Melbourne Lili also heard Victor Borge for the first time and was “impressed”. As an artist Lili says she found him “most imaginative...charming, so musical”. He was “such a lovable person” that “I went to his concert and he came to mine”. Notes that in the 1940s, Lili was one of the first women to be ‘seen wearing slacks’ on the streets of Wellington. Lili says that since she has been back she has noticed that although females in trousers are ‘no longer an unusual sight’ she herself, ‘never wears them now’ because, as she gets older she has to ‘think’ more about her figure. Observes how Lili imagines those “tight pants seen from the back!” Oh no she decides quickly although she may once have been a “leader” of this particular fashion trend “not any more”. Lili has however ‘always designed and made her own concert gowns’. Notes that when she plays concerts at the Rosehill Theatre belonging to her ‘great friend Miki Sekers of West Cumberland Silks’ he gives her “my choice of his beautiful fabrics”. Lili says she is “very lucky”.

Provides an overview of Lili’s career highlights since her last visit to New Zealand in 1959. Notes she has given concerts, lectures, master-classes and made television appearances all over the world. She has played in India, gave a ‘command performance at the wedding banquet of the Shah of Persia’, appeared in Honolulu, Canada, Great Britain and in many European countries. After a concert with the Royal Concertgebouw Orchestra in Amsterdam, ‘she flew to Morocco’ to play as soloist with Salzburg Chamber Orchestra in the ‘Royal Moroccan Mozart Festival’. She attended the Divonne Festival in South America and then went on to give the ‘first ever classical music concert in’ the new capital city of Brazil, ‘Brasilia’. In 1961 Lili was resident in the United States where she recorded extensively, gave concerts at Berkeley University and a series of lectures at McGill University in Montreal. ‘Highlights’ of her latest season include concerts with the London Mozart Players, London Symphony Orchestra, Royal Concertgebouw Orchestra in Amsterdam, the Philharmonic in Athens and an ‘orchestral concert in the Royal Festival Hall to honour Bertrand Russell on his 90th birthday’. Mentions that her daughter Ruth is married to a ‘young American doctor Fergus Pope’ who is studying medicine in London as he prepares to join Albert Schweitzer at his hospital, Lambaréné in Africa. Lili’s son Michael is ‘an atomic scientist working at Chelmsford in Essex’.

Lili is to be ‘soloist with the National Orchestra tonight’ and will also give a concert in Wellington ‘next Tuesday night’.

Vivid description of Lili’s personal style and fashion sense. Amusing that like so many other mature women subject to critical media attention she too worries about weight management. Also interesting that her account of touring Japan does not seem to be coloured by her experiences of internment and wartime occupation of Indonesia by the Japanese.

Where Lili refers to adjudicating at the inaugural Van Cliburn International Piano Competition and obliquely mentions she heard some “very interesting playing” this may have been because the contest took place from 24 September – 7 October 1962 concluding only one week prior to the declaration of the Cuban Missile Crisis in which the ideological confrontation between the United States and the Soviet Union came closest to becoming a global nuclear conflict. It is likely the Van Cliburn which attracted competitors from Brazil, Canada, Argentina, The Bahamas, Spain, South Korea, Belgium, Japan, France, Portugal, Uruguay, Mexico, Guatemala, Great Britain and New Zealand (represented by Gloria Saarinen,) was perceived by the rest of the world as a dress rehearsal for the Cold War where cultural as opposed to political supremacy was the territory in dispute. Somewhat predictably ‘domination’ was awarded to the gold medalist, ‘American pianist Ralph Votapek’ with ‘Soviet players Nikolai Petrov and Mikhail Vaskrensky’ taking silver and bronze medals.

Subject Descriptors

Borge, Victor, pianist

Kraus, Lili

Russell, Bertrand, 90th birthday celebrations

Imprisonment Japanese Internment Camp Indonesia

Royal Moroccan Mozart Festival

Shah of Persia, Wedding Banquet

Brasilia

Fashion sense

Personal appearance

Piano competitions, Van Cliburn International, Texas

Teaching, lectures, McGill University, Montreal

Teaching, master classes

Special Features

Illus. Port. Lili face to camera, all smiles, wearing high fashion top coat of black Persian lamb and luxurious busby hat in silver fox fur, fingers her newly acquired double strand of ‘creamy’ Japanese pearls with jade and diamond clasp

Caption: Lili Kraus

Photograph: not attributed

**A58 Jensen, Owen. "Lili Kraus With the Orchestra".
Evening Post. June 10, 1963**

Review. Orchestral concert Lili played with the National Orchestra conducted by John Hopkins in the Wellington Town Hall on 8 June 1963.

Describes Lili's performance of the Mozart, *Piano Concerto No.9 in E Flat K.271* as a 'rewarding... experience' that featured some 'great music and imaginative playing'. Notes it is 'almost 20 years' since Lili first appeared in this country and 'just on four' since she made her last New Zealand tour. Observes that during that time although her playing 'may have lost some of its exuberance' it has not lost any of its 'sparkle'. Asserts that there is 'still the same warmth and humanity, the same identification with the music' and the same total 'conviction' characteristic of an artist with such 'immense' personal 'integrity'.

Suggests for Lil 'technique...is more than just fluency'. Describes how she plays with the kind of clarity and confidence which 'adds a subtlety of phrasing' to a 'wide diversity of tone colour' that always allows the music to speak for itself. Observes that although Lili is fully 'absorbed in the music' there is however, no overt or 'vulgar display' because at all times she 'takes the audience with her' and transforms the humble act of 'listening' into a moment where appreciating the sublime 'art of piano playing' becomes 'one of the most civilised of enjoyments'.

Notes that conductor John Hopkins supported 'sensitively' by his players 'made a fine job of the orchestral accompaniment to the Mozart concerto' but does not discuss this aspect of the programme in detail.

Comments on the presentation by the Orchestra of the Dvorak *Symphony No. 5*, where despite some 'warm' and 'lyrical' playing and the occasional moment of 'orchestral colour' offset by the odd 'felicitous' brace of tunes, suggests that this 'attractive enough work' still had a 'tendency to become garrulously repetitive'. Also discusses the 'first' Wellington performance of the Hindemith *Concert Music for String Orchestra and Brass*. Observes that even though there was some 'brilliant writing for strings and brass' the typically 'conciliatory character' of the woodwinds was in fact missed in what is described as 'an old fashioned' piece where the overall 'general impression' seemed to be one of 'stodginess'.

Asserts that the National Orchestra's 'enterprising programme selection' nevertheless offers 'something exciting' at almost every event. From the 'fine Mozart performance' with Lili as soloist to 'the gentle pleasures of Dvorak' observes that the 'large audience' went away having 'quite obviously enjoyed themselves'.

Subject Descriptors

Kraus, Lili

Hopkins, John, conductor

National Orchestra

Concert, orchestral, review, 8 June 1963

Repertoire, Dvorak, *Symphony No. 5*

Repertoire, Hindemith, *Concert Music for String Orchestra and Brass*

Repertoire, Mozart, *Piano Concerto No.9 in E Flat K.271*

Venue, Wellington Town Hall

Performance, approach

Technique

A59. “No place here for National Conservatorium”.
Auckland Star. June 13, 1963

Professor of Music at Auckland University Dr Charles Nalden, challenges Lili’s support for the establishment of a national conservatorium of music. Nalden expresses ‘surprise’ at Lili’s advocacy of the ‘centralisation’ of an art that ‘should transcend all artificial barriers’. He questions her assertion that the conservatorium found in a number of Australian state capitals encourage the availability of a ‘fresh stream’ of good local orchestral players and challenges her conclusion that this is a sufficient reason to promote a ‘national’ as opposed to ‘nation-wide’ music education strategy. Nalden ‘doubts’ the validity of Lili’s assertion regarding replenishing the pool of young Australian talent citing the number of enrolments for fulltime orchestral students in 1962. According to Nalden at the Elder Conservatorium in Adelaide, orchestral enrolments included eight violinists and two ‘cellists in total and at the Newcastle branch of the Sydney Conservatorium three violinists, one flautist and one trombonist in total. Nalden then points out at the Sydney Conservatorium that ‘serves a population equal to that of the whole of New Zealand’ there are no students are currently enrolled in orchestral instruments such as ‘oboe, bassoon, ‘cello or percussion’.

Unlike Lili he is skeptical of the ability of a national conservatorium to supply a constant pool of ‘good orchestral players’. Nalden does agree with her that training at a conservatorium offers ‘enormous cultural benefit’ to the ‘non- professional musician’ but reminds Lili that had she investigated the role of conservatorium in Australia ‘more thoroughly’ she would have ‘discovered’ that ‘for every full-time student there are approximately 10 part-time (i.e. non-professional) students’. Nalden sees this as an ‘obvious advantage’ of having a number of smaller regional schools as opposed to a ‘national conservatorium’ because it is likely that ‘non-professional students’ who are able to enroll will live and work locally. According to Nalden ‘plain common sense’ dictates that in a country ‘whose sparse population tends to concentrate in four main centers’ any proposal for ‘conservatorium training’ should be carefully planned and not ‘superimposed willy-nilly upon the national structure’. Nalden is ‘firmly convinced’ that ‘four regional schools working in close association with the New Zealand Broadcasting Corporation’s orchestra cadet scheme’ provides the ‘one and only solution’ to ‘this country’s peculiar needs’.

Nalden implies that Lili’s support for a national conservatorium is out of touch with the real situation in New Zealand and that a strategy to provide advanced professional training for orchestral players has been developed. However, where Nalden sees the ‘close association’ of the ‘four regional schools’ with the National Orchestra ‘cadet scheme’ and regards it as ‘the one and only solution’, it has to be remembered that only 17 years earlier when Lili first arrived in New Zealand in 1946 there was no National Orchestra let alone an organised system of on- going professional education to support and train members of that orchestra. Perhaps Lili’s observations can be seen as a salutary reminder from an internationally recognised “New Zealand” art star who at that time had just returned to this country to participate in a series of master classes organised by the government sponsored Arts Advisory Council, that actually more could and in fact should be done to promote national excellence in music education.

Subject Descriptors

Kraus, Lili

Nalden, Charles

Arts Advisory Council

National Orchestra

Conservatories of Music, New Zealand

Music Education, New Zealand

A60. “Master class by Lili Kraus”.
Auckland Star. June 16, 1963

Follow up announcement. Confirmation Lili is to take a series of piano master classes at the Nelson School of Music from 2- 27 of September.

Sponsored by the Arts Advisory Council, notes that these master classes will be offered to eight performers of ‘ advanced standard’ selected by Lili ‘ during her present New Zealand tour’. Students will receive funding for travel, tuition and be given ‘an accommodation allowance of £5 a week’. Notice of a symposium for teachers to be conducted by Lili at the Nelson School of Music from 20 –22 September is also given. Advises further information is available from Arts Advisory Council, through the Department of Internal Affairs.

Worth noting despite criticism from Charles Nalden of the Music Department at Auckland University regarding her views on a national music education strategy, Lili's commitment and support of initiatives designed to improve the skill base and technique of promising New Zealand pianists and their teachers remains.

Subject Descriptors

Kraus, Lili

Arts Advisory Council

Master- classes, 2 -27 September 1963

Venue, Nelson School of Music

Music Education, New Zealand

**A61. E.G. “Lili Kraus, Orchestra Excel in Concerto”.
Otago Daily Times. June 29,1963**

Review. Orchestral concert Lili played with the National Orchestra conducted by John Hopkins in the Dunedin Town Hall on 27 June 1963.

Notes Lili’s ‘affinity for Beethoven’ a quality, ‘rare in a woman’ made her the ‘ideal choice of soloist’ for the performance on ‘Thursday night’ of the Beethoven *Concerto* No. 3 *in C Minor*. Describes her playing as ‘clear, clean and idiomatic’ with a ‘refreshing athletic grace’ in the ‘quick movements’ and a ‘feeling for phrasing’ in the *Largo* able to ‘keep the music moving forward’. Observes Lili’s first movement cadenza was ‘brilliant and assured’. Notes that the orchestral playing in the opening *tutti* was ‘tense and vital’ conveying ‘an impression of great latent power’ convincingly sustained in the movements that followed as the music ‘hurtled to its close’.

Includes a reminder to Town Hall management of their obligation to ensure at future concerts there is ‘no repetition’ of the ‘atrocious incursion of alien music from the supper room’ that interfered with ‘parts of the concerto’.

Given Lili would have been appalled by a conservative critical perspective able to believe playing Beethoven is not for girls, it is likely that on this occasion she and bad boy Ludwig would have quite enjoyed the possibility of behaving badly and embraced the challenge of going up against the rock and roll beats emanating from among the egg sandwiches and sausage rolls laid out for the dance right nextdoor.

Subject Descriptors

Hopkins, John, conductor

Kraus, Lili

National Orchestra

Dunedin Beethoven Festival

Concert, orchestral, review, 27 June 1963

Repertoire, Beethoven, *Piano Concerto* No. 3 *in C Minor*

Venue, Dunedin Town Hall

Beethoven, playing of

A62. “National conservatory”. Auckland Star. July 1, 1963

Lili's response to Dr Charles Nalden of Auckland University 'surprise' at her support for a 'national conservatorium'. Lili counters by suggesting that there is a 'world of difference' between 'centralising an art' and merely deciding upon the location of one place for 'preparatory training in that art'. She argues that establishing a conservatorium 'in the capital or anywhere else' does not exclude the 'existence of other seats of learning however small the country or the population'. Whatever strategy that is adopted Lili thinks a conservatorium should have two main objectives: 'one to provide the preparation of thorough musical training' from early childhood through to professional standard and two 'the production of teachers' capable of being music educators at the highest professional level. Lili has a go at Nalden and though reluctant to comment on the 'condition of all Australian conservatoria' she is willing to say that the piano students she heard who were 'trained at Sydney' were of a much 'higher musical and technical standard than any students' she has heard in New Zealand. However, Lili admits 'Australian institutions have not yet produced a great number of orchestral players of high standard' but does suggest that the need to do more about this is being acted upon. Although she accepts the assurance by Nalden that Auckland University has been able to produce 'eight professional orchestral players and 12 teachers' she argues that this achievement is too little, too late. In Lili's opinion the 'training of musicians should start early' particularly with regard to more 'gifted students' where entry to a conservatorium should not be restricted by age. Lili also suggests that the minimal one or two year training courses offered by the university to teachers of music only perpetuates the current 'inadequate situation'. At no point however does Lili accept the distinction Nalden makes between 'training professional and non-professional students'. She argues that during the first years of study 'neither the student nor the teacher' can predict the actual direction that student's musical development will take. Whatever the case Lili believes that should the student decide to make music their profession they need to have had access to the 'highest possible standard of tuition' right from the beginning. She thinks that given the 'present conditions' in New Zealand for truly gifted young musicians the ability to engage in formal study at a very young age is simply 'not available'. According to Lili unless students can look toward a 'soundly based conservatorium' to provide a 'high standard of tuition' none of them will 'ever be able to realise their immense potentialities'.

Possible that Lili's passionate support for a national conservatorium reflects the fact that she herself was a product of this system. Also confirms the consistency of her view given that Lili had long been a staunch advocate of such a concept dating right back to 1938 when she wrote to James Shelley, Director of the National Broadcasting Service supporting his ambitious but never realised pre-war proposal for a 'great national broadcasting center' associated with a 'conservatorium of music and the cultural arts' (see A98. Thomson, 1991:173)

Subject Descriptors

Kraus, Lili
Nalden, Charles

National Orchestra
Nelson School of Music

Conservatories of Music, New Zealand
Music Education, New Zealand

**A63. “City girl chosen for piano classes”.
Auckland Star. July 7, 1963**

Ngaire Karaka teacher at Panama Road Primary School in Otahuhu, Auckland has been selected by Lili to participate in her master classes to be held at the Nelson School of Music in September. Ngaire Karaka is a pupil of Winifred Cooke and Neil McMillan and will join Fay O’Reilly, Christine Cumming and Jennifer Pearce of Hamilton, Henry Campbell of Christchurch, Rosemary Pope, Gwennyth Logan and Helen Poole of Dunedin as New Zealand students of Lili. Notes although teachers of piano are welcome to attend Lili’s master classes this opportunity will be available ‘at certain times’ in the role of ‘observers’ only.

Unfortunately no information is given as to what music Ngaire Karaka played for her audition with Lili or what response Lili made to the presentation this programme. Interesting to note that of the eight students Lili chose only one was male. Also interesting to note that contrary to expectation in 1963, a young unknown Maori woman was able to assert herself as a promising solo pianist and did perform with distinction in the competitive, highbrow Pakeha world of classical music making.

Subject Descriptors

Campbell, Henry, student
Cooke, Winifred, teacher
Cumming, Christine, student
Karaka, Ngaire, student
Kraus, Lili
Logan, Gwennyth, student
McMillan, Neil, teacher
O’Reilly, Fay, student
Pearce, Jennifer, student
Pope, Rosemary, student
Poole, Helen, student

Art Advisory Council
Nelson School of Music

Master classes, 2-27 September 1963

Colonisation
Music education, New Zealand

**A64. “New piano or no more visits. Key Breaks at Kraus Concert”.
New Zealand Herald. July 8, 1963**

Incident report. During a recital Lili was playing in the Napier Municipal Theatre on 6 July 1963 describes how the artist suddenly announced to ‘an audience of 900’ that she would not perform in the city again unless it could provide a ‘better piano’.

Notes that Lili had already complained about the quality of the instrument available to her in the theatre but had gone on with the scheduled performance only to break key while on stage at her Saturday night concert. Lili urges the city to “raise a fund” to purchase a ‘suitable concert grand’ able to ‘measure up to the exacting demands of International artists’ and offers to donate half her appearance fee to the cause if a concert can be arranged for her to “return to Napier” sometime in September. Expecting her to play on ‘an inferior piano’ Lili suggests is like “offering Yehudi Menuhin a cigar box with strings and telling him to make music”.

Napier manager of the Broadcasting Corporation, K.G Collins admits that not only are ‘the percussion of many pianos...not fast enough for the lightening movement of the best pianists but most are also not built to withstand the ‘force exerted on them’.

Mayor of Napier P. Tait says that the city council does in fact have the ‘nucleus’ of a fund to up grade the piano acknowledging that the present instrument was ‘bought 12 years ago by public subscription’ and that ‘several artists’ have ‘refused’ to play it.

Interesting to note that by 1963 Lili had been involved in the selection for purchase and relocation to New Zealand of more than one ‘superior’ piano. Although these instruments including the piano that subsequently became the artwork *He Korero Purakau* (2011) were all Steinways the actual ability of Steinway pianos to perform well under New Zealand conditions where regional variation in humidity, temperature and dampness are significant is unclear. Worth remembering because as a Steinway artist it is likely that Lili was obliged to endorse Steinway piano as the ‘best possible’ instrument for use in New Zealand.

Also interesting to note that at this time there could have been some financial advantage behind Lili's suggestion of a swift return to the Hawkes Bay ‘within three months’. Given she had already performed to a packed house of 900+ in Napier, volunteering to appear again even for a significantly ‘reduced fee’ such as ‘half the takings at the box office’, would have still been a viable economic proposal.

Subject Descriptors

Kraus, Lili

Recital, incident report, 6 July 1963

He Korero Purakau (2011)

Venue, Napier Municipal Theatre

Piano, instrument upgrade
Steinway piano

**A65. “Ngairē Karaka of Auckland, Christine Cuming and Fay O’Reilly of Hamilton are three of the eight promising pianists taking master classes at Nelson School of Music with famous pianist Lili Kraus”.
Auckland Star. September 12, 1963**

Photo caption story with young pianists Ngairē Karaka, Christine Cuming and Fay O’Reilly in a master class at Nelson School of Music stand behind Lili seated at the piano.

Announces that a symposium for teachers organised by the Arts Advisory Council in association with the New Zealand Federation of Music Societies is planned for the weekend of 20 – 22 September where the eight students taking the three-week master class will perform in a ‘demonstration concert’. Teachers wanting to attend the symposium are advised that there will be no enrolment fees but participants are required to organise and fund their own travel and accommodation. Notes the symposium offers ‘an invaluable opportunity’ for teachers to be introduced to ‘new ideas’ brought to them by an ‘accomplished and dynamic teacher and musician’ like Lili. Expressions of interest are to be addressed to the secretariat of the Arts Advisory Council c/o the Department of Internal Affairs.

Advertorial information only. Contains no observations regarding Lili’s teaching method or style. None of the young people who participated in the piano master classes are interviewed or asked to express their own opinion regarding their experience. Also unfortunate assertions regarding the ‘tremendous enthusiasm’ with which similar classes Lili held in Brisbane were received are not examined in any way.

Subject Descriptors

Cuming, Christine, student

Karaka, Ngairē, student

Kraus, Lili

O’Reilly, Fay, student

Arts Advisory Council

Department of Internal Affairs

New Zealand Federation of Music Societies

Master classes, 2 - 27 September 1963

Teachers symposium, 20 – 22 September 1963

Venue, Nelson School of Music

Music education, New Zealand

Teaching, master classes

Teaching, teachers symposium

Special Features

Illus. Young New Zealand student pianists Ngairē Karaka, Christine Cuming and Fay O’Reilly stand behind Lili who is seated at the piano wearing a coat with thick fur collar

A66. Mahoney, Desmond, “Fine year's music brought New Zealand to turning point”.

Auckland Star. December 19, 1963

Overview of the Auckland classical music scene for 1963.

Notes appearances by international pianists Julius Katchen and first time visitor to New Zealand, the Viennese, Alfred Brendel. Where Brendel is regarded as being an artist of ‘formidable technique but inconsistent interpretation’ Lili is described as playing as ‘luminously as ever and remains one of the great classical pianists’ of our time.

Subject Descriptors

Brendel, Alfred, pianist

Kraus, Lili

Katchen, Julius, pianist

**A67. Saunders, L. C. M. "Varied offerings in year of musical abundance".
New Zealand Herald. December 26, 1963**

Survey of classical music events for 1963. Observes so many international performing artists visited Auckland during the past year that 'in its present size', the city seemed for a 'few hectic weeks' saturated in talent. Brief mention is made of Lili as one of the appearances that 'local concertgoers enjoyed in quick succession'. Although Lili is not identified explicitly notes 1963 was characterised by numerous 'outstanding performances' where the quality of playing was 'as beautiful as any that can be recalled'. Implies Lili is as good as ever and has not lost her touch.

Subject Descriptors

Kraus, Lili

NZBC Concert Orchestra
NZBS National Orchestra

A68. Mason, Bruce, “Music on air”.
New Zealand Listener. January 21, 1966

Complaint the New Years Honours List has become a ‘ Commonwealth...lucky dip’ that once more fails to adequately recognise the achievements of people like composer Douglas Lilburn, and baritone Inia Te Wiata who have distinguished themselves in music and the arts. Draws attention to the ‘glaring omission’ yet again of ‘pianist Lili Kraus’ from the awards list. Observes that despite having ‘badgered two successive governments’, Mason notes he has still not been able to have her contribution to New Zealand music acknowledged. Asserts Lili ‘is our finest pianist, a master all over the world’ and as such deserves to be celebrated as ‘an outstanding New Zealander’.

‘Why not Dame Lili?’ Mason asks. ‘She would bear the title with grace and it would put her at one with her peers, like Dame Myra Hess’. Argues that an award of this magnitude would ‘fittingly acknowledge our gratitude’ to Lili for ‘making music come to life’ when after the war she selflessly travelled every ‘highway and by-way, nook and cranny, township and backwood’ to ‘bring the art of sublime piano playing’ to even the most remote communities.

Typical well aimed, acerbic observation from writer, accomplished amateur pianist and commentator on the arts Bruce Mason. Worth noting how Mason’s frustration with the way in which New Zealand tended to memorialise the cultural excellence of our war heroes, captains of industry, and rugby players only, becomes outrageously ironic when it is realised that twelve years later in 1978 Lili was for her ‘services to music’ awarded the Austrian Cross of Honour, First Class, by a country whose nationality she rejected in favour of ours! (see A85. “Honour for our Lili”. Auckland Star. March 3, 1978).

Possibly one of the measurable outcomes of this research could be the correction of this oversight which so rankled Bruce Mason should a recommendation be put forward proposing that in 2016, 30 years after her death and on the occasion of the 70th anniversary of her becoming a “Kiwi”, Lili should join other outstanding New Zealanders such as Arnold Nordmeyer, Jim Knox, Whina Cooper, Guy Powles, Fred Turnovsky, Richard Matthews, Henry Lang, Clarence Beeby, Thaddeus McCarthy, Douglas Lilburn, Allen Curnow, Manu Bennett, Ann Ballin, Janet Frame, Bill Pickering, Arthur Lydiard, Sonja Davies, David Lange, Te Ata-i-Rangikaahu, Robin Cooke, Hugh Kawharu, Alan MacDiarmid, Jim Fletcher, Roy McKenzie, Ed Hillary, Ivan Lichter, Vera Blumhardt, Whetu Tirikatene-Sullivan, Paul Reeves, Margaret Mahy, June Blundell and Rau Hotere and receive a posthumous award of the Order of New Zealand.

Subject Descriptors

Kraus, Lili,

Awards and honours

Fashion sense

Order of New Zealand, deceased holders

Special Features

Illus. Port. head shot Lili smiling wearing thick fur hat

**A69. Jensen, Owen. The NZBC Symphony Orchestra.
Wellington: A.H & A.W Reed, 1966. 4, 6.**

Twentieth anniversary history of the New Zealand National Orchestra. Suggests the orchestra is both a 'political as well as a musical instrument'. Includes the point of view of the players and draws on their personal experience, observation and anecdotes to provide a real sense of the backstage power relations, artistic differences and creative tensions that characterised the turbulent beginning of the orchestra. Jensen also discusses on-going controversies regarding the appointment of conductors, cost management as well as challenging the perception that the orchestra is an unnecessary 'national extravagance'.

Lili is not referred to in the main body of text but is mentioned in Appendix A "The First Years Music" where the full orchestral repertoire played by the National Orchestra in 1947 is listed. Although Lili appears twice as soloist, performing the Beethoven *Piano Concerto No.4 in G Major* and the Mozart *Piano Concerto in D Minor*, K. 466 conducted by Edgar Bainton, no information about specific dates or venues for her appearances is given.(see A.30 Programme for an orchestral concert Lili played in the Wellington Town Hall on 29 March 1947 where she in fact performed both the Beethoven *Piano Concerto No.4 in G Major* and the Mozart *Piano Concerto in D Minor*, K. 466 on the same evening)

Subject Descriptors

Bainton, Edgar, conductor

Jensen, Owen

Kraus, Lili

New Zealand National Orchestra

Repertoire, Beethoven, *Piano Concerto No.4 in G Major*

Repertoire, Mozart, *Piano Concerto in D Minor*, K466

Special Features

Illus. Port. Head and shoulders. Lili in performance wearing pearl triple strand choker and drop earrings. (pl 37)

Photograph: Archive Collection of the N.Z.B.C Concert Section and the *New Zealand Listener*.

Includes Appendices "The First Year's Music", "Music of Our Time Concerts", "Personnel of the Orchestra", "Conductors of the Orchestra", "The Orchestra and Musicians' Union".

A70. “Lili Kraus one of the finest interpreters of Schubert’s piano works will return to New Zealand”.
Auckland Star. February 19, 1970

Photo caption story. Advises of Lili’s imminent return to New Zealand as ‘principal overseas visitor for the Auckland Festival’. Acknowledges that she is not only ‘one of the finest interpreters of Schubert’s piano work’ but also of other composers belonging to the ‘Viennese School’ such as ‘Haydn, Mozart and Beethoven’. Notes that Lili’s playing is admired for its ‘depth’ and ‘elegance’. Asserts that although Lili has lived overseas for many years she is still recognized as a national treasure and ‘naturalized New Zealand citizen’.

Gives notice of Lili’s upcoming concert with the NZBC Symphony Orchestra where on 26 March she is to play not only the Mozart *Piano Concerto in B Flat Major*, K456 but also the following Sunday afternoon ‘present a solo recital’ where she will perform both the Beethoven *Eroica Variations* and the *Waldstein* sonata as well as the Schubert *Sonata in A* Op. 120 and the four *Impromptu* Op.142.

Provides no updated information about Lili, regarding her health, wellbeing or current professional projects. Makes clunky references to her internment by the Japanese in Indonesia during the war where it is claimed she was ‘comparatively well treated and able to maintain her practice’. This might well have been the case but how she managed to do this is not explained.

Subject Descriptors

Kraus, Lili

New Zealand National Orchestra

Auckland Festival

Imprisonment Japanese Internment Camp Indonesia

Repertoire, Beethoven, *Eroica Variations*

Repertoire, Beethoven, *Sonata in C Major*, Op.53, No.21 “The Waldstein”

Repertoire, Mozart, *Concerto in B Flat Major*, K456

Repertoire, Schubert, *Sonata in A*, Op. 120

Repertoire, Schubert, *Four Impromptu*, Op.142

Citizenship

Special Features

Illus. Port. Lili in evening gown, wide lace collar, double strand of pearls and matching drop earrings

A71. C.F.B. “Lili Kraus Absent Far Too Long”.
Christchurch Press. March 13, 1970

Review. Recital Lili played in the Civic Theatre, Christchurch on 12 March 1970.

Notes that it has been seven years since Lili last appeared in New Zealand. Although memories of those performances were ‘warm and appreciative’ wonders whether the ‘large expectant audience’ had come to see if her touch had remained intact and to what extent the old Lili ‘magic’ remained. Notes the programme was ‘especially suited to her style’ where items like the ‘great’ Haydn *Sonata in E Flat Major*, No. 52 and the Mozart *Fantasia* and *Sonata in C Minor* require kind of the ‘finesse only she brings to the clarity of the classical line’. Observes that this approach was set against her ‘exquisite moulding of the phrase’ in the Schubert where the ‘precision and grace’ of the h e r ornamentation glowed with a ‘warmth of romantic expression’ produced by a mindset and ‘personality steeped’ in ‘Viennese tradition’ totally in tune with Schubert’s love of ‘melody and harmonic invention’. Describes Lili’s interpretation of Bartók as being ‘advantaged’ not only by her Hungarian background where the folk melodies that inspire this music are part of her ‘birthright and heritage’ but also by the fact that she studied under the composer and ‘knows at first hand what he meant by his particular approach’.

Asserts that at the beginning of the Haydn *Sonata in E Flat* there seemed to be too much ‘sustaining pedal’ but notes this was quickly corrected as Lili became ‘accustomed to the instrument and to the hall’. Observes that from this point on the work was played ‘on a grand design’ with the ‘subtle and appealing tones’ of the first movement ‘antiphonally balanced in the second’ and contrasted by the ‘cascading brilliance of the third’. Say what? !

Notes the Mozart *Fantasia* and *Sonata in C Minor* was played with a ‘profusion’ of ‘tonal colours...well suited to the style of the period’ where the ‘perfection of shape’ clearly demonstrated that Lili ‘deserves her reputation of being one of the greatest Mozart players of the age’. Observes ‘sometimes’ Lili’s contrasts were ‘startling’ but that these surprising shifts were ‘justified’ given that they ‘brought out the dramatic content of the works’ with a typical ‘smooth understanding’ of the composer’s overall purpose and intent.

In the discussion of Lili’s playing of Bartók there appears to be an aesthetic struggle to find accurate words to describe the uncompromisingly ‘harsh’ sounds inherent in his ‘treatment of the *Fifteen Hungarian Peasant Songs*’. There is an admission however that perhaps this relentless difficulty does ‘vividly’ represent the reality of life for the Hungarian people where the ‘hardness of their joys, sorrow and toil’ celebrated in their ‘fierce independence’ demands a brutality of ‘tonal attack’ unafraid of light and dark. Observes that although the contrasts in the Bartók were ‘extreme’ asserts that Lili made ‘every one significant’ and presented an unforgiving but ‘authoritative’ interpretation of this work. Compares Lili’s presentation of the Bartók with her performance of an unidentified item by Schubert, calling it a

moment of 'great pleasure' where the audience could relax and enjoy being 'constantly' suffused by 'waves of loveliness'. Concludes there is 'an unmistakable' quality to Lili's playing that although 'hard to analyse' and often 'difficult to describe' is when 'experienced,' always 'a joy'.

Interesting to note that 24 years after Lili first included Bartók in her programmes, critical New Zealand opinion is still divided as to the relative merits of modernism in Hungarian music.

Subject Descriptors

Kraus, Lili

Recital, review, 12 March 1970

Repertoire, Bartók, *Peasant Songs*

Repertoire, Haydn, *Sonata in E Flat Major*, No. 52

Repertoire, Mozart, *Fantasia and Sonata in C Minor*

Venue, Christchurch Civic Theatre

Bartók, playing of

Haydn, playing of

Nationalism

Performance practice

Schubert, playing of

**A72. Bond, Russell. "Once Great, Lili Kraus Now Greater".
The Dominion. March 18, 1970**

Review. Recital Lili played in Wellington Town Hall on 17 March 1970.

Observes Lili was 'a great pianist who not only lived here after the war but who also during her many 'return appearances' in New Zealand always gave 'great' performances. Asserts however her appearance last night in Wellington undeniably demonstrates that as an artist she has become even 'greater'. Notes Lili is now playing with a kind of 'complete surrender...not heard before' where her 'interpretation' is 'clear and direct' and 'not confused' by any thought other than the needs of the music itself. Recalls how Lili's 'playing of Schubert used to be a remarkable experience' where the intentions of the composer were always 'accurately and lovingly' represented not only in her performance but also in her considered 'intellectual approach to the score' that always made a 'conscious' effort to ensure the audience missed none of the 'subtlety, grace or strength' inherent in the composition. Observes that since those times Lili has moved beyond such mannered 'deliberation' to a place where there is 'nothing left between music and listener'. Asserts Lili is 'above' the need to demonstrate 'the virtues of what she is playing' so that 'the music flows unobstructed in perfect tune with the piano'. Lists Lili's programme as containing, 'Schubert's *Sonata in A* Op.120, four Schubert *Impromptus*, Beethoven's *Eroica Variations* and his *Waldstein* sonata'. Also notes she played encores by Schubert, Mozart and Bartók but does not identify these items by name.

Acknowledges however, that some aspects of Lili's performance did merit 'adverse criticism' and notes there were occasional 'blurred passages' and 'unduly tempestuous speeds' but concludes overall these minor lapses 'hardly mattered'. Asserts in the 'simplicity...grandeur' and 'wonder of her playing', Lili as anticipated, was able to present her audience with a truly authentic listening experience that celebrated the classic but essential 'sound of Schubert and Beethoven'.

Subject Descriptors

Kraus, Lili

Recital, review, 17 March 1970

Repertoire, Beethoven, *Eroica Variations*

Repertoire, Beethoven, *Sonata in C Major*, Op.53, No.21 "The Waldstein"

Repertoire, Schubert, *Four Impromptu*

Repertoire, Schubert, *Sonata in A*, Op. 120

Repertoire, Schubert, *Sonata in A*, Op.142

Venue, Wellington Town Hall

Performance practice

**A73. “Famed Pianist Returns to Loved Country”.
The Dominion. March 19, 1970**

Feature story. Observes since her first visit to New Zealand ‘just after the Second World War’ Lili’s ‘impetuosity’ and ‘vivacity’ appears the same as ever. Notes that in response to a comment regarding the ‘unreasonable’ nature of the weather in Wellington, Lili brushes the inconvenience off asserting she is “happy when it rains” and insists she enjoys “all weathers” arguing the wet season has to be welcome because both land and children “love to be watered”. Suggests that on this occasion the intensity of her feeling has the same energy she ‘puts in to her music’ where ‘during a concert’ Lili admits she gives “everything” right down to “my last spark”. Explains this total offering of herself to her audience is only “tenable” because Lili believes that the “more” she gives away the “more” she gets back in return.

Mentions although now resident in ‘America, Hungarian born’ Lili ‘became a New Zealand citizen in 1945’ and is ‘determined to retain’ this identity. Lili acknowledges that as she flew in from the States and touched down in New Zealand she thought to herself, “anybody in their right mind, who can, should live here”. However despite ‘her ardent feelings’ for this country’ Lili regrets that while she is still touring and ‘performing all over the world’ New Zealand is just “too far away” where for her taking up permanent residency is simply not practical. Suggests that Lili’s purchase of a ‘700 acre property in Texas’ in partnership with her daughter and son- in-law might be an attempt to bring a touch of Kiwi into her life where Lili says she has ambitions to “reconstruct a New Zealand atmosphere” in this wide open space. Her plans include establishing not only a retreat where ‘emotionally disturbed children and teenagers’ can be cared for but also a community music center. Notes that although Lili says she is primarily a “philanthropist” where the interests of others come first it is difficult to see how her ‘undeniably hectic schedule’ including a series of New Zealand concerts as well as engagements in Australia, the United States followed by a number of appearances in Brazil, will allow her ‘time’ to do all she plans.

Notes that Lili practices for ‘ eight hours a day’, where if she happens to be ‘in the same place for more than three days’ she finds she is “always short of sleep”. Also notes that on the day of a concert although Lili likes to ‘snooze’ for “about two hours” it might in fact be ‘3 a.m before she gets to bed’ because she not only ‘never eats before she plays’ but also after a performance when she has eaten Lili, always makes sure she ‘takes time to digest’. Asserts whatever the timeframe while on tour Lili does not lie in but “gets up early”.

Notes ‘Lili designs all her own concert gowns’ that are made from ‘Japanese brocades’ sewn up in ‘Vienna’. These dresses though “beautiful” Lili says are “working garments” and have to be entirely “functional”. For this reason the sleeves of Lili’s gowns are ‘never sewn in’ but are ‘attached by tapes to her underwear’ to allow for maximum ‘freedom’. Also notes that in addition to clothes design Lili’s other interests include ‘health foods’ where she says that she is a vegetarian because she feels so much for animals she just “couldn’t eat them”.

Observes Lili expresses a similar passion for yoga that she “not only loves but lives”.

Useful account describing the manufacture and construction of Lili’s performance wear. Offers insights into her design aesthetic and sense of style. Needs to be noted Lili was in fact offered New Zealand citizenship in 1938, which she formally received in 1947 not 1945 (see A34).

Subject Descriptors

Kraus, Lili

Citizenship

Diet

Drawing and design

Fashion sense

Family, North Carolina, Appalachian Mountains, property

Performance philosophy

Performance practice

Special Features

Illus. Port. Lili full length side profile, seated at the piano, framed by rococo side-table with large floral arrangement and rich tapestry in background, wearing long sleeved Japanese brocade gown.

Caption: Mrs Lili Kraus who is in Wellington in the course of a concert tour of New Zealand, her adopted country, was photographed at the piano wearing one of the gowns she designed for herself.

Photograph: not attributed

**A74. Snyder, Louis. "Pianist Lili Kraus Recalls Dark Days".
Otago Daily Times. January 16, 1971**

Rerun of a feature story first published in the *Christian Science Monitor*. Lili is admired as 'one of those extraordinary people to whom nothing inconsequential happens'. She is described as seated comfortably in a wicker rocking chair on a 'wide shaded hotel verandah near Tanglewood' where she has returned to play a series of concerts with the Boston Symphony. Every inch the 'star performer' Lili is described as a relaxed and 'smiling, healthy complexioned woman' wearing a 'smart white pant-suit' with 'hair piled high' and 'unostentatious but richly handsome...clusters of small green stones' dangling as earrings, set off with 'a ring or two of subdued heirloom quality'. Gives a brief overview of her recent activity that includes playing at the wedding of the Shah of Iran, presenting the first secular programme at Canterbury Cathedral in England, participating in the inaugural concert celebrating the establishment of the new capital city of Brasil, Brasilia, and performing in exotic venues ranging from rich and 'ornate Moroccan palaces' to the bare wooden boards of the communal mess hall of the hospital at Lambaréné in Gabon with Albert Schweitzer as sole member of the audience. Deflects Lili's manipulation of the interview situation where she not only tries to talk about her 'full schedule of television appearances and radio interviews in New York' but also attempts a distraction by admiring the 'lush green countryside' around her. In contrast to the more predictable discussion of 'her triumphs and honours' Lili is asked if she would be willing to explore the 'darker side' of her life and talk about the three years she spent in 'Japanese concentration camps in Java during World War II' which not only almost 'destroyed' the early stages of her 'career' but also became a relentless and unforgiving 'test of...the inner self'.

Observes that 'surprisingly' Lili laughs insisting she "never" thinks of those times "any more". It was "so long ago" she says, "I...was another Lili Kraus. So much has happened since then". Describes how after the outbreak of war in the Pacific Lili and family found themselves caught in Indonesia where they retreated from the capital Jakarta to the cooler, less at risk, mountains in Bandung, to seek refuge from the conflict in a rented house. Asserts because Lili was a 'British citizen' she was rounded up with the 'American wife of the Dutch governor' and arrested on a 'false conspiracy charge' and then detained without trial in a 'small subterranean cell with 12 other women'. Notes Lili was sentenced to 'hard labour', without knowing what had happened to her husband, Mandl or her children. While imprisoned Lili admits to being confronted with a choice to either let the situation get the better of her and 'be broken' or to try and 'survive' relying on her skill as a musician fortified by her own internal 'discipline, sensitivity and toughness'.

To sustain herself Lili talks about the mind games she played while incarcerated. In prison Lili never allowed herself to think about her husband or her children. She would not discuss her loved ones with the other detainees at all but put her family away in her 'subconscious mind', where they 'could be together in spirit', safe from her 'fears and uncertainties'. Notes despite there being a 'piano in the prison office' Lili had 'no access' to this instrument. She says that this denial was a kind of "mental torture" where to cope with the pain of the situation Lili 'concentrated' totally on the prison work she had to do but while she worked she always "played music in my mind".

Lili describes how prison duties changed every fortnight. Although the other inmates expressed concern and insisted that she only do light work to 'save her hands' Lili says that in the end she was "the only one" who volunteered to "reach into the gutters" and "take out the filth" to "unclog the drains". Lili is matter of fact. The job needed doing and she was "not in a position to argue", besides she says, "hands can be washed". When she was not applying herself to the requirements of prison sanitation, every alternate week Lili would "carry patients and their bedding" on her back to the hospital. At this time Lili says she weighed less than 100 pounds (44kilos) but found the strength in her spirituality and love of music to keep going.

Lili then talks of being summoned by the prison commandant and informed that 'the charge under which she had been imprisoned had been found to be false' and that she would 'join her husband and children in a family detention camp'. However Lili says she 'had learned to believe nothing she was told by her captors' until "little by little" their promises "came true". Clothed only in the remnants of the dress she was wearing at the time of her arrest and 'torn pyjama pants' Lili says the "Japanese interpreter" who 'had committed her in the first place' and 'was on hand before she was released', asked if she had been practicing. Lili was speechless given that she had not touched the keyboard for over a year. She was then shown a piano and invited to play. Lili vividly remembers that her first piece was Schubert's *Wanderer Fantasy* that she followed with "some Mozart of course". At this point Lili says she was loaded on a truck "with an armed guard and...a bag of cement...driven to another part of the partitioned city" and dropped off at a house where to her amazement there were "bananas on the table".

After 'liberation' Lili discovered that although the 'manual labour' she had done in prison had made her 'fingers unusually strong' she had in fact lost her 'touch' and lacked 'suppleness or sensitivity'. Lili admits that as a performer she "faced a long road" back to peak condition but became "convinced" that the hardships she endured during the war were an "invaluable experience". Lili says that while interned she learned that the ability to communicate by playing music is a sacred gift, and that when she sits at the keyboard she feels as if she becomes a "vessel through which God was speaking".

Early published account of Lili's personal war experiences. Told in her own voice where description of events, are consistent with the extended account of the same period Lili gives in her biography. Seems to be some confusion as to who the commandant of the camp and 'the Japanese interpreter who had committed her' were. According to her biography the camp commandant at Tananhtinggi in December 1943 who ordered her to play the 'old upright piano located in the main office (Roberson, 2000: 83) and for whom she performed a spectacular version of the Schubert *Wanderer Fantasy* is identified as Toshiyaki Kondo. Toshiyaki Kondo was the officer who not only had 'the piano moved' into Lili's cell allowing her to 'play for about an hour each week' but who also determined that just before Christmas she should 'present a recital in the cafeteria. (Roberson, 2000: 85) However, Lili's biography notes that Toshiyaki Kondo in fact first heard Lili play before the war in Tokyo in 1936 and was among former members of the Imperial Army who in 1967 approached her while she was on a concert tour of Japan to make acts of 'contrition' and seek 'forgiveness' by offering a ritual 'apology'. (Roberson, 2000:93).

Subsequent investigation of the Indeschiekamparchieven- East Indies Camp Archives website confirms that from September 1943 to the spring of 1945 European women like Lili were gathered together from all over Java and taken to a collection point in the Tjideng district an area west of Jakarta city centre for processing in the Tanahtinggi detention center prior to dispersal to a civilian camp near Tangerang also known as Bunsho I Kamp 1. Although the *East Indies Camp Archives* name Hachiro Kondo as ‘commandant’ and not Toshiyaki Kondo it should be noted that one of the ‘main guards’ at this camp is identified only as ‘Kondo’. It may be that this ‘main guard’ is in fact Toshiyaki Kondo, who Lili’s biographer credits as being the Japanese officer who first invited her to play the prison piano.

Also of interest is the fact that in April 1944 the notorious Captain Kenichi Sonei, much feared for his capricious and unpredictable cruelty became ‘general director’ of Bunsho I Kamp 1. Lili’s biographer Roberson says that ‘sometime around May 1944 Aida, the Japanese conductor came to visit her’ and contrived to have Lili moved out of the camp to a ‘residential’ section of Jakarta reserved for ‘privileged internees’. (Roberson, 2000: 86) This timely intervention by Aida which Roberson claims probably ‘saved’ Lili’s life may well have been motivated by the arrival two months earlier of Sonei and his sadistic reign of terror that suddenly placed all detainees at serious and very often senseless risk. Whatever the case the identity of the Japanese interpreter’ who Lili says ‘had committed her in the first place’ and ‘was on hand before she was released’ is not known. What can be established however is that the conductor Nobuo Aida could and did communicate with Lili because some conversation between the two would have been necessary in order for them to negotiate the performance and broadcast of the Mozart *C Minor Concerto* Lili played for Japan Radio on 13 December 1942. Aida had also ‘intervened with the military police’ putting off Lili’s arrest for as long he was able, where according to Roberson he was in the ‘front row of the audience’ (Roberson, 2000: 72) at the benefit recital in Batavia that Lili played immediately prior to her arrest on 26 June 1943. In May 1944 it was Aida who was ‘on hand’ to facilitate Lili’s ‘release’ by not only having her transferred to a ‘privileged camp’ with ‘better conditions’ away from Sonei the psychopath, but also by managing to have ‘an old piano’ placed in the ‘fenced-in single-car garage’ (Roberson, 2000: 86) she was allocated as living space. For these reasons it can be argued that the anonymous ‘Japanese interpreter’ whose actions removed Lili from a desperate and increasingly dangerous situation might in fact be the otherwise unknown conductor Nobuo Aida.

Although this assertion is not at this stage able to be verified an extensive search of the on-line inventory of the *East Indies Camp Archives* did discover a file:

*No: 7584 Stukken betreffende concerten van de pianiste Lily Kraus en internering in in kampTanatinggi en Tangerang 1941-1980.
Indische kamparchieven ENG*

possibly containing papers relevant to the internment of concert pianist Lili Kraus in Camp Tanatinggi and Tangerang 1941-1980. A request has been made to the Nederlands Instituut voor Oorlogs Documentatie – the Netherlands Institute for War Documentation, in Amsterdam, asking for access to this file. Should investigation of the resource be possible it is hoped that more information about the role that Toshiyaki Kondo and maestro Nobuo Aida played in helping Lili survive the internment camps in Indonesia will be forthcoming.

Subject Descriptors

Aida, Nobuo, conductor

Kraus, Lili,

Kondo, Toshiyaki

Sonei, Kenichi

Schweitzer, Albert

Indeschiekamparchieven-East Indies Camp Archives

Canterbury Cathedral, secular recital

Imprisonment, Japanese Internment Camp, Indonesia

Shah of Persia, Wedding Banquet

Repertoire, Mozart, *C Minor Concerto*

Repertoire, Schubert, *Fantasy in C Minor*, Op.15, "The Wanderer"

Fashion sense

Performance philosophy

Performance practice

Special Features

Illus. Port. Lili wearing full-length brocade gown with pearl necklace and earrings, on stage smiling acknowledges Japanese conductor Seiji Ozawa at the Tanglewood Music Festival in the United States

**A75. “Music Lili’s Key to the World”.
The Dominion. May 25, 1973**

Feature story. Salutes the way ‘Hungarian born and American-resident’ Lili ‘travels the world on her New Zealand passport’. Notes that Lili had just arrived in Wellington and was ‘back in her dearly- loved New Zealand’ to give a series of concerts. Also notes Lili says her New Zealand passport is as “good as gold” anywhere in the world except when she tries to enter Britain where she is now “treated as a foreigner” and is not able to “join the Commonwealth queue at the airport” but has to stand in the line for aliens. Observes that ‘for 11 ³/₄ months of the year’ Lili is usually on tour but for the first time ever she has ‘put her foot down and will not play in August’. Notes however, by the beginning of next month Lili will have already given a total of ‘118 concerts’ not including her television and broadcasting commitments or master class teaching. Suggests ‘even the beautiful home’ she has built in the Appalachian Mountains of North Carolina, cannot keep in her in one place for long. Describes how Lili purchased the ranch with her daughter and son-in-law so that family can live permanently on the property and occupy the house. Notes her son-in-law (Fergus Pope) is a ‘pediatrician who worked with Albert Schweitzer in Africa’ and who hopes to bring a similar kind of primary health care to the ‘poor white population’ of the Appalachian Mountains. “That’s why we live there”, Lili says, “to help these people”. Describes how she fundraises to support the philanthropic efforts of her family by giving house concerts. At home Lili has a “perfect little concert hall with a balcony”. On stage there is space for two full-sized *Steinway* concert grand pianos as well as a “priceless *Stein* Mozart piano” where she is confident that even this very domestic venue can accommodate everyone with “plenty of room”.

According to Lili her ‘male colleagues’ have often said that ‘if they lived their life’ constantly traveling and ‘working as hard as she does’, then most of them “would be dead in two months”. Lili attributes her energy and vitality to the absence of any “Narcissus-like self interest” where she admits to being interested in absolutely “all things except Lili Kraus”. Lili says as long as God gives her strength she will “go on” and “probably die in the harness”.

Her ‘relentless programme’ of appearances is not driven by aspirations of fame and fortune but by what Lili sees as her ordained purpose of “sharing the beauty of music with others”. Here the spiritual communication she feels with the audience becomes a unique experience that connects the performer with their listeners in “total rapport”. As a younger woman Lili thought of her life as a concert pianist as one with “no roots”. Despite separation from her two children and seven grandchildren being a “real sacrifice” she still cannot see herself stopping touring or “taking her music around the world”. Notes that Lili was last in New Zealand in 1970 and that she has appearances already planned in England and Europe. Her, ‘Wellington concert engagements with the N.Z.B.C, will be ‘on Sunday and next Thursday’.

Interesting to note that this story was published in the *Women* feature column of *The Dominion* where Lili's pursuit of her career and creative ambition regardless of the demands 'at home' is reported without criticism or comment. Indicative not only of changing expectations for women and the emerging spirit of the time but also of Lili's achievement as a successful, independent "New Zealand" woman able to assert herself as an artist in a male dominated environment.

Subject Descriptors

Kraus, Lili

Charity work

Citizenship

Family, North Carolina, Appalachian Mountains, property

Family, relationships with

Fashion sense

New Zealand, feelings for

Performance philosophy

Performance practice

Special Features

Illus. Port. Lili head shoulders side profile, smiling, looks up and away from camera, wearing white blouse, dark jacket and triple strand pearl choker with large ring on her right hand

Caption: *Lili Kraus...music is her life*

**A76. Bond, Russell. “Lili Kraus: a total commitment”.
The Dominion. May 28, 1973**

Review. Recital Lili played in Wellington Town Hall, on 27 May 1973.

Notes the programme included an ‘early Mozart *Sonata in E Flat* K.282, mature Haydn *F Minor Variations*, late Beethoven *Sonata in E Major* Op. 109, Schubert *Impromptus* D.899 and the Chopin *Ballade in G Minor*’.

Russell Bond admits to being a passionate Lili fan and ‘total admirer’ of her playing. Asserts that he ‘appreciates’ Lili’s ‘dedication to detail’ where the ‘extreme emphasis’ inherent in her approach ‘avoids becoming a distortion’ only because of her ‘superb command of phrasing’. Acknowledges that Lili has ‘an extraordinary ability to lead the listener on’ smoothing the way forward in the ‘effortless negotiation of any difficulties or distractions’. Suggests there is no pianist ‘anywhere’ in the world with a ‘keener perception of the exact weight to give a transition’ or what ‘degree of difference’ is necessary to announce the ‘return of a theme’. Also notes that the ‘highly enthusiastic audience’ enjoyed every moment of ‘what became a lecture recital’.

Argues any claim Schubert, ‘could not write effectively for the piano’ were completely demolished by Lili’s interpretation of the *Impromptus*. Even speculates that she may have rather naughtily included the Chopin *Ballade in G Minor* in her programme and then added his *Scherzo in B Minor* as an encore, playing both pieces with a ‘touch of malice’ to underscore what many regard as the ‘windy rhetoric’ of this composer.

Intelligent and unashamedly partisan review by a passionate New Zealand Lili supporter.

Subject Descriptors

Kraus, Lili

Recital, review, 27 May 1973

Repertoire, Beethoven, *Sonata in E Major* Op. 109

Repertoire, Chopin, *Ballade in G Minor*

Repertoire, Chopin, *Scherzo in B Minor*

Repertoire, Haydn, *F Minor Variations*

Repertoire, Mozart, *Sonata in E Flat Major* K.282

Repertoire, Schubert, *Impromptus* D.899

Venue, Wellington Town Hall

Chopin, attitude toward

Performance practice

**A77. Coates, Ken. “Lili can’t quite explain it”.
Christchurch Press. June 2, 1973**

Feature article. Interview with Lili. Wonders where the ‘bright eyed vital person’ who constantly travels the world, making ‘demanding concert appearances, recording’, taking ‘master classes’, playing ‘music festivals’ and judging ‘piano competitions’ gets her energy. According to Lili it is a gift from God, “there is no rational explanation” she says. Lili admits she is “fully booked for the next three years” with “not one date free” and asserts the only reason she was put “into the world” was to play the piano. Notes that in her view performance “goes beyond the “mere pleasure and beauty of music” because she feels a “spiritual communication” between herself and the audience.

Includes brief biographical details with reference to Walter Nash, his friendship with H.G Wells. Notes that Lili’s husband Mandl was Wells’ German translator. Lili describes how Nash often “used to visit Wells” and through this association they got to know each other. After the annexation of Austria in 1938 when she and Mandl fled to England because it was “obvious we could not become Hitlerites”, Lili says they met up again with Nash in London. It was at this point Nash suggested Lili and family should come to New Zealand assuring her that our country needs “people like you as we need bread, air, water and salt”. Notes however, Lili’s arrival here was delayed by the war but she did eventually make the journey first in 1946 and then six or seven times since. Observes Lili ‘still loves New Zealand’ and acknowledges that although every visiting artist will say all the places they tour are ‘lovely’ for Lili the deep feeling she has for New Zealand just “happens to be true”. Notes that Lili who has lived in the United States for many years and is ‘artist-in –residence at Texas Christian University in Fort Worth’, with a “gorgeous house” on a 650 acre ranch in the Appalachians dismisses the on-going pressure put on her to become an American. She says she “never will” surrender her right to be here. “ I am a New Zealand citizen”, she says. Also notes Lili thinks New Zealand has “terrific appeal” and feels that the people and the landscape “all speak to her”. On this visit however, she senses “a new breath of life”. What causes this stirring she cannot say but speculates on the possibilities wondering if it is a “change of Government” or the “upsurge” in cultural activity she sees going on all round her where growth is simply “a natural stage in the evolution of a people”.

Notes how Lili responds to the interview not as a distant international art star but as an ‘intensely human...woman’ who unprepared for an early morning photo shoot asks to put on some lipstick conceding that this pause to restore her make-up really “makes no difference but helps the illusion”. Sees she is very fatigued and observes that where ‘some musicians half her age’ would have refused to do media suggests Lili’s secret to life and vitality is not only her willingness to be accommodating but also her ‘ remarkable...warmth and generosity’. Notes however, that Lili confides she is “so sleepy I’m nearly out of my eyes with tiredness”. Describes how she only has dinner after her concert because she “cannot eat before” a performance. Lili admits she eventually went to bed about 2 a.m and was “up again at 6.30 this morning”. She acknowledges her current workload is “terribly taxing” where sometimes the effort to

go on has to be the “triumph of mind over matter”. Whatever the case Lili says as long as she has the strength she will continue to “lead this kind of life” and “be a concert pianist”.

Worth noting the surge of creative energy and independent spirit Lili generally observes may be a product of the recently elected 1972-75 Labour Government lead by Norman Kirk, whose liberal reform of New Zealand social and environmental policy opposed French nuclear testing in the Pacific, war in Vietnam and sporting contacts with South Africa. Also important to note at the time of this interview Lili was not as her publicity claimed, 65 years old but 70. She continued to tour for another nine years and made her last public appearance on 12 June 1982.

Subject Descriptors

Kraus, Lili

Nash, Walter

Citizenship

Diet

Fashion sense

Family, North Carolina, Appalachian Mountains, property

New Zealand, feelings for

Personal appearance

Performance philosophy

Performance practice

Special Features

Illus. Port. Lili, wearing white blouse and waistcoat, chin resting in cupped hand with eyes wide open ‘fakes’ alertness

Photograph: not attributed

**A78. Page, Fredrick. "Piano Recitals Past".
New Zealand Listener. April 19, 1975**

'Blog post' type, short sharp reflection on the how the image of 'concert pianists' and the content of their recital programmes have changed over time. Freddy Page remembers how in the late 1940s when Lili first appeared in New Zealand, an American woman once 'confided' to him that in her opinion 'Madame Kraus won't go far in the States' because she had 'no Scarlatti, no Ravel' and was 'playing Schubert: kid stuff'. However, Freddy Page defends Lili asserting that, 'we owe a lot to Lili Kraus for breaking down the conventions of the piano recital and giving us programmes of Mozart, Schubert' and the modernist 'Bartók'. Quite right. What isn't quite so right is Freddy Page's contrasting description of the 'god-like' male piano superstar who 'billed by his agent as a colossus of the keyboard' would dash off a snatch of Scarlatti 'shoved up a tone into E minor', followed by the obligatory Beethoven, brace of Chopin greatest hits, and then a 'Liszt rhapsody No. 2, 6, or 12' concluding with a flourish of hackneyed encores before making a swift exit only to appear some time later at the stage door with a 'blonde floosie on his arm'. Why is it that 'colossus of the keyboard', tend to be boys and piano groupies blonde?

Frederick Page was Professor of Music at Victoria University from 1956 to 1971. Prior to his academic life Freddy Page had written music criticism for the Christchurch *Press* until 1945, when he was 'sacked' for refusing to revise his opinion. After being dismissed as a journalist Fred Page went to Wellington to teach in the brand new department of music at Victoria University College where he initiated an 'enterprising series of lunch-time concerts'. Programmes for these concerts featured premières of a number of Zealand works, including many written by his colleague and friend Douglas Lilburn, as well as performances by notable visiting artists such as Lili, (see A39.) 'Isobel Baillie and Richard Farrell'. Fred Page's leadership and provocative vision earned the music department at V.U.W the reputation of being a creative force within New Zealand music that was 'something of an irritant' to more conservative and traditionally inclined institutions. Frederick Page 'loved needling individuals and institutions he considered pretentious' and in 1975 after retiring from the university, began writing regularly for the *New Zealand Listener*. His weekly Music column allowed him to express alternative views that 'encouraged' both open-mindedness and a willingness to engage with the challenges of 'contemporary music". He promoted the 'appreciative' but 'discriminating assessment' of visiting overseas artists who performed here, while at the same time also encouraging much 'greater awareness' of our own homegrown New Zealand ability and talent.

Subject Descriptors

Kraus, Lili

Page, Frederick

Recital, piano, conventions

Special Features

Illus. Port. Lili, head and shoulders side profile, left hand under chin, wearing white, long sleeved, high collared ruffled blouse and waistcoat jacket, with triple strand pearl choker, looks away from camera and smiles. Stock image from the 1970s

Caption: *Lili Kraus broke down conventions of the recital*

A79. Lili Kraus will play here twice”.
Auckland Star. August 9, 1976

Advance notice. Announcement Lili is to play two ‘subscription concerts’ with the Auckland Symphonia at the Auckland Town Hall on 21 and 23 August 1976.

Notes that the ‘world renowned Hungarian pianist’ will be in New Zealand again after ‘an absence of three years’. Also notes Lili will play a solo recital in Auckland on 5 September and an orchestral concert with the Symphonia at Founders Theatre in Hamilton on 9 September where she will be conducted by Juan Matteucci. For this appearance Lili, as one of the ‘foremost living interpreters’ of keyboard music from the classical ‘Viennese school’ will contribute to an ‘all-Mozart’ programme and perform the piano *Concerto in G Major* K. 453 and *Concerto in D Minor* K. 466.

Gives a potted biography of Lili where her prewar achievements include her well-known partnership with Szymon Goldberg and their ‘classic’ performances of the 10 sonatas for violin and piano by Beethoven in 1934 – 1935. Erroneously claims that during this period Lili, ‘her late husband Dr. Otto Mandl and their two children became naturalised British subjects’ and made London their home. This is not correct. After being forced to leave Italy in 1938 Lili and family did live in England for just over a year but left in early in 1940 for the Netherlands where they accepted for the purposes of travel, interim British identity papers only and not full citizenship. Notes that Lili has been touring ‘almost continuously’ for the past twenty years where she has made repeat appearances with many of ‘the great orchestras’ playing the most prestigious music festivals. Mentions also her frequent television appearances and the numerous master classes she has given for ‘students and teachers’ in major cities all over the world.

Interesting because this side bar in a column providing information and updates about local developments in the ‘arts’ appears to have been produced by someone completely unaware of the history and on-going connection Lili has with New Zealand. Given this established and well documented association it is unhelpful that the return of one of our high profile naturalised ‘art stars’ is described with reference to the purely expedient issue of pre-war McBritish identity papers which Lili in fact happily surrendered in 1947 when she took ownership of her much loved New Zealand passport.

Subject Descriptors

Goldberg, Szymon, conductor

Kraus, Lili

Mandl, Otto

Matteucci, Juan, conductor

Auckland Symphonia

Advance notice, concert, orchestral, 21 August 1976

Advance notice, concert, orchestral, 23 August 1976

Repertoire, Mozart, *Concerto in D Minor*, K. 466

Repertoire, Mozart, *Concerto in G Major*, K. 453

Venue, Auckland Town Hall

Venue, Founders Theatre, Hamilton

Citizenship

A80. “Lili Rates Our New Grand Superb”.
New Zealand Herald. August 21, 1976

Feature article. Prior to her two scheduled concerts with the Auckland Symphonia Lili tests the new grand piano in the Town Hall. Describes how she explores the acoustics until she decides “even an old tin can would sound good in here”.

Notes that yesterday, after a 27-hour flight from the United States, Lili ‘arrived back in her spiritual home’ looking ‘fresh and cheerful’. Observes that at 68 years old Lili is willing to admit the “strain” of “constant travel” with endless “packing and unpacking” has become something of a worry but even so, notes she “can not imagine” retiring. Although aware of getting older, conceding one day she will in fact “check out” for the last time and “have to pay the bill”, Lili does not feel any different, “my life” she says, “seems to be timeless”.

Also notes Lili is ‘a regular visitor’ here and that she has ‘often thought of making New Zealand her home’ but acknowledges for a touring concert artist like herself, this country is just “too far away”. Needs to be noted that in 1976 Lili is 73 not 68 years old. Although animated and good-natured it is clear constant touring is exhausting and she is tired.

Subject Descriptors

Kraus, Lili

Auckland Symphonia

Venue, Auckland Town Hall

Air travel

D.O.B

New Zealand, feelings for

Performance practice

Steinway piano

Special Features

Illus. Port. Lili bright eyed, creased forehead apparent, wearing drop earrings and white ruffled blouse with dark jacket, looks back at the camera grinning broadly

A81. "Lili Kraus in Recital".**Auckland: Town Hall, Concert Chamber, August 22, 1976**

Recital programme. Sunday afternoon concert beginning at 2.30pm.

Contains short biographical note. Includes among Lili's latest 'interesting experiences' a 'royal command performance' at the wedding of the 'Shah of Iran', presenting the first secular programme at Canterbury Cathedral in England, participating in the inaugural classical music concert celebrating the new capital city of Brazil, Brasilia and playing for Albert Schweitzer in Lambaréné in Gabon just before he died. Refers to Lili as a 'living legend' and a 'hypnotically dynamic artist' whose recent complete recording of all 25 Mozart piano concerti on Columbia's *Epic* label represents 'an unprecedented historic achievement'.

Subject Descriptors

Kraus, Lili

Schweitzer, Albert

Canterbury Cathedral, secular recital

Shah of Persia, Wedding Banquet

Programme, recital, 22 August 1976

Recordings, Mozart *Complete 25 Piano Concerti*Repertoire, Bartok, *Hungarian Peasant Songs and Dances*Repertoire, Chopin, *Scherzo No.2 in B Flat Major*Repertoire, Haydn, *Sonata No.52 in E Flat Major*Repertoire, Mozart, *Fantasia, K.475*Repertoire, Mozart, *Sonata K457 in C Minor*Repertoire, Schubert, *Sonata in A Major, Op.120*

Venue, Auckland Town Hall, Concert Chamber

Brasilia

Special Features

Illus. Port. Lili at the keyboard in long sleeved gown with wide lace collar and cuffs (cover)

Photograph: not attributed



Columbia Artists promotional flyer

Image reproduced on cover of a programme for an Auckland Town Hall Concert Chamber recital Lili played on 22 August 1976

*Gwyneth Brown Collection Correspondence from Lili Kraus MS Papers 9552-6
Turnbull Library, Wellington*

A82. Saunders, L.C.M. “Playing is as vital as ever”.
New Zealand Herald. August 23, 1976

Review. Recital Lili played in the Concert Chamber of the Auckland Town Hall on 22 July 1976.

Observes the ‘much smaller audience’ that turned out on a Sunday afternoon to hear ‘a top class pianist’ like Lili could be explained by the unexpected rescheduling of her performance at short notice bringing her appearance forward by a week. Notes that those ‘devotees’ who did make the effort to attend were rewarded with a ‘more intimate’ experience than usual where Lili abandoned the conventional but ‘cold programme notes’ to give her own ‘glowing and factually most interesting’ live commentary. Also notes that the Mozart *Fantasia* and *Sonata in C Minor* and the Schubert *Sonata in A Major, G Flat Impromptu* and the *Landler* were as ‘fresh in outlook’ and as ‘full of energy’ as they were ‘thirty years ago to the month’ when Lili first presented them in the Auckland Town Hall in 1946. Wonders if ‘any other pianist’ can both play and speak about the music of Mozart and Schubert with the same ‘authority and eloquence’ that Lili does. Describes how Lili illustrated and then discussed the relationship that the Haydn *E Flat Sonata* has with Beethoven’s *Pathetique Sonata* noting the way in which this process strengthened the audience appreciation and understanding of both compositions. Also describes how Lili drew on her experiences as a student of Bartók to create more awareness of the composer’s intentions particularly as described in his ‘often misunderstood’ *Hungarian Peasant Songs and Dances*. Observes that Lili as she had always done showed scant ‘regard’ for Chopin but as a concession to his many fans in the audience dashed off a version of the *Scherzo in B Flat Minor* where ‘powerful and brilliant as it was’ her interpretation did not have the ‘conviction or accuracy’ of her other items. Notes Lili concluded her programme by playing Schubert as encores which ‘satisfied the desire shared by many’ of her most ardent of followers ‘some of whom had travelled from as far away as Wellington’ for one more opportunity to hear her perform the repertoire that established her reputation here and made her ‘world famous’ in New Zealand.

Subject Descriptors

Kraus, Lili

1946 Auckland debut
 recital, review, 22 July 1976

Repertoire, Bartok, *Hungarian Peasant Songs and Dances*
 Repertoire, Chopin, *Scherzo in B Flat Major*, No.2
 Repertoire, Haydn, *Sonata in E Flat Major*, No.52
 Repertoire, Mozart, *Fantasia*, K.475
 Repertoire, Mozart, *Sonata in C Minor*, K457
 Repertoire, Schubert, *Sonata in A Major*, Op.120

Venue, Auckland Town Hall, Concert Chamber

Audience, relationship with
 Chopin, attitude toward
 Performance practice
 Schubert, playing of

**A83. Saunders, L.C.M. “Pianist Shows Nothing Has Changed”.
New Zealand Herald. August 23, 1976**

Review. Orchestral concert Lili played with the Auckland Symphonia conducted by Juan Matteucci in the Auckland Town Hall on 22 August 1976.

Notes that this was a Saturday night performance featuring an ‘all-Mozart programme’ where the ‘big attraction’ was the ‘return of Lili’ the most loved of all ‘visiting pianists’ who have come to New Zealand. Observes that when she appeared on stage the large audience welcomed her with enthusiasm, warmly appreciative of the fact that Lili still has the ‘looks, sound and bearing’ of a true ‘prima donna of the piano’ whose ‘beauty and grace’ is as ‘timeless’ as the music she plays’. Asserts ‘nothing has changed’ since she first came to Auckland in June 1946. Notes that the audience had the ‘nostalgic pleasure’ of enjoying Lili’s ‘familiar’ and ‘endearing characteristics’ as a performer, announced first by her ‘regal entry’ on to the concert platform and then her ‘visible’ enchantment as she felt ‘every nuance of the orchestral tutti’ before beginning to play in her ‘well remembered’ but ‘more relaxed’ style which she eventually brought to a close with a dramatic ‘swirl of her skirt’ as she made a typically ‘spirited exit’. Notes Lili played the Mozart *Concerto in G Major* K. 453 and the *Concerto in D Minor* K. 466 but was recalled by a ‘rapturous audience’ who were given a short Schubert *Galop* as a brief solo encore.

Notes that the not only the ‘very loving and generous quality’ of the performance but also the ‘passionate’ and spontaneous offering of numerous ‘tributes to the artist’, are all the evidence anyone ever needs to explain why Lili Kraus is celebrated as a living New Zealand ‘legend’.

Subject Descriptors

Kraus, Lili

Matteucci, Juan, conductor

1946 Auckland debut

Review, concert, orchestral, 22 August 1976

Repertoire, Mozart, *Concerto in G Major*, K. 453

Repertoire, Mozart, *Concerto in D Minor*, K.466

Repertoire, Schubert, *Galop*

Venue, Auckland Town Hall

Audience, relationship with

Performance practice

**A84. Brett, Michael. "The Woman Who Can't Slow Down".
Auckland Star. August 25, 1976**

Feature story. *Auckland Diary* column. Interview with Lili sometime after her Monday night concert played in the Auckland Town Hall on 23 August 1976.

Observes that although Lili is tired, she appears as a stylish, older, 'seemingly indestructible woman' with a 'fascinating' personality exuding 'vitality and excitement.' Notes Lili absolutely 'treasures' the connection she has with this country and "will not part" with her New Zealand passport.

Also notes Lili seems very pleased with her recent performance in Auckland describing the concert as "thrilling" and the occasion a genuine "night of nights". Acknowledges she is resigned to returning to the States and going back into the studio for 'another mammoth recording session – 34 works in total'. Notes Lili thinks of this massive project, as a "cross-section" of her repertoire represented in "existing music".

Asserts Lili looks 'nearer 70 than 60' years old but admires the way the 'wonder pianist' never seems to 'give up'. However, Lili admits she is feeling fatigue and "does get tired. Tired as a dog", but presented with an opportunity to play a concert like the one she did on Monday night she always gets rejuvenated and finds herself with as much life and spark as a "12 year old". Notes that Lili puts all the energy she can into a performance, but she says there are those occasions that for "no particular reason" become something special. During her Auckland concert Lili says it felt as if "grace descended in its full power", where in her mind each person in the auditorium, "ceased to be an individual". Artist and audience were a single body - at one with the music. Lili admits these moments give her a great sense of satisfaction and 'fulfillment'. According to Lili her ability to channel the sublime during a performance is not rare sensation. "Luckily", she says somewhat mischievously, "I am so blessed, that this happens quite frequently".

Notes that Lili plans to return to New Zealand in two years for a 'much longer stay'. "In the whole world I have wonderful friends. But in no place do I have the kind of friendships I have here. Not only am I understood and accepted...but there are those with whom I have a particular kind of kinship", she says. Lists writer Ngaio Marsh, inventor of the jet boat Bill Hamilton and Dorothea, as New Zealanders Lili feels close to, identifying them as "special friends". Also notes her 'love affair with New Zealand' began over '40 years ago' and describes how after fleeing Nazi persecution in Europe, Lili was introduced to Walter Nash who acutely aware of her precarious situation as a 'stateless' refugee offered her a home. Lili says well before the outbreak of war Nash encouraged her to, "Come to New Zealand...we need people like you".

Mentions Lili is attached to the university in Forth Worth and will teach a ‘master class in early June’ that she says students from “all over the world” attend. Refers to the “dream house” in the Appalachian Mountains of North Carolina that Lili shares with her daughter and “idealist”, son-in-law doctor who provides accessible health care for the disadvantaged rural poor and continues the charitable work of his mentor Albert Schweitzer.

Notes Lili travels constantly and says she “spends more time in aeroplanes than in any country” pushing herself to the extreme because, “without work I cannot exist. I have a talent: I am meant to share it. If I tried to keep this gift to myself I would lose it”. Also notes Lili has had “one illness in recent years” and is supposed to “rest regularly” but confesses that she does not take care of herself. “On the rare evenings I could go to bed, I don’t. Like a dope victim I watch TV”. Observes that since the death of her husband Lili has had to tour alone but says she was delighted when for a time, her 15 year-old granddaughter became a travelling companion and took responsibility for transporting her extensive wardrobe of gowns. “It was fabulous...I get so sick of packing and unpacking”. Notes Lili also receives a great sense of satisfaction when she plays small, ‘community concerts for audiences with limited experience of classical music. Lili feels if she can offer ordinary, local people a little pleasure then “I have not lived for nothing”.

Revealing view of Lili as an unnervingly perceptive ageing but determined art star. Rare explanation from her as to why she had such passionate feelings for New Zealand. Important acknowledgement of her friendship with Dorothea. Salutory reminder also of the generosity of spirit and welcome our country once offered displaced, refugee women.

Subject Descriptors

Kraus, Lili

Turner, Dorothea

New Zealand, feelings for

Special Features

Illus. Port. Lili face to camera wearing cluster earrings, bright eyed and alert but looking tired, hollow cheeked and gaunt.

Caption: *Lili Kraus a night to remember*

Photograph: not attributed

A85. “Honour for our Lili”.
Auckland Star. March 3, 1978

Photo caption story. Notes that ‘on the eve of her 70th’ birthday in Pueblo, Colorado’ where she was giving a concert with Viennese born conductor Gerhard Track, ‘ New Zealand’s’ internationally acclaimed pianist Lili Kraus’ received ‘the Austrian Cross of Honour, First Class for services to music from Dr Heimo Kellner Austrian consul general for Los Angeles. Also notes ‘the Hungarian born pianist who became a naturalised New Zealander after World War II’ sets off later in the month for a ‘65 concert tour of Japan’.

Needs to be noted that receipt of this award by Lili was in fact made on the occasion of her 75th and not her 70th birthday. This was because during her lifetime Lili chose not to correct an error regarding her true D.O.B made on the fast tracked, emergency McBritish identity papers issued to her in 1938. At 75 years old when most performing artists would be considering retirement or some reduction of engagements Lili maintains a demanding schedule of concerts making appearances in both the United States and abroad. Also worth noting that thirty years after giving up being a permanent resident here Lili is still described as ‘New Zealand’s internationally acclaimed pianist’ and identified as one of us.

Subject Descriptors

Kraus, Lili,

Awards and honours

Citizenship

D.O.B

Fashion sense

Performance practice

Special Features

Illus. Port. Lili in gown, pearl triple strand choker and drop earrings wearing the Cross of Honour receives congratulations from conductor Gerhard Track and Austrian consul general for Los Angeles, Dr Heimo Kellner.

Photograph: not attributed

**A.86 Heaton, Bob “Pianist’s rare tribute starts uproar”.
Wichita Beacon. March 15, 1979**

Front page lead story. Describes local response to the spontaneous inscription by Lili of the of the Steinway piano belonging to the Wichita Symphony Orchestra after playing a series of Mozart concerts on 11 and 12 March 1979.

Notes that although conductor Michael Palmer and Dick Thompson, General Manager of the Wichita Symphony both want Lili’s dedication ‘preserved’, Jim Clancy Director of Community Facilities, and person identified as being responsible for the maintenance of ‘valuable city property’ including the ‘\$15,000-00’ Steinway insists the inscription ‘be removed’.

Notes Lili reacts by saying she “signs pianos very infrequently”, and has done so “once in maybe 50 to 100 concerts” but according to her this happens very rarely and only when she has been completely satisfied with her performance and assured that “the music was wonderful”. Lili acknowledges other artists sometimes autograph pianos for similar reasons usually leaving only their names but in Wichita Lili says she was “so happy, the music was so beautiful” that she added an inscription. “It was from the core of my heart” she says admitting, “It has been many years since I have done that”. In this instance possibly about 29 since she was in London in 1950 and wrote the dedication inside the piano that became the artwork He Korero Purakau (2011). Lili is then asked if one of her signatures has ever been removed from a piano. She says that she knows of none adding that it is not her intention to cause “strife” and that if the authorities require her words erased then “they should do so”.

However, General Manager of the Wichita Symphony, Dick Thompson re-iterates “it is the custom in many places for an artist to autograph a piano that he or she has particularly enjoyed playing” and asserts that this is exactly what Lili has done by including a “laudatory note” which in her own terms recognises the outstanding quality of the city’s orchestra. In Wichita Lili’s inscription was celebrated as a “unique thing”. Thompson says the musicians and supporters of the symphony were “very touched” by the affirmation given to them by “one of the greatest pianists of all time”. Also notes that fearing the Department of Community Facilities would have Lili’s words “rubbed out” Thompson then photographed the inscription she left inside the Wichita piano. (see Appendix I)

Quotes Chuck Burbank, official tuner of the Wichita Symphony piano who thinks Lili’s inscription of the instrument as “quite an honour”. He dismisses the concerns of city authorities regarding potential damage to the aesthetic integrity of instrument arguing that the writing is so far “down the plate” the only people able to see it would be “me and maybe the artist using it”. Burbank thinks leaving the inscription in the piano “will increase the value of the instrument by at least \$1000-00. “There’s no way” he says that signing of the piano by Lili “could reduce the value”.

Notes that Mayor of Wichita Connie Peters is “unaware of the controversy”. Although she does not really have an opinion on the incident she cannot see how a “signature inside” a piano could be offensive but reconsiders acknowledging there “could be a problem...if every yobbo that plays it, sticks their name on it”. Mayor Peters imagining an “all day” council meeting “trying to set criteria for who can and can not sign the piano” then withdraws her comment deciding to “stay clear of the whole thing” and allow “another crew” to resolve the matter.

Given Lili’s practice of only signing piano she responded to intensely, this account of her inscription of the Wichita *Steinway* is evidence of a previously unknown connection that the artwork *He Korero Purakau* (2011) has with another instrument she liked and admired.

Subject Descriptors

Clancy, Jim Director Community Facilities, Wichita

Kraus, Lili

Palmer, Michael, conductor

Thompson, Dick General Manager Wichita Symphony Orchestra

Wichita Symphony Orchestra

He Korero Purakau (2011)

Piano inscription

Performance philosophy

Performance practice

Piano technicians

Special Features

Illus. Insert Port. Head and shoulders shot of Lili in informal daywear featuring her trademark white ruffled blouse with high collar

Note: see Appendix I for Lili’s inscription and signature photographed inside the Wichita piano with reproduction of the complete original article and full transcription of her message

A87. “Inscribed piano hits blue note”.
The Milwaukee Journal. March 16, 1979

Comment appears in “The great & not so great” column of *The Milwaukee Journal* weekend supplement. Reports Lili’s unauthorised inscription of the Wichita Symphony’s ‘\$15,000 Steinway grand piano’. Mentions city official Jim Clancy, Director of Community Facilities wants the inscription erased. Clancy asserts that it is the “responsibility” of the Wichita Symphony to get rid of that “high class graffiti” and “clean it off”. Notes if the orchestra fails to act then the Director of Community Facilities has threatened that he will “personally take care of it”.

Compares this view with that of Dick Thompson, the symphony’s general manager and conductor Michael Palmer who believe the gesture is a “rare honour” and want the inscription preserved. Lili is contacted at her home in Asheville, North Carolina for comment where she admits she rarely signs pianos. “Maybe in 50 or 100 performances I will do it once”, she says. “And then only when I was very happy and the music is wonderful”. Notes that Lili defends herself and suggests, “other artists sometimes sign pianos for the same reasons”.

More or less recycles what is already known about the situation. Interesting Lili justifies her actions by suggesting other concert pianists also embrace this custom except that these instances do not seem to be reported as 'controversial' by the media.

Subject Descriptors

Clancy, Jim Director Community Facilities, Wichita

Kraus, Lili

Michael Palmer, conductor

Thompson, Dick General Manager Wichita Symphony Orchestra

Wichita Symphony Orchestra

He Korero Purakau (2011)

Piano inscription

Performance philosophy

Performance practice

**A88. Haberman, Clyde & Krebs, Albin “Graffiti or an Honour?”
New York Times. March 17, 1979**

Short comment in a Saturday *New York Times* “Notes on People” column. Suggests Lili had ‘no idea’ she was ‘striking a discordant note’ when she left ‘an enthusiastic inscription’ inside the Wichita city ‘\$15,000-00 Steinway grand piano’. Reproduces Lili’s dedication in full citing conductor Michael Palmer and General Manager of the Wichita Symphony Dick Thompson who regard her inscription positively and see it as a ‘treasured honour’. Jim Clancy Director of Community Facilities in Wichita does not share this view. Asserts that he is ‘furious’ about the incident and thinks ‘writing all over that magnificent instrument’ should be discouraged. Clancy calls the signing of the piano by Lili “high class graffiti” and is adamant that the Wichita Symphony must have her inscription “cleaned off”. Complains that other distinguished artists “from Van Cliburn to Ferrante and Teischer” have played the Wichita Symphony piano and all of them resisted “doing something like this”.

Rehash of already known information. Worth noting because the story of Lili’s alleged act of ‘high class’ piano vandalism was taken up by a major American daily such as the *New York Times* with an influential, widely-read arts, culture and celebrity-watch pages.

Subject Descriptors

Clancy, Jim Director Community Facilities, Wichita

Kraus, Lili

Palmer, Michael, conductor

Thompson, Dick General Manager Wichita Symphony Orchestra

Van Cliburn, pianist

Wichita Symphony Orchestra

He Korero Purakau (2011)

Performance philosophy

Performance practice

Piano inscription

A89. “Pianist’s graffiti causes stir”.
Lakeland Ledger Polk County, Florida. March 17, 1979

Short paragraph in a weekend “*People in the News*” column. Contrasts Lili’s view of her inscription of the Wichita Symphony Steinway that she describes as “an appreciative message” with the opinion of Wichita City official Jim Clancy Director of Community Facilities who insists the dedication be erased.

No new information or comment.

Subject Descriptors

Clancy, Jim Director Community Facilities, Wichita
Kraus, Lili

Wichita Symphony Orchestra

He Korero Purakau (2011)

Performance philosophy
Performance practice
Piano inscription

A90. “Pianist Censured for Graffiti”.
Otago Daily Times. March 22, 1979

New Zealand Press Association take on the ‘condemnation’ Lili received for her ‘enthusiastic inscription’ of the ‘\$15,000 Steinway grand piano owned by the city of Wichita (Kansas)’.

Notes Lili who ‘plans another visit’ to New Zealand was ‘so pleased after playing with the Wichita Symphony at the weekend’ that she ‘scribbled’ on the frame of the piano. Reproduces the complete message Lili left inside the piano and describes response of conductor Michael Palmer and general manager of the Wichita Symphony Dick Thompson who regard her inscription as ‘a treasured honour’. Also quotes at length Jim Clancy director of Wichita community facilities and his disapproval of the spontaneous gesture by Lili. Notes Lili will be in New Zealand for a ‘series of orchestral concerts and recitals’ in July and that her last visit to this country was ‘two years ago’.

Story taken off the wire from Washington by NZPA staff correspondent that first brings notice of Lili’s Wichita indiscretion back to New Zealand. Although no new information about the incident is forthcoming, this article does foreshadow the discovery by New Zealand piano technician David Jenkin of the inscription written by Lili inside the ‘artwork’. Interesting to note given that the debate surrounding Lili’s well intentioned 1979 Wichita gesture does tend to suggest the inscription she had left twenty-nine years earlier inside the instrument which became *He Korero Purakau* (2011) was of historical significance and should have been preserved. It needs to be remembered that not only was Lili well known internationally as a Hungarian born ‘New Zealand’ artist but she had also over the course of more than thirty years maintained a strong personal and professional connection to this country. Since Lili’s fondness for random acts of ‘piano vandalism’ was a cause of controversy and debate in America, it is totally tragic that the good-natured and affectionate ‘shout-out’ she penciled across the frame of the ‘artwork’ *He Korero Purakau* (2011), addressed to her many distant but ‘dear friends’ in New Zealand, was erased.

Subject Descriptors

Clancy, Jim Director, Community Facilities, Wichita

Jenkin, David

Kraus, Lili

Palmer, Michael, conductor

Thompson, Dick General Manager Wichita Symphony Orchestra

Wichita Symphony Orchestra

He Korero Purakau (2011)

Performance philosophy

Performance practice

Piano inscription

Piano technician

**A91. Fisher, Rex. “Lili Kraus Magic Undimmed”.
Auckland Star. July 25, 1979**

Review. Orchestral concert Lili played with the New Zealand Symphony Orchestra conducted by Piero Gamba in the Auckland Town Hall on 25 July 1979.

A Tuesday night performance of the Mozart *Concerto in D Minor* No. 20 where Lili is likened to the venerable Artur Rubinstein, and celebrated as an example of the way in which ‘true musicianship’ transcends the ‘limits of age’ suggesting ‘somehow the fact that she is 70 receded to the back of the mind’ as she brought ‘fresh life and excitement’ to what was a familiar concert item. Notes that despite the obvious passage of time Lili could still access the full ‘storm and struggle’ of high ‘romanticism’ needed to perform this ‘uncharacteristic’ work by Mozart. Observes her ‘strong, articulate left hand’ and ‘twinkling right rippled out the arpeggios almost as perfectly’ as she had done twenty years ago where the ‘frantic plunges from one end of the keyboard to the other exemplified’ Lili’s ‘complete pianism’ and mastery of the instrument. Despite such athleticism notes her ‘beautiful touch’ remained as ‘light and lyrical as at any stage in her career’ where the demanding ‘harmonic and dynamic tensions of the piece’ were executed with the skill and ‘artistry’ expected of ‘one of the great interpreters of Mozart’. Concludes that from the ‘powerfully dramatic’ cadenza of the final allegro assai to the ‘irresistible charm of the D Major coda’ Lili was in total control. Also notes that her performance ended with a ‘huge’ and excited ‘ovation’.

Needs to be noted at this time Lili was in fact 75 and not 70 years old. Although some technical issues in performance appear to be emerging and the punishing demands of playing concerts at this level beginning to show, New Zealand audiences remain enthusiastic admirers of Lili.

Subject Descriptors

Gamba, Piero, conductor

Kraus, Lili

Rubinstein, Artur, pianist

New Zealand Symphony Orchestra

Concert orchestral, review, 24 July 1979

Repertoire, Mozart, *Concerto in D Minor*, No. 20

Venue, Auckland Town Hall

Audience, relationship with

D.O.B

Performance practice

Romanticism

Technique

**A92. "Piano a gem but it needs regular use".
Gisborne Herald. July 27, 1979**

Feature article. Interview with Lili after the recital she played in the Gisborne War Memorial Theatre on 26 July 1979.

Notes that although Lili says the Gisborne Bosendorfer piano is "a gem" she insists the instrument needs to be "played regularly for long periods" otherwise it "will die". Enthusiastic in her 'praise' of the instrument donated by the 'Gisborne Rotary Club' Lili seems unconcerned by who plays the piano. "A professional pianist was preferable" she says, but the really important requirement is regular playing. Describes how Lili talks about the internal mechanisms of the piano and identifies the needs of instrument itself such as "the felt on the hammer heads" that have to be looked after. "Without use", Lili explains the "impact on the string is short-lived" and "would not reverberate for as long as it should". According to her this makes the sound seem "harsh, hard and un-alive" so if the surfaces of the hammers are not broken in sufficiently the action remains "stiff", which in Lili's experience is "a terrible handicap for an artist" because this reduces the tonal quality of the instrument where only a "tiny percentage of articulation and shading can be reached". Notes she then demonstrates how the felt on the hammers need to be worn down to a point where the strings of the piano will resonate correctly. Asserts Lili is confident however, that "in about two years" time when the Gisborne Bosendorfer has been "played in" the full, potential beauty of this magnificent piano will eventually be "realised".

Describes Lili as being in her '71st year', and sees her as a 'charming, warm and beautiful person', enjoying spending a little time in Gisborne who sincerely regrets that her stay has to be so short. Notes Lili 'believes' this is her "fifth" visit to New Zealand and admits her current tour has been "quite strenuous" but acknowledges not nearly as bad as her recent tour of Japan which she describes as "excruciating" where she consistently had to endure being referred to as "Madame Klaus". When asked where she now lives, Lili says "in aeroplanes", because she has travelled almost continuously for the "past 31 years". Besides which Lili concedes, "I haven't ever learnt to keep house" and "I can't cook" only barbeque "excellent steaks". Gives a short biography of Lili and description of the "multi-purpose" home she has built in North Carolina that she shares when she can, with her daughter, son-in-law and grandchildren. Asserts Lili has been 'acclaimed' in most music capitals of the world where she is regarded as a 'magnificent...artist' and 'superb pianist'. Also notes Lili prefers the term 'work' to 'practice' which she still does for "up to six hours a day". Lili says the notion of practice has "overtone of something repetitive and mechanical" whereas the idea of doing 'work' in her view suggests a commitment in energy and time that is way more "artistic" and compelling. Interesting that as a Steinway artist Lili appears to be associated with Bosendorfer piano and in a way seems to endorse their product. Her lack of preciousness regarding a high performance piano and who plays it is typical.



Lili Kraus in reflection
Photograph: Brian Brake c.1947 C.025165

Worth noting given the fallout only for months earlier regarding Lili's controversial inscription of the Wichita Steinway particularly after the alarm expressed by Mayor Ronnie Peters who worries about the possibility of 'every yobbo in town lining up to get their hands on an expensive concert grade instrument.

Insight also into Lili's sense of humour and ability to interact with the media were more than one's is totally on message delivering an amusing end line just for laughs. Although Lili 'thinks' she as toured New Zealand on five occasions by 1979 she had in fact visited there seven times, in 1946, 1957, 1959, 1963, 1970, 1973 and 1976.

Subject Descriptors

Kraus, Lili

Venue, Gisborne War Memorial Theatre

Children

D.O.B

Family

North Carolina, Appalachian Mountains, property

New Zealand tours

Performance practice

Performance philosophy

Personal appearance

Piano, technical requirements

Special Features

Illus. Port. Lili seated at the Bosendorfer piano casts a triple reflection in the polished surface of the instrument.

Caption: *Stage is pianist's second home*

Photograph: not attributed

Composition and concept of this image remarkably similar to 'experimental' portraits of Lili taken by New Zealand photographer Brian Brake, c.1947

**A93. Forde, Genevieve. "Lili Kraus a Vivid Septuagenarian".
Christchurch Press. August 1, 1979**

Feature article. Interview with Lili just after her appearance as soloist with the New Zealand Symphony Orchestra conducted by Piero Gamba in the Christchurch Town Hall on 31 July 1979.

Notes that for her NZSO programme on 'Tuesday night' Lili played the Mozart *Concerto in D Minor* K. 466. Describes how she is caught off-guard and alone in her hotel room 'with her leg up...studying a score'. Compares this with the evening before where 'during the interval' of her orchestral concert Lili's 'dressing room was crowded with people all wanting to see her'. Notes the young reporter assigned to cover her story gets 'told off' by Lili on a number of occasions for allegedly demonstrating a number of in-competencies such as "asking too many questions about music". Lili complains that "there are a million aspects to life" and wants to know why it is she is never invited to discuss significant or sensitive issues or what she "thinks" might effect "the present, the past, the future?"

Lili is also fed up with the unacceptable level of "ignorance" demonstrated by the local media given that the journalist has not done her homework and does not know Lili is "Hungarian not Austrian" and that she is in fact a "New Zealand citizen". Lili is similarly not happy with the 'accuracy' of how her visit to this country is being reported and insists her audiences be made aware that excluding a recent series of engagements in Japan Lili feels this current New Zealand tour is "the most strenuous" she has ever done. Lili justifies this view by asserting that while in New Zealand, again and again, she has to fly in to a venue, perform and fly out on the same day. Notes since her arrival last week Lili has had "only one free day" because against her better judgment she was persuaded to give a master class for 14 players at Waikato University in Hamilton that "started at 3.30 in the afternoon and ended at 10.45 in the evening". Although very hard work Lili believes New Zealand students really do benefit from these master classes and hopes that when she is back again "within three years" she will be asked to give more of them. Also notes that Lili is scheduled to 'leave Christchurch today on a flight to California'.

Gives a brief overview of Lili's life story. Mentions her ranch in North Carolina that she 'co- owns with her daughter uth ` and son-in-law'. Mentions her son Michael who lives in Britain and is a "gifted cellist" with four boys of his own. Also notes her husband Mandl died in 1956 and that it was the friendship with politician Walter Nash who first encouraged her to take up New Zealand citizenship, an identity that 'she has retained' since 1947.

Notes that Lili claims 'Mozart is not her favourite composer'. She argues that she was simply born loving music where the "better music", the more she loves it and because "Mozart's music happens to be music that can not be bettered" arrive at your own conclusion. Other than this observes Lili will not be drawn further, many composers are, "just as good – Bach, Beethoven, Bartók, Schubert" but "above all Haydn".

However, Lili teases, she does concede having a unique feeling for Mozart because before the war way back in 1936 when even the young reporter's "mummy was not yet alive", Lili says she was the "first person" to record the Mozart *Fantasia and Sonata in C Minor*, K.475-457. This was followed by a recording of all the Mozart sonatas for piano and violin played with Syzmon Goldberg and much, much later in 1952 as part of the Mozart bi-centenary celebrations where Lili says she was asked to "record all the work" for piano that this composer ever wrote. Observes at '71 on her tenth visit to New Zealand' Lili claims she has "no intention of slowing down". Asserts that as long as she is able to play "as I do" Lili knows she is not going to retire. "Why should I?" she says, "There's no reason to".

Interesting that not only was the Mozart *Fantasia and Sonata in C Minor* K.475-457 among the very first recordings Lili made it is also the work she regarded as "the most difficult of all piano compositions" (Roberson: 2000, 51) Mozart wrote for the piano. Although co-operative and enjoying winding up the earnest but ill-informed cub reporter, Lili seems irritable, tired and just a little defensive. Also needs to be noted in 1979 she was 76 not 71 years old and was on her eighth not tenth tour of New Zealand.

Subject Descriptors

Gamba, Piero, conductor
Kraus, Lili
Nash, Walter

New Zealand Symphony Orchestra

Concert, orchestral, review, 31 July 1979

Recordings, Mozart, *Fantasia and Sonata in C Minor*, K.475-457
Repertoire, Mozart, *Concerto in D Minor*, No. 20, K.466

Venue, Christchurch Town Hall

Children
Citizenship
D.O.B
Family, North Carolina, Appalachian Mountains, property
Mozart, feeling for
New Zealand tours
Teaching, master classes

Special Features

Illus. Port. Lili wide eyed but fatigued wearing long sleeved patterned brocade gown with triple strand pearl choker and drop earrings, clutches a disposable coffee cup and smiles

Caption: *Lili Kraus backstage after her performance of a Mozart Piano Concerto in the Town Hall last evening*

Photograph: not attributed

**A94. Mason, Bruce. "Passion Undiminished".
New Zealand Listener. September 8, 1979**

Feature story. Celebrates Lili's return to New Zealand and her performance of the *Mozart Concerto in D Minor* K.271 with the New Zealand Symphony Orchestra conducted by Piero Gamba in the Wellington Town Hall on Saturday 28 July 1979.

Observes how at '71' she 'swirled' on to the stage, 'encased (the figure is now of pleasing amplitude) in glittering brocade'. After receiving a 'storm of applause' from the audience Lili 'raised her arms in her unique gesture of benediction, sat, twiddled the wheels' of the piano stool and 'played'. Notes her 'passion was undiminished' and the 'absorption...total; head raised under a tiara of hair, eyes up, face as sharply incised as a Roman emperor's on a coin of the best period'.

Recalls the time in May 1946 when Lili landed in New Zealand just after the war and made her first 'charismatic visit' arriving like a 'dove of peace...to proclaim the gentle empire of great music' but the dove was 'bedraggled'. Describes the harrowing conditions of Lili's '30 month internment in an Indonesian concentration camp'. Remembers how Lili's first concerts in Auckland were 'sell-outs' where want-to-be patrons were forced to stand in an 'all night queue' just to get tickets for her Wellington appearance. Suddenly everybody was talking about Lili Kraus. Notes that for the 'first and only time' in the history of New Zealand 'a strictly classical pianist had the mana and reclame of show-biz'. Also notes that during these early days Lili 'played everywhere and to everyone: no hamlet was too tiny'. Mentions the 'broadcast of a concert she gave in Tirau' where it is imagined highly likely that no other artist of Lili's 'calibre' has either been to or played since.

Acknowledges that Lili has a 'special affection for students' and would often play for them at 'no fee'. Observes how in 1946 Lili's 'every word was quoted, her strong wrists and forearms' caused pulses to race, her dresses were 'ecstatically' written about and even 'her light and graceful walk' once breathlessly described by an overawed radio announcer as the 'skipping' of the artist 'off the stage'. Asserts that the effect Lili had on the generation in their early 20s post-war was 'electric; where she was able to open up 'whole continents of sound' and 'new horizons of beauty'. Notes that of 'all of the critics' it was Owen Jensen who wrote of Lili's 'power to let music speak through the piano' where she allowed the instrument simply to become 'a means to another much greater end'. Recalls how Lili was 'instantly' able to establish Schubert as 'one of the very great composers for the piano' and remembers a mesmerising performance of the *Sonata in A Major* described by Douglas Lilburn as the slow 'release of a golden flood'.

Refers to the second number of *Landfall* (June 1947) in which Charles Brasch printed the "Poems for Lili Kraus" by the four big boy poets, Bertram, Curnow, Fairburn and Glover. Gives excerpts from each of the works and invites competition to identify who wrote what. '(No prize for guessing...solution below)'. Notes Lili was 'offered New Zealand citizenship' in '1948' an 'honour she wears with pride' which Mason argues should be regarded as 'an equal honour for us'.



*Tirau Town Hall
14 October 2013
Photograph: A.A.M. Bos*

Describes how Lili has since the early 50s lived the 'nomadic life of a concert artist' slave to 'inhuman schedules' and flight plans. Also notes how in 1963 Lili took two years off from touring and set herself the mammoth task of 'learning all 27 Mozart concerti, 17 of which she was studying for the first time'. These works she then recorded in 1965 with the Vienna Festival Orchestra conducted by Stephen Simon, repeating the 'entire series in nine successive concerts' played in the New York Town Hall. Mentions how Lili's punishing concert schedule is punctuated by teaching master classes 'all over the world' including one she conducted in Hamilton in July.

Rattles off current facts about Lili's life including her professorship at Texas Christian University in Fort Worth, her annual six week break on her '260 acre farm near Ashville, North Carolina' managed by daughter Ruth and son-in-law Fergus Pope' where the family raise prime 'Herefordshire cattle' about which Mason says Lili is very, 'knowledgeable' and for a 'once committed vegetarian' entirely 'practical'.

Thinks it 'unlikely' Lili will ever retire and notes that after her three recent outstanding New Zealand performances of the Mozart *D Minor Concerto* argues, 'who would want her to?' Suggests only Lili invests this 'noble work' with a particular kind of 'magic. Her art is 'ageless and once recorded, permanent'. Observes Lili's animation, vivacity of conversation and her 'total commitment' to every person she meets 'from the world's most esteemed conductors to the young waitress at the James Cook Hotel gently prevailed upon to supply some booooooze' at lunchtime, make her 'not only a great and enduring artist' but also the 'most ravishing and entrancing...empress of our affections'.

Interesting to note how the mature Lili has relaxed and 'filled out' and well and truly lost the thin, nervy edginess that for a long time was the skeletal reminder of being a detainee. Remembers the frenzy of excitement Lili generated postwar when anyone and everyone came to hear her play. Also interesting to note the performance where Lili's 'light and graceful walk' became a playful skip and dance 'off the stage' was her second Nelson appearance on 26 June 1946. The concert broadcast on radio from tiny little Tirau was one of her Community Art Service recitals played in the Tirau Town Hall, on 8 November 1946. Needs to be clarified Lili was in fact 'offered New Zealand citizenship' in 1938 not 1948, and formally accepted our nationality in 1947.

Funny, opinionated, elegant writing by Bruce Mason.
Legend

Subject Descriptors

Brasch, Charles
 Bertram, James
 Curnow, Allen
 Fairburn, A.R.D
 Gamba, Piero, conductor
 Glover, Denis
 Jensen, Owen
 Kraus, Lili
 Lilburn, Douglas
 Nash, Walter

Community Art Service
 New Zealand Symphony Orchestra

1946 Auckland debut

Recordings, Mozart, *Piano Concerti*

Repertoire, Mozart, *Concerto in D Minor*, No. 20 K.466

Venue, Tirau Town Hall

Children
 Citizenship
 Concerts for students
 Diet
 D.O.B
 Family,
 North Carolina, Appalachian Mountains, property
 Fashion sense
 Mozart, feeling for
 Mozart, playing of
 New Zealand tours
 Performance practice
 Personal appearance
 Schubert, playing of
 Teaching, master classes
 Teaching, Texas Christian University, Fort Worth

Special Features

Illus. Port. Lili side profile, deep in concentration, hands on the keyboard, wearing white blouse with stiff cuffs and dark jacket

Photograph: Jane Ussher

Illus. Port. Lili (insert) head and shoulders, face to camera wearing white blouse and dark jacket with triple strand of pearls and clasp earrings, smiles

Photograph: Jane Ussher

A95 “Lili Kraus has been awarded her third honorary doctorate from American universities”.
Auckland Star. May 28, 1980

Notes that Lili has been awarded her third honorary doctorate from American Universities. Includes career details. Does not comment on the failure of New Zealand tertiary institutions to recognise or acknowledge her contribution to music education in this country.

Subject Descriptors

Kraus, Lili

Awards and honours

Music education

A96. Mach, Elyse. “Lili Kraus” in *Great Pianists Speak for Themselves*. London: Robson Books, 1981. 145-155.

Interview with Lili. Includes memorable description of the older, mature artist ‘resplendent in grey and lilac pantsuit...hair piled up’ to accentuate the ‘beautiful features’ and ‘angular lines’ of her face. Provides a real sense of the person, her energy, vitality and priorities when Lili ‘abruptly suggests’ a trip to a nearby deli purchasing ham sandwiches, coffee and vanilla ice cream that she eats while in conversation. (145).

Describes how in 1938 Lili fled Europe and sought refuge in London. Attributes this to her Jewish heritage and husband Mandl’s provocative German translation of H.G. Wells book *Shape of Things to Come* in which Hitler is called a ‘gangster’. Notes that this was when Walter Nash who at the time was not only New Zealand Minister of Finance and Immigration but also a good friend of Wells first proposed that Lili and her family become New Zealand citizens. Lili acknowledges that well before the outbreak of war she had been introduced to idea of coming to live in New Zealand and how taking up residency here she saw as her “hope in troubled times” for a “promised land”. Also notes that Walter Nash arranged for the British Foreign Office to provide Lili and her family with interim British travel documents until their New Zealand passports could be obtained.

Gives an account of Lili’s arrest in Jakarta on conspiracy charges as a result of her friendship with the American born wife of the Dutch governor–general and describes the conditions of her subsequent internment. Details how Lili embraced the enforced rigour of prison life, everyday practicing the piano in her head, developing a technique of ‘silent recall’ able to imagine music without reference to a score while at the same time strengthening her hands by subjecting them to the demands hard manual labour. Discusses at length the effect that imprisonment during the war had on her outlook and her attitude as an artist. Without such experiences Lili admits her playing “would have achieved neither the depths of compassion” nor the “appreciation of the richness of life” in which she says an overwhelming sense of “gratitude and enthusiasm” celebrates the value of “even the smallest thing”(146).

Describes how Lili prepares for a concert. Explains that she never eats before playing because she believes “every fibre of the body has to serve the performance”. In her view that artist should not “burden” their “digestive juices” because in performance the playing will be informed too much by “the stomach and not enough in the spirit and the brain”. (151). Lili also reflects on the “excitement” she feels prior to walking on stage and how sometimes she experiences a physical ineptness as if she cannot remember where she is and what she has to do. Notes Lili says she is always reassured by the “friendly grin” of the piano and the “eighty-eight keys” that smile at her. “I love them...whenever I perform my happiness hangs on every note”. Also refers to an observation made by her distinguished teacher Schnabel who ‘never knew anyone’ able to express ‘so much joy in playing’ as Lili. Observes that for Lili when she plays it is as if her “mortality is eclipsed...Lili Kraus, ceases to exist...I exist only in the music I project to the audience”(151-152).



MME. LILI KRAUS INTRODUCES HER GRANDCHILDREN TO THE PIANO

Lili introduces her grandchildren to the piano
Cara Kelson Collection Papers Relating to Lili Kraus, MS Papers 5700-03
Turnbull Library, Wellington

With reference to a new generation of pianists Lili also reflects on how emergent artists seem to be becoming more and more disconnected from a classical and romantic tradition that insists on expression of “feeling”. Where a contemporary approach plays “every note in its proper place” without any “personal statement” or “passionate involvement”, for Lili such an emphasis produces music with no “joy or sadness”. In a performance Lili says she wants to hear “concepts not just notes” where piano playing is an experience willing to take risks in order to empower the music with “emotional content” apparent in the “head and heart, not just in the fingers or on the sleeve” (153).

Candid view of Lili in a domestic environment talking directly about her wartime internment, personal approach to performance and how the need to communicate ‘passion’ has always inspired and informed her playing. Provides more information about the circumstances contributing to the acceptance by Lili of New Zealand citizenship and her later refusal to give up this identity.

Elyse Mach trained extensively in piano performance and teaching. She has a PhD in music from Northwestern University and has written a number of books, articles and reviews on music related subjects. In 1981 she was Professor of Music at Northeastern University Illinois University in Chicago.

Subject Descriptors

Kraus, Lili
Mandl, Otto
Nash, Walter
Schnabel, Artur, teacher
Wells, H.G

Imprisonment, Japanese Internment Camp, Indonesia

Children
Citizenship
Diet
Fashion sense
Personal appearance
Performance philosophy
Performance practice
Romanticism

Special Features

Illus. Port. Lili in gown standing at the piano. (144)

Illus. Family Port. Lili at the piano surrounded by her daughter Ruth, son-in-law Fergus Page, and her grandchildren, Frances, Daniel and Clara. (148)

**A97. Roberson, Steven, H. “Lili Kraus the First Lady of the Piano”.
Junior Keynotes. Winter, 1989**

Article. Short biography introducing Lili to aspiring young piano players and musicians. Discusses her early life, entry to the Academy of Music in Budapest aged 8, influences of her teachers Kodály, Bartók, Eisenberger, and Steuermann Notes how Lili aged only 20 became a full professor of piano at the Academy of Music in Vienna.

Mentions her move to Berlin to study under Schnabel, marriage to Mandl in 1930, the arrival of her two children, the outbreak of World War II and capture in Indonesia en route to America in 1942. Describes how Lili survived imprisonment in a Japanese concentration camp and the circumstances of her release where she went first to Australia and then New Zealand. Notes that Lili had to work really hard to restore her touch and eventually made her American debut in New York in 1949. Describes how Lili lived in South Africa before returning to Europe where she then lived in Austria and France. Notes that in 1967 Lili moved to America where she became artist-in-residence at Texas Christian University in Fort Worth until 1983 when she retired from teaching.

Also discusses Lili’s career as a concert pianist. Notes that when she was 17 years old Lili played her first full-length concerto where because the conductor did not like rehearsing with the soloist, she had to perform ‘without ever having played with an orchestra before’. Observes that when Lili first started out as a professional musician she specialised in the music of Chopin but after touring and recording with violinist Szymon Goldberg earned a reputation as a Beethoven player. Notes however that she is best known as an interpreter of Mozart and refers to her 1954 *Les Discophiles Francais* recordings of almost all the solo, chamber and concerto works written by Mozart for piano. Mentions that Lili’s career really took off in 1963 after she began being managed by agent Alix Williamson of New York. Notes in 1965-66 Lili recorded all the Mozart piano concertos which she then performed the following year in ‘an unprecedented’ series of nine concerts. Lists the occasions Lili herself regarded as highlights of her career. These engagements included a command performance for the wedding of the Shah of Iran, presenting the first secular recital at Canterbury Cathedral, playing in the concert celebrating the establishment of the new capital city of Brasil, Brasilia, appearing at the Royal Moroccan Mozart Festival in Morocco and the Mostly Mozart Festival in New York as well as playing a concert in Royal Festival Hall in London honouring Bertrand Russell on his 90th birthday. Also notes that Lili was the only permanent member of the jury of the Van Cliburn International Piano Competition.

Discusses the quality of Lili’s playing. Notes her technical fluency and ability to emphasise each note, her ‘tonal beauty, drama, careful attention to phrasing, vivid dynamic contrasts, vigourous accents’, unfussy ornamentation, clarity of projection, belief in herself, spirit of improvisation and charm. Asserts that Lili had her own views about ‘practice, memorizing, objectivity’ and ‘style’. Mentions that Lili’s approach recognised the need for ‘firm fingers, loose wrists, weight transfer’ and exact choreography.

Asserts that as a teacher Lili was a living link with the 'interpretive traditions' she learned from her mentors Bartók and Schnabel. Notes she was concerned young and emergent pianists still needed to see the relevance of Classic and Romantic period to the development of their own performance practice and argued that the expression of 'delicacy' has nothing to do with 'being pretty'. For Lili this is particularly the case when applied to the problem of performing Mozart. To say his music is only coloured "pastel blue... and... pink" with no "ups and downs" that it must be "serene... comfortable, pleasant", even, means you can never understand Mozart. She explains, "There is no unhappiness, tragedy, frustration" or "anger" that hasn't "touched" that composer "to the core" because in Lili's view, Mozart must be played with "life" - in all its colours.

Straightforward, informative accessible account of Lili's influences, career and performance philosophy and practice designed for kids. Touches on what it takes to become a successful concert pianist. Uses the language, technical terms and piano-speak young people wanting to be professional musicians will need to know.

Steve Roberson was Lili's student at Texas Christian University from 1972 to 1975. Fascinated by her musicianship, intelligence and energy Roberson became her biographer recording extensive interviews with Lili in 1984 and 1985. Although the text is motivated by the desire to share knowledge about Lili and inspire an emergent generation of musicians, it must be said that some elements of the writing do, as an adjudicator of a piano competition might observe, require 'better articulation' and a slightly more sophisticated 'understanding of the phrase'.

Subject Descriptors

Bartók, Bela, teacher

Kraus, Lili,

Russell, Bertrand, 90th birthday celebrations

Schnabel, Artur, teacher

Canterbury Cathedral, secular recital

ImprisonmentJapanese Internment Camp, Indonesia

Royal Moroccan Mozart Festival

Recordings, Mozart, 1954 *Les Discophiles Francais*

Brasilia

Chopin, attitude toward

Beethoven, playing of

Mozart, playing of

Performance philosophy

Performance practice

Piano competitions, Van Cliburn International

Romanticism

Teaching, advice for young players

Teaching, Stellenbosch University, Capetown

Teaching, Texas Christian University, Fort Worth

Technique



Lili's personalised logo and letterhead on a postcard promoting a made for television documentary about her life and work broadcast on the PBS network in the United States on 2 January 1985
Gwyneth Brown Collection Correspondence from Lili Kraus MS Papers 9552-6
Turnbull Library, Wellington

A98. Thomson, John, Mansfield. “Visiting Artists From the Nineteenth Century to the Present Day”, “The New Zealand Broadcasting Service 1936-1947”, “Music Journals Since The Triad” in, *The Oxford History of New Zealand Music*.

Auckland: Oxford University Press, 1991. 147, 173, 180.

Comprehensive overview and forward thinking general history of New Zealand music.

In “Visiting artists from the nineteenth century to the present day” Thomson includes Lili among the ‘major musical figures’ who post-war toured this country where passing reference is made to the ‘electrifying impact’ of her ‘personality’ (147). Also mentions Lili in “The New Zealand Broadcasting Service 1936-1947” with regard to the development of network radio in New Zealand and the ambitious pre-war plans for a ‘great national broadcasting center’ that was to include a ‘conservatorium of music and the cultural arts’. Notes the receipt in March 1938 of letters written by Lili and a number of other European based musicians to James Shelley, Director of the National Broadcasting Service, not only supporting the concept of a conservatorium of music associated with a broadcasting center but also declaring the intention of these artists to ‘emigrate’ to New Zealand and ‘form a colony of friends’. (173) Worth noting because this correspondence may also have been generated by Lili’s introduction to Walter Nash and his suggestion she take up New Zealand citizenship that was made at this time.

Also likely the incident was connected a ‘scheme’ known to Nash that was being proposed by student at Oxford John Mulgan and friends economist J.B Condliffe and ‘flamboyant’ communist lawyer John Platts-Mills who as a response to the rise of Nazism in Europe suggested British aid money be used to sponsor the relocation of up to a 1,000 mostly Czech refugees to New Zealand. Well before the outbreak of war Mulgan and associates understood the urgency of the situation and ‘stressed how little time there was to get people out’ arguing delaying an attempt to ‘emigrate Jews in any number’ would be ‘fatal’. Mulgan was also aware that many European exponents of ‘high art’ including Lili had expressed interest in making use of the escape-the-war-and-emigrate-to-New Zealand-plan and wondered how much top-end imported ‘culture’ the economy here could actually sustain. In his view rather than selecting ‘doctors and lawyers’, and piano players as prospective immigrants it was more probable that those with ‘self sufficient, practical skills’ like agricultural labourers and farm workers who could be ‘settled on the land’ would be the ones with the ability to contribute to the future ‘real wealth’ of New Zealand (see O’Sullivan, 2003: Long journey to the border: a life of John Mulgan. Auckland: Penguin. 205-06).

Reference is also made to Lili in the section “Music journals since *The Triad*” where her appearance in Owen Jensen’s ‘cyclostyled’ 1940s newsletter *Music Ho* is mentioned only with regard to the way in which she was vigorously defended her from ‘the savage’ critical attacks of Wellington pianist and teacher L.D. Austin (180). Unfortunately although Thomson does not say when this correspondence was first published, and includes no example of either the negative comment Lili received or of the rebuttals Jensen wrote on her behalf, the project has been able to establish that the debate in fact appeared in the 1947 June-July issue of *Music Ho* (see A33.4).

Although not packed with information about Lili and her contribution to New Zealand music *The Oxford History* (1991) is an important work because it was among the first reference books to explore a bi-cultural tradition as the foundation of an ongoing 'musical relationship' (vii) where included within a historical account of European music in New Zealand there is also extensive discussion of indigenous music making and Maori performance practice.

John Mansfield Thomson, 1926- 1999, was an editor, contributor to and writer of, music books and journals. His publications include *A Distant Music* (1980) a biography of New Zealand composer Alfred Hill. In 1985 John Mansfield Thomson was the first Stout Research Fellow at Victoria University in Wellington.

Subject Descriptors

Hofmann, Frank, photographer

Jensen, Owen

Kraus, Lili,

Mulgan, John

New Zealand Broadcasting Service

Music Ho!

Citizenship

Refugee artists

Special Features

Includes Appendices *Music in Education, Instrument Making in New Zealand*, plus extensive bibliography and index

A99. Tunnicliff, Shirley. "Post-War Change and Developments & A Decade of Change and Progress" in *Response to a Vision, the first hundred years of the Nelson School of Music*. Dunedin: The Nelson School of Music, 1994. 94-97, 113, 154.

Describes the first appearance Lili made in Auckland on 9 June 1946 that 'electrified' the 'dreary' New Zealand 'end-of war winter'. Notes how she was willing to play anywhere she could in both large and small venues, capturing the attention of a much wider national audience through her series of public radio broadcasts that promoted these concerts. Gives an account of Lili's first performance in Nelson on 22 June 1946 where her programme included Brahms, Beethoven, Haydn and 'the evening's triumph' Schubert's *Fantasia in C Major*. Includes excerpts from the review of this performance published in the *Nelson Evening Mail* on 24 June 1946 where Lili's 'rich and brilliant' playing 'stirred' the audience to 'great enthusiasm' and 'rapturous ovation'. Discusses her encore *Rumanian Dances* by Bartók and how this work by Lili's former teacher and mentor was a bit too 'out there' for her Nelson audience who regarded the strident modernist rhythms as alien and 'bizarre' (95).

Mentions a complaint alleging that the piano Lili played for her first Nelson performance had been out of tune. Gives an account of her second Nelson recital where in the *Nelson Evening Mail* 27 June 1946 the reviewer remarks on Lili's 'spontaneity' as a performer 'created by her vivacity' and 'overflowing zest for her music' sustained by an extraordinary 'strength' of technique and emotional 'skill' that finished with an exuberant flourish as 'Madame Kraus dances off the stage'. (96). Also includes a reference to an article written by Lili for the *Nelson Evening Mail* 26 June 1946 'explaining' elements of the programme for her second Nelson recital particularly the Schubert *Sonata in A Major* where she expresses a hope that the audience 'will appreciate the work better if they have some knowledge' of Schubert's life and creative intention. Does not however, include any actual text of the article by Lili.

Notes receipt of a letter written by Lili dated 28 August 1973 accepting an invitation to become the first Patron of the *Nelson School of Music*. Remembers the last time Lili played in Nelson in August 1979 where the concert ended with a 'standing ovation'. For this programme Lili played 'Mozart and Schubert as she had done in her first concert in 1946', speaking directly to her audience not only giving an informed, illustrated lecture on some of the items included in this recital but also acknowledging, 'how glad she was to be back...where it all began'. Notes Lili's performance was reviewed in the *Nelson Evening Mail* on 18 August 1979 where it is observed that an account of her recital could easily become a 'eulogistic report' on Lili's 'personality' which does not adequately recognise 'her superb musical ability and integrity' where 'an exceptional pianist' was able to draw a large audience into 'her world of music' so that those seated in the concert hall could feel 'part of that world' (113).

Includes alphabetical list of 'Biographical Notes' with a reference for Lili where her year of birth is given as 1908 when she was in fact born in 1903. This error can be excused as it was deliberately perpetuated by Lili who did not correct a much earlier mistake made in 1938 by a clerk issuing her with a McBritish Certificate of Identity.

Years later Lili 'admitted her deception to a few' but during her lifetime absolutely forbid anyone from divulging 'the secret' of her true date of birth. (Roberson, 2000:58).

Shirley Tunnicliff has a M.A (Hons) in History from VUW and worked in broadcasting, National Archives and on the Dictionary of New Zealand Biography. In her introduction to the history of the Nelson School of Music the writer acknowledges that the skill, artistry and contribution made to the development of music education in New Zealand by generations of talented women has 'slipped unrecorded into oblivion'. Asserts a significant intention of the publication was to 'retrieve some of the scarce facts' about these selfless and too often anonymous individuals so that their contributions can be remembered and are able to inform interpretation of the history. Includes Lili among these 'invisible women' (7) of New Zealand music.

Subject Descriptors

Kraus, Lili

1946 Auckland debut
 Imprisonment Japanese Internment Camp Indonesia
 Recital, review, 22 June 1946
 Recital, review, 26 June 1946
 Recital, review, 17 August 1979

Repertoire, Bartók, *Rumanian Dances*
 Repertoire, Schubert, *Sonata in A Major*
 Repertoire, Schubert, *Fantasia in C Major*

Venue, Nelson School of Music

Audience, relationship with
 Bartók, playing of
 Citizenship
 Conservatories of music
 Diet
 D.O.B
 Fashion sense
 First Patron of Nelson School of Music
 Performance philosophy
 Performance practice
 Personal appearance
 Schubert, playing of
 Teaching, master classes

Special Features

Illus. Port. Lili with pearls and lace collar (95)

Illus. Group Port. Lili at the piano giving a master-class to students of the Nelson School of Music, September 1963 (96)

Includes bibliographical references (161-162) and index

A100. Baskett, Pat “Century of sun and song”.
New Zealand Herald. September 8, 1994

Feature article. *Thursday Arts* column on the Nelson School of Music Centennial. Mentions Lili and how her electrifying performances in Nelson in 1946 gave the local music scene ‘an international boost’. Although noting that Lili became first patron of the Nelson School of Music in 1973, glosses over her relationship with this organisation and does not reference her contribution as teacher as well as visiting artist and performer.

Subject Descriptors

Kraus, Lili,

Nelson School of Music

First Patron of Nelson School of Music, 1973
Music education, New Zealand

Special Features

Illus. Exterior Nelson School of Music

Caption: *Nelson School of Music building in Nile St ...an unbroken tradition of public performances*

Photograph: not attributed

A101. Roberson, Steve. *Lili Kraus: Hungarian pianist, Texas teacher, personality extraordinaire*. Fort Worth, Tex: Texas Christian University Press. 2000.

Biography of Lili by a distinguished former student. She is described as 'glamorous and brilliant' being 'absolutely beautiful' with high cheekbones 'dark, luminous eyes' and an eternal 'tan'. As a performer and a teacher remembers Lili for playing with a 'voluptuousness and passion...unlike anyone else'. (xi-xii)

Gives an account of Lili's disadvantaged early life. Describes her father Victor as a 'gentle, gregarious' charismatic knife sharpener and storyteller with a passion for gambling and her mother as the willful but frustrated Irene, a proud Hungarian woman, prone to depression who suffered not only the ignominy of 'aristocratic aspirations' on a peasant reality but who also struggled with the grief and disappointment of having a 'wonderful singing voice' never encouraged or able to achieve 'professional fulfillment'(1). Mentions Lili's older half sister Dora 'daughter of Victor by his first wife who was Irene's cousin' and how Lili's mother treated Dora with 'distain and frequent cruelty'(2). Describes the strategies Lili developed to survive the family dysfunction where from a very young age she assumed the role of de facto parent caring for both her sister and her mother. When mental illness eventually overcame her mother, Lili had begun to see Irene as a "really crazy lady" who angrily "lashed out at the world"(2). Notes Lili 'never forgave' her mother for the instability that denied her the security of knowing childhood happiness.

Describes Lili's musical education and her acceptance into the Royal Academy of Music (now known as the Liszt Academy) in Budapest aged 8 where for a 'child reared in poverty', burdened with a violent and aggressive mother she quickly learned that success in music offered her the possibility of a better a life. Notes that while Lili was at the Royal Academy of Music in Budapest she studied theory with Zoltán Kodály and piano performance with Bela Bartók whose achievements as an international concert artist she was determined to follow. Traces her move to Vienna to study under Leschetizky student Severin Eisenberger, at the New Vienna Conservatory of Music. Notes that it was here she also a studied with Eduard Steuermann, disciple and interpreter of Arnold Schoenberg.

Gives an account of her international debut aged 18 in the Kurhaus Resort Hotel, Scheveningen in The Hague, the Netherlands in 1921 where under the direction of Igaz Neumark she played the Beethoven *Fourth Piano Concerto in G Major* Op.58. This was when Lili became a 'Steinway Artist, a designation that meant she was to perform on Steinways' and that a Steinway grand would be provided 'on loan' (18) for her own personal use. Notes that in 1923 aged only 20 Lili became a full professor of piano at the New Vienna Conservatory. Also at this time her professional career as a performer began to generate critical attention. She was a 'sensation' and her playing described as that of 'a virtuoso' with 'a captivating...elastic touch and great rhythmical insight' (21). Although Lili was celebrated in the media for her personality and 'charisma' on stage notes she did not pretend to 'premeditated showmanship' claiming that at no point did she want to be seen as the arrogant wannabe artist or 'prima donna'. Observes her 'magnetism' and ability to command an audience she saw as an innate personal quality, something 'completely natural' to her that 'could not be copied or faked' (22).

Discusses Lili's practice of addressing her audience directly from the stage. Notes that unlike many other artists who provided commentary on their performances Lili always spoke about the music 'not about herself' (23). She did not reminisce about either 'her first performance of the piece, her first hearing of it or her personal reaction to it' but talked only of the 'dramatic meaning of the work' and its 'aesthetic essence' (23).

Notes in 1928 Lili was introduced to Otto Mandl a tall, thin, stylish, goatee wearing, World War I veteran with a shrapnel inflicted limp who was not only fourteen years older than her but also a wealthy Austrian mining engineer, doctor of philosophy, lover of literature and the arts *and* married, father of three. Although living in London with his wife Mary Durant, describes how Mandl had a relationship with Lili, which he facilitated by the sending of his daughter Lavinia who was 'just a few years younger than Lili' to study piano with her in Vienna. Mandl then 'arranged' that the two young women 'share an apartment' (29) together. In November 1929 Lili became pregnant to Mandl who at the time was not yet divorced from Mary Durant. To avoid 'career complications' and 'create a façade of respectability' a marriage of convenience was arranged for Lili to a Polish man "whose name nobody now remembers"(26). On 18 August 1930 Lili gave birth to a daughter Ruth. About six weeks later on 31 October 1931 (the exact date is unclear and has been given as occurring some time in later in 1931 or early 1932 possibly because Lili herself was still legally connected to someone else) Lili and the newly divorced Mandl were married. Notes that Lili 'never took her husband's name in public or private life; professionally she always preferred to be known as Madame Kraus' (29). Lili had a second child a son, Michael Otto, (Miessi), born 15 November 1931.

Describes the rise of anti-Semitism in Austria during the early 1930s and how to protect both her career and personal safety, growing institutional discrimination forced Lili to suppress her Jewish ethnicity. Despite the emergence of the Nazis as an alarming political entity, in 1930 Lili moved to the German capital Berlin to study with Artur Schnabel, the 'great Austrian pianist, Leschetizky student, acquaintance of Brahms and champion of the Viennese Classicists' (33). From Schnabel Lili learned to use to the piano to communicate drama and conceptual freedom with control. Observes that her trademark practice of 'overdotting' or 'prolonging tones' and her 'surging drive' to the peaks of phrases were interpretive characteristics she absorbed from Schnabel. Schnabel taught her to practice using the metronome and to refuse any compromise in the original tempo specified by the composer for the purpose of being 'expressive'. According to Schnabel all feeling could be contained within the 'infinitely' free but minute and ordained regular beat of the metronome. Schnabel also taught that every phrase, every theme, every motif in a piece of music has a particular quality or character. The challenge for the performer was to understand and communicate these differences so that each 'character' was able to reveal to an audience more and more aspects of its own unique but individual 'face' (39) just like the various appearances members of the cast might assume in an opera. Notes however, that Schnabel did not teach technique. The mechanics of playing the piano Lili was left to discover entirely for herself.

Describes in detail Lili's pre-war European performances where she balanced an almost non-stop series of engagements against the demands of family life. Notes that in early 1932 the family moved from Berlin to a villa just outside Tremezzo in

the foothills of the Italian Alps on the northern shore of Lake Como. Although relocation to a warmer climate was seen to be better for the health of Lili's youngest child, there was at the time urgent need to leave Berlin, which under Hitler and the National Socialists had become a crucible of anti-Jewish agitation.

Notes that in 1934 Lili made her first recording for German record company *Odeon*. This disk featured the Chopin *Waltz in E Minor* and the *Turkish March* by Mozart. Another of her early recordings was the Mozart *Fantasy and Sonatas in C Minor* K.475 and K.457, which Lili described as "the most difficult of all piano compositions" (51). Notes that this recording 'created a sensation' because prior to World War II music written for the piano by Mozart was 'mainly ignored' and 'not frequently played' except by Lili's teacher and mentor Schnabel and by her predecessors 'Edwin Fischer, Walter Giesecking and Wanda Landowska' (52) who performed only a portion of Mozart's compositions for piano. Observes that at this point Lili began to include all of Mozart's piano music in her programmes, earning a reputation as the artist who reintroduced the twentieth century to an appreciation of Mozart as interpreted by the conventions of a 'purist classical tradition'. Lili was also one of the first pianists of her generation to be 'concerned' with the 'authenticity' of the Mozart editions she used. Her insistence on accuracy of score, phrasing, ornamentation, minimal pedal effects and 'stylistically correct' lead-ins and cadenzas as opposed to the fashionable Romantic but more 'flashy and elaborate' ones popular at the time 'set a standard for others to follow' (52).

Mentions that for her performance of Mozart piano concertos, Lili chose to be accompanied by smaller 'chamber ensembles' rather than the full nineteenth century orchestra. Lili however, took this practice a 'step further' and contrary to the Romantic custom that allowed the performer only a brief session with the orchestra she increased shared rehearsal time believing chamber music like that of Mozart's always required extensive 'discussion and analysis' which in her view created a relationship and the possibility of more intimate 'collaboration' (52). Also notes to enable the nuances of the original composition to inform her interpretation like her teacher Schnabel Lili 'played and read concertos from the orchestral score'. As early as the 1930s Lili even proposed that she record Mozart on a 'period instrument' but her suggestion although common contemporary practice, was rejected by her record company at the time and dismissed as being too 'revolutionary' because the listening public would not be able to 'accept an authentic eighteenth-century sound'. Suggests Lili's approach to Mozart earned her a 'lasting place in the musical firmament' (53) where the strength of her imagination, vision and creative conviction left an indelible impression on future interpretation and performance of this music.

Notes in October 1938 German annexation of Austria and increasing Nazi harassment of Jews forced Lili and family to leave Europe and escape to England. Mentions her stay in 'Betteshanger on the estate of Lord Northbourne', where she was introduced by H.G. Wells to his friend Walter Nash, New Zealand Minister of Finance and Immigration. Nash knowing that Lili had renounced her Austrian citizenship suggested that she and Mandl 'become New Zealand citizens and residents'. However an exhausting schedule of recording sessions and engagements in London, Belgium, the Netherlands and Scandinavia had already been arranged for Lili meaning 'departure for New Zealand was postponed for one year' (57).

Notes that in 1940 a world tour beginning with four months in Indonesia and including two months in Australia, three months in New Zealand before going on to America for her American debut in California where she was to play concertos with the San Francisco Symphony conducted by Pierre Monteux plus performances in New York and Canada was planned. On 9 March 1940 Lili played a farewell concert with Doda Conrad in Amsterdam, where her performance of the Schubert Sonata Op.143 was described as having a 'tenderness' and 'perfectly natural...beauty', full of 'enchantment' (66).

Notes that on 13 March 1940 Lili and family sailed from Rotterdam bound for Batavia, in Java on board the passenger liner *Johan van Oldenbarendveldt* one of the last Dutch ships to get safely under way prior to the German invasion of the Netherlands on 10 May 1940. Observes Lili and family arrived in Indonesia on 11 April 1940 where almost immediately she made a number of appearances, began to broadcast on local radio, taught and learned new repertoire. Although residency in the Dutch East Indies was originally expected to last four months the outbreak of war in the South Pacific forced her to stay. In 1941 Lili and family moved to Sajan, on Bali and set up home on the edge of a random community of émigré Europeans many of whom were artists. Notes that Lili responded warmly to the openness, sensuality and colour of living on a tropical island. She enjoyed 'an active social life' (68) where her 'daringly liberated personality', spontaneous physicality and 'sexual energy' could express itself among the lush 'green rainforests...quiet villages, temples and terraced rice fields'. (69)

Notes that after the attack of Pearl Harbour on 7 December 1941, Japan invaded oil rich Indonesia and captured it from the Dutch on 8 March 1942. Describes how Lili and family were rounded up, interrogated and then released on the condition that she 'play recitals in the prison camps being established for the internment of the Dutch and other Allied nationals' (70). Also notes that many European musicians would not comply with these directives and become 'Japan workers' accepting of the restrictions imposed on them but Lili who could not give up the piano seized every opportunity available. Observes that despite occupation by the Japanese Lili's career continued. Under direction of Japanese conductor and composer Nobuo Aida on 13 December 1942 Lili played the Mozart *C Minor Concerto* accompanied by a European orchestra based in Batavia (Jakarta). Broadcast in Japan to acclaim, this performance was clearly politically motivated. Whatever the intention notes however, that the conductor Aida, seconded into a propaganda unit of the Japanese army, did assist in delaying Lili's actual arrest until late June 1943, when she was taken into custody by the Kempei Tai – the Japanese secret police for questioning regarding her association with Christine Tjarda van Starckenborgh-Stachouwer the American born wife of the Dutch Governor of Indonesia. Even if accusations of involvement with 'a plot to free British and Australian prisoners by killing the guards' were false, the fact that Lili was in Java on suspect British identity papers would have been an issue for the Japanese authorities. Although the biography suggests that it was the discovery of Lili's 'Jewish origins' which caused her problems it is more likely the reverse was true given that Lili's homeland Hungary was at that time a member of the Axis and therefore seen as an ally of Japan. The perception that Lili was a non-threatening, Japanese 'friendly' Hungarian, willing to co-operate and 'perform' when required probably allowed her to evade capture for longer than most. Whatever the case notes that had the Kempei Tai known Lili and Mandl were in fact

actively 'non-compliant' hiding not only a radio and property belonging to Dutch detainees but were also transporting contraband, smuggling food, correspondence and personal communications from prison camp to prison camp, it is certain that the couple would have been arrested much earlier. Notes Lili was first interned in Camp Struiswijk a prison for women and children on the outskirts of Batavia where she was held in 'underground cell' with several other inmates. For over a year she did not know what had become of her family. To disguise her despair Lili embraced prison labour, volunteering for the hard manual work details other women refused. Also notes Lili would not talk about or imagine what had become of her family. Instead she locked safely them into 'her subconscious' (79) concentrating entirely on the tasks assigned to her while 'playing' music in her head. Observes this period of 'intense mental study...strengthened her musicianship' to a point where she could 'silently' recall 'all the music' she had ever learned. Compositions, scores, projections and approaches to technique buried since student days appeared in her imagination in a manner 'so real' and 'so present' that she felt was able to see 'new wonders' (80) in these familiar works that had not been apparent before. Notes that this ability to internalise her art sustained Lili psychologically, giving her strength to transcend the harsh reality of physical abuse and survive. Even while incarcerated she understood that 'deprivation brings heightened appreciation' where the raw experience of suffering and hardship actually enabled her creativity and encouraged her to find alternative ways 'to grow' (82) as an artist.

Notes that in May 1944, Aida, the Japanese conductor with whom Lili had played Mozart eighteen months earlier 'intervened' and may have 'saved' her life by arranging not only 'improved living conditions' but also her relocation to a cordoned off residential section of Batavia reserved for 'privileged internees' where she was reunited with her family and detained in a 'single car garage' (86) that just happened to house an old upright piano. On 15 August 1945 the Japanese capitulated and the war in Indonesia ended. Lili and family left Java in October 1945 and were flown to Australia by the British Red Cross.

Observes that during the war the family 'lost everything' and Lili had to pawn her wedding ring hidden by the French counsel in Java to raise short-term funds. Notes almost immediately Lili began to play in public taking 'whatever small fee was offered'. Despite being physically exhausted and thin, 'down to the bone', Lili had no choice but had to perform just 'to earn money' (95). Her first postwar appearance in Australia was at the Sydney Conservatorium of Music on 28 November 1945 where she played 'Mozart's *Sonata in A Minor*, K.310, Schubert's *A Major* (posthumous) *Sonata*, and the Beethoven *Eroica Variations*. The following Monday 3 December 1945 Lili again appeared at the Sydney Conservatorium of Music where reviewer for the Sydney Daily Telegraph Kenneth Wilkinson writes of the grace, beauty and strength of her playing observing that she showed 'no sign of the bitter years she spent in a Japanese POW camp' which after less than four months liberation is noted as a somewhat surprising and 'swift return to at least an appearance of health' (97). Describes how Lili made an intensive tour of Australia with three orchestral concerts and fourteen solo recitals in Sydney, Canberra, Melbourne, Adelaide, Launceston, Hobart, Newcastle and Brisbane'. She caused 'a sensation'. Notes that Lili was all over the media, on radio, in newspapers and magazines where her photograph with illustrations she had done herself of designs for her own gowns were 'published to the delight of the Australian public' (97).

Notes in June 1946 Lili and family arrived in New Zealand where she was at last able to receive in person the welcome promised to her in 1938 by Walter Nash. Observes that after regaining her health in early 1948 she left New Zealand to resume her international career. Does not discuss Lili's connection with New Zealand further or note that she did unlike many of her professional peers, 'return' as a successful, highly regarded concert artist, where from 1957 to 1979 she made seven tours of this country. Renown for her virtuosity and stamina notes however, that Lili did travel widely giving recitals, recording and playing concerts with many of the best orchestras in the world. Also notes in 1962 she was an adjudicator at the inaugural Van Cliburn International Piano Competition and became a permanent member of the jury. In 1966-67 in New York she played all 25 Mozart piano concerto in a single series, the next season consolidating this achievement by presenting the complete Mozart piano sonatas. Discusses Lili's tertiary teaching where from 1968 to 1983 she was artist-in residence at Texas Christian University in Fort Worth, Texas.

Although of 'staunch liberal; (xi) political persuasion Lili did in her approach to learning and in her teaching style 'strike some notes of discord'. (xii) As a student of Lili's himself Roberson acknowledges that she could be unthinking and 'tactless in a flash' making 'hurtful' and 'biting' remarks. Recalls how once in a master class open to the public Lili reduced a 14 year old German girl to tears and totally destroyed the teenager with the observation that she had "just murdered Mozart"(xiii). Observes that piano lessons with Lili 'became events to be cherished and feared' (xiii). Notes that this anxiety was complicated by her insistence on a 'specific technical system' that was essentially 'flawed' (xiii) not only by the way Lili used it herself but also by the way she taught it to others. Reflects that, 'the other side of greatness is insecurity' (xv) and remembers an occasion when Lili asked one of her young female students, "Who is the greatest woman pianist in the world?" to which the girl replied, "Alicia de Larrocha" (151). Wrong answer.

Notes that in the learning situation Lili's 'personality, talent and reputation' was intimidating. Observes her students always addressed her as 'Madame Kraus' and although the majority 'revered her' notes that Lili could also be 'harsh...direct' and often insensitive' to a point where many of the 'most promising' were 'unnerved'. Lili however was 'never respectful of meekness' or tolerant of those who 'showed fear' (150). Asserts that generally Lili was supportive of her students. She enjoyed the company of young people and was generous with her energy and time. Recalls an occasion where because she was ill Lili had to teach a lesson propped up in her sickbed given that her monster piano was crammed into the bedroom of her tiny apartment. Despite being 'exuberant and confident' also notes that Lili could be 'vulnerable'. Describes how she 'agonised' over 'bad performances and critical reviews' but notes that although she had 'an innate fear of failure' Lili also enjoyed 'risk-taking' and 'living dangerously...particularly on stage'. Observes that she would justify the thrill of uncertainty by remarking "If I try to play safe, it's always bad" (190). Notes she 'traded security for artistry' where for her 'cold technique' was not enough. Asserts that Lili believed passion, feeling and spontaneity were the 'essence of performance', so for a player to keep a piece fresh for an audience the music must be 'reinvented in the moment as if the composition is something the performer has never seen or heard before' (191).

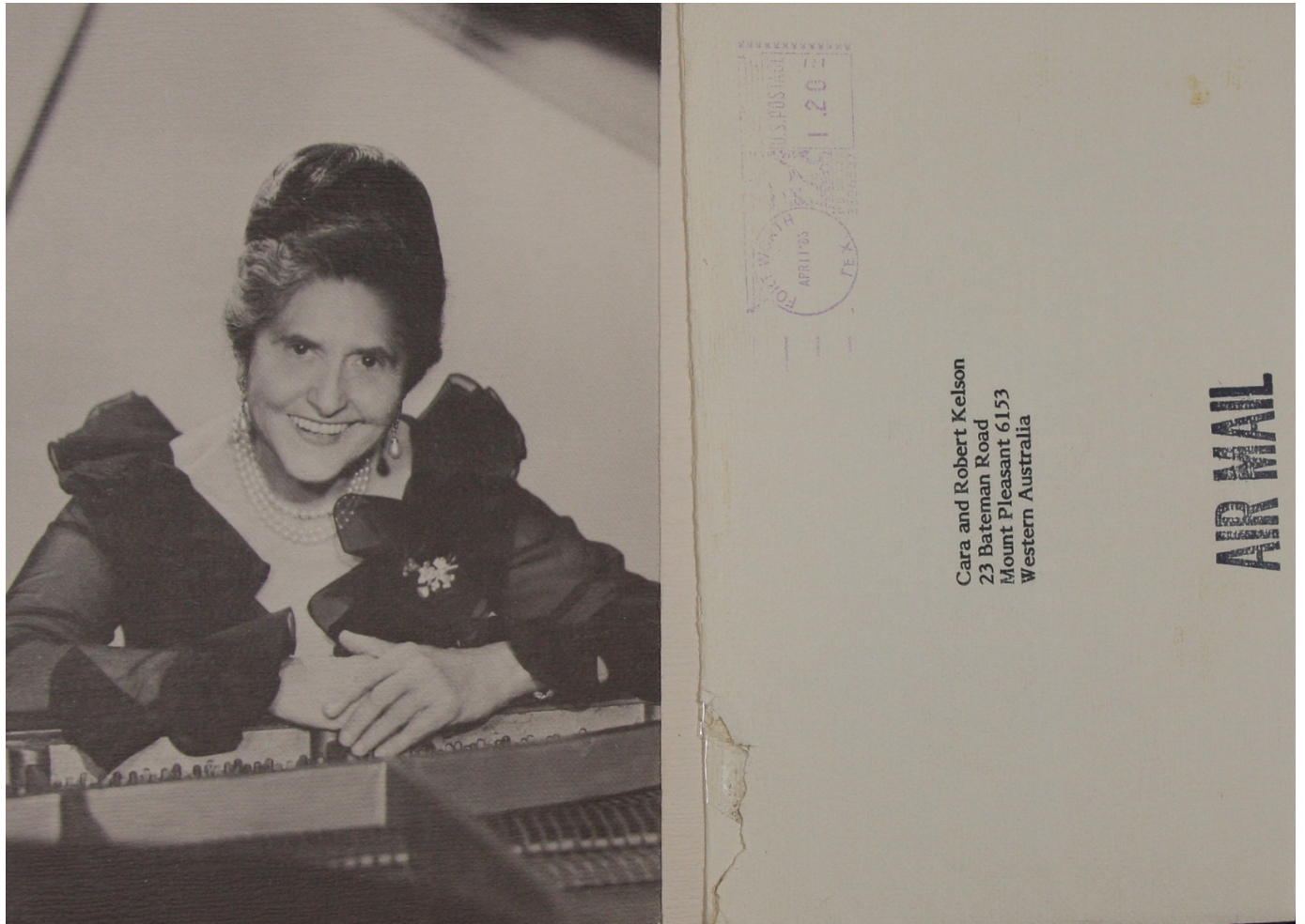
Observes that before writing her biography Roberson saw Lili as a 'sensational pianist and interesting human being'. Notes that as the story of 'the woman' as opposed to 'the artist' emerged his view changed and he ended up regarding her firstly as a 'sensational human being' and then 'an interesting musician'. Argues despite having to deal with 'childhood dysfunction, poverty', discrimination because she was a Jew, long periods of 'separation from her children' and 'imprisonment that demolished her career in its prime' suggests Lili had an extraordinary inner strength. Notes whatever the situation it was her natural warmth and generosity of spirit that gave her the ability to 'laugh, love and always play on' (xvi).

Notes that Lili died in Asheville North Carolina, on 6 November 1986, aged 83.

Although the biography implies Lili's connection to New Zealand was a product of wartime expediency where the only mention this country gets in this publication post 1950 is a note of her tour schedule for '1970 and 1973' (159) and reference to a national conference 'devoted to her memory' held on 27 July 1996 (184) about which no further information is given, it can be argued Lili did in fact have significant links with this country, did see herself as a New Zealander and did, after her initial arrival, over the course of twenty plus years make regular visits here none of which are documented or discussed.

However, the biography does in an Appendix quote in entirety 'a review' of the mother- of-all Lili's New Zealand concerts played at the Auckland Town Hall on 20 June 1946. Unsourced and unattributed this perceptive analysis sparkling with insight and wit captures a real sense not only of Lili's fabulousity and style but also of the exhilarating effect she was having on postwar New Zealand audiences, became a significant starting point for the research. Subsequent investigation discovered that the anonymous review of Lili's sensational 1946 Auckland debut did not as first assumed, belong to either of the music critics from the major Auckland newspapers but was in fact the work of the spiky, opinionated but "forgotten" feature writer for the *New Zealand Listener*, biographer of Jane Mander and big sister of John Mulgan, Dorothea Frances Turner.

Steve Roberson was Lili's student at Texas Christian University from 1972 to 1975. Fascinated by her musicianship, intelligence and energy Roberson became her biographer recording extensive interviews with Lili in 1984 and 1985. Steve Roberson has a PhD from the University of Oklahoma and has published widely on music related subjects. In 2000 he was a Professor at the Jordan College of Fine Arts at Butler University in Indianapolis teaching piano and piano pedagogy.



Portrait of Lili used at the memorial requiem mass held for her at *The Church of St Francis Xavier*, in New York 15 December 1986
Cara Kelson Collection Papers Relating to Lili Kraus, MS Papers 5700-03
Turnbull Library, Wellington

Subject Descriptors

Aida, Nobuo, conductor
 Bartók, Bela, teacher
 Clancy, Jim Director Community Facilities, Wichita
 Goldberg, Szymon, conductor
 Jensen, Owen
 Kondo, Toshiyaki
 Kraus, Irene Bak, mother
 Kraus, Lili
 Kondo, Toshiyaki
 Mandl, Otto
 Nash, Walter
 Page, Frederick
 Palmer, Michael, conductor
 Pope, Clara Amanda, granddaughter
 Pope, Fergus, son-in-law
 Rubinstein, Artur, pianist
 Russell, Bertrand, 90th birthday celebrations
 Schnabel, Artur, teacher
 Schweitzer, Albert
 Sonei, Kenichi
 Thompson, Dick, General Manager Wichita Symphony Orchestra
 Wells, H.G

Community Art Service
 New Zealand Broadcasting Service
 Wichita Symphony Orchestra

1946 Auckland debut
 Cambridge Summer Music School
 Imprisonment Japanese Internment Camp, Indonesia
 Japanese capitulation, 15 August 1945
 Recital, review, 20 June 1946

Recordings, Mozart, *Fantasia and Sonata in C Minor*, K.475-457
 Recordings, Mozart, 1954 *Les Discophiles Francais*
 Recordings, Mozart, *Complete 25 Piano Concerti*
 Recordings, Mozart, *Violin & Piano Duo*, with Goldberg
 Recordings, Mozart, *Sonata for Violin & Piano in C Major*, K.296
 Recordings, Mozart, *Sonata for Violin & Piano in G Major*, K. 379
 Recordings, Mozart, *Sonata for Violin & Piano in E Flat*, K.481

Repertoire, Bach, *Chromatic Fantasy & Fugue in D Minor*
 Repertoire, Bartók, *Hungarian Peasant Songs and Dances*
 Repertoire, Bartók, *Rumanian Dances*
 Repertoire, Bartók, *Three Rondos on Folk Tunes*
 Repertoire, Beethoven, *Sonata for piano and violin in A major Op. 46 "Kreutzer"*
 Repertoire, Beethoven, *Sonata in E Flat, Op. 31, No. 3*
 Repertoire, Beethoven, *Variations in E Flat Major, Op.35 "Eroica"*
 Repertoire, Beethoven, *Piano Concerto No. 3 in C Minor*
 Repertoire, Beethoven, *Piano Concerto No.4 in G Major*
 Repertoire, Beethoven, *Rondo et Capriccio in G Major, Op.109*
 Repertoire, Beethoven, *Sonata in A Flat Op.26*
 Repertoire, Beethoven, *Sonata in E Major Op. 109*
 Repertoire, Beethoven, *Sonata in F Sharp Major Op. 78*
 Repertoire, Beethoven, *Sonata in D Minor, No.17, Op.31*
 Repertoire, Beethoven, *Sonata in C Major, No.21 Op.53 "Waldstein"*
 Repertoire, Beethoven, *Sonata in C Minor, No.8, Op.13 "Pathetique"*
 Repertoire, Brahms, *Rhapsody in G Minor, Op.79, No.2*
 Repertoire, Brahms, *Sonata for Piano and Violin in D Minor*
 Repertoire, Brahms, *Intermezzo in B Flat Minor, Op.117, No.2*
 Repertoire, Brahms, *Intermezzo in D Flat Minor, Op 117, No.3*
 Repertoire, Brahms, *Rhapsody in E Flat, Op. 119, No.4*
 Repertoire, Chopin, *Ballade in G Minor*
 Repertoire, Chopin, *Ballade No.3 in A Flat Major, Op.47*
 Repertoire, Chopin, *Nocturne in B Major*
 Repertoire, Chopin, *Scherzo, No.2 in B Flat Major*
 Repertoire, Chopin, *Scherzo in B Minor*
 Repertoire, Chopin, *Valse Brillante in A Flat Major, Op. 34, No.1*
 Repertoire, Chopin, *Valse in E Minor*
 Repertoire, Debussy, *Sonata for Piano and Violin*
 Repertoire, Haydn, *F Minor Andante con variazioni, Op.83*
 Repertoire, Haydn, *Sonata in D Major, No. 37*
 Repertoire, Haydn, *Sonata in E Flat Major, No.52*
 Repertoire, Mozart, *Adagio in B Minor, K.540*
 Repertoire, Mozart, *Fantasia in C Minor, K.475*
 Repertoire, Mozart, *Piano Concerto in B Flat Major, K456*
 Repertoire, Mozart, *Piano Concerto in C Minor*
 Repertoire, Mozart, *Piano Concerto in D Minor, No. 20, K.466*
 Repertoire, Mozart, *Piano Concerto in E Flat, K.271*
 Repertoire, Mozart, *Piano Concerto in G Major, K. 453*
 Repertoire, Mozart, *Sonata for Piano & Violin in G Major*
 Repertoire, Mozart, *Sonata in A Minor, K.310*
 Repertoire, Mozart, *Sonata in B Flat Major, K.333*
 Repertoire, Mozart, *Sonata in C Minor K.457*
 Repertoire, Mozart, *Sonata in D Major, K.576*
 Repertoire, Mozart, *Sonata in E Flat Major K.282*
 Repertoire, Mozart, *Turkish March*
 Repertoire, Mozart, *Variations on a Theme by Gluck, K.455*

Repertoire, Schubert, *Fantasy in C Major*, Op. 15 “The Wanderer”
 Repertoire, Schubert, *Impromptu in B Flat*
 Repertoire, Schubert, *Impromptu in C Minor*, Op. 90. No1.
 Repertoire, Schubert, *Impromptu in E Flat Major*, Op.90. No.2
 Repertoire, Schubert, *Impromptu in G Flat Major*
 Repertoire, Schubert, *Impromptu in G Major*
 Repertoire, Schubert, *Impromptu No. 3 in B Flat Major*, Op.142
 Repertoire, Schubert, *Impromptu No. 4 in F Minor*, Op. 142
 Repertoire, Schubert, *Impromptu No.3 in G Flat Major*, Op. 90
 Repertoire, Schubert, *Impromptu No.2 in E Flat Major*, Op.90
 Repertoire, Schubert, *Impromptus D.899*
 Repertoire, Schubert, *Ländler Op. 171*
 Repertoire, Schubert, *Sonata in A Major*, Op.120
 Repertoire, Schubert, *Sonata in A Minor*, Op. 143
 Repertoire, Schubert, *Sonata in A*, Op.142
 Repertoire, Schubert, *Sonata in A Major*, Op. post.
 Repertoire, Schubert, *Waltzes*
 Repertoire, Schumann, *Carnaval*, Op 9

Venue, Auckland Town Hall

Awards and honours

Bartók, playing of Beethoven, playing of Children

Chopin, attitude toward

Citizenship

Diet

D.O.B

Drawing and design

Family, North Carolina, Appalachian Mountains, property Fashion sense

Haydn, playing of

Mozart, playing of

Music education, New Zealand

New Zealand, feeling for

New Zealand tours

Performance philosophy

Performance practice

Piano competitions, Van Cliburn International

Piano inscription

Power relations

Romanticism

Schubert, playing of

Teaching, advice for young players

Teaching, master classes

Teaching, Stellenbosch University, Capetown

Teaching, Texas Christian University, Fort Worth, Texas

Technique

Special Features

Illus. Port. Lili in the late 1920s seated at the piano, hair in braids. (Pl.1)

Illus. Port. Lili (insert) Headshot taken during a visit to the Netherlands in 1939 (Pl.2)

Illus. Port. Lilli close-up taken in the 1930s fine features and 'blazing' eyes apparent, face and hair swathed in 'ethnic' gypsy scarf (Pl.3)

Illus. Port. Lili full length profile wearing neck to ankle lace gown and un-patterned headscarf, holding bouquet looking distracted but suitably devout taken in Zurich in 1936 (Pl.4)

Illus. Watercolour drawing by Lili of her family and their life in Japanese internment camps 1944-1945 (Pl.5)

Illus. Port. Lili and family on veranda of their house in Bali in 1941 (Pl.6)

Illus. Port. Lili seated at the piano in long sleeved gown with ruffled cuffs taken in Nelson in 1946 (Pl.7)

Illus. Port. Lili in fur hat with conductor Stephan Simon admiring their billboard outside the Salle Gaveau, in Paris in 1965 (Pl.8)

Illus. Port. Lili at the piano playing Bach for Albert Schweitzer in Lambaréné, July 1966 (Pl.9)

Illus. Port. Lili in performance on a 1975 reunion tour in the Netherlands conducted by Szymon Goldberg, wearing white ruffled blouse and long sleeved dark gown (Pl.10)

Illus. Port. Lili in long sleeved, scoop necked gown wearing triple strand pearl choker and drop earrings is greeted by a young Van Cliburn at a Van Cliburn Competition. Date unknown (Pl.11)

Illus. Port. Lili in bomber jacket and slacks on horse back waves her cowboy hat in salute, Texas, 1968 (Pl. 12)

Includes notes, bibliographical references (241-262), discography, and index

A102. Button, John. “Walter and Lili: an encore for the one and only Lili Kraus”.

New Zealand Listener. February 10, 2001

New Zealand review of *Lili Kraus: Hungarian pianist, Texas teacher, personality extraordinaire* by Steve Roberson (2000). Notes that for post war New Zealanders ‘Hungarian born pianist Lili Kraus occupies a special place’ in their hearts. Suggests the intensity of this feeling was not necessarily because Lili was the ‘best pianist they had ever heard’ but because she ‘embraced New Zealand’. Briefly outlines the circumstances of Lili being offered citizenship by Walter Nash, touches on her wartime internment in Indonesia, relocation first to Australia, then to New Zealand and ‘when our isolation from the cultural life of Europe proved too much’ her eventual return to London in 1948. Notes that negative postwar European assessment of Lili’s playing saw her retreat to South Africa another centre of Southern hemisphere isolation to work on consolidating repertoire and technique before attempting a career launch in America. Mentions that she was successful in the States becoming a successful recitalist, artist in residence, teacher and long-term juror of the Van Cliburn International Piano Competition. Also notes that Lili ‘never revoked her New Zealand citizenship returning to Australasia in 1970 and 1973’.

Discusses how Roberson despite being a supporter of Lili and one of her students is not uncritical of her but argues that his assessment still tends to ignore the negative views of her professional peers. Acknowledges however, that Roberson does provide a ‘clear picture of Lili Kraus as an artist’. Notes that on occasion her imperiousness made her seem ‘more arrogant than high minded’, and that her ‘playing definitely belonged to an earlier time’ where her recordings reveal a player who though ‘forthright and bold was not without mannerisms’. Suggests that contemporary audiences would probably not respond well to Lili’s style of playing today. It could be argued however that no audience presented with Lili’s searching and achingly tender programme of the venerable Mr Bach, Haydn, Mozart, Beethoven and Schubert would have remained completely unmoved. Even post-modernist crash dummies have hearts.

Notes that the biography includes bibliography, extensive discography and a ‘somewhat carelessly exclusive index’. What this means exactly is unclear. It may be that such an observation refers to the fact Lili’s on-going connection with New Zealand is poorly documented as no mention is made of her tours here in 1957, 1959, 1963, 1973, 1976 or 1979. Also needs to be noted that the “Walter and Lili” headline supplied by the *Listener* is misleading and unhelpful. Lili’s association with Walter Nash though essential in explaining the circumstances leading up to her arrival in New Zealand is barely mentioned in the biography.

Subject Descriptors

Kraus, Lili

Nash, Walter

Imprisonment Japanese Internment Camp, Indonesia

Citizenship

New Zealand tours

Performance practice

Performance philosophy

Piano competitions, Van Cliburn

Romanticism

Teaching, Stellenbosch University, Capetown

Teaching, Texas Christian University, Fort Worth, Texas

Special Features

Illus. Port Illus. Lili in black, wearing turban, hands on keyboard, same image used on cover of programme for the Chinese benefit concerts Lili played in Auckland on 21 November 1946 and in Wellington on 22 February 1947

Photograph: J.C Lesnie – not attributed by New Zealand Listener



*Lili Kraus, image used used in a 1987 NZSO subscription concert programme obituary notice
New Zealand Opera Society Records Subject Files: Kraus-Leahmann MS Papers 8950-40
Turnbull Library, Wellington*

**A103. Issacs, Clarke. "Music does the soothing trick".
Otago Daily Times. February 10, 2001**

Account of an interview included in a radio documentary *The Music and the Military* presented by Jack Perkins broadcast on National Radio on Anzac Day 2003.

Tells the story of Lili 'winning over a Japanese officer' sent to arrest her in early 1942. Notes the informant (now retired and at the time of the broadcast living in Island Bay, Wellington), was one of the three sons of a Chinese surgeon and his Dutch wife Lily, with whom Lili and family boarded when they stayed in Bandung, Indonesia. Describes how 13 year-old Xi Leong watched while Lili welcomed the soldier into the house. Smiling as she introduced herself Lili then said, "I am a pianist. This is my piano". Leong remembered that the Japanese officer 'stood there stiffly' and 'commanded her to play'. And so Lili did but Leong could not recall what piece exactly, deciding it was 'probably Mozart'. Notes that as Lili played 'the mental prison' and the 'menacing situation' in which local people already felt caught seemed to fade away. Leong said they forgot their fear and for all those in the room listening to the music there was 'freedom' again. Mentions that he remembers looking at the Japanese guy 'sitting beside me...slumped over his sword' and wondering about the way in which the weapon hung limply 'between his knees', when without warning the soldier suddenly burst into uncontrollable tears. Leong said the officer collapsed with emotion and 'just dissolved'. Describes how Lili finished playing and noticed that the soldier had been crying, so 'she got up from the piano', went over to him, and then 'put her hand on his shoulder' offering words of comfort.

Notes that Leong thinks the impromptu 'concert' Lili gave was really intended for 'just one person' - the lone Japanese soldier sent to arrest her. However when Lili sat at the piano and produced such extraordinary music, observes that the generosity of her gesture affected not only that individual member of the occupying force, but also uplifted all those fortunate enough to hear her play. Notes after all this time Leong still regards Lili's unexpected performance as one of those very intense but memorable moments that could have been a 'concert for humanity'. Also notes Leong has often wondered what the thoughts of the Japanese soldier might have been. Concludes no-one can be sure but regardless of what was in his mind Leong asserts everyone present knew that he was a mission and had a job to do. However, for some inexplicable reason Leong describes how the soldier 'decided he was not going to do that job'. Notes that 'the soldier stood up' and started 'bowing politely' at which point Leong says he seemed 'a totally different person'. The soldier then indicated to Lili that she did not have to accompany him 'to headquarters...turned around' and 'sayonara...left'.

Also mentions that Lili 'continued touring. Going from prison camp to prison camp', she 'passed on letters from spouses to spouses' until 'the Japanese found out' and she was interned. Notes that the radio programme included interviews with Lili herself and implies that excerpts from some of her '100 concerts' she played many 'in rural halls and school gymnasiums' during early postwar tours of New Zealand were also broadcast in the documentary.

Claims Lili returned to England in 1947. She did not. Lili and family left New Zealand in February 1948. (Roberson, 2000: 102)

Interesting to note that in the autumn of 1941 Lili and family were living in Sajan on the island Bali and had only returned to Bandung after the fall of Singapore on 15 February 1942 when the complete invasion of the South West Pacific by Japanese seemed inevitable. Also interesting to note that the conductor Nobuo Aida was posted to Java sometime in early 1942 and would have been a recent arrival in the area. Add to this an observation made by Anna Wilhelmina Berg who when talking about her experience of being in Bandung under house arrest always believed the circumstances she found herself in were ‘no co-incidence’ but an expression of ‘Japanese efficiency’ where the occupying forces ‘seemed to know who and where everyone was’ (Huie, Shirley, F. *The Forgotten Ones: women and children under Nippon*. Sydney: Harper Collins. 1992: 82).

This being the case there is a possibility that the Japanese officer, teenage Leong observed being so moved by Lili’s performance, might have been the conductor posted-to-a-Japanese-radio propoganda-unit Nobuo Aida, seizing an opportunity to check the A list art star of the piano out. Not only did Aida have some influence with the Kempei Tai the secret police and possible knowledge of those on the arrest list but there is also an account in Lili’s biography of a curiously similar but opposite situation. A few days after the Japanese capitulation on 15 August 1945 a recently freed Lili returned to the NIROM radio station in Batavia where though ‘emaciated... and covered with open wounds’ to celebrate liberation she threw herself at the piano and started to play – ‘as if she had gone mad’ with ‘sweat on her shoulders’, her whole body ‘crying’. (Roberson, 2000: 92) Also at the radio station was Aida who after acknowledging how tough imprisonment had been for Lili greeted her saying, “Now it’ll be my turn to be arrested” (Roberson, 2000: 93). Although it cannot be proved, the idea that Lili and Aida had already been a similar situation is worth imagining, particularly as the surrender to music and emotion seem so mirrored when the power relations are reversed.

Subject Descriptors

Aida, Nobuo, conductor
Kraus, Lili,
Perkins, Jack
Xi, Leong

New Zealand Broadcasting Service

Imprisonment Japanese Internment Camp, Indonesia
Japanese capitulation, 15 August 1945

Radio documentary, *The Music and the Military*, Anzac Day 2003

Performance philosophy
Power relations

**A104. Gifford, Adam. "A grand restoration".
New Zealand Herald, April 23, 2011**

Interview with master piano restorer and Steinway technician David Jenkin on the history and provenance of the artwork. Provides a context for the artwork prior to the appropriation of the object by Michael that refers to Lili and her contribution to New Zealand cultural history. Quotes inscription written by Lili inside the piano and speculates on the reasons why she might have been interested in this particular instrument. Includes discussion of the art case piano tradition in which decoration or embellishment is added to the outside of the instrument. Describes how the carving of the artwork significantly reduced the surface thickness of the original rim and how additional lengths of oak and mahogany were laminated in 2mm horizontal bands around the inside of the piano to restore the strength and tone of the instrument. Also details the adjustments and trimming made to the cast iron frame that required redesign of the mounting system and installation of a new soundboard. Explains why the carved of the lid of the artwork does not reflect sound in the same way as a normal grand piano creating for the performer and the listener a more diffuse tonal effect

This article is the only documentation found to date that connects Lili directly to the artwork. Though short and not as comprehensive as it could be this source does attempt a technical investigation of the piano and its specifications. Also comments on the qualities of the artwork not as sculpture but as a high performance musical instrument, 'meant to be played'.

Adam Gifford is an Auckland freelance writer and contributor to the *New Zealand Herald* where he reports on technology, arts and Maori news.

Subject Descriptors

Jenkin, David, piano technician

Kraus, Lili

Parekowhai, Michael

Venice Biennale 2011

He Korero Purakau (2011)

Hunga mahi toi

Piano inscription

Piano restoration

Piano technical requirements

Piano technicians

Special Features

Illus. Port. Piano technician David Jenkin seated at the artwork

Note: image of *He Korero Purakau* (2011) shows the instrument prior to leaving New Zealand for Venice in its 'home' as opposed to 'away' strip with all black finish not red



*Steinway D1374, S/n 246985 (1926)
He Korero Purakau "before" restoration
Photograph: David Jenkin*

**A105. Bell, Leonard. *Portraits From Prague to Auckland: the photographs of Frank Hofmann (1916-89)*.
Auckland: National Institute of Creative Arts and Industries, University of Auckland, August 26 – October 29, 2011**

Collection of essays on the work of Czech photographer Frank Hofmann published in association with *From Prague to Auckland: the photographs of Frank Hofmann (1916-89)* exhibited at the Gus Fisher Gallery in Auckland from 26 August to 29 October 2011.

Like Lili, Hofmann was displaced by the war and arrived in New Zealand as a refugee in the 1940s. Notes that Hofmann's images of people embody a striking stillness and 'intensity of feeling'. Aware the face could become a mask Hofmann encouraged an easy exchange between himself and his subjects aiming for a 'relaxed alertness' where all the elements of the portrait, 'eyes, hands, expression, pose, clothes position of the body in the picture space, background, lighting, viewpoint' and composition would work together to establish different qualities of 'character and mood' Although mentioned with reference to Hofmann's portraits of artists and musicians that have a 'strange' and mysterious 'edge' (7) the two portraits of Lili included in the exhibition are not among the images reproduced in the publication.

Leonard Bell is Associate Professor of Art History at Auckland University.

Subject Descriptors

Hofmann, Frank, photographer
Kraus, Lili,
Mulgan, John

Exhibition, *From Prague to Auckland: the photographs of Frank Hofmann (1916-89)*, 26 August- 29 October 2011

Venue, Gus Fisher Gallery, Auckland

Refugee artists



Lili Kraus, 1946
Frank Hofmann, O.33238

**A106. “Lili Kraus: honoured guest of New Zealand”. (blog).
<http://cclblog.wordpress.com>**

Poorly researched, inaccurate post about Lili. Contains no real information. Makes introductory assertions that are neither contextualised, justified, nor explained. Lili ‘possibly’ was ‘the greatest pianist ever to live in this country’ and did ‘in the years after the war’ make a ‘big impact on the musical world in New Zealand’. How she achieved this and in whose opinion is not discussed.

Needs to be noted her capture by the Japanese was not a matter of ‘luck’ but a fact of horrific circumstance that affected not only Lili but also thousands of other civilians. The ‘presumption’ that after Lili was ‘transferred to a privileged camp in 1944’ she ‘received more than two cups of rice a day’ on which to survive is appalling. Lili herself says although the family were at this time, able to forage for “grasses and a variety of tasteless pumpkins...we were hungry very hungry” (Roberson, 2000: 88).

Although a ‘music teacher who was a student in Nelson at the time’ discloses that when Lili arrived in New Zealand in 1946 for the first ‘six months’ of her recovery she lived in ‘Queenstown’ before moving to Nelson where she stayed with a ‘family of émigrés from Vienna’, neither the informant nor the European household who put her up, is identified. Furthermore it is later revealed that the still un-named informant is ‘a friend’ of the blogger, who, it is said, claims Lili’s ‘favourite music was Schubert and Bartók. On behalf of the anonymous, misrepresented, neighbourhood ‘music teacher’, what is more likely to be the case is that in 1946 New Zealand and in Nelson particularly, Lili is remembered by members of the local music society and association of professional musicians for her *playing of* as opposed to her passion for, the music of Schubert and Bartók.

It gets worse. A Lili fan that remembers her ‘wonderful’ performances of Schubert, ‘shining’ with ‘strength and charm’ is identified only as ‘an attendee at a recital in Christchurch’. Apparently this individual was ‘delighted’ when after Lili’s ‘particularly strong finish’ to an Impromptu (which one? – you guess) had been ‘criticized by a local music critic’ (which one?-guess again) Lili was able to defend her interpretation by saying that ‘she had seen the original manuscript’ and her approach to the composition was in fact played according directions Schubert himself left on the score. Disappointing an incident observed in New Zealand able to demonstrate how the theory and practice of piano playing as taught by Lili’s great mentor Schnabel comes together in performance, can not contribute more to the history. Unfortunate that this intimate local experience of Lili’s approach remains anecdotal only, because of inadequate information gathering, inadequate interview technique and inadequate written communication ‘presumably’ by a librarian.

Subject Descriptors

Kraus, Lili

Nelson School of Music

Imprisonment Japanese Internment Camp, Indonesia

Bartók, playing of

Diet

New Zealand tours

Performance practice

Queenstown, fondness for

Schubert, playing of

Jane Mander



Jane Mander c.1920
Sir George Grey Special Collections, 7-A13879
Auckland Libraries

**B1. Mander, Jane. *The Story of a New Zealand River*.
London: John Lane, the Bodley Head, 1920.**

The book of the story of the piano, *The Story of a New Zealand River* (2001).

Describes repertoire complex female protagonist Alice Roland plays on her bush piano as she resists her life of mud and stumps trapped in a kauri logging camp deep in the heart of Northland. Although heavy on the storm and drama of Mr Beethoven's high German Romanticism, the soundtrack Mander attributes in the novel to the heartfelt struggle of the angst driven, unrequited Alice is softened occasionally by the transient but blessed sweetness and peace of impressionist Chopin.

Subject Descriptors

Mander, Jane, 1877–1949

He Korero Purakau (2011)

The Story of a New Zealand River (1920)

Repertoire, Beethoven, *Sonata No. 23 in F Minor*, Op. 57, "Appassionata"

Repertoire, Beethoven, *Sonata No. 8 in C Minor*, Op. 13, "Pathétique"

Repertoire, Beethoven, *Sonata for Violin & Piano in A Major*, Op. 47, No.9, "Kreutzer"

Repertoire, Chopin, *Nocturnes & Preludes No.24, 25*

Women and literature, New Zealand

Women authors, New Zealand, 20th century, fiction

**B2. Turner, Dorothea. *Jane Mander*.
New York: Twayne Publishers, 1972.**

'First' full-length critical biography of Jane Mander. Published 52 years after *The Story of a New Zealand River*, the publication of this biography represents the moment where Mander's novel is starting to be seen as the 'point at which the history of New Zealand fiction begins'. Notes how the 'sophistication' of Mander's class and gender analysis makes the themes that drive her work seem very contemporary in concern and 'closer in spirit to quite recent novels'. According to Dorothea, Mander's 'refusal to romanticise' her view of late 19th and early 20th century New Zealand ensured that her contribution was not going to be popular or widely accepted by a local public unwilling to engage with anything more provocative or demanding than the Mills & Boon bodice ripper. Only since 'New Zealand has developed a certain wry discernment' about who we are and how this identity came into being has the significance of Mander's achievement as the first to offer in fiction a 'valid portrait' of early post-colonial society been understood.

Notes that the facts about Mander's life are scarce. Dorothea observes there is a certain 'perversity in the way fire, negligence' and in Mander's case 'even policy' have removed traces of her from the historical record 'as surely as green pasture has obliterated most evidence of gumfields of the North'. According to Dorothea the photographic studio in New York who took the promotional picture of Mander for the dust-jacket portrait of her book had the plate requisitioned and 'destroyed by the United States government during World War I' (preface). Dorothea says the earliest writing by Mander that has survived is a letter from her aged 32 to literary magazine *The Triad* where her receipt of the October 1909 issue has been delayed. Mander complains that stuck in Whangarei she is going out of her mind waiting for it to arrive: "[T]he only thing that keeps me from preaching temperance or making draughty garments for superfluous heathen or marrying a Sunday school teacher in this brain-benumbing, stimulus stifling, sense stultifying, soul searing silence" is the monthly incursion of *The Triad*". She urges *The Triad* to publish more short poems by Oscar Wilde and to 'take great care' of reviewer and critic, 'Frank Morton. There's a man I could live with and love, especially if he did the cooking' (97).
A girl after my own heart.

Dorothea suggests Mander was the idealistic product of pioneer New Zealand. When in 1912 she was eventually able to enroll at Columbia University in New York Dorothea says Mander was 'astonished' to discover that she was regarded as an 'event of importance'. As the first student from New Zealand Mander was 'an object of inspiration' and found herself subjected to 'exhaustive questioning' because of what her country 'stood for' (26). Despite this outpouring of admiration by the Americans, Mander remained a passionate believer in New Zealand social legislation and reform and in all her writing 'kept up her attack' on the debilitating 'disease of Puritanism' and the 'equally deadly...mindless materialism of suburbia' (53).

Dorothea argues there is a belief that Mander first wrote *The Story of a New Zealand River* in Whangarei, revising this draft several times until it was published in 1920 as the completed novel. Apparently this is a misconception. Although all Mander's works are set within a life experience she knew well – in the case of her first book among the timber camps and gumfields of her formative years in isolated Northland – *The Story of a New Zealand River* was in fact written during the period 1912 to 1917 when Mander was far from home, living in the United States, first in New York and later Greenwich Village. Dorothea also notes that Mander's last two novels were written in London, prior to her return to New Zealand in 1932. In this way Dorothea frames her study of Mander's fiction in relation to the creative environment that was around her at the time, suggesting that although her writing was significantly influenced by international ideas Mander did in the end, long for the source of her original inspiration and a return to her 'literary roots', where the 'gum country of the north' was in her 'blood and bones' (31).

According to Dorothea, Mander's feminist aspirations are 'limited' to support for women who chose to opt out of 'conformity' (92). Dorothea argues that Mander is 'not concerned with women's rights in general' because when she was writing New Zealand women had already won those rights. If Mander had a feminist agenda it was interested in what happened to women after franchise was achieved, and how accepting society was of the independent decisions and choices that women were now able to make. Dorothea says Mander's feminism was no 'shrieking sisterhood' (93) given that by 1912, when she went to Columbia University in New York, Mander was well aware that although 'one or two' New Zealand women had managed to study 'public affairs' and enter 'the learned professions' with some also becoming 'unassuming schoolteachers' and 'factory hands', most New Zealand women were still 'engaged in domestic duties' (93).

Dorothea says that this was the expectation Mander left New Zealand to escape, but one which she found unchanged when she returned twenty years later in 1932 to 'ask in anguish' if New Zealand women would only be remembered by history as 'a race of cake makers' (93). Dorothea suggests that Mander understood that this 'local problem' of fixed expectations for women was one that would not yield easily to feminism because this determination of behaviour was in fact 'applied and maintained largely by women themselves'. Dorothea argues there was enough of Alice Roland in most New Zealand women to 'make them very susceptible to pressures to do everything the hard way and to see that everyone else does'. She gives as an example the 'mother punishment doctrines' which for a while 'dominated the Plunket Society (and defeated there made their home in the Play Centre Association)' where these organisations were administered mainly by women. Dorothea goes on to say that it seems to be a feature of suburban life that where women are in positions of administration and executive management any deviation from the norm or recognition of skills outside of the accepted pattern is least tolerated. In Dorothea's view this intransigence is a kind of 'colonial gentility recast' and is what makes 'Mander's books still profoundly true and relevant assailing as they do both the disease of Puritanism' and 'conformity for its own sake' (93–94).

Dorothea suggests that Mander was a feminist to the extent that she believed in the right of women to vote and to be educated. She also believed that 'society or the family or its representative' should recognise these rights by not imposing on women a singular pathway in life – 'that if a woman would rather have a profession than a husband or children' then she should be free to do so (94). Despite the fact that Mander had experience living in the United States and Britain, where individuality and non-conformity were more accepted, she was still committed to the idea of 'her own country' one day being able to demonstrate the tolerance, flexibility and generosity of spirit welcoming of difference and alternative choice for women. Dorothea concludes that above all Mander's novels advocate the right of the individual to 'believe in happiness' and to pursue this according to their own nature, which would be 'an achievable way to world peace if only other people would forget about retribution and do the same'.

As Mander through the character of Asia in, *The Story of a New Zealand River* asserts:

“Mother has taught me one great lesson. I'm done with misery. I shall have nothing more to do with it as long as I live. I shall train my mind to ignore it. I won't cease to help people, or to be sympathetic, but I'm not going to suffer over anybody anymore” (103).

Amen to that.

Twaynes World Authors Series was a global survey of major writers, novelists, dramatists, historians, poets, philosophers and critics. Literatures represented in this survey included those belonging to Australia, Canada, China, Eastern Europe, France, Germany, Greece, India, Italy, Japan, Latin America, New Zealand, Poland, Spain and the African nations as well as Hebrew, Yiddish and Latin Classical Literatures, with American and English literatures surveyed separately.

Each volume in the survey was intended to present not only a clear, concise analysis of the works of a writer but also to provide some biographical and historical context that would encourage understanding and promote better critical appraisal of their work. It is significant that in a comprehensive survey of this kind, the writer selected in the 1970s to “represent” the distinct quality of a New Zealand literature was Jane Mander.

Dorothea's critical biography of Jane Mander is in six parts:

Chapter 1 "A Life in Three Worlds". 'Extended the biographical survey' beyond the limits set by the Twayne series because in 1972 the 'only other published account' of Mander was the '1000 word entry in *An Encyclopaedia of New Zealand* (1966). Information has been gathered from 'scattered and fragmentary sources' only because Dorothea admits like most of her generation she was 'looking off shore for role models and suitable subjects for research'. Dorothea regrets that she 'did not act on the opportunity' she had at the time to follow real 'Auckland encounters' she had with the writer.

Chapter 2 "A Life in the Bush" is a critical exploration of *The Story of a New Zealand River*. Themes central to this first novel are discussed at length. with reference to the way in which these are developed in later work.

Chapter 3 "Society Moves In" considers *The Passionate Puritan* (1921), *The Strange Attraction* (1922) and *Allen Adair* (1925), the three other Mander novels set in New Zealand.

Chapter 4 "Degrees of Marriage" discusses the non-New Zealand context and considers *The Besieging City* (1926), set in New York, and *Pins and Pinnacles*, (1928), set in London.

Chapter 5 "Influence and Opinion" is a 'necessary compilation' of ideas retrieved from a number of different sources where the assumptions that inform the multiple points of view Mander presents in the novels are critically discussed.

Chapter 6 "Impact and Reverberation" is an overview with comment of the way in which Mander's work was received in New Zealand.

Subject Descriptors

Mander, Jane, 1877–1949

The Story of a New Zealand River (1920)

Authors, New Zealand, 20th century.

Colonisation

Feminism

Women and literature, New Zealand

Women authors, New Zealand, 20th century

Special Features

Includes chronology, notes and references (141–158), selected bibliography (159–162), index (163–164)

B3. Turner, Dorothea. “*The Story of a New Zealand River: Perceptions and Prophecies in an Unfixed Society*” in *Critical Essays on the New Zealand Novel*, edited by Cherry Hankin, 1–23. Auckland: Heinemann Educational Books, 1976.

The ‘mother-of-all’ critical essays on *The Story of a New Zealand River* by Dorothea Turner, the ‘mother-of-all’ music critics who reviewed Lili for the *Listener* in her first ‘electrifying’ public performance in New Zealand in 1946.

Dorothea argues that the lack of enthusiasm and ‘coolness’ of the reception that Jane Mander’s novel received when it was first published says ‘more about the our country in 1920s’ than it does about the quality of the book. According to Dorothea, ‘prudery’ was not the ‘main difficulty’ because the big turn off was in fact the pre-occupation that New Zealanders still had with wanting to be British. The local audience was just not interested in reading a novel about ‘the life they lived here’. By 1960, when the third edition of the book appeared, Dorothea suggests that attitudes had changed and New Zealand literature was seen as having qualities and content that did in fact ‘merit critical consideration’ (1).

Dorothea sees the enduring influence of *The Story of a New Zealand River* as being not what it contributed to the emergence of a distinct New Zealand literary style but what it asserted about the ability of our own experience to be the subject matter of a successful fiction. Notes Jane Mander’s interest in the novel *An African Farm* by Olive Schreiner as a starting point for *The Story of a New Zealand River*, where the most convincing responses to the ‘colonial dilemma’ were ‘best supplied by another colonial’. Dorothea contrasts Schreiner’s ‘tragic outlook’, where the writing was ‘splendidly lyrical’, fluid and ‘offered no solutions’ with Mander’s rather more utilitarian ‘stage method’ approach to narrative in which her characters tend to walk on and walk off, declaim in ‘well edited dialogue’ in order to make their point in the story and then die. Dorothea illustrates this assertion by reference to the death of Tom Roland where, although his demise is ‘far too conveniently timed for probability’, what happens to him is not a concern because Mander ‘has not allowed interest in him to develop’ despite the fact he is among ‘the author’s most vivid creations’. Dorothea sees Mander’s ‘literary style’ as ‘conventional’ where her management of the plot is often ‘derivative’, arguing that the writing is best when ‘functional, terse and dry’ because on those occasions where the narrative has to glam up for the purpose of romance or the representation of landscape the language ‘awkwardly overdresses’ (3).

Dorothea discusses Mander’s explorations of her character’s thought processes, suggesting that their emotional motivations are convincing and precise because the writing has the same ‘harsh, exposed, vigorous’ improvised and ‘earnest’ quality of the ‘lives it describes’. At its ‘best’ Mander’s use of dialogue is ‘well observed, rich, true to character’ conveying a ‘sense of the personality’ with each individual having their ‘own distinct way of saying’. In fact, Dorothea says, ‘perhaps the most surprising achievement’ of the novel is ‘how good at it was representing what people in this country had to say’, particularly when most of the people in this country had absolutely no interest in what they were saying themselves!

Dorothea says the novel’s ‘blemishes and inequalities are easily listed’ but, like those individuals blessed with ‘good bones’ but not the attraction of ‘prettiness’ there is beneath the surface attributes that ‘serve them better in the long run’

Dorothea suggests that for an early 20th century audience many of Mander's moral and philosophical concerns such as her interests in sexuality, religion, politics and motivations behind personal decision making became annoying warts or 'uncongenial protuberances' that detracted from the straightforward 'bustle and swagger of a bushfelling story'. Such discomfort was even more irritating when subject to the 'confusion' created by Mander as 'literal truth' blurred into fiction by her insistence on referencing 'the real experiences of living people and places' (4).

Members of the *Women's Fellowship* Monday night book group could not cope.

Dorothea argues that in the novel the character of Alice is the central narrative line. '[W]hat happens to her' is the primary concern. 'If she cannot change or let herself be changed' then the outcomes for all the other characters will be bleak. Dorothea says many regard Alice as an 'unsympathetic character' endowed with no apparent 'physical beauty' or memorable trait. She is a functionary – one of those 'difficult' relatives found in every extended family with 'no obligation' to endear or enchant. However, Dorothea also says Alice is a complex mix of qualities, 'some dormant some over-developed', presented by Mander in such way that the issues which confront her force the reader to question their own moral compass particularly in relation to situations and circumstances existing in a New Zealand that they know. At this point Dorothea suggests Alice becomes a potent 'cultural symbol' ready and waiting for critical interrogation (4). Where in Dorothea's view Alice has the 'capacity for growth', other characters such as David Bruce and Mrs Brayton retain fixed attitudes and 'do not change' during the story. Tom Roland, as a native born New Zealander 'ends as he begins an unreflective mixture of shrewdness and innocence, high courage and paternalism'. He is compared to the daughter Asia, whose development is 'natural for her age' but whose growth from 'self torturing formality to humanity and feeling' contributes significantly to the 'central curve' of the novel's narrative structure. According to Dorothea the slowness of Alice's change, her inflexibility and embarrassments, rather than being obstructive, make her transformation 'more plausible'(4).

In the novel not much happens unless Alice is 'at the center'. The development of house at the edge of the bush from 'unfinished shack to over decorated comfort' establishes the 'prevailing viewpoint' where Alice is locked up 'indoors looking out'. After initial scenes of movement 'the journey up river, the visit to Mrs Brayton, the picnic at a tree felling site' Dorothea argues that Mander 'contracts the setting' reducing the environment to interiors that 'intensify the study of Alice'. At this point the central chapters of the book become the 'long winter of Alice's life' where she must 'make what she can of herself' within the limitations of domesticity. Readers are left waiting with Alice as the other characters come and go about their business leave, only to return again. Dorothea says Mander's technique goes well beyond mechanical 'stage method' writing and becomes an intimate theatre where the consequences of events that happen 'off stage' are in fact 'developed in front of the audience'. Mander sustains this intensity by making sure that her audience is aware of how the characters relate to each other, even those who are not involved in the action, where the manipulated pull of cross currents and tension deliberately encourage speculation. Although there is a sense in which the novel reads like a play, Dorothea argues that the drama or the response it suggests is not entirely communicated in the dialogue between the characters. Mander presents the revelation of 'motive and character ... in the authorial voice' where she is 'most at home' (5) in the minds of Alice and daughter Asia.

In Dorothea's view Mander 'naturally' identifies with her 'female characters' and from a New Zealand perspective has real knowledge of the issues they face where she draws on her own insight and experience as a recognised 'campaigner for woman's suffrage' and advocate for women's rights. Dorothea however, compares this identification with Mander's later novel *Allen Adair* (1925) where the narrative voice 'speaks on a man's behalf with such intimacy and partisanship' that critical opinion at the time objected to the story's 'unfairness to the wife!' (6) Dorothea points out that this differential treatment by Mander of her character is a technique she uses to explore approaches to or ideas about life where, rather than presenting stereotypes, believable situations and experiences known to ordinary people are created to investigate the issues being subject to interrogation. 'Alice must be accepted by any Pakeha family' with a claim to a New Zealand history as 'one of the ancestors'. We look to the novel to 'throw light on our puritan origins' and the contemporary 'revolt against them'. The novel works because it is convincing where the concerns belong to the 'beliefs and emotions of very credible people'.

Having decided to write about the people and places she had known when she was young, Mander was therefore 'committed to the documentary novel' and a kind of gritty realism even though Dorothea suggests that her 'talents ... and ambitions were probably stronger for other types of fiction'. When drafting preliminary ideas for the novel Mander did research in the field: going out into the back country, visiting mills and gumfields to check on her memory of 'Kaipara bush-felling practices' where there is an account of her causing 'some embarrassment' among the boys by getting closer to the action and coarse 'men's language' than a nice 'lady should'. Dorothea argues Mander's passion for realism was inspired by a very serious interest in representing the experience of workers. As a writer, she cared about accuracy and was interested in documenting the full range of their unique abilities and skills 'whether it was gum spearing in the Kaipara or political journalism in Greenwich Village'. Mander was not so concerned with representation of landscape and had no difficulty with invention for the purposes of fiction, 'putting a mill and a village at Pukekaroro and enough water' in what would have been the seriously tidal Otamatea River 'for logging ships to come right up' (6). According to Dorothea, Mander rejected the idea that 'fiction was accountable to historians' and was clear as to what in her view 'could be manipulated' to tell a good story and 'what could not' (7).

Dorothea notes that 'timber milling was transient in any area' where, after the resource was exploited, the men and their equipment moved on. The 'mill village could be a separate self absorbed microcosm having little household interaction with the permanent settlers, either Pakeha or Maori'. The 'white settlers ... on the very perimeter' of the novel include the 'shadowy' husband of Mrs Brayton, Harold, the 'little group' that crowds the wharf with 'the women looking as if they had been stretched out and dried on crosses in the sun ... then dropped suddenly and left to curl up'. Dorothea suggests 'Maoris for the most part had made their own separate settlements' where, on opening day of action, David Bruce as a doctor is seen to 'row ashore at one' and where Maori children on the beach run up to him and 'women as brilliant spots of colour waved their hands to him from the fields'. Dorothea says that although Mander has been reproached for excluding Maori experience in her novel, (as 'greater novelists have been for excluding what should have been in the minds of [their] characters but was not'(7)) at the time in which it is set, fifty years after the signing of the Treaty of Waitangi, there was no longer the same degree of interaction as there had been during the early period of contact with the arrival of 'missionaries and traders'.

Dorothea argues Mander's own knowledge of Maori was 'hinted at in *The Passionate Puritan* (1921) where a Maori character is given a position comparable to Mrs Brayton'. In Dorothea's view, 'to have imported Maoris into the consciousness of Alice or Mrs Brayton would have been as insincere as the cave drawings manufactured for tourists'(7). The novel provides a 'painfully credible picture of British immigrants more interested in themselves and in one another' rather than in any native born New Zealander 'brown or white'(7).

Dorothea is careful to note the dependency of the inhabitants on the 'hybrid of sea and stream unrelated to South Island's seasonal rivers or to the steady flow of the Waikato or Whanganui' (7). People could navigate freely' twice a day at high tide – 'not dangerous travel, merely frustrating' where regulated by the 'interminable delays of wind and tide' the sea controlled the timetable of daily life. Here Mander's character's are as obliged by the commands of the unseen open sea as they are to the received ideas that wash over them imported from 'abroad at some distance from the source'. Dorothea suggests the river in the novel has 'none of the inexorability of a one-way current' but is 'a pulse' or beat that promises rebirth and renewal on the turn of every tide. This cycle of 'renewal and the possibility of a second chance' is a rhythm that Alice finds difficult not only to feel but also to understand. Just as Alice, on her very first day, 'fails to grasp' the consequences of missing the outgoing tide, after her 'initial misjudgment' of David Bruce she similarly fails to respond to her own internal pulse, remaining 'unhopeful of ever being at ease' with him. 'Again and again' Alice makes mistakes with David and Asia. Eventually she has to confront the inevitability of her intransigence, until the two characters re-appear and, like an incoming tide, offer her a reprieve by 'giving her another chance'. Dorothea argues although Alice 'wastes time and we suffer with her', David has learned to submit to the insistence of the tides and gives way to life and the land', while on the other hand Asia, born optimistic and hopeful, can go with the flow and is able to find her place 'within the pulse'(8).

However, Dorothea goes on, it is 'scarcely credible' that Alice, 'secretive by nature' and ashamed of her status as an unmarried mother, should give her daughter such a 'conspicuous, fanciful ... pagan name'. Asserts that Alice is 'no solo parent of the brave new world' and suggests Mander named the girl 'over her mother's head', suggesting that Asia, as in Shelley's *Prometheus Unbound*, is like the 'daughter of Oceanides', come as a 'regenerative spirit' and 'gift from the sea' where the writer intention is to give readers very 'explicit direction'. Although Dorothea regards this strategy as 'technically reprehensible', it should 'not be disregarded' because even if Mander's overt reference to Shelley's *Prometheus Unbound* (in which the Christian concept of the fall makes the attainment of paradise possible on entry to heaven after death) can only be regarded as conjecture, there is still within the scope of the novel itself some 'belief that Utopia is possible here on earth'. Mander makes this assertion through the character of free spirited Asia and her exasperated complaint,

“Sin – sin – the word that has hypnotised the world” (8).

Despite there being no actual evidence of the influence that the writings of Shelley had on Mander, Dorothea notes she did acknowledge that the discourses of George Bernard Shaw and Frederick Nietzsche did make deep impressions on her. Discusses references to Shaw's beliefs in Mander's work that 'often appear as an act of desperation at the unthinkable alternatives such as Darwinism and its chapter of accidents' (8). In this sense Mander, like Shaw, was an applied socialist where

'nature is secularised' and exists for human purpose and 'replenishment' with the occasional pause for aesthetic reflection. Concerns regarding the quality of life in the future are all seen as being 'negotiable within the realm of human relationships'. Dorothea argues that Mander's documentary approach could only subject the environmental impact of the bush timber mill mindset to the prevailing ideas, 'religious beliefs and philosophies' of the time, that were in fact totally 'inadequate guidance' for those who were responsible for changing the landscape in the devastating way they did. In the novel Mander's achievement becomes more than a well-observed record of exploitative 19th century capitalism but does in Dorothea's view reveal, 'sometimes unconsciously' and in a manner 'painfully relevant' to a contemporary situation, that development and progress at all costs 'justified the unregulated...destruction of New Zealand's natural resources' (9). Dorothea also suggests that 'negative and positive aspects of goodness' are a 'preoccupation' of the novel where Mander is 'too close to the truth of New Zealand society' (9) to be informed by any perceptions other than her own. 'Like Shaw, Mander remained a free explorer of fundamentals'. Dorothea says it is 'notable how little of evil' the novel contains, even in 'its darker aspects'. The characters are 'moral beings' who take full responsibility for their actions and 'suffer deeply' when overcome by their own failings. All are 'haunted by the past mistakes' made 'unthinkingly in pride or greed'. Mander's search for right and wrong takes place in a context where 'answers are less obvious'. '[Despite the fact of goodwill and correctness' her characters still seem to achieve the 'happiness of a vivid, dignified and fulfilled' life. Here Mander is able to scrutinise their beliefs and experiences in order to test what of their attributes, if any, 'should go into the making of Asia' (10) and the generation of New Zealand women like her that might follow.

Dorothea then explores Asia's illegitimacy and her strategic placement in the novel. Not "as complex as her mother", Asia functions as the representative of contemporary ideas and attitudes. She becomes the medium for Mander to propose what she sees as 'the future of the world as the young see it'. Although coming from a small Northland timber milling town, 'Asia is not presented as deprived' and is emblematic of Mander's belief in these 'early, isolated places' and in the potential of the 'colonial opportunity itself'. Dorothea sees the character of Asia as referencing the emergence of 'California's young womanhood' at a time when New Zealanders were 'highly conscious of American outlooks' regarding this not an imitation but an 'expression of the colonial condition' (11). Dorothea suggests a connection with the character of Jo Marsh in *Little Women*: the colonial model of the 'ultra-feminine' dependent was being challenged by a modernity where a 'little independent earning' could be seen as a 'respectable ... lifestyle for girls' who did not want to be perceived as 'becoming bohemian or separating from their families'. Dorothea analyses Asia's character and admits when readers become 'irritated' with Mander it is 'usually on account of her heroines'. As Asia grows up she becomes exhausting and 'over fond of being listened to' but Dorothea says, she is forgiven because as a little girl she boldly asks the questions that others have often wondered but have 'not had the nerve to ask' (12).

Dorothea is surprised that although Asia is so 'vividly' present in the early scenes, it is Alice who quietly dominates the book. She argues that as Asia grows up it is expected that 'the mother will recede as mothers do' but in this case the opposite is true. '

The bond between 'mother and daughter', already established 'when the story opens', sustains interest even to the point of 'overshadowing' the relationship that develops between Alice and David Bruce. Dorothea suggests that Alice can be explained by her daughter's 'search for fulfillment' and Mander's need to personify the forces, such as 'gentility, possessiveness and fear', which prevent the young woman from realising her mission. Dorothea says Alice's arrested development as defined by her gentility is 'thrust' forward in the dispute over suitable education for girls. She prefers to teach Asia at home, but only 'reading and music' – as opposed to David Bruce's curriculum that includes robust, outward looking applied sciences such as geography and mathematics. Dorothea says by 'confining Alice's interests to music' Mander allows intellectual and emotional expression in an 'innocuous safety-valve': the only permissible art for the female oppressed, given that 'visual arts' are way too 'dangerous' for girls and 'literature ... dynamite'.

It may be that Dorothea is ironically referencing her own explosive ability to write and is in fact referencing her experience as music critic for the *New Zealand Listener* where her provocative description of Lili totally owning the keyboard during her 1946 Auckland debut performance when she let rip with a turbo-charged Beethoven cadenza, is regarded by some (see A22. Spackman, C. R) as unintelligible, unseemly and incendiary. Whatever the case, Dorothea suggests the question is not about whether or not girls should get an education because in the New Zealand that Mander knew, options for women's higher education 'freely existed' and were taken up by those able. The issue in this country had 'moved on from that of feminism', where the right is still being argued in 'principle', to a position where it is the 'acceptance or rejection of opportunity that could be used as a guide defining people' (13). Dorothea argues that nineteenth century British men were 'overwhelmingly colonialist towards their wives and daughters' (14), particularly given the refusal to allow women to participate in education. Dorothea says that because Mander was a New Zealander and a product of an environment where the technical barriers to equity in education for women were already down, the problem she was confronted with was how to change the attitudes and expectations of what women could do with that higher education now available to them.

Dorothea suggests that in the novel the difficulties Asia experiences are only partly caused by her temperament. She also has to deal with the consequences of class. Where the social and intellectual confidence expressed by David Bruce and Mrs Brayton is a product of privilege so is Asia's 'straightforward adventurousness' and directness a product of her background. Dorothea says that, although Mander is experimenting with 'new class definitions for an unfixed local society' and even a new hierarchy within that society, despite having 'known immigrants of all types', she was 'still as convinced as any other New Zealander' that British heritage was the 'best in the world'. Even so, as a writer Mander, in her fiction absolutely determined who the 'best' of those Brits were and why.

Dorothea suggests the 'compassion' that is felt for Alice often conflicts with a pervasive 'irritation' but that this feeling is overridden by appreciation of the 'circumstances that are grim enough in the early years' to justify 'fears' more gruesome than 'her moral and religious ones'.

Dorothea argues that Mander knew, 'happiness in marriage was no protection from alienation or unsupported pregnancy. Neither was exhaustion, domestic drudge, or primitive conditions. Alice is part of a generation of pioneering women to whom life had less to offer than it did to men' (14). Dorothea notes the situation is not changed for Alice by any 'feminist prescription of emancipation' or improvements in material resources because Mander is not interested in the achievement of home comfort or improved domestic bliss but is more interested in the possibility of liberation that comes through change in ambition, self esteem and outlook' (15). However, whatever the redesign of headspace, it has to be said that for women and for women artists in particular, access to financial support and creative opportunity are essential to ensure any actual expression of this supposedly new female freedom.

Ask Virginia Woolf.

Mander goes on to say: when the hard work of pioneering is done and women find themselves with more time for 'leisure and choice', what happens next? According to Dorothea in later chapters of the novel 'hints of overt feminism' break the surface as Asia attempts to educate her mother 'in the direction of modernism'. However, Mander ensures that the solution for Alice is consistent for her character. Although she remains 'dependent' in a way Asia is not, the younger woman can still admire her mother and a 'nature' opposite to her own while at the same hold on to the belief that 'the older generation can and does recognise her right to be herself' (15).

Mander also discusses the role of absent fathers in Asia's life. Where Tom Roland as stepfather 'provides materially' for the girl, David Bruce offers her 'paternal affection', guidance and 'cultural' awareness (15). Father figures like Tom Roland were 'busy, pragmatic, justified by the work ethic' and making money. They were supported by 'strong male friendships' and the 'comradeship' of the workplace and 'clubs and pubs' which had no parallel in the lives of women. Should the home seem 'discontented', this could be put right if there was more money. A character like Tom Roland, 'who goes out to work and stays out', Mander proposes as the dislocated 'prototype of modern urban man' who, once the bush has been cleared and the trees felled, 'finds he has built up neither the personal resources nor the social structure for the expanding role' (16) he has in town. According to Dorothea the novel, which was an 'intricate social study' of women and men oppressed by unrelenting hard work, set Mander a technical problem given that this prescription limits the kinds of choices her characters can make. Mander's solution was selective use of the diversity inherent in Northland timber camps. In the narrative a random group of 'fairly recent immigrants' retain attitudes they have 'developed elsewhere' (16). David Bruce still talks with 'practiced eloquence', Alice is 'never too oppressed' to not explore, 'as her religion has taught her[,] the moral implications' of what she does. Dorothea says Mander's strategic placement of the upper-class character Mrs Brayton, who is confident enough in herself to be 'bold in her apparent inconsistencies', is designed as a counterbalance to the timidity of Alice who can only function 'by rules whose origin and relevance she does not always understand'. Mander uses a character like Mrs Brayton as a provocative device that forces other characters into making a response where they are seen to create their own thoughts and 'edit them for the reader' (17).

In Dorothea's view Mrs Brayton represents Mander's 'homage to England' and is a 'symbol of what she most loved in its character and culture' (17) The older woman appears in novel without history, to be 'judged' only by the way she behaves in the new situation. Dorothea suggests this is Mander's interest in 'the cultural essence of a person able to survive transplantation and isolation'. Given her early exposure to people of all backgrounds, ethnicities and identifications who passed in and out of her father's timber camps, surface assessment of an individual's character and 'potential' was always 'unpredictable'. Mander therefore learned about 'British society' by observing its separate parts out of context and magnified by displacement in the Northland bush. When Mander was writing the novel, Dorothea argues, 'she knew no more of England itself than what she had seen from a London boarding house' during a brief visit of a month 'mainly occupied with visiting four publishers and thirteen performances by Nijinsky'. (18).

Dorothea says *The Story of a New Zealand River* has a 'splendid innocence' but as Mander grew her focus on New Zealand changed, and 'the towns and their values began to impinge unhappily on the consciousness of her books'. At this point 'the Northern outposts became a refuge for the individual rather than a hopeful social beginning' where the genteel conformity that denied the possibility of life in Alice's time 'grew to be intractable'. This first novel by Mander was the product of her 'own choice of disciplines' and concerns and is quite different from her later work, which tends to add to its isolation. In fact Dorothea asserts as did M.H. Holcroft, that it was 'sort of a miracle' that *The Story of a New Zealand River* ever made it into print, arriving as it did 'unannounced and lonely' (18) to a country with little or no literary tradition.

Dorothea discusses Mander's motivations for setting the novel during the period, in the place and among the people she did and notes that in 1906, when Mander began writing, New Zealand society still imposed formidable restrictions on women. Dorothea suggests Mander's ambition to be honest and outspoken may have been confused in 'the juxtaposition of genteel convention' against 'the desire to shock' (19). Dorothea argues that 'for a true daughter of the North', as Mander was, 'the social pattern' was yet to be determined. As a writer she could imagine a mixed group being thrown together to see what opportunity could be made of this 'fresh start' and to what extent they could act critically on 'the sorrows, prejudices and limitations they brought with them' (21). Dorothea concludes that *The Story of a New Zealand River* is 'permeated with hopefulness'. Despite the 'bewildered dismay' that characterised the experience of those already adult at the time of the Great War, Mander, like most of her generation', was 'firm in the belief', that New Zealand society was 'finding its answers' (22) so that the confidence, optimism and promise personified by the expectations of a young woman like Asia could in fact come to pass.

It is interesting to note that in this first in-depth critical appraisal of *The Story of a New Zealand River* Dorothea identifies issues and themes such as mother–daughter relationships, female sexuality, colonisation, ancestry of the Pakeha, and psychology of landscape often taken up in discussion of Jane Campion's film *The Piano* (1993). What is also interesting to note is that Dorothea says Mander was disciplined and principled as a writer, who resisted adding a Maori dimension to the world she created because her novel provides a 'painfully credible picture of British immigrants more interested in themselves and in one another' than in any native born New Zealander, 'brown or white'(7).

The same cannot be said for Champion's auteur imagining. Although she claims she wanted to tell a story about her "strange heritage as a pakeha New Zealander descended from English colonisers" (McHugh 2007, 80) the filmmaker's exploration of colonial New Zealand is not grounded in careful observation or reflection of any known experience but is in fact an exploitative, self-indulgent middle class fabrication of an invented but convenient history that exists only inside her head.

Dorothea Frances Turner was born in 1910 and died in 1997. After graduating from Auckland University College in 1932 with a degree in Classics, she worked in journalism, contributing to the *Auckland Star* and the *New Zealand Listener* as a music critic as well as freelance commentator on 'fiction and general topics' for the New Broadcasting Corporation and for other arts and literary journals. She also worked as a script editor specialising in fiction and memoirs for a number of New Zealand publishers.

Not only did Dorothea write the first biography of *Jane Mander* (1972) and critical appraisal of her work, but she also produced the in-depth critical essay on *The Story of a New Zealand River*, first published as an introduction in the 1960 re-issue of the novel. Dorothea was an astute, skillful and witty observer of what was hot and happening, who, as a journalist with an interest in contemporary arts and letters, was able to establish the reputation of her own by-line at a time when the expression of critical opinion in the print media mostly represented the views of men.

It was somehow predictable that the contribution made by Dorothea to the documentation and critical discussion of significant New Zealand women artists and writers had mostly been 'forgotten'. Although her analysis of Mander is acknowledged as informing the work of female academics McGregor (1998) and Paul (1999), Dorothea's assessment of Lili is not attributed by Roberson, the American male academic who, despite reproducing in full her 'mother-of-all' reviews of Lili's first performance in this country, only cites the text as belonging to an 'unidentified source and interviewer, New Zealand, 1946', (Roberson 2000, 239). This is another instance where, as Marian Evans has already suggested, the 'intellectual and artistic achievements' of women disappear from the public record because our work is 'often entirely ignored, or framed in a way that obscures our contributions' and perpetuates a 'long art history' where women artists are rendered less visible and 'less valued than men'(2013: 2, 13).

What makes this anonymity even more appalling is that in her country of origin, mention of Dorothea only appears in resources such as *Te Ara* and the *Dictionary of New Zealand Biography* in association with her father (newspaper man, literary critic and pioneer teacher of journalism Alan Mulgan), her husband (Supreme Court Judge, Knight of the Realm and distinguished commentator on the law, Alec Turner) and her younger brother (soldier, scholar and author of New Zealand literary obelisque *Man Alone* (1939), John Mulgan). Nowhere is Dorothea understood as significant in her own right. Although her father, husband, younger brother and even her grandfather (Edward Ker Mulgan) have individual entries in the *Dictionary of New Zealand Biography*, Dorothea does not.

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Dorothea with husband Alexander Turner in 1959

Free Lance Collection (PAColl-0785) Reference: PAColl-7171-08

Turnbull Library, Wellington

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<http://www.teara.govt.nz/en/photograph/3208/alexander-kingcome-turner>

It seems her relevance is regarded as simply contextual. The importance of what she herself did is reduced to providing support for the documentation of achievements made by men - in her case mostly ones to whom she was related.!

Vincent O'Sullivan, in his biography of John Mulgan (2003), notes that although Dorothea and 'her brother remained close, she did not escape his shrewd assessing eye. John admired her' but when Dorothea defied the expectations of their mother and father of a normal wedding opting for a 'private ceremony' instead, Mulgan agreed with their parents and in a letter wrote, 'the feminist business had something to answer for'. John, however, was aware that Dorothea had a 'sense of grievance' and felt that because she was a girl 'she had been dealt the lesser hand'. As an artist Dorothea's younger brother, exhausted by his sister's 'insistent intellectualism', preferred the possibility of a quiet life, believing 'it is better for people to be unthinking and happy rather than thinking and unhappy'. John is resigned,

'D. will inevitably go the wrong way about things – merely shocking people out of their complacency is no good' (108).

But only if you are a privileged white man like Mulgan whose views were valued and being heard in the first place.

It may be that one of the outcomes of this research could be the recommendation that more work be done on the life and work of Dorothea Turner and that, like her father, her husband and her younger brother, her contribution to the critical discussion of New Zealand art and culture is recognised by her inclusion in the *Dictionary of New Zealand Biography* as a subject in her own right.

Subject Descriptors

Mander, Jane, 1877–1949, Criticism and interpretation
Turner, Dorothea, Frances 1910–1997

The Story of a New Zealand River (1920)

Colonisation

Feminism and literature, New Zealand

Landscape, representation of

Maori, representation of

Mother-daughter relationships

New Zealand literature,

Women authors, 20th century, history and criticism

Women and literature, New Zealand

Women authors, New Zealand

Special Features

Includes references, selected bibliography (23) and short biographical notes on contributors (169).

B4. Wevers, Lydia. “A Story of the Land: Narrating Landscape in Some Early New Zealand Writers, Or: Not *The Story of a New Zealand River*”, *Australian and New Zealand Studies in Canada* 11. June (1994): 1–11.

Only explores Mander’s *The Story of a New Zealand River* and Campion’s *The Piano* with reference to the treatment of landscape. Discusses how the film, with its 'panoramic view of endless cold tide dense bush' and ubiquitous mud', create images where 'topographic wilderness and difficulty' are in dramatic tension with the Pakeha characters and their 'belongings and activities'(1).

'When the camera pans back to a shot of the piano on the beach, huge Pacific rollers engulfing it, everything the piano signifies is brought in to focus simply because it should not be in the frame: its presence on the beach, in the sea, focuses on conceptions of landscape and of culture and brings in to play a complex of associated opposites' (1).

Except in this instance the waves that break over Ada’s forlorn English box *Broadbent* abandoned on Karekare Beach crash in from the Tasman Sea on the west coast of the North Island not from the Pacific Ocean on the east!



Karekare Beach, West Auckland
2 January 2002
Photograph: A.A.M. Bos

Wevers suggests that the treatment of landscape in Jane Mander's novel is 'intermittent and perfunctory': the 'out-door drama' functions only as a background for the 'indoor drama'. Location becomes 'hardly more than scenery' against which the Pakeha protagonists' 'culturally determined anxieties, values and perceptions are played out' (2). Maori are reduced to 'brilliant' but distant and unknown 'spots' of local 'colour'(5). Wevers argues that 'all representations of landscape' are 'interpretations of the land in which the spectator/narrator finds his or her self' (9) and refers to the theory of Michel Foucault describes in his *The Order of Things* (1966), where knowledge is discovered not in the actual seeing of a thing but in the interpretation of that thing. *The Story of a New Zealand River*, Wevers suggests, is not a representation by Jane Mander of a fixed place but is instead a transient history that interprets her creative 'presence' in this landscape as that of a Pakeha woman writer on an uncertain but determined journey to 'somewhere else' (90).

Although the introduction explicitly expresses no interest or concern in the 'accusation' that 'Jane Campion's film *The Piano*' plagiarised 'Jane Mander's novel *The Story of a New Zealand River*' (1), in an endnote Wevers recommends the discussion of these issues by Ann Hardy (1994).

Lydia Wevers is a literary critic and historian with an interest in New Zealand and Australian literature. She is a former chair of the trustees of the National Library and Director of the Stout Research Centre at Victoria University in Wellington.

Subject Descriptors

Campion, Jane

Hardy, Ann

Mander, Jane, 1877–1949, Criticism and interpretation

The Piano (1993)

The Story of a New Zealand River (1920)

Colonisation

Feminism and literature, New Zealand

Landscape, representation of

Maori, representation of

New Zealand literature, history and criticism

Originality

Women and literature, New Zealand

Women authors, New Zealand

Special Features

Illus. Charles Heaphy, A sawyer's clearing in a forest of Kauri (1845)

Alexander Turnbull Library

B5. McGregor, Rae. *The Story of a New Zealand Writer: Jane Mander*. Dunedin, N.Z.: University of Otago Press, 1998.

Biography of Jane Mander that presents a view of the artist as a passionate, forward-thinking and independent woman critical of the middle-class conventions of her day. Although McGregor concedes it is 'debatable as to whether *The Story of the New Zealand River* (1920) is the best New Zealand book ever written', she does argue that Jane Mander's work did, in what was still only an emergent post colonial literature, 'cut the tired connections' with 'the Victorian novels' by creating characters who were 'real New Zealanders', that had relationships, 'spoke in their own idiom' and lived hard but recognisable lives set in a 'country...being stripped of its forests for profit and agriculture' (8).

Carefully frames the question as to what extent the screenplay of the Jane Campion film *The Piano* (1993) was based on the Jane Mander novel, tracing the series of events beginning in 1985 when Brigit Ikin (who produced Campion's 1990 film *An Angel at My Table*, on the life of New Zealand writer Jane Frame) and her husband John Maynard 'brought the rights to the book from Jane Mander's nephew Rangi Cross'. Describes how the Ikin and Maynard team worked on the draft of a script based on the Jane Mander novel called *The River* for five years, receiving in the process \$102,000 development funding from the New Zealand Film Commission. Ikin and Maynard wanted Jane Campion to direct *The River* but Campion was 'not impressed insisting that there would have to be substantial changes ... before she would be interested'. At this point the New Zealand Film Commission, 'still under the impression that Jane Campion would be directing *The River*[,] saw Holly Hunter in *Broadcast News*' and suggested that she would be 'a possibility for the role of Alice in *The River*' with national screen icon Sam Neill alongside playing the love interest, 'David Bruce'. McGregor implies it was something of a revelation to the New Zealand Film Commission, who had invested heavily in script development for *The River*, that all of a sudden Jane Campion was 'not available' to work on the Ikin and Maynard project because she had with French and Australian backing apparently 'begun work on a film of her own, initially called *The Piano Player*' (125) that later became *The Piano* (1993). McGregor does ask why Jane Campion 'set up a project that was so similar' to one she knew her 'good friends' Ikin and Maynard were 'already working on'. McGregor suggests Campion may have been motivated by 'arrogance or ego', or even a naïve belief 'the film she was making was so different' that perceptions of sameness simply 'didn't matter'. However, McGregor does not commit to any one view, acknowledging only that the decision by Jane Campion to make *The Piano* when she did is questionable and that her true intentions are likely never be known, as 'a veil of silence' still shrouds 'all those who were involved' (126).

McGregor clearly identifies parallels between the novel *The Story of a New Zealand River* (1920) by Jane Mander and the film *The Piano* (1993) by Jane Campion. 'Book begins with a punt being loaded with furniture and a piano ... for a journey up river'. Film begins with 'boxes and a piano being unloaded through surf onto a beach'. Both female protagonists 'endure the isolation and roughness' of life in the bush. Jane Mander describes in detail the 'ill-favoured and graceless ... house and environment' in which her character Alice has to survive.

Campion visually evokes a similar sense in scenes where her character Ada is forced to drag 'long skirts through deep mud and dripping bush' (127). Both women seek emotional release from the real world through the piano. Jane Mander's character Alice expresses herself by playing Beethoven; Jane Campion's character Ada plays an obsessive internal soundtrack all of her own. At the end of the novel, the accidental death of her husband frees Alice to leave with her lover David Bruce and 'make a life away from the bush' (128). At the end of the film, Ada and her lover George Baines leave the wilderness together to set up house in town.

McGregor notes but does not discuss the fact that, unlike Jane Campion in her film *The Piano*, Jane Mander did not include a Maori dimension in her novel *The Story of a New Zealand River*.

Compact account of the life of Jane Mander. Documents the formative experiences that influenced the writer and considers the nature of her intention with regard to publication of *The Story of a New Zealand River*. Does not critically evaluate or discuss Jane Mander's literary output in depth.

Rae McGregor developed an interest in the life and work of Jane Mander as a postgraduate student in the English Department at Auckland University. *The Story of a New Zealand Writer: Jane Mander* (1998) was her first book.

Subject Descriptors

Campion, Jane

Ikin, Brigit

Mander, Jane, 1877–1949, biography

Maynard, John

The Piano (1993), parallels with
The River, screenplay adaptation
The Story of a New Zealand River (1920)

Colonisation

Feminism and literature, New Zealand

Maori, representation of

New Zealand literature

Originality

Women authors, 20th century, history and criticism

Women authors, New Zealand

Women and literature, New Zealand

Special Features

Illus. Port. Jane Mander in New York c.1920 (plate 4: 80–81) Auckland Libraries

Includes bibliography (141–142) and index

B6. Paul, Mary. "The piano: listening for echoes" and "More readings of *The Story of a New Zealand River*" in *Her Side of the Story: Readings of Mander, Mansfield & Hyde*. Dunedin, N.Z.: University of Otago Press, 1999.

Suggests the parallels between novel and film are simply 'similarities of genre' arguing Jane Campion's original 'intentions for conceiving *The Piano*' were a 'desire to write a love story from a woman's perspective, to show something new about colonial New Zealand and to mix the romance genre with realist and unlovely elements' (89) in a 'Gothic exploration of the romantic impulse' (96). Tends to agree with Campion's claims that the idea that eventually became the screenplay for *The Piano* (1993) had been part of her 'day dreaming world' since 1984, when she started to develop the concept prior to the making of 'her first feature film *Sweetie* (1989)'. This assertion has the effect of denying any relationship with the Ikin and Maynard screenplay *The River* based on the Jane Mander novel, implying that Jane Campion began work on her idea long 'before the other producers' which in Paul's view is sufficient to confirm 'the originality' (90) of the *The Piano* as a Campion project.

Argues that although *The River* as an adaptation of the Jane Mander novel was in ninth draft, it was inherent problems with the screenplay becoming 'too feminist' and 'losing its potential popular appeal' (91) that in fact caused the Ikin and Maynard project to remain unfinished. Suggests regardless of when and where exactly the creative process began for Jane Campion, she was the one who was able to resolve the conceptual difficulties she encountered and ultimately ended up making a film called *The Piano*. Nevertheless discusses the unfinished Ikin and Maynard screenplay in depth, regarding it as an attempt to 'update' the Jane Mander novel by 'incorporating' 1990s attitudes toward 'the environment, sexuality and race' into the storyline. Produced as a film Paul concludes, '*The River* would have created a poignant tension between the exhilarating beauty of the settler environment and the extreme loneliness of a young immigrant mother in a remote bush setting without utilising any of the Gothic elements of *The Piano*' (103). Paul sees this 'new interpretation of the novel' as an analysis which combines a fresh understanding of colonial New Zealand literature with an 'awareness' of our own 'history and politics'.

Suggests the 'appropriation' of the novel by the screenplay implies that it can improve on the 'limitations of Mander's feminism' not only by questioning how the story 'depended on the absolute moral guidance' of one man – the 'tall[,] handsome', English doctor – but also by having 'the courage to represent Maori and powerful woman' in a way that the book is 'frightened of doing'. Paul sees *The River* as a contemporary revision that tries to address the cultural assumptions of the early 20th century by including 'what it thinks the novel would really have wanted to show if it had fully understood the period it was writing about' (111).

Argues that if the Jane Campion script for *The Piano* (1993) 'were to be seen as an adaptation' of *The Story of a New Zealand River* (1920) by Jane Mander then the film could be regarded as a 'paradigmatic, a primer for would-be directors, excelling in concision, symbolism, intensification and dramatisation' (91). Paul suggests that

in 'broad terms' the film seems to contain elements of Mander's novel 'pared back to their cinematography Like William Wyler's film adaptation of *Wuthering Heights* (1939), *The Piano* (1993), takes in only the first generation whereas the Bronte and Mander novels develop into family sagas with stories of their adult children. This shortening is central to film adaptation' (92).

Acknowledges that both novel and film:

'create a powerful juxtaposition between the bonneted, cloaked, city dressed aloof woman and rough men, wild coastline, dense bush and mud. Both make use of an extraordinarily beautiful setting which could be guaranteed to be exotic to overseas readers and viewers' (92).

However, Paul views Jane Campion's development of an explicitly sexual relationship between the female protagonist and the male love interest involving 'aesthetic and sensual delight' in the body as being as a 'much more modern approach' to issues similarly proposed in the situation explored by Jane Mander in the novel. 'In the film identification of woman and piano is much intensified' and 'a precious secretive relationship' is 'signified by the fact that Ada plays her own kind of inner music and does not speak'. This is why Paul says 'the social realities of isolation and childbirth' for the main female character, which in the book 'create incidents that allow intimacy to grow between a standoffish woman and a local bloke are all negotiated via the piano. The piano provides a kind of social, cultural or psychological explanation' for the themes explored by the novel. 'It stands for women's difference, her voice, her passion, her attractiveness and her power but it is also her vulnerability'. Ada's 'piano playing attracts but it also makes her weak'. Jane Campion uses the piano to 'develop modern sexual content in a costume drama which (problematically) rests on the idea of a heroine who is inscrutably unresponsive'. In order to keep the piano Ada 'will do anything parts of her body Baines touches buys back parts of her piano'. Paul argues the piano becomes a symbol for a woman's body and its 'relation to society and societal relations' by 'substituting' the 'complicated and lengthy storyline about pregnancy and miscarriage' in the Jane Mander novel with the psychologically and emotionally charged representation of an object in the Jane Campion film. In this way 'the piano allows the leap from old fashioned costume drama into modern sex scenes'.

Paul also sees the fact that the 'movie is set 20 or so years earlier than the novel' as being more of a similarity to the book by Jane Mander than a difference. In the Jane Campion film the characters are presented as repressed mid 19th century Victorian protagonists. '[T]he action takes place in a new settlement' as 'the bush' is being cut and 'first dwellings built' (91–92). However, the part of Northland where Jane Mander set her novel could easily be described in much the same way, given that Pakeha occupation and clearing of land in this area occurred much later. Irrespective of genre, when the film is compared to the novel, although timeframe, costume and location may have changed, for the female characters Paul suggests, attitudes, expectations and choices have not.

Despite the fact that Jane Campion introduces a Maori element which Mander never explored, these 'characters', Paul argues, 'did not alter the action as it existed in the novel' because they were 'minor and background roles' (92). Although *The Piano* (1993) was 'acclaimed' overseas for its 'representation of Maori and of the landscape' where the natural world became a 'spectacular backdrop to action' that portrayed 'uncomplicated indigenous lifestyles' the film 'provoked' a 'less favourable' response at home. In New Zealand *The Piano* was regarded as a predictable Euro-centric 'romantic bodice ripper out of date in its treatment of Maori' and 'anti-feminist in its 'sex for piano' exchange'(93, 94).

Paul refers to the suggestion by Lynda Dyson that the search for 'colonial reconciliation' is one of the narrative elements that the film 'has in common with the novel', arguing that the marriage between Ada and 'the Pakeha-Maori Baines' in *The Piano* is reflective of a late 20th century need to satisfy a 'self image among European New Zealanders' where appropriation of 'Maoriness fills the absent center of white identity' and 'hovers in an uncomfortable space between coloniser and colonised: no longer European but with no real claim to indigeneity either'. Paul acknowledges that Dyson's comments are 'interesting' because 'they identify an element of the movie that was extremely unconvincing' to New Zealand audiences, but argues that the 'co-opting of indigeneity' as a 'reaction to ... perceived cultural emptiness' has become an obsolete anxiety 'thoroughly challenged...by Maori identity politics and Maori cultural production (in both literature and film)' (94). Paul is of the view that 'because the novel is not openly acknowledged by the film, it cannot be learned from. Thus Jane Campion's film repeats the narrative of colonial reconciliation, which is one of the features of the 1920s novel' (99). In the movie, 'emotional solutions involve the appropriation of what is considered the simplicity and naturalness of the indigenous people' (99). According to Paul the 'predictable stress on landscape and its effect on the individual' explores an 'interest in constructions of psychology and sensuality' (100), which in her opinion suggest that *The Piano* is 'not a rethink or reassessment of colonial history (or the re-representation of it)' (99).

Mary Paul presents a contemporary reading and new analysis of *The Story of a New Zealand River*. Shows how changes in interpretation impact on embedded cultural assumptions and suggests that this process of active revision can never be resolved as successive generations apply their own contextual frameworks to the critical interrogation of a national literature. In depth discussion of *The Story of a New Zealand River* (1920) that includes informative comparison with the unmade screenplay adaptation of the Jane Mander novel *The River*.

Mary Edmond Paul is senior lecturer in English and Media Studies at Massey University Albany, in Auckland. She is the daughter of well-known New Zealand publisher Blackwood Paul and visual artist and art historian Dame Janet Paul. Mary Edmond Paul is an acknowledged authority on significant but often overlooked early New Zealand woman writers such as Jane Mander and Robin Hyde. *Her Side of the Story: Readings of Mander, Mansfield and Hyde* (1999) developed out of research Paul began as part of her doctoral thesis.

Subject Descriptors

Bronte, Emily 1813–1848

Campian, Jane

Dyson, Lynda

Mander, Jane, 1877–1949, Criticism and interpretation

Ikin, Brigit

Maynard, John

Wyler, William

The Piano (1993), parallels with

The River, screenplay adaptation of

The Story of a New Zealand River (1920)

Wuthering Heights (1939), parallels with

Colonisation

Feminism and literature, New Zealand

Gothic novel

Landscape

Maori, representation of

New Zealand literature, Women authors, 20th century, History and criticism

Romanticism

Originality

Women and literature, New Zealand

Women authors, New Zealand

Special Features

Includes bibliography (p. 208 –220) and index

**B7. Dart, William. “Warmth of home calls”.
New Zealand Herald, 26 January 2013, D17.**

Interview with John-Paul Muir, winner of 2010 Kerikeri Piano Competition and one of the New Zealand pianists who played *He Korero Purakau* (2011) in Venice for critics, patrons and invited international art media during the Vernissage – opening week of 2011 Venice Biennale. According to Dart these performances not only allowed Muir to 'serve up some tasty jazz improv' but also gave him a chance to fill the palazzo with 'the sounds of Beethoven, Ravel, Scarlatti and Liszt'. Muir says he included *Fountains at the Villa d'Este* by Liszt in his Venice Biennale programme because he felt that the music had a “connection” with the book by Mander.

Although Dart does not ask Muir what he imagines this association to be, it is well known that Liszt's *Jeux d'Eaux à la Villa d'Este* (*The Fountains of the Villa d'Este*) was inspired to describe in sound the dazzling play of water in the famous Tivoli gardens near Rome. At the Villa d'Este, where art only appears to imitate nature in a spectacular series of man-made fountains, cascades and pools, possibly the link to *The Story of a New Zealand River* (1920) that Muir implies is not a reference to any of the Beethoven sonatas or Chopin preludes and impromptus that the character Alice is said to have played, but is in fact the striking description by Mander of Mrs Brayton's exotic garden cut out of the Northland bush, in which the 'musical' water features really are wild in origin and design:

'A natural spring bubbled up to form a trickling stream that flowed, hidden by ferns, through a corner and on down the hill in a little gully of its own making to the river' (Mander 1920, 30).

However Muir may also be referring to a 'connection' from later in the novel. Allen Ross, recovering from a concussion after a fall from horse, regains consciousness in David Bruce's shack and becomes aware of the room around him filled by 'rows of books in plain shelves' with walls covered in art prints that include images of “Tivoli” and “Venice”, which he recognises in a blur and starts to see 'as Turner saw them' (203).

Short on detail as to what else the performer played on the instrument in Venice and why, but worth noting as a response by a musician who does connect Jane Mander and *The Story of a New Zealand River* (1920) to the artwork *He Korero Purakau* (2011). Apparent that the lack of information about Lili, her repertoire, her contribution to New Zealand music and the significance of her encounter with the artwork, meant that these facts could not inform either the content or conceptual overlay of the 2011 biennale programme presented by this talented and perceptive young pianist.

William Dart is a music critic for the *New Zealand Herald* and editor of *Art New Zealand* magazine.

Subject Descriptors

Kraus, Lili 1903-1985

Mander, Jane 1877-1949

Venice Biennale 2011

He Korero Purakau (2011)

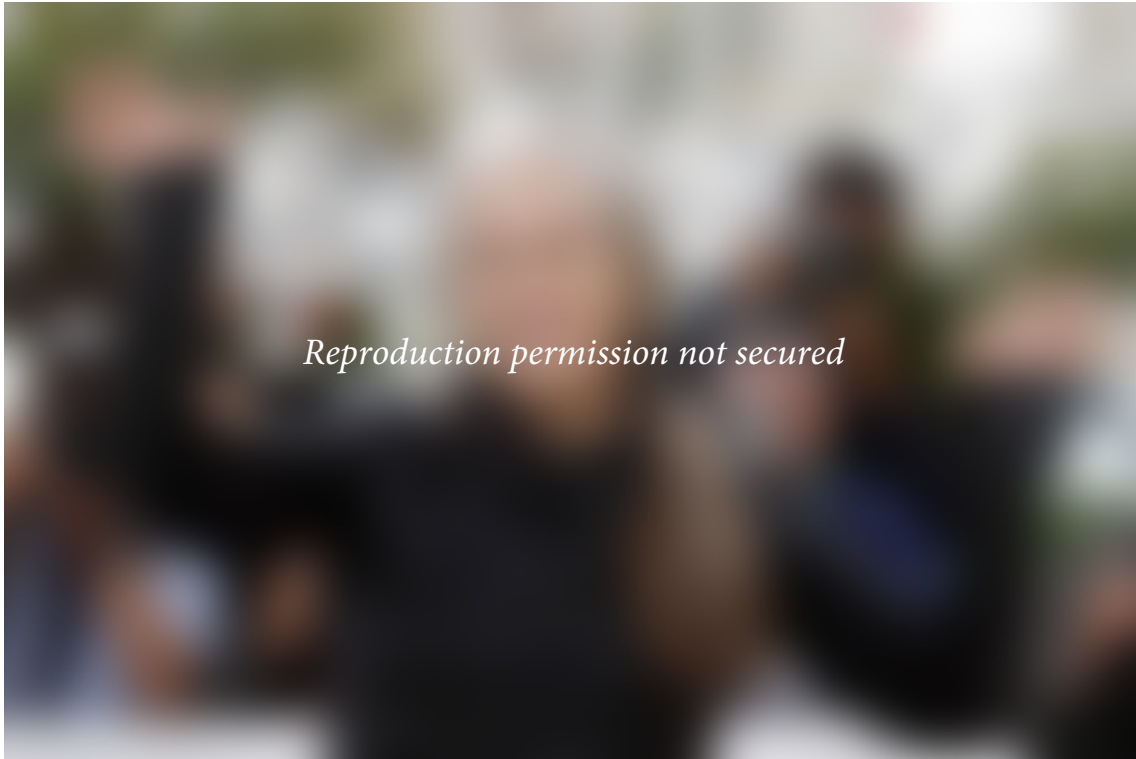
The Story of a New Zealand River (1920)

Repertoire, Liszt, *Jeux d'Eaux à la Villa d'Este* (*The Fountains of the Villa d'Este*)

Venue, Palazzo Loredan dell' Ambasciatore, Venice, Italy

Landscape, representation of

Jane Campion



Jane Campion on a photo-call at the 62nd Cannes Film Festival

15 May 2009

Photograph: Jean-Paul Pelissier RTXH58R

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C1. Campion, Jane. *The Piano*. London: Bloomsbury, 1993.

Screenplay of *The Piano* (1993), winner of the 1993 Palme D'Or at Cannes, with notes and extra dialogue in English and te reo. Includes cast and crew list, as well as short biographical notes on Jane Campion. Also includes "The Making of the Piano", a series of interviews in which the writer/director, principal cast members and those involved in the technical production of the film discuss their experiences.

Has a brief, poorly proofed glossary where commonplace Maori terms such as 'kumara' and 'toetoe' are misspelled. This lack of attention to Maori detail seems inconsistent with what the author says is her keen awareness of the sensitivities regarding "cross cultural collaboration" (142) and the challenge this presents to "everyday kiwi [sic] society" (143). In fact the use of te reo by the screenplay is disappointing. Not only are words wrongly spelled, phrases totally mangled, grammar items misplaced and the use of the macron to designate the double vowel non-existent but also, given Campion's stated intention to remain true to the period, the translations themselves are unconvincing.

For instance, in a scene where local iwi are negotiating the logistics of moving the piano up a cliff from the beach, there is an exchange between two Maori porters in which they assess the way forward. In English the dialogue reads:

"No track. No shit".

and in Campion Maori-speak:

"Kahore ne huarahi – kahorene tutae" (128).

This is an unsophisticated literal translation of what is, essentially, a Euro-centric juxtaposition. In the Maori text the spelling is incorrect and important grammar items such as the indefinite article *he* are omitted from the phrase. In te reo that exactly mirrors the English expression the line should read:

"*Kahore ne he huarahi - kahore ne he tutae*".

However, it needs to be noted that to reflect a more authentic 19th century Maori worldview and way of saying, reference to faecal matter would not in the context of this scene culturally convey the necessary sense of surprise or ironic dismay.

Jane Campion is writer/director of *The Piano* (1993).

Subject Descriptors

Campion, Jane,
 Chapman, Jan, producer
 Dryburgh, Stuart, director of photography
 Hunter, Holly
 Keitel, Harvey
 McAlpine, Andrew, production designer
 Neill, Sam
 Nyman, Michael, composer
 Paquin, Anna

The Piano (1993), production of

Colonisation
 Feminism and literature, New Zealand
 Landscape, representation of
 Maori, representation of
 Motion picture plays, New Zealand
 New Zealand drama, 20th century
 Romanticism
 Women and literature, New Zealand

Special Features

Illus. Scenes illustrated by numerous production stills, none of which have captions that identify either the actors, crew members or activity involved. All images except those on the cover are reproduced in sepia, not colour, suggesting a spurious historical authenticity.

Includes cast list, glossary, short biography of the writer/director and notes on the making of the film.

C2. Pihama, Leonie. “Are Films Dangerous? A Maori Woman’s Perspective on *The Piano*”.

***Hecate* 20, no. 2 (1994): 239–242.**

Discusses the stereotypical representation of Maori in the Jane Campion film *The Piano*. Argues these images are Eurocentric, 'colonial constructions' that uncritically reinforce a negative view of indigenous people. Observes that in *The Piano* Maori men are seen as 'naïve and simple minded, occasionally war-like but irrational and impulsive, capable of speaking only in sexually loaded terms and having a particular obsession with male genitalia' (240). Maori women are viewed as unsophisticated domestic functionaries, housemaids and sexual servants of Pakeha men.

Asserts that *The Piano* is a 'dangerous film' because it perpetuates damaging racist assumptions where Maori attitudes, customs and beliefs are not valued and are reduced to an 'untrue' fabricated margin unable to either challenge or critique the view of the dominant discourse.

Short form version of a paper originally given in February 1994 at the Auckland Moving Image Center lecture series “A Different View: A Seminar on Feminist Film and Video”. Early negative assessment of *The Piano* from a homegrown postcolonial point of view. Important because it contextualises Jane Campion’s Oscar-winning achievement with reference to the emerging assertion by Maori of the right to control images of Maori, particularly at the time when *The Piano* was being promoted to sell-out international audiences as a 'sensitive cross-cultural collaborative' project able to create a view of an authentic indigenous reality.

Leonie Pihama has a PhD in Education and is currently Senior Research Fellow at the Te Kotahi Institute, University of Waikato. Her research interests include whānau, economic transformation and national identity.

Subject Descriptors

Campion, Jane

The Piano (1993)

Colonisation

Feminism and film, New Zealand

Maori, representation of

**C3. Shugrue, Rebecca. “*The Piano* a Feminist Film? - Yes”.
Broadsheet* 203 (Spring 1994): 58.*

First of two reviews responding to the question: is *The Piano* a feminist film? Argues that *The Piano* is a feminist film because it presents an assertive view of female sexuality in which a woman makes her own choices, exercises her own power and determines her own future despite being opposed by a much bigger and stronger man. Suggests that Ada's 'willing sacrifice' to give up parts of her body in exchange for the piano is not a sign of weakness or vulnerability but is a 'positive surrender' where she is the one who makes the decisions and initiates the actions that enable her to 'have it all' – romantic love, sex and self-fulfilment through the expression of her art. Although claiming that *The Piano* shows us the 'power of female passion' that triumphs in a 'sexist and misogynist world', this view is tenable only if we, as the reviewer asks, put to one side the overt physical inequality of the relationship, believe that 'rough hewn' Baines isn't really a bad boy underneath, and 'forget' that should he at some point tire of musical sex games, the decision to rape remains the prerogative of men.

Makes no comment on the representation of Maori women.

Smart, provocative, positive assessment of *The Piano* that discusses the success of the film in feminist terms but only with reference to the achievement by women of white, middle-class, heterosexual aspirations and values.

In 1994 Rebecca Shugrue was a graduate student at the University of Massachusetts in Boston, studying the role of women in politics.

Subject Descriptors

Campian, Jane

The Piano (1993)

Feminism and film, New Zealand

Romanticism

**C4. Gage, Carolyn. “*The Piano* a Feminist Film? – No”.
Broadsheet* 203 (Spring 1994): 59.*

Second of two reviews responding to the question: is *The Piano* a feminist film? Argues that *The Piano* is not a feminist film because it glamourises a woman's experience of coerced sex. Views Jane Campion's achievement as a 'pro-rape piece of hetero-patriarchal propaganda' where underlying 'messages of male supremacy' remain unchallenged. Makes clever structural connection with the symbol of the piano as a 'heavy, valuable object' that 'women can not move by ourselves' and the 'man-power and man-money' Campion herself would have had to shift in order to produce a feature film. Asserts that, just as the Ada character gave up her autonomy as a woman artist to gain access to the piano, Campion did exactly the same thing by accepting that realisation of her own creative vision was always going to be contingent upon her ability to satisfy the interests of male investors in the project.

Makes no comment on the representation of Maori women. Does, however, regard Pakeha men as 'enemies' and exploitative 'colonisers', but only with reference to their domination of a mainstream film industry that promotes 'male trivialization and appropriation of women's art'.

Short, sharp negative assessment of *The Piano* described as 'an utterly repellent film' where, for her 'selfish pleasure', Jane Campion is accused of degrading herself and her art by 'putting both at the service of the rapist pornographers of the culture'. Refreshing reminder of a gender specific moral high ground in loud, unapologetic feminist slogans totally resonant of the 1990s.

In 1994 Carolyn Gage was a lesbian playwright and screenwriter based in California.

Subject Descriptors

Campion, Jane

The Piano (1993)

Colonisation

Feminism and film, New Zealand

C5. Coombs, Felicity and Suzanne Gemmell (eds). *Piano Lessons: Approaches to The Piano*. Sydney: John Libbey & Co, 1999.

Collection of critical essays on *The Piano* from a range of different perspectives that consider issues raised by auteur, feminist, psychoanalytic, post-colonial, melodramatic andromance analysis of the film. Concludes that *The Piano* is a significant cinematic achievement and cultural product where Jane Campion's distinctive use of textual, narrative and representational strategies realise her unique and very personal vision of Pakeha diaspora within the context of a colonial romance drama.

Arranged in three sections according to themes:

Part 1 Gender, psychoanalysis, melodrama, cultural studies

Part 2 Cultural studies.

Part 3 Post-colonial studies & issues of nation.

Part 4 Diary and production notes kept by second assistant director Claire Corbett

Dense academic anthology of the debate inspired by on-going discussion of *The Piano*. Mix of positive and negative responses that, according to the editors address, the 'most compelling elements' of the film, particularly how it 'stakes its claims as a melodrama, its post-colonial biases, feminist ploys, psychoanalytic themes and modes of self representation'. Worth noting that the hardcore, contemporary Campion/*Piano* interpretation factory, though inclusive of New Zealand perspectives, seems located securely off-shore and tends to be driven by critical interest in the Australian film industry.

Subject Descriptors

Campion, Jane

Mander, Jane

The Piano (1993)

Colonisation

Feminism and film, New Zealand

Gothic novel

C6. Cheshire, Ellen. "The Piano" in *Jane Campion: The Pocket Essential Guide*.

Harpendon: Pocket Essentials, 2000.

Does acknowledge 'claims' the film 'bore a striking resemblance to...*The Story of a New Zealand River* by Jane Mander' but does not discuss the matter, suggesting 'elsewhere in the world there was little interest in this debate and an obscure 1920 New Zealand novel' (53). Concedes *The Piano* (1993) has the feel of a literary adaptation but attributes this to 'an original screenplay' by Jane Campion whose literary inspiration derives not from Jane Mander but from the writing of Emily Bronte, because both *Wuthering Heights* and *The Piano* are extreme romances set in harsh, unforgiving and often alien worlds. Only discusses the function of indigenous people in the film with regard to the subordinate roles of servants or childlike members of the audience beguiled by the trickery of the Pakeha shadow puppet theatre. Views the rough behaviour of Baines, the 'wild' white man with his tattooed face, as an alternative to the 'imperialist appearance' able to understand the 'new environment' and its inhabitants 'the Maoris' (56).

Cheshire is critical of *The Piano* and suggests that, 'although beautiful', the film is 'peopled with thoroughly objectionable characters that act as mere ciphers for Campion's cruel and misguided attempt at the Gothic Romance'. She argues that because central to the narrative is 'the prostitution and degradation of one woman by two men: one ... barter[s] for her sexual favours: the other treats her as a bought chattel', such a structure seems 'inappropriate in film praised as a masterpiece of new feminist cinema', particularly when the resolution of the story proposes that the main female character 'leaves the abusive first husband and rushes straight into the arms of another man' (67). Cheshire thinks that even if *The Piano* is dressed up as an 'art-house costume drama', there are still 'too many unanswered questions' for it to be 'a great film'. Cheshire sees *The Piano* as a 'deeply disturbing film', one that is 'strangely detached', where despite the violence and romance being 'acted out' she finds it 'hard to care for either the characters or their situation' (67).

A concise survey of the filmmaker's career. Light on film theory, Cheshire nevertheless presents key information and analysis in an accessible, easy to read style, packed with facts, informed opinion and excerpts of interviews with Jane Campion herself. Includes biographical timeline and list of reference materials with separate section on *The Piano* that also provides links to relevant websites.

Ellen Cheshire is a freelance, London-based, writer on film and is a contributor for art publisher *Taschen*.

Subject Descriptors

Bronte, Emily 1813–1848

Campion, Jane

Mander, Jane 1877–1949

The Piano (1993)

The Story of a New Zealand River (1920)

Wuthering Heights, parallels with

Colonisation

Gothic novel

Maori, representation of

Motion pictures,

Originality

Reviews

Romanticism

Women motion picture producers and directors

**C7. Polan, Dana. "Rethinking Authorship" in *Jane Campion*.
London: British Film Institute, 2001.**

Does not offer a view on whether or not Jane Campion appropriated the novel by Jane Mander for the purposes of making *The Piano*, but discusses the 'complexities' of 'co-writing' with regard only to the 1994 'novelisation' of the screenplay that Jane Campion produced in association with Kate Pullinger. From a feminist perspective Polan questions the 'ambiguous...practical dimensions of authorship' that 'go beyond the biological person to others who create in the author's name or tradition' (162).

Suggests that 'For better or worse *The Piano* has become the symbol of the what the 1990s came to term a chick flick' and was for many something new in the 'cultural history of woman's representation' (7) and 'the woman's Gothic' (35). Although Polan tends to agree that the sexual politics of *The Piano* are 'feminist in so far as it narrates a woman's coming to power in sexual and economic areas that have excluded her as anything other than an object of desire and exchange' (42), she also recognises that the film invokes two feminisms: 'on the one hand French feminism that valorizes expressions of personal desire: on the other ... a feminism inflected by issues of race that wonders at whose expense personal expression is enabled' (42).

Polan argues the 'enlistment (and for some critics exploitation) of images of indigenous people as indexes of the exotic and ineffable mystery' are an 'inspiring source' for an 'intensely mythic and yet modern appropriation' (43). However, Polan acknowledges that there is 'much debate around the film's depiction of Maori people' and refers to the work of Leonie Pihama, who argues that the 'film's marginalisation' of indigenous females...offers little pleasure to Maori women'. For Pihama the Maori characters are used in the film in ways that 'deprive them of agency' and turn them into symbols either of a 'mythic realm that European entrepreneurial culture cannot understand...or of a primitive way of life that white femininity must ultimately distance itself from' (45).

Polan also quotes Anna Neill, who suggests that although, 'Maori may not be exactly relegated to nature they do not inhabit anything like a contemporary historical space within the colonising culture. They alternate between childlike fascination with and a terror of mysterious objects that the Europeans fetishise...Scenes of contact are limited to these moments of cultural inscrutability, stripped of any sense of political conflict'(46). Polan observes, 'Sharp evaluation of the Maori has been central to critical analysis of the film that wants to examine issues of gender and race together... where many feminists who adhere to a politics of erotics and personal desire find *The Piano* virtually embodies this politics in its look and feel' (46).

Polan also presents the view of Cynthia Kaufman, who argues that the 'political promotion of pleasure has itself to be interrogated politically: who is the pleasure for? At whose expense?' Kaufman asserts that the film 'needs to turn the Maori people into mythic agency-less figures in order to demarcate Ada's struggle for self expression from the world around her'. In Jane Campion's film *The Piano* it is the

'very creation of a mythic image of 'woman' that has invited and indeed requires critique - and this from a position that rightfully qualifies as feminist – as a film that universalises on the basis of only one version of femininity and feminine desire – a white heterosexual one' (46–47).

Polan shows how Kaufman suggests that the film 'builds up its image of the desiring and self-expressive white woman at the expense of Maori people', noting that 'one of the actions that early on establish Ada's determination is her insistence that Stewart have her piano transported back to the homestead from the beach. Explicitly this scene is presented as a racially uninflected clash of masculine and feminine wills – and thus could be seen as representing the quest of feminine desire for expression but implicitly ... it is also about the exploitation of indigenous people by the whites since they are the ones who will have to do the grueling work of transport for Ada's benefit' (47).

Polan discusses the assertions of Kaufman, who argues that, 'some white men need to muck around with the natives but to the extent that they can protect their women from work and nature, they are in touch with the sublime. The men do the dirty work of colonialism while the women stay clean. White women are constructed as pure to offer white society as a whole a conception of itself as superior through its separation from nature' (47). According to Polan, Kaufman further suggests that the, 'stereotyping of the Maori people is concomitant with a stereotyping of Ada as a white woman...Ada may represent a primal force of feminine desire and expression but these qualities are presented in the film as something other than primitive, as something that needs to go beyond primitive roots to achieve its full fruition' (47, 48). However, as Polan shows, Kaufman offers an interpretation that seems to attack directly 'the mythic possibility that concentrates on the individual (white) woman's struggle of desire and expression: if Ada is read simply as a victorious feminist heroine who achieves liberation through a tactic of silent resistance and the goal of that liberation is purity – we have a feminism that reinforces white privilege and that robs itself of political efficacy...the conclusion being that much of the appeal of *The Piano* rests in its promise of white female liberation existing comfortably within the structures of colonial domination' (48).

Subject Descriptors

Campion, Jane, Criticism and interpretation

The Piano (1993)

Chick flicks

Colonisation

Feminism and film

Gothic novel

Maori, representation of

Motion picture producers and directors, New Zealand

Romanticism

Screenwriters, New Zealand

C8. Gillett, Sue. *Views from Beyond the Mirror: The Films of Jane Campion*.

St Kilda, Victoria: Australian Teachers of Media, 2004.

“Sounding *The Piano*’s Depths” in *Views from Beyond the Mirror* does not mention Jane Mander or the debate around *The Story of a New Zealand River* (1920) in relation to the authorship and origin of the Jane Campion screenplay.

Gillet does, however, discuss 'relations ... between ... colonialists and the indigenous Maori people' in which 'negotiations over property, gender identity and sexuality are played out'. Gillet notes contrasts between 'Baines' tattooed face' compared to 'Stewart's rather silly top hat' and his household where 'Maori girls are used as servants' (49). Baines is also 'marked out from his countrymen by his use of Maori language, his unpatronising respect for their beliefs and his friendships with Maori people'. According to Gillet *The Piano* 'links sexual and racial structures of domination, exploitation and dispossession (without collapsing them into each other), tracing each to the defensive and repressive work of phallic masculine subjectivity' (50). 'Maori land and culture provide a context and imagery for the lawlessness of Ada and Baines' behaviour. A space must be found, or created, shared and not stolen, in which the territory between a white man and a white woman may be explored'. Gillet argues that in the film by Jane Campion 'this space is not marked in a racist fashion as primitive. It is a space of difference – a *between* space traversed by encounters between different cultures, different sexes, different languages, different desires. Within this space the piano is a symbol of these traversals' (51).

Gillet defends *The Piano* as 'not just a story told from a woman's point of view'. It is a 'logical drama of external events, interactions and exchanges...interwoven with a counterforce of inexpressible but...tangible passions'. The film 'moves beyond' familiar 'psychoanalytic regions 'immersing us...visually and aurally in a watery, muddy, semiotic imagery of maternal feminine longing' (52).

Subject Descriptors

Campion, Jane, Criticism and interpretation

The Piano (1993)

Maori, representation of

Motion pictures, Appreciation

Motion picture producers and directors, New Zealand

Screenwriters, New Zealand

Women motion picture producers and directors

**C9. McHugh, Kathleen. “*The Piano*, Surrealism, Melodrama and Mimetic Infection”, in *Jane Campion*.
Urbana: University of Illinois Press, 2007.**

Does not discuss Jane Mander or the novel *The Story of a New Zealand River* (1920). Acknowledges that Campion has in *The Piano* (1993) been routinely criticised for the 'depiction of Maori and colonialism (Dyson, Neill, Orr, Pihama, Reid, Simmons)' but argues that 'such critiques do not fully register the ... auto-ethnographic impulses' that motivate the film. Justifies this view by suggesting that Campion wanted to tell a story about her 'strange heritage as a Pakeha New Zealander descended from English colonisers' (80).

Apparently the 'Maoris are not indifferent' to the action of *The Piano*. They 'have knowledge of the colonial character' and take matters into their own hands when they 'rush the stage' of the bush pantomime, 'interrupting' the 'performance of patriarchal violence'. McHugh accepts that 'Campion does not presume to tell the story of indigenous people' or 'to speak for them or their experience of colonialism' because the focus of the filmmaker is 'on her ancestors – colonisers whose patriarchal and class relations mimic their colonial subordination of the Maori' (93).

Traces the development of Jane Campion's work and distinctive visual style from her early award-winning short films to her most recent project. Includes comment on *The Piano* with reference to the emergence of new feminist cinema. Although recommended for its 'non-dogmatic feminist sensibility' does not in the critical reading of *The Piano* interrogate the Eurocentric assumptions inherent in the representation of the New Zealand colonial experience. Reproduces interviews with Jane Campion by Michel Ciment, Judith Lewis and Lizzie Francke.

Kathleen McHugh is a professor of English, film, television and digital media at the University of California, Los Angeles.

Subject Descriptors

Campion, Jane

The Piano (1993)

Colonisation

Feminism and film

Maori, representation of

Motion picture producers and directors, New Zealand

Screenwriters, New Zealand

Special Features

Illus. Production still “Ada’s fierce, penetrating gaze” (9)

Illus. Production still “Stewart looking at Ada being pleased by Baines” (89)

Illus. Production still “Stewart beneath Baines, under Ada” (90)

Includes extensive bibliography (169–175), index and interviews with Jane Campion

C10. Fox, Alistair. "Traumas of Separation and the Encounter with the Phallic Other: *The Piano*" in *Jane Campion: Authorship and Personal Cinema*, Bloomington: Indiana University Press, 2011.

Most recent statement regarding Jane Campion's alleged plagiarism of the Jane Mander book. Suggests 'Mander's novel strikingly foreshadows a number of plot elements that resurface in *The Piano*'. Quotes a 1985 letter by Jane Campion where the filmmaker herself admits the influence that the Jane Mander novel had on her project, "the thing I ended up working on was *The Piano Lesson*, my inspiration from Jane Mander's melodrama...you will see that there is precious little of the original, but the inspiration was still there". Fox describes how, after beginning a first draft Jane Campion 'let the project rest' and 'turned to the making of *Sweetie*, realising that her understanding was not yet mature enough to tackle the material she was trying to shape in *The Piano Lesson*. As Jane Campion herself acknowledges, "I didn't have enough experience as a director to...really understand all the themes that I wanted to focus on, this archetypal story, relationships between primitivism and civilization, a whole construction based on opposites"(108). Fox concludes 'in 1990 after completing *Sweetie* Jane Campion returned to the embryonic screenplay' and wrote the 'final version of *The Piano Lesson* ... in six weeks', by which time 'it must have been clear to everyone that it could no longer be viewed simply as an adaptation of Mander's novel'(109).

At no point does Fox discuss representation of Maori in *The Piano*. He addresses instead 'the idealistic intent that informs the vision' Jane Campion presents, where 'erotic exchange can provide the means of liberating a woman from psychosexual repression, especially when the would-be lover relinquishes his aspirations to patriarchal dominance'. Fox admits that the 'resolution' of this view is 'ambiguous' and 'may amount to no more than a wish fantasy' (125) complicated by the fact that Jane Campion has 'in the figure of Ada' embodied 'attributes of both herself and her mother', so that the film becomes 'a vehicle for the symbolic exploration of resemblance together with their effects'. According to Fox, this representation of family dysfunction also 'dramatises an attempt at self-cure which is reinforced by the conversion of the film from tragic melodrama into a romantic wish-fulfilment fantasy of the sort constructed by the Brontes and their novels'. Fox argues, 'Campion remains highly aware of the contrivance that has been necessary to bring about and sustain the romance of the film'. *The Piano* Campion says "presents a mythic ideal – its not reality...there is a destructive element in the romantic vision which means it is diseased and unhealthy...its an illusory world". Fox suggests that Campion implies the 'romantic mode' she adopted for *The Piano* 'was neither honest nor truthful' and because of its 'power to propagate illusions ... had the capacity to do harm to the psychic well being of its viewers'. Campion, in an 'apologetic admission', tends to agree with him, expressing her fear that as a story about relationships and the need for love *The Piano* has "probably fucked up heaps of women" (132).

Explores Jane Campion's creative process and how the filmmaker's very personal aesthetic strategies such as shot composition, lighting and symbolic imagery are repeated and developed in her work. Includes interviews with the filmmaker and her

sister Anna as well as the personal writings of their mother Edith. Traces connections between Jane Campion's dysfunctional family relationships and recurring thematic preoccupations of her films.

Alistair Fox is Professor of English and Director of the Center for Research on National Identity at the University of Otago.

Subject Descriptors

Campion, Jane

The Piano (1993)

Family, relationships with
Motion picture producers and directors, New Zealand
Screenwriters, New Zealand

C11. Wild, Harriet. “Primal Curiosity, Primal Anxiety: The Child Settler in Vigil and The Piano”.

***New Zealand Journal of Media Studies*, 12, no.2 (2011): 67–86.**

Presents a reading of *The Piano* with reference to the trauma of 19th century European settler relocation as experienced by the child colonist Flora. Refers to the psychoanalytic theories of Sigmund Freud and Margaret Klein in order to discuss the origins of juvenile anxiety, sexual ambivalence and curiosity explored by Jane Campion in her representation of dysfunctional family relationships.

Comments on Flora’s mimicry of adult sex games and her recruitment of local Maori children as participants in this experimentation. Argues young Flora’s choice of playmates and use of te reo during this interaction demonstrates her more comfortable assimilation of the new context. Suggests, however, that Flora’s growth in self- awareness predictably relegates Maori experience to a role in the background. Encounters with the exotic and overtly sexualised indigenous 'other' exist only as a means to enable the discovery by the Pakeha girl of what are her own latent impulses and desires.

Paper by Harriet Wild from her Auckland University Masters thesis on psychoanalytic reading of child characters in New Zealand film from 1984–2010.

Subject Descriptors

Campion, Jane, criticism and interpretation

The Piano (1993)

Children

Colonisation

Feminism and film

Maori, representation of

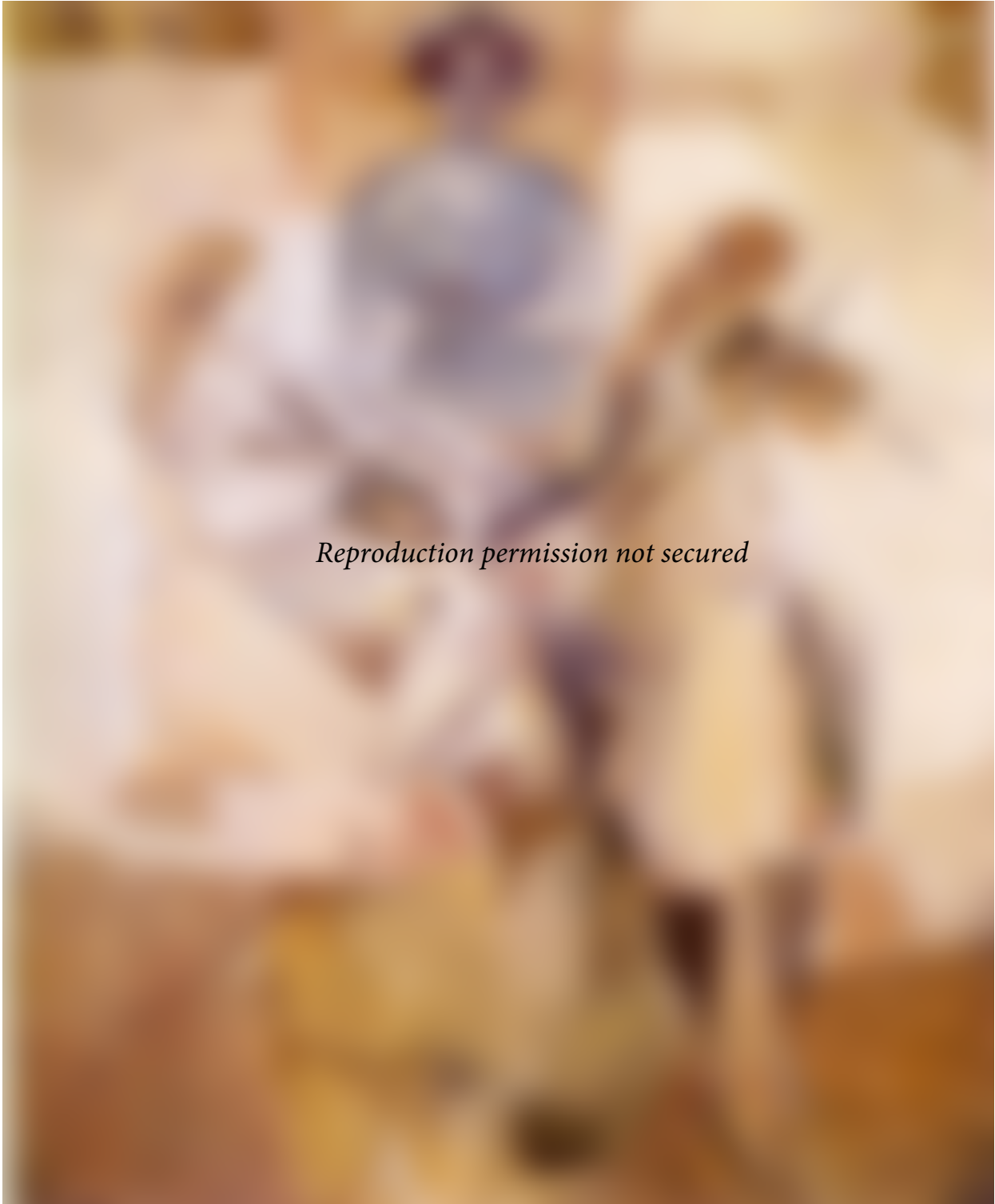
Motion picture producers and directors, New Zealand

Psychoanalysis

Screenwriters, New Zealand

Te Reo, use of

Suzanne and Marcel Duchamp



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Marcel Duchamp *Sonata* (1911)

watercolour

Deconstructed family group portrait with Duchamp's mother, Marie-Caroline-Lucie watching over his sisters, Yvonne, playing piano and Magdalene violin, while youngest sister Suzanne, seemingly detached from the performance sits in the foreground and reads. Ironic representation of household dysfunction given that Duchamp's mother who appears to be orchestrating the occasion was deaf.

Photograph: <http://davidsartoftheday.blogspot.co.nz/2014/10/marcel-duchamp-sonata.html>

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**D1. Seigel, Jerrold. *The Private Worlds of Marcel Duchamp: Desire, Liberation and the Self in Modern Culture*.
London: University of California, 1995.**

Explores significance of Marcel Duchamp as a turning-point in the development of 20th century art and culture. Discusses the work of Duchamp with regard to the way in which the contradictions, discontinuities and other disparate elements of his output are unified only by the challenge they make to the accepted traditions and assumption of Western art. Seigel investigates the interrelated ideas and associations, including the collaboration that the artist had with his sister Suzanne, that connect Duchamp's work to his life.

Provides a reinterpretation of the 'readymades,' and discusses the urinal *Fountain* (1917) and *Bicycle Wheel* (1913) as some of the 'most shocking' and 'iconoclastic' of these projects. Gives a sense of Duchamp as the maker of perplexing and demanding work that engages with the 'great modernist themes' of our time, by asking questions that reflect on the nature of 'isolation, desire, and the imagined dissolution of the self'.

Subject Descriptors

Duchamp, Marcel
Duchamp, Suzanne

Bicycle Wheel (1913)
Flirt (1907)
Fountain (1917)

Collaboration
Grand piano
'ready-mades'
Siblings
Titles, wordplay

Special Features

Illus. *Pharmacy* (1914) b&w (121)

Illus. *Bicycle Wheel* (1913) b&w (123)

Illus. Duchamp's studio in New York c.1917-18 version of *Bicycle Wheel* in background (127)

Illus. Alfred Stieglitz's photograph of *Fountain* (1917) (138)

Includes bibliographical references (253–274) and index

**D2, Ades, Dawn, Neil Cox and David Hopkin. *Marcel Duchamp*.
London: Thames and Hudson, 1999.**

Discusses the work of Marcel Duchamp. Considers the controversial and sometimes contradictory claims that, although regarded as a genius in his day, Duchamp was also seen by many of his contemporaries as an anti-artist, a charlatan, a guru and an imposter.

Examines Duchamp's on-going influence and suggests a new interpretation of his work that re-establishes the significance of his contribution. Begins with an in-depth chapter on Duchamp's origins, early influences, family life and formative sibling relationships, including the one he had with his sister Suzanne. Also discusses the evolution of the 'readymades' as a new category of art that questioned established assumptions. Although Duchamp did not propose a specific definition himself, also offers some criteria that might be attributed to 'readymades' or 'artwork' that exists 'without an artist to make it'.

Subject Descriptors

Duchamp, Marcel
Duchamp, Suzanne

Bicycle Wheel (1913)

Flirt (1907)

Fountain (1917)

Pharmacy (1915)

Collaboration

Grand piano

'ready-mades'

Satirical cartoon

Siblings

Titles, wordplay

Special Features

Illus. Ports.



Suzanne Duchamp, c. 1924, Photograph: Man Ray (manipulated)

National Gallery of Art Washington, D.C

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<https://www.nga.gov/exhibitions/2006/dada/artists/sduchamp-fs.shtm>

D3. Cros, Caroline. *Marcel Duchamp*. Translated by Vivian Rehberg. London: Reaktion, 2006.

Fresh approach to one of the 'most notorious cultural figures of modern times' whose creative output has for over a century inspired generations of contemporary artists and their ideas.

Accessing Duchamp's original correspondence written in French and drawing on a number of interviews he gave during his life, Cros presents new insights about the artists, his relationships, attitudes, values and beliefs. Discusses Duchamp's fascination with chance and coincidence, and how his constant search for the random was explored in the art he made. Shows how Duchamp's passion for travel, meeting people and embracing unknown experiences shaped a lifestyle that prevented him from engaging in any kind of fixed or conventional career as an artist.

Includes extensive discussion of the circumstances leading up to Duchamp resigning his job as a librarian at the Bibliothèque Sainte-Geneviève in Paris and in 1915 leaving France to relocate in New York at which point the artist engaged in a long-distance trans-Atlantic collaboration with his sister Suzanne resulting in some of the first realisations of his new idea – the 'readymades'.

In 2006 Caroline Cros was Professor of Contemporary Art at the Ecole du Louvre in Paris.



Marcel and Suzanne with friends Michel Corlin, Germaine Everling, Lorenzo, Francis Picabia and Jean Crotti on the beach at Golf Juan (1927)

Photograph: Elias Elisophon

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<http://42ruefontaine.com/index.php?n=Main.GermaineEverling>

Subject Descriptors

Duchamp, Marcel

Duchamp, Suzanne

Bicycle Wheel (1913)

Flirt (1907)

Fountain (1917)

Marcel's Unhappy Readymade (1920)

Pharmacy (1915)

Unhappy Readymade (1919)

Collaboration

Grand piano

'ready-mades'

Satirical cartoon

Siblings

Titles, wordplay

Special Features

Illus. Port. Duchamp (1917) as a young man (8)

Photograph: Edward Steichen

Illus. Port. Duchamps at Veules-les-Roses (c.1910) family outside in a line of profiles

Marcel at one end Suzanne at the other (21)

Photograph: not attributed

Illus. Port. Marcel and Suzanne Duchamp in swimsuits relax with friends at Golfe

Juan (1927 (92)

Photograph: Elias Elisophon

Illus. *Fountain* (1917) , 1964 authorised replica (49)

Photograph: Elias Elisophon

Illus. Interior Duchamp's studio on 67th Street, New York in 1917 with *Fountain*

(1917) suspended from the doorframe (57)

Photograph: not attributed

Includes bibliography

(195–196)

**D4, Demos, T. J. *The Exiles of Marcel Duchamp*.
Massachusetts: Massachusetts Institute of Technology Press, 2007.**

Duchamp was well known as a wanderer and traveller – an artist of no fixed abode. First living and working in Paris, then New York and Buenos Aires, Duchamp's need to escape can be seen as not just a biographical fact but is, as T. J. Demos argues, representative of a constant search for 'exile'. Duchamp regarded his movement from one place to another as an expression of his deep 'spirit of expatriation'. Demos suggests it is this quality that infuses all of Duchamp's artistic practice, from the 'ready-made' constructions to his proposals for surrealist installations and exhibitions and his 'suggestively named La boîte-en-valise, or portable museum'.

According to Demos, Duchamp explores, defines, manifests and exploits the 'spirit of exile' in multiple ways. Work created while the artist was living in various locations, including occupied France during the global catastrophes of war and fascism, speak of the 'anguish of displacement' by celebrating the 'freedom of geopolitical homelessness'. The 'portable museum', a suitcase containing miniature reproductions of Duchamp's works, Demos sees as a 'complex meditation-both critical and joyful'- on the tendency of modern art toward the notion of 'itinerancy'. He compares the 'portable museum' to the design in 1942 of an installation 'entangling a New York gallery in a mile of string' where Duchamp restated in conceptual terms an actual dislocation that many of his peers and fellow 'exiled surrealists wished to forget'. The pursuit of exile by Duchamp, Demos argues, 'defines a new ethics of independent life in the modern age of nationalism and advanced capitalism', pre-figuring the consequences of globalisation and consumerism where contemporary art is a commodity, seen by the institutional investor as an approved corporate expense.

Does not discuss Duchamp's sister Suzanne or their collaboration. Mentions only Duchamp's father Eugene and older brother, artist, sculptor, engraver, Raymond Duchamp-Villon.

In 2007 T.J. Demos was a lecturer in Art History at University College in London.

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Duchamp brothers Marcel, Jacques and Raymond in the garden

Puteaux, France, 1914

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https://en.wikipedia.org/wiki/Marcel_Duchamp

Subject Descriptors

Duchamp, Marcel

Bicycle Wheel (1913)

Fountain (1917)

'ready-mades'

Titles, wordplay

Special Features

Illus. *Fountain* (1917) (83)

Photograph: Alfred Stieglitz

Illus. Port. Marcel Duchamp. *Shaved* (1918) Buenos Aires.

Artist with skull like bald head (91)

Includes bibliographical references and index

D5. Moore, Marcus. *Peripheral Relations : Marcel Duchamp and New Zealand Art, 1960–2011.*

Wellington: Adam Art Gallery, 2012.

Catalogue documenting an exhibition at the Adam Art Gallery, Victoria University of Wellington, from 28 July to 7 October 2012 that explored the influence of Marcel Duchamp on contemporary New Zealand art. Gives a historical overview of how Duchamp's work was received in New Zealand and refers not only to 'seldom-seen' works by Duchamp in the national collection at Te Papa but also to the 'ground breaking' tour in 1967 of the Sisler Collection, where work from Duchamp's 1965 first solo New York exhibition was shown in Auckland, Wellington and Christchurch. Considers these moments where arguably Duchamp is 'in' New Zealand (thanks to the exhibition of his work) and sets them against art made by three generations of New Zealand artists who all respond differently to the ideas Duchamp proposed. The exhibition included Michael Parekowhai's *My Sister My Self* (2006) installed in the 'Window Gallery' exhibition space, a high visibility area adjacent to the front door.

According to the catalogue, the selection and layout of the exhibition represents a 'reading' by the curator Marcus Moore that 'plays' with the fact of our peripheral location by first asking where, in what literal physical space and in what work does the art of Marcel Duchamp inform our own. What is surprising is that although *My Sister My Self* (2006) was on the ground floor next to the street level main entrance to the gallery and positioned in such a way that the exhibition could not be encountered without having to negotiate it, the work is still discussed merely in terms of look. Here the only 'echo' of Duchamp in 'the balancing acts of Michael P.' that 'unsettles and confounds' seems to be the quality of the eye-candy, where the significant idea that engages the attention of the performing seal is reduced to some kind of admiration for a 'consummately crafted' replica (12, 39). It is a bit on the nose that, in an exhibition considering relations peripheral or otherwise, *My Sister My Self* (2006) is described as top-of-the range, export quality work with 'flawless surfaces' (39) where only the materiality of the object and how it behaves in space merits discussion. Such an interpretation totally ignores the relationship overtly written into *My Sister My Self* (2006) by the title of the work. Unlike Duchamp, whose titles were loaded with linguistic trickery, associations and puns that added 'new thought' and conceptual weight to the object, it seems that in this instance what Michael's work is called adds absolutely nothing to it, no idea, no concern, no anxiety, nothing. Really?

Has anyone ever asked who the sister in *My Sister My Self* (2006) is and why, in this work, she should be regarded as so essential to the artist and his project? Sadly, like many other female siblings of successful big boy artists, this sister is forgotten and, although always undeniably 'present' in the work, is completely left out of the analysis. This is unfortunate because not only would Duchamp have enjoyed the gender ambiguity implied in the word-play *My Sister My Self* but he also in this situation would have appreciated the 'echo' which references not only the life long 'peripheral relation' he in fact had with his own sister Suzanne but also understood how central this connection was to him, his creative universe and to their collaborative realisation of the first 'ready-made', *Bicycle Wheel* (1913).

Marcus Moore lectures at the College of Creative Arts, Massey University, Wellington. The exhibition *Peripheral Relations: Marcel Duchamp and New Zealand Art, 1960 - 2011* was a product of his PhD research.

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My Sister My Self (2006)

Michael Parekowhai

'Window Gallery', *Peripheral Relations*, Adam Art Gallery, Victoria University Wellington, 8 August

2012 *Photograph: Peter Vangioni*

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<http://christchurchartgallery.org.nz/blog/bunker-notes/2012/08/08/peripheral-relations>

Subject Descriptors

Duchamp, Marcel

Duchamp, Suzanne

Parekowhai, Cushla

Parekowhai, Michael

Exhibition, *Peripheral Relations: Marcel Duchamp and New Zealand Art 1960–2011*,
28 July - 7 October 2012

Bicycle Wheel (1913)

Fountain (1917)

My Sister My Self (2006)

Venue, Adam Art Gallery

Victoria University, Wellington

Collaboration

'ready-mades'

Siblings

Titiles

Wordplay

Special Features

Includes exhibition floor plan (18) and bibliography (15)

References for Part B, C & D

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Appendix I

Wichita Beacon	Weather	Thursday evening
	Cloudy with chance of rain tonight and Friday. Low tonight mid 30s. High Friday mid 50s. Details 2A; Weatherline 265-3331	March 15, 1979



Top pianist Kraus left inscription honoring Wichita's 'incomparable' conductor and 'superb' orchestra.

Pianist's rare tribute starts uproar



Lili Kraus

By Bob Heaton
Wichita Beacon staff

When Lili Kraus played Mozart with the Wichita Symphony last weekend, she was so impressed with the orchestra and its conductor, Michael Palmer, that she left an inscription on the piano.

Dick Thompson, the symphony's general manager, said this morning that the gesture was a rare honor. He and Palmer want the inscription preserved.

But the city of Wichita owns the \$15,000, nine-foot Steinway grand piano. Jim Clancy, director of community facilities, has requested that the

inscription be removed, a department spokesman said.

Kraus, contacted at her home in Asheville, N.C., this morning, said she signs pianos very infrequently.

"Maybe in 50 or 100 concerts. I will do it once," she said. "And then only when I am very happy and the music is wonderful."

She said other artists sometimes sign pianos for the same reason. "Usually, it simply is a signature. For me, too," she said.

"But in Wichita, I was so happy, the music was so beautiful. I added the inscription. It was from the core of my heart. It has been many years since I have done that."

Asked if one of her signatures had ever been removed, she said she knew of none.

"But if they want to remove it, by all means they should do so," she said. "The last thing I want is to cause strife, when there is such a good feeling for the music there."

Thompson said, "It is a custom in many places for an artist to autograph a piano he or she particularly enjoyed playing. She did that, with a laudatory note about our symphony."

"It is a unique thing here in Wichita. We were touched and very much honored by that. She is one of the greatest pianists of our time."

Turn to 6A — Piano

Piano — Rub-out planned

Continued from Page 1A
Thompson said he had photographed the inscription when he heard the city planned to have it removed.

A spokesman for the department of community facilities, which has charge of Century II and the piano, said Clancy has requested that the inscription be removed.

"It is a \$15,000 piece of property," the spokesman said. "It must be maintained, like any other valuable property."

Clancy was in a meeting of city department heads this morning and was not available for comment.

Chuck Barbach, official tuner for the symphony's piano, said the inscription is "quite an honor."

"As far as anyone seeing it," he said, "it is down on the plate. The only person who could see it would be me and maybe the artist using it."

"Having the inscription left in it will increase the value of the instrument by at least \$1,000," Barbach said. "There's no way it could reduce the value."

Mayor Connie Peters, contacted at her home this morning, said she was not aware of the controversy.

"I really don't have any opinion about it," she said. "But I would hope they could work something out. I can't see where a signature inside it could hurt anything."

"But if every yobo that plays it sticks his name on it, maybe that could become a problem," she added.

She paused. "Oh, Lord. I can see it now. An all-day meeting trying to set criteria for who can and who cannot sign the piano. No, I think I'll stay clear of the whole thing," she said. "Let another crew work on that."

Message left by Lili on the harp of the Wichita (Kansas) Symphony Steinway

Happiness is: playing Mozart
with the incomparable Michael Palmer & his superb
musician-virtuoso Orchestra. May the listeners & players alike
be blessed with such total fulfillment as was mine by the
Lord's Grace.
Lili Kraus 2nd March 1979.

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