NEH-I (SF)

NATIONAL ENDOWMENT FOR THE HUMANITIES
WASHINGTON, D.C. 20506

17/2 - 7/2

APPLICATION FOR A SENIOR FELLOWSHIP

READ APPLICATION INSTRUCTIONS CAREFULLY BEFORE COMPLETING THIS FORM.

1. NAME

MR.
MISS
MRS. Brody Elaine
SURNAME, FIRST NAME, INITIAL

2. POSITION

Title: Professor, Chairman

Department: Music

Institution: University College, New York University

City, State, Zip Code: Bronx, New York 10453

3. TOPIC OF PROPOSED STUDY

Ricardo Viñes: his life and work

4. FIELD

Music

5. CATEGORY

(CHECK ONE)

☒ A.
☐ B.

6. PROFESSIONAL TRAINING

DATE OF COMPLETION: June 1964 (MONTH/YEAR)

DEGREE RECEIVED: Ph.D.

7. PERIOD OF TENURE REQUESTED

NUMBER OF MONTHS: 8

FROM: January 15, 1973 (MONTH/DAY/YEAR)

TO: September 14, 1973 (MONTH/DAY/YEAR)

8. LOCATION(S) WHERE STUDY WILL BE CONDUCTED

Paris, St. Jean-de-Luz, Madrid, Barcelona, Lerida, New York

9. BRIEF DESCRIPTION OF PROPOSED STUDY AND EXPLANATION OF ITS CONTRIBUTION (A) TO THE APPLICANT'S DEVELOPMENT AS SCHOLAR, TEACHER, AND INTERPRETER OF HUMANISTIC KNOWLEDGE, AND (B) TO A BETTER UNDERSTANDING OF MATTERS CURRENT NATIONAL CONCERN, OR OF OTHER MATTERS OF SIGNIFICANCE TO HUMANISTIC KNOWLEDGE AND THE QUALITY NATIONAL LIFE:

Ricardo Viñes (1875-1943), a Spanish pianist with exceptional technical facility and a prodigious repertoire, was a modest self-effacing man with a sincere desire to help his friends. In 1887 he arrived in Paris, where--except for concert tours--he remained for most his life. He studied piano with Bériot, son of the famous soprano Malibran, composition wi Godard, harmony with Lavignac, and became increasingly known for his first performances of moderns: Debussy, Ravel, Séverac, Satie, de Falla, Albéniz, Granados, and the Russians Rims Korsakov, Mussorgsky, and Balakirev. Ravel's *Gaspard de la nuit*, *Jeux d'eau*, and *Miroirs*; Debussy's *L'isle joyeuse*, *Estampes*, and *Images I*; Séverac's *En Languedoc*, Satie's *Morceaux forme de poire*, Mussorgsky's *Tableaux*, and Prokofieff's *Sarcasmes* are among the works he ir duced in Paris. Poulenc was his most famous pupil.

Despite the obvious significance of his avant-garde recitals, given during a transitic period when a new style of pianism was evolving, no major work on Viñes has ever appeared. a pianist interested in French music of the late 19th and early 20th centuries, I prepared dissertation on Séverac in 1964. During the last thirty years, the importance of French mus of that epoch has been dwarfed by scholarly concentration on the influence of the Viennese Expressionists, Schoenberg, Berg, and Webern. I should like to investigate the contributior the French. Viñes's success with the music of his contemporaries might offer us a model fc today's concerts of new music.

Since September 1970, at the suggestion of Elvira Viñes-Soto, Viñes's niece, I have be collecting material about this musician and his friends, most of whom comprise a "who's whc of the literary and artistic world of the first third of our century. Hundreds of their let remain to be examined at the home of Hernando Viñes, Viñes's nephew in Paris. In St. Jean-d Luz, where Elvira lives, are programs and memorabilia of Viñes himself. I already have xerc of many of these items. The family, however, has urged me to spend time with them in order organize this material and to prepare a definitive biography. With the help of a grant, I should like to undertake this work during my sabbatical, the spring semester of 1973.

10. A. HOME ADDRESS (PLEASE INCLUDE ZIP CODE)

35 East 84th Street, Apt.6C
New York, N.Y. 10028

B. PHONE NUMBER (PLEASE INCLUDE AREA CODE)

HOME: (212) 535-9229
OFFICE: (212) 584-0700, ext.655

11. PRESENT ADDRESS AND PHONE NUMBER

35 East 84th Street, Apt.6C
New York, N.Y. 10028

(212) 535-9229

12. REFERENCES (LIST THREE TO WHOM YOU ARE SENDING REFERENCE FORMS)

NAME	POSITION	ADDRESS
Professor Jan LaRue	Chairman, Department of Music	New York University, Washington Square New York, N.Y. 10003
Professor Barry S. Brook	Director, Graduate Program in Musicology	City University of New York 33 West 42nd Street, New York, N.Y.1(
Mr. Edward N. Waters	Assistant Chief, Music Division	The Library of Congress, Reference Department, Music Division. Washingt(D.C. 20540

13. DATE OF BIRTH

21 April 1923

14. PLACE OF BIRTH (CITY AND STATE OR CITY AND COUNTRY)

New York, New York

15. SOCIAL SECURITY NUMBER

089-20-2778

16. CITIZENSHIP

☒ U.S. CITIZENSHIP

☐ U.S. NATIONAL (SEE DEFINITION IN INSTRUCTIONS)

17. CERTIFICATION

I CERTIFY THAT THE STATEMENTS IN THIS APPLICATION ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE. IF I RECEIVE AWARD, I AGREE TO ABIDE BY THE PERTINENT NATIONAL ENDOWMENT FOR THE HUMANITIES POLICIES.

SIGNATURE OF APPLICANT Elaine Brody

DATE: 9 June 1971

CURRICULUM VITAE

PERSONAL: Born 21 April 1923 in New York City
Married 1943; daughter born 1947
Married David Silverberg 1966

EDUCATION:
1940-41 Vassar College
1941-44 Washington Square College, New York University; A.B. *cum laude*, Phi Beta Kappa; honors in history; elected member of Historical Society
1956-60 Columbia University, A.M. in musicology; master's thesis: "The Role of the Piano in the German Lied"
1960-64 New York University, Ph.D. in musicology; dissertation: "The Piano Music of Déodat de Séverac: A Stylistic Analysis"

Private musical instruction: piano with Harold Bauer, Isidor Achron, and Alexander Lipsky.

EMPLOYMENT:
1961-63 Graduate Assistant, Department of Music, Washington Square College of New York University
1963-65 Instructor in Music, Washington Square College
1965-66 Assistant Professor, Department of Music, University College of New York University
1966-67 Assistant Professor and Chairman, Department of Music, University College
1967-70 Associate Professor and Chairman, Department of Music, University College
1970- Professor and Chairman, Department of Music, University College

PUBLICATIONS:

Books:
Music in Opera (Prentice-Hall, 1970)
The German Lied and its Poetry (N.Y.U. Press, 1971, in collaboration with Robert A. Fowkes)
The Music Lover's Guide to Europe (Dodd, Mead, in collaboration with Claire Brook; in preparation)

Articles:
"Déodat de Séverac" in *Die Musik in Geschichte und Gegenwart*, vol.12 (1964)
"Déodat de Séverac: A Mediterranean Musician" in *Music Review* (Fall 1968)
"Recent Publications in Nineteenth-Century Music: A Bibliographical Survey" in *Symposia*, Journal of the College Music Society (Fall 1969)
"Unexpected Dividends of Doctoral Research" in *Vassar Quarterly* (April 1970)
"La Famille Mendès: A Literary Link Between Wagner and Debussy" in *Music Review* (Fall 1971)
"A French Kundry?" in *Opera News* (Fall 1971)
Biographical articles on Schubert, Chopin, Liszt for the forthcoming biographical encyclopedia of McGraw-Hill

Translation of "Some Minor French Composers of the 16th Century" by François Lesure in *Aspects of Medieval and Renaissance Music*, edited by Jan LaRue (Norton, 1966)

Reviews: All of the following appeared in *Notes*, the Journal of the Music Library Association.

"Three Festschriften": a composite review of *Festschrift Friedrich Blume zum siebzigsten Geburtstag; Hans Albrecht in Memoriam*, and *Festschrift Gustav Fellerer*, in collaboration with Martin Bernstein (Fall 1963)

Schoenberg's "Moses and Aaron" by Karl H. Wörner (Winter 1965-66)

Current Musicology (Spring 1966)

A Short History of Opera, 2nd ed., by Donald J. Grout (Spring 1966)

Oper in dieser Zeit by H. H. Stuckenschmidt (Summer 1966)

Five Centuries of Keyboard Music by John Gillespie (Summer 1966)

I have not applied for nor have I received any grant since 1966-67.

DESCRIPTION OF PROPOSED STUDY

For many years, beginning with my study of the piano music of Debussy and Ravel with Harold Bauer, I have been fascinated by French piano music of the late nineteenth and early twentieth centuries. Because many of the Spanish composers of this period studied in Paris, numerous piano compositions by Albéniz, Granados, and de Falla also attracted my interest. In the course of preparation of my dissertation on Déodat de Séverac (1872-1921), the name of Ricardo Viñes appeared again and again. He seems to have been the principal performer of piano music by French, Spanish, and Russian composers of that epoch. In the 1930s, on tour in South America, he learned and introduced the music of Chilean, Argentinian, and Brazilian composers. He never visited the United States.

During one of my visits to Paris after the completion of my thesis, Vladimir Jankélévitch, Professor of Aesthetics at the Sorbonne and prominent author of books on Debussy, Ravel, and Fauré, suggested that I write a biography of Viñes. At the time, I was unable to consider such a project, but I kept it at the back of my mind, hoping someday to investigate the available sources. Viñes had never married and it was difficult to trace his heirs. Eventually, through the efforts of the distinguished Spanish musicologist, Higini Anglès, I learned of the existence of Elvira Viñes-Soto, Viñes's niece. When I wrote to her she replied with a long letter, assuring me of her full cooperation if I would consider preparing a monograph on her uncle. She immediately sent me a 54-page *curriculum vitae* and a 30-page list of works either dedicated to Viñes or given their first performance by him. In addition she sent along programs, photographs, and xeroxes of several articles about Viñes and a few critical essays he had written himself.

I checked the files at Lincoln Center Library and found no card for Viñes. At the Library of Congress last March, I located a card citing one article in Spanish in an anthology of Spanish musicians; nothing very valuable. In the past year I have written approximately one hundred letters to persons mentioned in Viñes's journal, among them Joaquin Nin-Culmell, Artur Rubinstein, Henri Sauguet, René Leibowitz, Domingo Santa Cruz, Emilio Pujol, Claude Roland-Manuel, Federico Sopeña and others, requesting information about Viñes. The nature of Viñes's personality and his relationship with these people was such that everybody replied within a few weeks sending recollections as well as assurances of more information to follow.

Besides possessing a phenomenal memory for music, Viñes showed exceptional facility with words. He had an intimate knowledge of the drama, prose, and poetry of his compatriots in France and Spain, and he spent many hours in literary discussions with his friends, often reciting to them long excerpts from works he admired. No wonder their respect and admiration for him was boundless! It is significant that many of his acquaintances were celebrities in their own right, and their reminiscences thus disclose a wealth of information to the cultural historian.

Because each correspondent usually writes a detailed letter with dates and events minutely described, I must reply in an equally precise manner, questioning and burrowing where necessary to uncover as much as possible. All of this activity requires time. I am already spending an inordinate amount of time on the project, yet I realize that unless I can devote myself totally to research for a period of about six to eight months, it will be difficult to achieve my goal: a biography of Viñes with emphasis on performance practice of the era in which he stands as the outstanding interpreter of new piano music.

> E. Lockspeiser, the British authority on Debussy and French music, says that no pianist of the twentieth century nor indeed of the nineteenth, enjoyed the privileges of Viñes...Apart from his *Hommages* to Satie and Séverac, Viñes was nothing of a composer and he did not claim to be a pianist of towering order. Yet within the short period

of twelve years, from his first performances of Ravel's *Menuet antique* to his first performance of three *Preludes* of Debussy in 1913, he had introduced almost the entire piano repertory of Debussy and Ravel. This itself was a phenomenal achievement...

And yet very little has been published about him. In 1968 on the occasion of the twenty-fifth anniversary of Viñes's death, several Catalan musicians, among them Pujol and Riera, commemorated this event with articles in Catalan and Spanish music journals. In this year also, his home was made a national landmark. Pujol and Riera have sent me their laudatory essays, but none even pretends to be definitive in its scope or in its examination of the extent to which Viñes inspired the novel approach to keyboard writing of both Debussy and Ravel.

Standard procedure in the investigation of the music of any historical period involves an examination of performance practice of that epoch. How did the music sound at the time it was written? Who were the performers for whom it was composed? What were their special talents and preferences? Unfortunately no study of performance practice of this period in musical history has yet been made. An examination of Viñes and his style would lend itself as well to an exploration of contemporary performance practices. Because he presented numerous recitals of songs as well as chamber music, we should also be able to learn more about the interrelationships among various kinds of musicians.

Today we are all concerned with the gap between composers and their audiences. It is significant that at the turn of the century, an artist of Viñes's stature, renowned for his concerts of traditional music, decided to devote himself principally to the works of his contemporaries. Many of the pieces he introduced have become staples of the repertory. Is it conceivable that if Ashkenazy, Richter, or Barenboim, for example, were to adopt Viñes's approach, some of the new music would be more readily acceptable today?

I should like to investigate several aspects of this problem, using Viñes as a focus. First I intend to reach all living friends and acquaintances mentioned in his journal. Then I will read hundreds of letters written to him over a period of about forty years. Recently, Elvira Viñes-Soto wrote that thousands (!) of letters remain to be examined at the home of her brother Hernando in Paris. Elvira lives in St. Jean-de-Luz and is the custodian of programs, articles, manuscripts, and memorabilia of her uncle. (Elvira and Hernando are the children of Pepe Viñes, the pianist's brother.) From correspondence, personal interviews, information contained in the letters and documents, I believe I should be able to compose a picture of Viñes the man and musician, as well as the newly developing keyboard style that he helped to shape.

Much of my work will have to be done in France and Spain, although large collections of letters such as those in the Morgan and Lincoln Center Libraries in New York will also be consulted. I imagine that once in Lerida and Paris, I will discover material unknown presently even to Viñes's family. I have previously worked in France in the preparation of my thesis, so that the language is no problem. All my correspondence with French and Spanish persons has been in the vernacular. Although I speak French more fluently than I speak Spanish, I can read both languages, as well as Catalan. As far as I know, no other American scholars are working in this area of research. Several musicologists have written about Debussy and Ravel, but none has researched their foremost interpreter.

Viñes's name, however, appears in countless numbers of books, among them:

Austin, William. *Music in the Twentieth Century* (New York: Norton, 1966)
Brown, Frederick. *An Impersonation of Angels: A Biography of Jean Cocteau* (New York: The Viking Press, 1968)
Collet, Henri. *Albéniz et Granados* (Paris: Alcan, 1926)
Cooper, Martin. *French Music from the Death of Berlioz to the Death of Fauré* (London: Oxford University Press, 1951)

Colette, Delage, Fargue, Joudan-Morhange, etc. *Maurice Ravel par quelques-uns de ses familiers* (Paris: Éditions du Tambourinaire, 1939)
Davies, Lawrence. *The Gallic Muse* (Cranbury, New Jersey: A. S. Barnes, 1969)
Demarquez, Suzanne. *Manuel de Falla,* trans. Salvator Attanasio (Philadelphia: Chilton Book Co., 1968)
Eaglefield-Hull, A., ed. *A Dictionary of Modern Music and Musicians* (London: J. M. Dent & Sons, 1924)
Garden, Edward. *Balakirev: A Critical Study of His Life and Music* (London: Faber & Faber, 1967)
Gauthier, André. *Debussy: Documents iconographiques* (Geneva: Pierre Cailler, 1952)
Jourdan-Morhange, Hélène. *Ravel et nous* (Geneva: Éditions du Milieu du Monde, 1945)
------- & Vlado Perlemuter. *Ravel d'après Ravel* (Lausanne: Cervin, 1957)
Laplane, Gabriel. *Albéniz, sa vie, son oeuvre* (Geneva: Éditions du Milieu du Monde, 1956)
Lockspeiser, Edward. *Debussy: His Life and Mind* (London: Cassell, 1962)
Maus, Madeleine Octave. *Trente années de lutte pour l'art* (Paris: Librarie l'Oiseau bleu, 1926)
Michel, François, ed. *Encyclopédie de la musique* (Paris: Fasquelle, 1968)
Milhaud, Darius. *Notes Without Music* (New York: Knopf, 1953)
Myers, Rollo H. *Emmanuel Chabrier* (London: J. M. Dent & Sons, 1969)
-------. *Erik Satie* (London: Dobson, 1948)
-------. *Ravel: Life and Works* (London: Thomas Yoseloff, 1960)
Ouellette, Fernand. *Edgard Varèse* (New York: Orion Press, 1968)
Selva, Blanche. *Déodat de Séverac* (Paris: Librarie Delgrave, 1930)
Steegmuller, Francis. *Cocteau: A Biography* (Boston: Little, Brown, & Co., 1970)
Vallas, Léon. *Claude Debussy et son temps* (Paris: Alcan, 1932)
Weber, Edith, ed. *Debussy et l'Évolution de la musique au XXe siècle* (Paris: Éditions du Centre National de la Recherche Scientifique, 1965)

I feel confident that a University Press or a commercial firm will consider publishing this work upon its completion.