

EILEEN JOYCE

*The complete
Parlophone &
Columbia solo
recordings*

1933–1945

THE MATTHAY PUPILS



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Parlophone & Columbia
solo recordings*

1933–1945

JOHANN SEBASTIAN BACH (1685–1750)

1. **Fantasia and Fugue in A minor** BWV944 E11354 (matrices CXE 8936/7), recorded on 7 February 1938 (5.27)
NB: This title has been misattributed as BWV894 in all previous reissues

DOMENICO PARADIES (1707–1791)

2. **Toccata in A major** from Sonata No 6 E11354 (matrix CXE 8937), recorded on 7 February 1938 (2.36)

WOLFGANG AMADEUS MOZART (1756–1791)

3. **Rondo in A major** K386 (orchestra/Clarence Raybould) E11292 (matrices CXE 7450/1), (7.29)
recorded on 2 February 1936

Suite K399 excerpts

4. Allemande E11443 (matrix CXE 9813), recorded on 26 May 1939 (1.54)
5. Courante (2.18)

Sonata in C major K545

6. Allegro E11442/3 (matrices CXE 10382/4), recorded on 26 May 1940 (4.34)
7. Andante (6.46)
8. Rondo (1.43)

FRANZ SCHUBERT (1797–1828)

9. **Andante in A major** D604 E11403 (matrix CXE9619), recorded on 7 February 1939 (4.58)
10. **Impromptu in E flat major** D899 No 2 E11403 (matrix CXE9620), recorded on 7 February 1939 (4.09)
11. **Impromptu in A flat major** D899 No 4 E11440 (matrices CXE 10217/8), recorded on 18 December 1939 (7.34)

FRÉDÉRIC CHOPIN (1810–1849)

12. **Nocturne in E flat major** Op 9 No 2 E11448 (matrix CXE 10467), recorded on 3 May 1940 (4.42)
13. **Nocturne in B major** Op 32 No 1 E11448 (matrix CXE 10466), recorded on 3 May 1940 (4.30)
14. **Fantasy Impromptu** Op 66 E11432 (matrix CXE 10213), recorded on 18 December 1939 (4.43)
15. **Berceuse in D flat major** Op 57 E11432 (matrix CXE 10214), recorded on 18 December 1939 (4.20)

ROBERT SCHUMANN (1810–1856)

16. **Novelette in D major** Op 21 No 2 E11329 (matrix CXE 8261), recorded on 7 April 1937 (4.37)
17. **Novelette in A major** Op 21 No 6 E11417 (matrix CXE 9814), recorded on 26 May 1939 (4.37)
18. **Stücklein 1** No 1 of Bunte Blätter, Op 99 E11363 (matrix CXE 9199), recorded on 31 May 1938 (1.29)

FRANZ LISZT (1811–1886)

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| 1. Liebestraum No 3 S541 No 3 | E11372 (matrix CXE 9303), recorded on 31 August 1938 (4.40) |
| 2. Waldesrauschen S145 No 1 | E11265 (matrix CXE 6768), recorded on 4 January 1935 (4.16) |
| 3. Value oubliée No 1 S215 No 1 | R2738 (matrix CE 10215), recorded on 18 December 1939 (2.37) |
| 4. Au bord d'une source S160 No 4 | E11340 (matrix CXE 8584), recorded on 2 September 1937 (4.15) |
| 5. La leggierezza S144/2 | E11237 (matrix CXE 6120), recorded on 8 June 1933 (4.17) |
| 6. Gnomenreigen S145/2 | R1965 (matrix CXE 6597), recorded on 6 September 1934 (2.46) |

JOHANN SEBASTIAN BACH (1685–1750) arranged by FRANZ LISZT (1811–1886)

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| 7. Organ Prelude & Fugue in A minor BWV543 S462/1 | E11310 (matrices CXE 7475/6), (8.20)
recorded on 25 February 1936 |
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ROBERT SCHUMANN (1810–1856) arranged by FRANZ LISZT (1811–1886)

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| 8. Widmung S566 | R2228 (matrix CE 7477), recorded on 25 February 1936 (3.28) |
| 9. Frühlingsnacht S568 | E11363 (matrix CXE 9199), recorded on 31 May 1937 (3.03) |

RICHARD WAGNER (1813–1883) arranged by FRANZ LISZT (1811–1886)

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| 10. Spinning Chorus S440 | E11424 (matrix CXE 9764), recorded on 24 April 1939 (4.30) |
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CHARLES GOUNOD (1818–1893) arranged by FRANZ LISZT (1811–1886)

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| 11. Faust Waltz S407 abridged | E11252 (matrix CXE 6120), recorded on 5 May 1934 (4.11) |
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JOHANNES BRAHMS (1833–1897)

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| 12. Romance in F major Op 118 No 5 | E11340 (matrix CXE 8583), recorded on 2 September 1937 (4.05) |
| 13. Intermezzo in C major Op 119 No 3 | E11279 (matrix CXE 6975), recorded on 14 May 1935 (1.21) |
| 14. Capriccio in D minor Op 116 No 7 | E11279 (matrix CXE 6975), recorded on 14 May 1935 (2.43) |
| 15. Intermezzo in A major Op 76 No 6 | E11259 (matrix CXE 6598), recorded on 26 September 1934 (4.44) |
| 16. Rhapsody in E flat major Op 119 No 4 | E11259 (matrix CXE 6599), recorded on 26 September 1934 (4.19) |
| 17. Intermezzo in B flat minor Op 117 No 2 | E11417 (matrix CXE 9763), recorded on 24 April 1939 (4.24) |
| 18. Intermezzo in A major Op 118 No 2 | E11286 (matrix CXE 7257), recorded on 11 November 1935 (4.43) |
| 19. Ballade in G minor Op 118 No 3 | E11286 (matrix CXE 7258), recorded on 11 November 1935 (3.58) |

JOHANN NEPOMUK HUMMEL (1778–1837)

1. **Rondo in E flat major** Op 11 E11265 (matrix CXE 6769), recorded on 4 January 1935 (4.19)

ADOLPH VON HENSELT (1814–1889)

2. **Were I a Bird (Si oiseau j'étais)** No 6 of Douze Études caractéristiques, Op 2 (2.34)
E11246 (matrix CXE 6398), recorded on 26 February 1934

PAUL DE SCHLÖZER (c1841–1898)

3. **Étude in A flat major** Op 1 No 2 E11237 (matrix CXE 6121), recorded on 8 June 1933 (3.19)

MORITZ MOSZKOWSKI (1854–1925)

4. **Waltz in E major** Op 34 No 1 E11239 (matrix CXE 6247), recorded on 28 October 1933 (4.08)
5. **Caprice espagnole** Op 37 abridged E11329 (matrix CXE 8262), recorded on 7 April 1937 (4.43)

ISAAC ALBÉNIZ (1860–1909) arranged by LEOPOLD GODOWSKY (1870–1938)

6. **Tango in D major** No 2 of España, Op 165 R2738 (matrix CE 10216), recorded on 18 December 1939 (3.24)

ENRIQUE GRANADOS (1867–1916)

7. **Maiden & the Nightingale** from Goyescas E11314 (matrix CXE 8025), recorded on 11 January 1937 (4.44)

CHRISTIAN SINDING (1856–1941)

8. **Rustle of Spring** Op 32 No 3 E11427 (matrix CXE 9955), recorded on 12 July 1939 (2.15)

EDVARD GRIEG (1843–1907)

9. **Scherzo-Impromptu** No 2 of Moods, Op 73 E11427 (matrix CXE 9955), recorded on 12 July 1939 (2.21)
10. **Butterfly** No 1 of Lyric Pieces, Op 43 E11411 (matrix CXE 9762), recorded on 24 April 1939 (1.42)
11. **Melody** No 3 of Lyric Pieces, Op 47 E11411 (matrix CXE 9762), recorded on 24 April 1939 (2.49)
12. **Solitary Traveller** No 2 of Lyric Pieces, Op 43 E11411 (matrix CXE 9761), recorded on 24 April 1939 (2.20)
13. **Brooklet** No 4 of Lyric Pieces, Op 62 E11411 (matrix CXE 9761), recorded on 24 April 1939 (1.37)
14. **To the Spring** No 6 of Lyric Pieces, Op 43 E11427 (matrix CXE 9954), recorded on 12 July 1939 (2.10)
15. **Summer's Eve** No 2 of Lyric Pieces, Op 71 E11427 (matrix CXE 9954), recorded on 12 July 1939 (2.24)

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- JEAN SIBELIUS (1865–1957)
16. **Romance in D flat major** Op 24 No 9 E11424 (matrix CXE 9956), recorded on 12 July 1939 (3.46)
- BERNHARD STAIVENHAGEN (1862–1914)
17. **Menuetto scherzando** Op 5 No 3 E11314 (matrix CXE 8024), recorded on 11 January 1937 (3.27)
- SELIM PALMGREN (1878–1951)
18. **En route** Op 9 E11246 (matrix CXE 6398), recorded on 26 February 1934 (1.10)
- IGNAZ FRIEDMAN (1882–1948)
19. **Viennese Dance No 2** after EDUARD GÄRTNER (1862–1918) R2228 (matrix CE 7478), (3.26)
recorded on 25 February 1936
- GABRIEL FAURÉ (1845–1924)
20. **Impromptu No 2 in F minor** Op 31 E11372 (matrix CXE 9304), recorded on 11 August 1938 (4.21)
- CLAUDE DEBUSSY (1862–1918)
21. **Reflets dans l'eau** No 1 of Images, Book I E11279 (matrix CXE 6975), recorded on 14 May 1935 (4.01)
22. **Toccata** No 3 of Pour le piano E11239 (matrix CXE 6248), recorded on 28 October 1933 (4.04)

SERGEI RACHMANINOV (1873–1943)

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| 1. Prelude in G minor Op 23 No 5 | E11252 (matrix CXE 6470), recorded on 5 May 1934 (3.48) |
| 2. Prelude in E flat major Op 23 No 6 | E11351 (matrix CXE 8853), recorded on 11 January 1938 (2.17) |
| 3. Prelude in C minor Op 23 No 7 | E11351 (matrix CXE 8853), recorded on 11 January 1938 (2.08) |
| 4. Prelude in A flat major Op 23 No 8 | E11377 (matrix CXE 9310), recorded on 2 September 1938 (2.56) |
| 5. Prelude in A minor Op 32 No 8 | E11377 (matrix CXE 9310), recorded on 2 September 1938 (1.39) |
| 6. Prelude in D flat major Op 32 No 13 | E11377 (matrix CXE 9314), recorded on 2 September 1938 (4.29) |

EUGEN D'ALBERT (1864–1932)

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| 7. Scherzo in F sharp major Op 16 No 2 | E11391 (matrix CXE 9313), recorded on 2 September 1938 (3.54) |
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RICHARD STRAUSS (1864–1949) arranged by WALTER GIESEKING (1895–1956)

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| 8. Ständchen Op 17 No 2 | R1965 (matrix CE6596), recorded on 6 September 1934 (3.02) |
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ERNŐ DOHNÁNYI (1877–1960)

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| 9. Rhapsody in C major Op 11 No 3 | E11351 (matrix CXE8854), recorded on 11 January 1938 (4.39) |
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STEFAN BERGMAN (1901?–?)

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| 10. Polka Caprice Op 1 No 3 | E11363 (matrix CXE 9200), recorded on 31 May 1938 (2.56) |
| 11. Himmelgesang Op 2 No 1 | E11363 (matrix CXE 9200), recorded on 31 May 1938 (1.44) |

CYRIL SCOTT (1879–1970)

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| 12. Lotus Land Op 47 No 1 | E11333 (matrix CXE 8265), recorded on 14 April 1937 (2.58) |
| 13. Danse nègre Op 58 No 5 | E11333 (matrix CXE 8265), recorded on 14 April 1937 (1.31) |

RICCARDO PICK-MANGIAGALLI (1882–1949)

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| 14. Le Danse d'Olaf No 2 of Deux Lunaires, Op 33 | E11246 (matrix CXE 6397), recorded on 26 February 1934 (3.30) |
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- HARRY FARJEON (1878–1948)
15. **Tarantella** E11333 (matrix CXE 8266), recorded on 14 May 1937 (3.44)
- DMITRI SHOSTAKOVICH (1906–1975)
16. **Three Fantastic Dances** Op 5 E11391 (matrix CXE 9309), recorded on 2 September 1938 (3.51)
- MAURICE RAVEL (1875–1937)
17. **Jeux d'eau** Columbia DX1002 (matrix CAX 8818), recorded on 28 January 1941 (4.30)
- ALEXANDER Scriabin (1872–1915)
18. **Prelude in E major** Op 11 No 9 Columbia DX1051 (matrix CAX 8955), recorded on 11 November 1941 (1.44)
19. **Prelude in C sharp minor** Op 11 No 10 Columbia DX1051 (matrix CAX 8955), (1.36)
recorded on 11 November 1941
- FELIX MENDELSSOHN (1809–1847)
20. **Rondo capriccioso** Op 14 Columbia DB2179 (matrices CA 19786/7), recorded on 29 April 1945 (6.15)
- LUDWIG VAN BEETHOVEN (1770–1827)
21. **Bagatelle in C major** Op 33 No 2 Columbia DX 974 (matrix CAX 8787), recorded on 15 May 1940 (3.18)
22. **Für Elise** Wo059 Columbia DX 974 (matrix CAX 8786), recorded on 15 May 1940 (3.17)

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata No 12 in F major K332

(13.52)

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| 1. Allegro | DX 1034/5 (matrices CAX 8922/4), recorded on 29 August 1941 | (4.45) |
| 2. Adagio | | (4.25) |
| 3. Allegro assai | | (4.42) |

Sonata No 17 in D major K576

(14.02)

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| 4. Allegro | DX 1011/2 (matrices CAX 8845/8), recorded on 5 May 1941 | (4.48) |
| 5. Adagio | | (5.08) |
| 6. Allegretto | | (4.06) |

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| 7. Romance in A flat major KA205 attribution | DX 1035 (matrix CAX 8925), recorded on 3 September 1941 | (3.57) |
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| 8. Gigue in G major K574 | DX 1055 (matrix CAX 8959), recorded on 11 November 1941 | (1.30) |
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| 9. Minuet in D major K355 | DX 1055 (matrix CAX 8959), recorded on 11 November 1941 | (2.16) |
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FRÉDÉRIC CHOPIN (1810–1849)

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| 10. Étude in E major Op 10 No 3 | DX 1002 (matrix CAX 8819), recorded on 4 February 1941 | (4.07) |
| 11. Ballade No 1 in G minor Op 23 | DX 1084 (matrices CAX 9029/30), recorded on 8 July 1942 | (9.24) |
| 12. Ballade No 3 in A flat major Op 47 | DX 976 (matrices CAX 8788/9), recorded on 15 May 1940 | (7.35) |

EDVARD GRIEG (1843–1907)

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| 13. Ballade in G minor Op 24 | DX 1116/7 (matrices CAX 9088/91), recorded on May 3, 1943 | (17.14) |
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THIS FIVE-CD SET of Eileen Joyce's early Columbia and Parlophone 78s is issued as a tribute to an incomparable pianist and artist.

Eileen was born in 1908 in Tasmania (often quoted dates of 1910 or 1912 have proved false), of Irish-Spanish ancestry and the daughter of an itinerant labourer. Her family moved to Western Australia when was aged one, settling in Boulder City. There she studied at a neighbouring convent where the nuns quickly perceived her talent. Later described by Percy Grainger as 'the most transcendently gifted child he had ever heard' (an opinion later endorsed by Wilhelm Backhaus), she continued her studies in Leipzig (principally with Robert Teichmüller) leaving

Australia, family and friends in 1927 for a new and bewildering environment. There, her iron will to succeed at all costs (and the cost was considerable) made her combine her brilliantly instinctive talent with unremitting hard work. In early 1930, Eileen moved to London where she hoped to commence her career in earnest. At this time she also took lessons with the legendary British pedagogue Tobias Matthay.

After her arrival in England, recognition was slower than some have supposed, but when it came, it was overwhelming and indelible. These were the years of the 1933–1942 recordings (her discs of the Paul de Schlözer A flat *Étude*, Liszt's *Gnomenreigen* and Fauré's second *Impromptu*, to name but three, remain among the most stylish and





thrilling of all virtuoso piano recordings), a time of dazzling celebrity, of temperamental fire, of flashing fingers and a rare communicative ardour.

Her repertoire was immense, including over seventy works for piano and orchestra. And it was typical of her enterprise that she chose Prokofiev's third Concerto, then new and rarely performed, for her London debut at the Proms in September 1930.

'Ragged Eileen', the little girl who had run barefoot through the Australian bush, became a household name, recognized even by those for whom classical music was alien territory. A woman of charismatic and arresting physical beauty, Eileen Joyce gave recital after recital, concerto marathon after concerto marathon (sometimes three, even four in one concert: 'Chopin 1 and 2 in the first half, Tchaikovsky 1 and 2 in the second makes a nice programme, doesn't it dear?').

But her capacity audiences, her promoters and exploiters, and most of all she herself perhaps, failed to realize that she was, after all, a human being and not a robot.

A tragic disillusionment ensued, and her private anguish became public when she announced, still in her early fifties, the end of her career. In her own words: 'I worked too hard and travelled too much, I felt depleted spiritually and mentally. I was like a shell with nothing inside any more. I had been whipped

along by ambition and the desire to project myself, and it was too much. I got to hate my own name ... for 25 years I lived totally for my music and there was nothing else in my life.' Again, even more despondently: 'I knew no more about life as an international celebrity than when I was a poverty-stricken child.'

The decision to withdraw came to her suddenly while on tour in India, and she gave her last recital in Stirling, Scotland on 18 May 1960, symbolically closing the piano lid on one of the most brilliant, fraught and widely publicized of all musical careers.

Having stopped the roundabout and got off she initially found a novel sense of peace and tranquillity, dispersing her immense energy in a wide variety of pursuits and taking a keen interest in the careers of up-and-coming young pianists. The late Terence Judd was among her favourites, and she exclaimed in wonder over his performance of the Samuel Barber Sonata.

For thirty years Eileen played the piano occasionally and for her own pleasure (together with a handful of special concert appearances), though she confessed that every night around 5 o'clock she reached a low ebb, 'because that was when I would be getting ready for my concert. And at that time every evening the shadow of the tension returned to haunt me. You see, for me, all my concerts were a matter of life and death. I was driven more by a fear of failure than a love of success.'

My claim that Eileen Joyce was, during her early years, among the most dazzling and charismatic of virtuosos will doubtless be considered a mere specialist's whim by the drones of the profession (many of them, sadly, in Australia where her bird of paradise plumage sat uneasily with more mundane attitudes and considerations). For was she not a 'popular' pianist (most derogatory of descriptions) giving, much to her chagrin, endless performances of the Grieg Piano Concerto, and who complemented her beauty with an astonishing array of Norman Hartnell gowns? Today, her habit of changing one vibrant colour for another during her concerts (though not between the movements of a Concerto as Alan Bennett mistakenly and no doubt mischievously claimed) seemed more the stuff of show-business than serious music-making and, as clouds of sequins and emerald-green satin, azure and vermilion followed each other in succession, and as her playing declined over the years, there were accusations of superficiality. Such a figure could not possibly be serious.

The truth was very different. Plagued by stage-fright, Eileen fought her nerves by changing her clothes during intermission to stop herself, in her own words, from 'shaking and biting my finger-nails'. Her seemingly theatrical ploy was, in any case, her husband's rather than her own initiative. Christopher Mann was an agent and impresario who looked after the likes of Laurence Olivier, Vivien Leigh and David Niven and who seized the opportunity for promotion on the grandest scale. Eileen, who invariably thought all things were for the best, meekly acquiesced and

followed suit. More sympathetically, it is hardly surprising that a woman who grew up in abject poverty should delight in sartorial extravagance.

Some years ago, I was invited to write extensive overviews of recordings by Vladimir Horowitz and Martha Argerich, two of the most formidable pianists in the history of piano playing. Both tasks left me limp with a mixture of elation and exhaustion. Horowitz's *diablerie* is not easy to live with, particularly when heard in quantity, and Argerich's flame-throwing brilliance often made me feel as if an acetylene torch had been placed close to my face. I mention these two artists because Eileen Joyce's virtuosity was something radically different. It was more life-affirming than intimidating. Virtually all of her recordings in this issue have the power to reinvent themselves so that you seem to be forever hearing them for the first time. Eileen was truly a virtuoso, in Liszt's sense of the term. Liszt defined a virtuoso as one 'called upon to make emotion speak, and weep and sing and sigh ... He creates passions he will call to light in all their brilliance. He breathes life into the lethargic body, infuses it with fire, enlivens it with the pulse of charm and grace ... He must send the form he has created soaring into the transparent ether; he must arm it with a thousand winged weapons; he must call up scent and blossom and breath the breath of life.' This ornate but superb definition still seems to me the finest interpretation of virtuosity. And such a definition is given with authority – Liszt may well have been the ultimate virtuoso.

Such distinctive qualities as make Debussy's insistence 'the imaginative life the only real life' a reality have been duly noted by a wide variety of pianists. Claudio Arrau spoke of Eileen's 'phenomenal dexterity' while Earl Wild listened in wonder to her recording of the Eugen d'Albert *Scherzo*. Cécile Ousset listened in a state of disbelief to her recording of Fauré's F minor *Impromptu*, while for Ivan

Davis she was a complete original, her playing untouched by alien conventions and traditions. Leon Fleisher, too, spoke to me of one of the most natural talents he had ever heard, and touchingly and most recently Leif Ove Andsnes praised her 'marvellous recordings' (notably her Grieg). Most startling of all was Glenn Gould's claim that her Mozart was 'truly extraordinary'.



BYRCE MORRISON & EILEEN JOYCE



Writing randomly about the multiplicity of offerings on these discs (over forty composers including hyphenated Bach–Liszt, Gounod–Liszt, etc) I should say that Eileen's Mozart contradicts a view that it was merely tasteful and 'correct', moving within too clear limitations. Naturally scintillating, it was no less delicate and sensitive. Hear her in the *Allemande* from K399, its heart-easing progress clouded by shafts of dissonance, or in the freshness and innocence of her way with the little Sonata in C, K545. Here an unequalled *jeu perlé* that the French might well envy combines with a tonal sheen and translucence that were no less her hallmarks of musical quality. The Sonatas K332 and K576, too, offer so much more than a marvel of nimbleness and how she revels in the near Alkanesque oddity of the *Gigue*, K574 or in the *Minuet* in D, K355 where outer convention is offset by an unsettling chromaticism.

There is ample evidence too, in Schubert, that Eileen could be as rapt and communing in stillness as she was dazzling in hyperactivity. True, her virtuosity in the E flat *Impromptu* is like the rapidity of a humming-bird's wings, but listen to her in the *Andante* in A D604 and you will hear another side of her multi-faceted talent. There may be few offerings of Beethoven (her discs of the 'Pathétique' Sonata were recorded later for Decca) but what contrasting vitality and grace she achieves in the two *Bagatelles*, Op 33 No 2 in C and *Für Elise* (a model performance). In Chopin, we hear two large-scale offerings, the first and third *Ballades*, both given with a rare sense of story-telling and of an equally rare fascination and individuality. Here, so many details are highlighted in a style as natural as it is novel.

Her E flat *Nocturne* (Op 9 No 2) is sufficiently beguiling to remind you of a description of a Cherkassky performance of such enchantment that 'you simply wanted to tie it up and take it home with you'. In the outwardly Field-like B major *Nocturne* Op 32 No 1 there is a dramatic response to its lack of composure, an unease confirmed in a coda sufficiently menacing to be incomprehensible to Chopin's contemporaries. Here, innocence truly gives way to experience. A passing misreading or inaccuracy in the *Fantasy Impromptu* hardly mars her technical and musical ease, while the *Berceuse* has all the necessary iridescence.

Doubting Thomases may well become tired of such an endless paean of praise, so where are Eileen's rare failures? If her Brahms *Intermezzo* in C, Op 119 No 3, is as irrepressible as a mountain spring, her E flat *Rhapsody* is taken at a breathless pace that belies its massive strength. The *Intermezzo* from Op 118, too, sounds hectic and flushed, very much at odds with the music's poise and serenity, also the G minor *Ballade* from the same opus becomes a skittish and lightweight alternative to its essential mood and character. In Rachmaninov the E flat and C minor *Preludes* from Op 23 capture her on one of her tense and unsympathetic days, her wild flight once more at odds with the composer's gentle underlying emotional fervour. Debussy's *Reflets dans l'eau* is another instance where an essential poise eludes her and her pace is surely not just a case of 'getting off with the clock' for the sake of the 78's brief format.

But the successes make such occasional lapses of little more than marginal interest. I have already written of the de Schlözer *Etude*



and Fauré's second *Impromptu* as coruscating instances of Eileen's unique gifts. Elsewhere you will note her acute response to the tremulous romanticism at the heart of Schumann's second *Novelette* or a romantic freedom in the *Stücklein 1* from the same composer's *Bunte Blätter*. Whatever sparkles, shimmers and enchants is there in super-abundance in the Schumann–Liszt *Frühlingsnacht*. She trips the light fantastic in the Wagner–Liszt *Spinning Chorus* and if her discs of the *Faust Waltz* and Moszkowski's *Spanish Caprice* are abridged for practical accommodation on their 78 format, these are none the less astonishing. In Grieg (a tantalizing selection from the *Lyric Pieces*), she is at her height, vertiginous and fanciful in *Butterfly* and the *Brooklet* and haunting in *Melody's* halting and melancholy progress. Favourite encores include Cyril Scott's *Lotus Land* and *Danse nègre*, Stefan Bergman's *Polka Caprice* and *Himmelgesang* (with its flavour of Noel Coward) Stavengagen's *Menuetto scherzando*, Friedman–Gärtner's *Viennese Dance No 2*, Pick-Mangiagalli's *Danse d'Olaf* and Harry Farjeon's *Tarantella*, all spun off with an ultimate brilliance and finesse transcending all possible banality.

More personally,

I miss Eileen more than I can say, her sudden despondency and infectious laughter, like rain and sunshine inextricably combined. The first recital I ever attended was given by her, and it was an inestimable privilege to speak at her funeral, also to be the instigator and producer of an early Testament release, 'The Art of Eileen Joyce'.

I also wish to thank all those who made this album possible, to Mike Spring for his initiative, to the International Piano Archive at the University of Maryland for their supply of the now-rare original 78-rpm recordings and to Mark Obert-Thorn for his superb transfers of them. Most of all I would like to say thank you to Eileen for her inspiration and all that she gave us. She will always be cherished and remembered.

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Transfers and compilation:
Mark Obert-Thorn

Executive Producer:
Michael Spring

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assistance