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**The teaching and artistic legacy of French-born pianist Daniel  
Ericourt**

**Hutton, Judy Foreman, D.M.A.**

**The University of North Carolina at Greensboro, 1993**

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**THE TEACHING AND ARTISTIC LEGACY  
OF FRENCH-BORN PIANIST  
DANIEL ERICOURT**

by

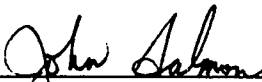
**Judy Foreman Hutton**

**A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts**

**Greensboro**

**1993**

**Approved by**

  
\_\_\_\_\_  
**Dissertation Advisor**

HUTTON, JUDY FOREMAN, D.M.A. The Teaching and Artistic Legacy of French-Born Pianist Daniel Ericourt. (1993) Directed by Dr. John Salmon. 239 pp.

The principal objective of this study was to investigate the professional career of French-born pianist Daniel Ericourt (born 1903) and, more specifically, to explore Ericourt's contributions as artist-in-residence at The University of North Carolina at Greensboro from 1963 to 1976. Secondary objectives were to compile biographical data in order to establish Ericourt's educational and professional background, identify important teachers and associates, and disclose events, philosophies and achievements which influenced his artistic development and led to his career as pianist and pedagogue.

The most important source of data was personal interviews with Daniel Ericourt and his wife Jayne Winfield. Other sources of information were interviews with former UNCG colleagues and students, international concert programs, audio recordings, critical reviews, personnel files, books, personal letters, newspaper and professional journal articles, telephone interviews, testimonials, personal records, and a student survey.

The credentials that Ericourt brought to UNCG were indeed distinctive. He had received his training at the Paris Conservatoire, from which he graduated in 1920 with the *premier prix* in piano. Throughout his career he had associated with many internationally prominent musicians and was in the enviable position of having known French composer Claude Debussy. He had

enjoyed a successful, worldwide concert career for more than thirty years. As a recording artist, he had been ranked with many of the top performers, including Gieseking, Richter, and Casadesus. He was considered to be one of the foremost interpreters of Debussy's piano works. He had held professorships at Cincinnati Conservatory (1926-34) and Peabody Conservatory (1957-63), as well as at *Música en Compostela* in Spain (summers 1959-62).

What Ericourt accomplished at UNCG as concert artist and master teacher is recognized by former students, faculty colleagues, and administrators. His contributions toward the improved quality of the music program and the broadened cultural perspective of UNCG are unquestionably evident.

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## APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Advisor John Salmon

Committee Members Barbara Hill  
George A. Kopp  
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3 November 1993  
Date of Acceptance by Committee

3 November 1993  
Date of Final Oral Examination

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I extend thanks to all who contributed to the study--interviewees, survey respondents, librarians, archivists, correspondents, and other providers of pertinent data.

To my doctoral committee--Drs. Barbara Hill, George Kiorpes, John Salmon, Kent Williams--I express appreciation for their encouragement, support and critiques. I extend special gratitude to my graduate chair, Dr. John Salmon, for his guidance, valuable suggestions, careful reading, and editing throughout the period of research and writing.

I am grateful to my family for their understanding and support and I extend a special acknowledgment to my mother and to the memory of my late father who instilled in me a strong work ethic and the desire to do my best.

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## CHAPTER I

### INTRODUCTION

#### *Purpose*

The principal objective of this research is to investigate the professional career of French-born pianist Daniel Ericourt (born 1903) and, more specifically, to explore Ericourt's contributions as artist-in-residence at The University of North Carolina at Greensboro from 1963 to 1976. Secondary objectives are to compile biographical data in order to establish Ericourt's educational and professional background, identify important teachers and associates, and disclose events, philosophies and achievements which influenced his artistic development and led to his career as pianist and pedagogue.

Primarily biographical, this document helps to clarify the important role which Ericourt's training and background played in his career. It ultimately serves to heighten the awareness of his importance to the national and international communities as well as to The University of North Carolina at Greensboro (hereinafter referred to as UNCG) community, on which he left an indelible mark.

#### *Daniel Ericourt*

Daniel Ericourt began his training in the rich cultural environment of Paris in the early years of the twentieth century. He entered the Paris

Conservatoire near the age of ten (1913) and graduated in 1920 with the *premier prix* in piano.<sup>1</sup> Throughout his career he has associated with many internationally prominent musicians and is in the enviable position of having known French composer Claude Debussy (1862-1918). His concert career was launched in 1924 when he won the *prix Diémer*.<sup>2</sup> Concert tours with violinist Georges Enesco (1881-1955) in France, as well as numerous solo and concerto performances elsewhere on the Continent, were subsequently followed by international performances.

In 1926 Ericourt traveled to America where he was to spend most of his career. His New York debut performance was given at Town Hall on 23 January 1930.<sup>3</sup> With New York as home base he toured for many years as concert pianist, traveling to more than forty countries, with successes in London, Berlin, Paris, Vienna, Tokyo, New York, Rio, Buenos Aires, Lima, Santiago de Chile, and other important musical centers. He performed as concerto soloist with many of the leading orchestras of the world, under the direction of such conductors as Pierre Monteux, Fritz Reiner, Eugene Goossens,

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<sup>1</sup>Catherine Rochon, Le Service de documentation, Conservatoire national supérieur de musique et de danse de Paris, Paris, France, to Judy Hutton, Wingate, NC, TLS, 19 June 1992, Transcript in the hand of Judy Hutton; Daniel Ericourt, interview by author, Tape recording, Greensboro, NC, 6 November 1991. Subsequent references to taped interviews with Daniel Ericourt by the author will appear in the footnotes simply as "Ericourt, [date of interview]."

<sup>2</sup>*Ibid.*; *Concours Triennal pour le prix Louis Diémer*, to Daniel Ericourt, 7 May 1924.

<sup>3</sup>Review of Daniel Ericourt's Town Hall recital, by Olin Downes, in the *New York Times*, 24 January 1930, 27.

Gabriel Pierné, Fritz Busch, and Akeo Watanabe. In the 1960s he recorded the entire solo piano repertory of Debussy for which he received critical acclaim.<sup>4</sup> Critics compared his interpretations with those of German pianist Walter Gieseking and called Ericourt "Gieseking's successor as the absolute master of [Debussy's] music."<sup>5</sup>

Ericourt's first teaching position came shortly after he arrived in America, when he was appointed piano professor at Cincinnati Conservatory of Music (1926-1934).<sup>6</sup> Later, from 1957 to 1963, he held a professorship at Peabody Conservatory of Music, Baltimore.<sup>7</sup> For several summers (1959-1962) he served as artist faculty member at Santiago de Compostela, Spain, where his colleagues were such distinguished artists as Andrés Segovia, Alicia de Larrocha, Alexandre Tansman, and Federico Mompou.<sup>8</sup>

In 1963 Ericourt became a member of the music faculty at UNCG, a position he was to hold until retirement thirteen years later. He was first

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<sup>4</sup>Rafael Kammerer, "Ericourt's Debussy: Not likely to be equaled, let alone surpassed, by anyone," *American Record Guide* 28 (April 1962): 633-34.

<sup>5</sup>Martin Mayer, "Recordings," *Esquire* 57 (May 1962): 24.

<sup>6</sup>John Lewis, "An Historical Study of the Origin and Development of the Cincinnati Conservatory of Music" (Ed.D. diss., University of Cincinnati, 1943), 317, 320; Ericourt, 6 November 1991.

<sup>7</sup>"New Faculty," *The Peabody Notes* 12 (Autumn 1957): 10; Ericourt, 6 November 1991; "New Members Listed on Peabody Faculty," *Baltimore News Post*, 13 September 1957.

<sup>8</sup>Ericourt, 6 November 1991; María Dolores Romero, Secretary to President Doña Margarita Pastor de Jessen, Música en Compostela, Madrid, Spain, to Judy Hutton, Wingate, NC, TLS, 19 June 1992, Transcript in the hand of Judy Hutton.

appointed Lecturer in Music.<sup>9</sup> The following year he was promoted to full professor<sup>10</sup> and in 1966 was awarded the distinction "artist-in-residence."<sup>11</sup> During his years at UNCG he conducted numerous master classes and gave many solo and concerto performances, not only at the University but throughout the southeast. In 1965 he created and directed a television series, "The Ericourt Forum of Music and Arts," which was broadcast from WUNC-TV through the University of North Carolina's Educational Television Network.<sup>12</sup> The series of master classes, lectures, and recitals became an institution in the state of North Carolina and, under Ericourt's direction, continued for seven years. He retired from his position at UNCG in 1976. Three years later (1979) the University awarded him the Honorary Doctor of Fine Arts degree.

During the years since his retirement Ericourt has continued an active career with international concert tours, master classes, adjudications, and at-home concerts, as well as a two-year visiting professorship. He performs not only solo recitals but also two-piano and four-hand piano repertoire with his pianist wife Jayne Winfield. At the time of this writing, the Ericourts were residing in Greensboro, North Carolina.

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<sup>9</sup>UNCG Annual Catalogue, 1963-64.

<sup>10</sup>Ibid., 1964-65.

<sup>11</sup>Ibid., 1966-67.

<sup>12</sup>Ericourt, 25 January 1992.

### *Related Research*

Preliminary research to ascertain the viability of this project has produced brief references to the subject in the following music publications: In *Copland: 1900 Through 1942* by Aaron Copland and Vivian Perlis, Ericourt is credited with the premiere performance of Copland's *Passacaglia*.<sup>13</sup> A dissertation by Arthur R. Tollefson, "Pedal Technique in the Piano Works of Claude Debussy," provides insight into Ericourt's performance and recordings of the complete piano works of Debussy.<sup>14</sup> In Charles Timbrell's *French Pianism: An Historical Perspective*, Ericourt describes his piano study at the Paris Conservatoire.<sup>15</sup> Ericourt is named as the dedicatee in Roger-Ducasse's *Quatre Etudes pour le piano*, No. 4.<sup>16</sup> A testimonial by Ericourt to pianist Vladimir Horowitz appears in David Dubal's book, *Remembering Horowitz*.<sup>17</sup> Other references include: *Dictionary of International Biography*,<sup>18</sup> Maurice

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<sup>13</sup>Aaron Copland and Vivian Perlis, *Copland 1900 Through 1942* (New York: St. Martin's/Marek, 1984), 78.

<sup>14</sup>Arthur R. Tollefson, "Pedal Technique in the Piano Works of Claude Debussy" (D.M.A. diss., Stanford University, 1968), 8-9.

<sup>15</sup>Charles Timbrell, *French Pianism: An Historical Perspective* (White Plains, New York: Pro/Am Music Resources, Inc., 1992), 21.

<sup>16</sup>Jean Jules Roger-Ducasse, *Quatre Etudes pour le piano* (Paris: Durand, 1916), 18.

<sup>17</sup>David Dubal, ed., *Remembering Horowitz* (New York: Schirmer Books, 1993), 302.

<sup>18</sup>*Dictionary of International Biography*, Part I (Cambridge: Melrose Press, Ltd., 1972), 420.

Hinson's *Guide to the Pianist's Repertoire*,<sup>19</sup> George Kehler's *The Piano in Concert*, Volume 1,<sup>20</sup> Guy McCoy's *Portraits of the World's Best-Known Musicians*,<sup>21</sup> Cléo de Mérode's *Le ballet de ma vie*,<sup>22</sup> and *New Grove Dictionary of Music and Musicians*, Volume 4.<sup>23</sup> Ericourt's name appears in the artist roster of *Columbia Artists Management, Inc.: 50th Anniversary 1930-1980*<sup>24</sup> and he is listed among faculty in two booklets on Santiago de Compostela titled *Música en Compostela, una institucion ejemplar* and *Música en Compostela: Cursos Universitarios Internacionales de Música Española*.<sup>25</sup>

Primary source materials consist of several published scores by Ericourt (original solo piano pieces and piano arrangements of songs and instrumental works); nine recordings (including Debussy's complete solo works for piano); other published works (two books; three journal articles);

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<sup>19</sup>Maurice Hinson, *Guide to the Pianist's Repertoire*, 2d ed. (Indiana University Press, 1987), 245, 273.

<sup>20</sup>George Kehler, *The Piano in Concert* (Metuchen, New Jersey: Scarecrow Press, 1982), Vol. 1, 353-54.

<sup>21</sup>Guy McCoy, ed., *Portraits of the World's Best-Known Musicians* (Philadelphia, Pa.: Theodore Presser Co., 1946), s. v. "Daniel Ericourt."

<sup>22</sup>Cléo de Mérode, *Le ballet de ma vie*, préface de Françoise Ducout (Paris: Pierre Horay, 1985), 325-26.

<sup>23</sup>William W. Austin, *New Grove*, 4:724.

<sup>24</sup>*Columbia Artists Management, Inc.: 50th Anniversary 1930-1980*, 15. Hutton Personal Collection.

<sup>25</sup>*Música en Compostela, una institucion ejemplar* (Coruña: Imprenta Moret, 1971), 4; *Música en Compostela: Cursos Universitarios Internacionales de Música Española* (Santiago de Compostela: Hostal de Los Reyes Católicos). Hutton Personal Collection.

unpublished audio tapes (interviews, performances); video recordings (master classes, interviews); and a large number of international concert programs, both solo and concerto performances. [See Appendices A-D.] Secondary material includes a vast collection of concert advertisements, publicity brochures, critical reviews of both performances and recordings, and newspaper and journal articles.

### *Justification for the Study*

Despite the critical acclaim of this distinguished musician, little attention has been directed toward biographical research and documentation of his achievements. As a former student and long-time friend of Ericourt, the writer is in a privileged position to have access to his personal files and memoirs. It is particularly urgent to seize the opportunity to interview him personally and to document his recollections. His thoughts on Parisian culture in the early twentieth century, his experiences at the Paris Conservatoire, his acquaintance with Debussy, and his views on the French school of keyboard technique serve as valuable firsthand accounts which can contribute to our understanding of that epoch and place. Careful study of his international concert programs, critical reviews, correspondence, speeches, audio and video recordings, and published works discloses a wealth of information and justifies the need for the research. It emphasizes the significance of recognizing this musician of international stature whose life has spanned most of the twentieth century.



### *Research Questions*

Research for this study was guided by questions relating to Ericourt's role as artist-in-residence at UNCG. From an historical perspective, the concept of the concert artist as professor had attained unprecedented heights in the 1960s at about the time Ericourt received faculty appointment at the North Carolina institution.<sup>26</sup> Although the idea of employing a leading artist to boost the quality of a university music program was acknowledged as early as 1916, the practice of maintaining distinguished artists on campus for an extended period of time was a post-World War II phenomenon.<sup>27</sup> This trend accelerated in the 1950s and became rather standard practice in major universities in the 1960s.<sup>28</sup> An important motivating force for the presence of high caliber professional artists on campus had to do with students who desired to become practicing artists and not teachers. Rationale for the artist-teacher concept as articulated by writer Russell F. W. Smith was:

We need scholars in a university because students are given their best chance if they learn philosophy from philosophers, sociology from sociologists, and biology from biologists, not from historians and appreciators of philosophy, sociology, and biology, so they have their most real introduction to the

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<sup>26</sup>Morris Risenhoover and Robert T. Blackburn, *Artists and Professors: Conversations with Musicians, Painters, Sculptors* (Urbana: University of Illinois Press, 1976), 9.

<sup>27</sup>*Ibid.*

<sup>28</sup>*Ibid.*

arts from artists, not from historians or appreciators of the arts.<sup>29</sup>

It is from this perspective that the following primary questions were formulated:

1. What was Ericourt's role as professor and artist-in-residence at UNCG?
2. Did he improve the quality in the music program at UNCG? How, and to what extent?
3. How did he broaden the cultural perspective of UNCG?
4. What were his important overall contributions to the UNCG School of Music?

Secondary research questions were related to Ericourt's educational and professional background:

1. What were the events and experiences that caused him to pursue a concert career?
2. Who were the individual persons who influenced his career?
3. What educational and professional experiences influenced his teaching philosophies and methods?

#### *Procedures for Collecting Data*

Because of the lack of published biographical material, the most important source of data collection for this study was personal interviews. Between September 1991 and June 1993, the author interviewed and audio-taped Ericourt on ten occasions at his Greensboro residence. On a number of visits to the Ericourt home, the subject's wife Jayne Winfield participated in

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<sup>29</sup>Quoted in "A Community of Arts and Scholars," *Arts in Society* 2, No. 3 (1963): 69.

the interview. In addition to the extensive taped interviews with the Ericourts, the author interviewed several persons with whom Ericourt was associated at UNCG. Interviews with UNCG colleagues were as follows:

Joseph DiPiazza (29 July 1992), Associate Professor, UNCG School of Music

Lawrence Hart (28 July 1992), Professor Emeritus and former Dean, UNCG School of Music

George Kiorpes (18 August 1992), Professor, UNCG School of Music

Woodrow McDougald (10 June 1992), Lecturer, Department of Communication and Theatre, Broadcasting/Cinema Division, UNCG

Inga Morgan (28 July 1992), Professor Emeritus, UNCG School of Music

Paul Stewart (15 July 1992), Associate Professor, UNCG School of Music

Emil W. Young, Jr. (30 July 1992), retired Director, UNCG Center for Public Television

One UNCG colleague, Director of *The Ericourt Forum of Music and Arts*, William Alspaugh, participated in a telephone interview (24 September 1993).

There were three former UNCG colleagues who chose to write their recollections of Ericourt:

Robert Darnell (received via mail 11 August 1992), Associate Professor Emeritus, UNCG School of Music

Raymond Marchionni, (dated 14 September 1992), former Instructor, UNCG School of Music; former student of Ericourt at the University of Denver; presently Chairman, Department of Music, Georgia Southern University, Statesboro, Georgia

Lee Rigsby (dated 4 August 1992), former Dean, UNCG School of Music; Dean Emeritus, Ohio State University

In addition to personal interviews, the author collected data from various offices on the UNCG campus. The following contributed to the study:

Department of Communication and Theatre, Broadcasting/Cinema Division, UNCG

The Music Office, School of Music, UNCG

Office of Information Services, UNCG

Office of the Provost, UNCG

The writer conducted research at the University Archives of the Walter Clinton Jackson Library, UNCG, and at The Arthur Friedheim Library and Archives of the Peabody Institute of the Johns Hopkins University, Baltimore, Maryland. The archives of other institutions with which Ericourt was associated responded to requests for personnel information:

Conservatoire national supérieur de musique et de danse de Paris

Gorno Memorial Music Library, University of Cincinnati

Music Library, Lamont School of Music, University of Denver

Music Library, University of Illinois at Urbana-Champaign

Other organizations and institutions that provided information upon request were:

Albert Kay Associates, Inc., New York

Archives de France, Ministère de la Culture, de la Communication et des Grands Travaux, Paris, France

Archives and Rare Books Department, University Libraries, University of Cincinnati, Cincinnati, Ohio

Baldwin Piano & Organ Company, Concert & Artist Division, New York

Bibliothèque nationale, Département de la Musique, Paris, France

Chicago Public Library, Special Collections Department

Chicago Symphony Orchestra

Columbia Artists Management, Inc., New York

Division of Fine and Performing Arts, Birmingham-Southern College,  
Birmingham, Alabama

*Greensboro News & Record*

New York Public Library, Music Division

Public Library of Cincinnati & Hamilton County, Art and Music  
Department

School of Music, University of Illinois at Urbana-Champaign

*Winston-Salem Journal*

Symphony orchestras that provided photocopies of concert programs in which Ericourt performed as concerto soloist were: Cincinnati Symphony Orchestra, Indianapolis Symphony Orchestra, and San Francisco Symphony. Various other educational institutions and organizations also provided symphony programs.

Individuals who responded to requests for data or testimonials were:

Robert P. Erickson, Professor of Psychology and Physiology, Duke University, Durham, North Carolina

Martin Marks, Professor of Music, Butler University, Indianapolis, Indiana

Maria Dolores Romero, Secretary to President Doña Margarita Pastor de Jessen, Música en Compostela, Madrid, Spain

Charles Timbrell, Professor, Howard University, Washington, D. C., and author of *French Pianism*

Mary Street Schoettle, Houston, Texas; former student of Ericourt at Cincinnati Conservatory of Music

Two individuals participated in telephone interviews related to their former association with Ericourt:

E. Alan Silver, Connoisseur Society, Inc., New York, NY

Joan Singer Spicknall, Columbia, Maryland; former student of Ericourt at Peabody Conservatory

The writer conducted a survey of Ericourt's piano students at UNCG from the years 1963 to 1976. The UNCG Alumni Association provided a list of 608 names and addresses of music graduates between the years 1963 and 1979. From the list provided, with the assistance of the UNCG Office of the Registrar, and with the help of Ericourt, it was determined that 30 graduates had been students of Ericourt during his tenure. A letter and questionnaire were mailed to all 30 graduates. Recipients were given the option of completing the questionnaire in writing or of notifying the writer and requesting a telephone interview. From the 30 graduates who received questionnaires, 12 responded in writing, one preferred to be interviewed by telephone, 8 did not respond, and 9 letters were returned undeliverable.

Telephone interviews were conducted with the following (two of whom also responded in writing):

Mary Elizabeth Brett (5 September 1992)

Victoria Silby Mora (19 September 1992)

Harriett L. Thompson (18 October 1992)

**UNCG graduates who returned the completed questionnaires were:**

**Rennie Peacock Beyer**

**Mary Elizabeth Brett**

**Trelles Case**

**Anne Peacock DiPiazza**

**Barbara Furr**

**Barbara Ann Hargett**

**Kelly Matthews**

**Susan McLean**

**Victoria Silby Mora**

**Elizabeth Thompson Phillips**

**Mary Alice Seals**

**Pamela Wilkins**

## CHAPTER II

### FAMILY AND EDUCATIONAL BACKGROUND

In the village of Jossigny, Seine-et-Marne, approximately twenty kilometers east of Paris, Daniel Ericourt was born on 12 December 1903. Both his father, Fernand Abel Ericourt, and mother, Hélène Weiss Ericourt, had ancestral origins in the Lorraine and Alsace regions of France. There was one other child born to Fernand and Hélène, a first-born son who had died while still an infant. Daniel's memories of his early years, therefore, are as an only child.

While Daniel was still quite young, his family left Jossigny and moved to Paris. His mother became a school teacher in the Paris district, and his father worked as a government employee at the Mint in Paris.<sup>1</sup>

Although neither of his parents possessed musical talent, it was their decision that Daniel would study music.<sup>2</sup> When he was six, his mother arranged for him to begin piano lessons with an inspector in the Paris public school music program, a Madame Vadurel. Young Daniel displayed unusual interest in his piano lessons which led, after only six months' study, to a public

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<sup>1</sup>Ericourt, 18 September 1991.

<sup>2</sup>Ibid.



recital.<sup>3</sup> As stated by Ericourt, "Madame Vadurel was a wonderful woman and a wonderful preparatory teacher . . . I took to music like a duck to water." <sup>4</sup>

It was soon decided that Daniel would become a musician. His family did not have a concert career in mind, but rather a teaching position in the public school. As Ericourt explains, "the French, being very conservative and frugal, are more concerned with the security of a pension and the fringe benefits of a mediocre position than with the glamour and the gamble of a concert career; hence, my parents' decision."<sup>5</sup> Fortunately, Daniel followed his own course.

After almost two years of study with Madame Vadurel, it was determined that Daniel had progressed sufficiently to study with a different teacher. "Being a very good musician and a very wise woman, she led me to her boss, Roger-Ducasse, who was the inspector of all the schools in the Paris district," acknowledges Ericourt.<sup>6</sup>

*Jean (Jules Aimable) Roger-Ducasse*

French composer Jean Roger-Ducasse (1873-1954) studied composition with Fauré at the Paris Conservatoire.<sup>7</sup> His position as inspector general for

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<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

<sup>6</sup>Ibid.

<sup>7</sup>David Cox, *New Grove*, 16:102.

the teaching of singing in schools of the Ville de Paris began in 1910.<sup>8</sup> In 1935 he succeeded Paul Dukas as professor of composition at the Conservatoire, where he remained until 1940.<sup>9</sup> As a composer, Roger-Ducasse's works have been characterized as "strongly disciplined but always sensitive . . . with a distinct personal quality."<sup>10</sup> His compositions include orchestral works *Suite Française* (1907) and *Nocturne de Printemps* (1920); the ballet *Orphée* (1913); *Au jardin de Marguerita* (1901) and *Sarabande* (1910) for chorus and orchestra; many piano works--etudes, arabesques, preludes; and other chamber works.<sup>11</sup> Among his works for solo piano is the set *Quatre Etudes pour le piano*, the last Etude of which is dedicated to his student, Daniel Ericourt.<sup>12</sup>

Roger-Ducasse took a great interest in Daniel and taught him privately until he entered the Conservatoire and intermittently thereafter for several years. Ericourt describes his teacher:

He was somewhat obsessed with details . . . He made me dissect all difficult technical passages, take the problem by the roots. That was really a wonderful way of learning. He thought that what he said was the proper way to do it and would never really listen to anybody else. He was extremely

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<sup>8</sup>Ibid.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

<sup>11</sup>Laurent Ceillier, *Roger-Ducasse: Le Musicien - L'Oeuvre* (Paris: Durand, 1920), 85-87.

<sup>12</sup>Roger-Ducasse, *Quatre Etudes pour le piano*, 18.

severe and did not hesitate to criticize. I gained much from him in technique and detail.<sup>13</sup>

Many years later, in a lecture on "Paris in the Twenties," the mature Ericourt reflected on his teacher:

Roger-Ducassee was not only my teacher of piano . . . but practically a father to me. A man of tremendous integrity, he never compromised and to him I owe my constant strivings for perfection. He was a composer of great talent and somehow he is unjustly forgotten now. God bless his soul for I mostly am in his debt for what I have achieved.<sup>14</sup>

It was through his association with Roger-Ducassee that Ericourt would later meet, and study harmony with, the famous Nadia Boulanger. It was Roger-Ducassee, too, who would introduce the young Ericourt to a close friend, Claude Debussy.

### *Training at the Paris Conservatoire*

In November 1913, only a few weeks before his tenth birthday, Daniel was accepted as a student at the Conservatoire National de Musique et de Declamation.<sup>15</sup> Director of the Conservatoire at the time was French composer, organist, and teacher Gabriel Fauré (1845-1924).<sup>16</sup> Fauré held this

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<sup>13</sup>Ericourt, 18, 25 September 1991, 16 February 1992.

<sup>14</sup>Ericourt, "Paris in the Twenties," Lecture given at Reynolda House, Winston-Salem, NC, 17 November 1977, Photocopy of personal notes in the hand of Judy Hutton. Ericourt Personal Collection.

<sup>15</sup>Rochon.

<sup>16</sup>Stanley Sadie, ed., *Norton / Grove Concise Encyclopedia of Music* (New York: Norton, 1988), s. v. "Gabriel Fauré."

post from 1905 until his retirement in 1920, the year coinciding with Ericourt's graduation.<sup>17</sup>

Among the influential artist-teachers at the Conservatoire during Ericourt's study were pianists Louis Diémer (1843-1919),<sup>18</sup> Isidor Philipp (1863-1958),<sup>19</sup> Alfred Cortot (1877-1962),<sup>20</sup> Marguerite Long (1874-1966),<sup>21</sup> and Santiago Riera (1867-1959).<sup>22</sup> Student colleagues during his years of study at the Conservatoire included: Robert Casadesus (1899-1972),<sup>23</sup> Jeanne-Marie Darré (b. 1905),<sup>24</sup> Jacques Fevrier (1900-1979),<sup>25</sup> Jules Gentil (1898-1985),<sup>26</sup> and Vlado Perlemuter (b. 1904).<sup>27</sup>

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<sup>17</sup>Ibid.

<sup>18</sup>Timbrell, 55.

<sup>19</sup>Ronald Kinloch Anderson, *New Grove*, 14:630.

<sup>20</sup>Martin Cooper, *New Grove*, 4:811-12.

<sup>21</sup>Barry Millington, *New Grove*, 11:219.

<sup>22</sup>Timbrell, 22.

<sup>23</sup>Timbrell, 122; David Cox, *New Grove*, 3:844.

<sup>24</sup>Timbrell, 197.

<sup>25</sup>Ibid., 205.

<sup>26</sup>Ibid., 114.

<sup>27</sup>*International Who's Who 1993-94*, 57th ed. (London: Europa Publications Limited, 1993), s. v. "Vlado Perlemuter."

Under the conservative and rigid traditions of the Conservatoire, the student's progress was assessed entirely by juries, both at regular performance examinations during each year and in the final competition for first and second prizes.<sup>28</sup> At the preparatory level (discontinued in the late 1970s) students competed for first, second and third medals.<sup>29</sup> It should be noted that these medals represented categories of accomplishment, and were not reserved for a single individual.<sup>30</sup> Rather, it was common for a number of medals to be awarded annually at each level, on the same subject or instrument.<sup>31</sup> The *accessits* (honorable mentions) allowed students to remain in a class provided they won a progressively higher rating at least every other year.<sup>32</sup>

The final competitions each year were open to the public. The events for advanced classes took place in the concert hall of the Conservatoire and were eagerly anticipated by the Parisians.<sup>33</sup> In his autobiographical reminiscences British-born pianist Harold Bauer (1873-1951), who served on the Conservatoire jury in 1906 and subsequent years, gives a description of the piano examination:

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<sup>28</sup>Timbrell, 7.

<sup>29</sup>*Ibid.*, 9.

<sup>30</sup>*Ibid.*

<sup>31</sup>*Ibid.*

<sup>32</sup>*Ibid.*, 265.

<sup>33</sup>Harold Bauer, "The Paris Conservatoire: Some Reminiscences," *Musical Quarterly* 33 (October 1947): 533.

The Conservatoire was so conservative that all old traditions had to be preserved at any cost, and all the pupils played the same piece, selected for them six weeks in advance of the contest. . . After all the pupils in succession had performed the prescribed composition before jury and public, they were locked up in a large room some distance away. The sight-reading test was to follow and none of them could be permitted to hear a single note of the manuscript piece, written especially for the occasion, that awaited them on the piano desk. One by one, they were released from the locked room and brought back to the stage for this test. . . The verdict given by the jury, entitling the candidate to one of four awards, namely, first or second diploma (*accessit*) or first or second prize, was in any event arrived at only after the most serious deliberation.<sup>34</sup>

Daniel began his musical studies in the solfège class of Georges Cuignache in 1913.<sup>35</sup> Solfège study, states Ericourt, is a very important part of musical education in France:

There were solfège books written in all keys, in all clefs, sometimes in a rapid tempo, with key changes. That is how we learned to sightread . . . it was a wonderful exercise. It was excellent training for young musicians.<sup>36</sup>

In an article written in 1920, Isidor Philipp describes the competitive examination in solfeggio class:

The competition embraces three tests: musical dictation, theory, reading. The first two tests occur simultaneously. These two written tests are eliminatory, and any student who has not passed them in a satisfactory manner is not

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<sup>34</sup>Ibid., 534-35.

<sup>35</sup>Rochon.

<sup>36</sup>Ericourt, 18 September 1991.

allowed to take part in the reading test. . . This last consists of a lesson of some sixty measures, in several movements and written in seven clefs . . . which has to be read at first sight, and with the musical feeling its character demands.<sup>37</sup>

At the end of his first year of study in solfège Daniel obtained the second medal, on 4 June 1914.<sup>38</sup> He completed his solfège study with Cuignache the following year by winning a first medal on 17 June 1915.<sup>39</sup>

Concurrently with his solfège studies Daniel entered the piano preparatory class of Georges Falkenberg (1854-1940).<sup>40</sup> Falkenberg, a teacher of the men's preparatory class at the Conservatoire from 1899 to 1927, had studied with Georges Mathias (1827-1887), one of Frédéric Chopin's Parisian students.<sup>41</sup>

Ericourt characterizes Falkenberg as an "old-fashioned gentleman" who came to class in a cutaway and a silk top hat.<sup>42</sup> In recalling some of the typical schoolboy pranks, Ericourt laughingly describes how the students, when Professor Falkenberg had removed his silk hat and placed it on a table, would pour water into the hat . . . or, on other occasions, would put itching

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<sup>37</sup>Isidor Philipp, "The French National Conservatory of Music," *Musical Quarterly* 6 (April 1920): 219.

<sup>38</sup>Rochon.

<sup>39</sup>Ibid.

<sup>40</sup>Ibid.

<sup>41</sup>Timbrell, 21.

<sup>42</sup>Ericourt, 18 September 1991.

powder on Professor Cuignache's keyboard.<sup>43</sup> "Oh yes, we did all sorts of things like that," acknowledges Ericourt. He is quick to add, however, that Falkenberg was an excellent preparatory teacher.<sup>44</sup>

He taught in a very detailed way, patiently taking us through a piece measure by measure, with very precise advice about every aspect of playing. He taught the works of Mozart and Mendelssohn especially well, and he emphasized the importance of a good, clean technique. He insisted on our learning a lot of Czerny, especially from the *School of Velocity* and the *School of Finger Dexterity* . . .<sup>45</sup>

Ericourt remained in Falkenberg's class for about two and one-half years. He was awarded the second medal on 11 June 1914 and two years later, 24 June 1916, he obtained first mention.<sup>46</sup>

*Jaime-Augustin Antonio [Santiago] Riera*

In 1916 Daniel entered the advanced piano class of Monsieur Santiago Riera (1867-1959), a Spaniard.<sup>47</sup> Born in Barcelona, Riera studied at the Paris Conservatoire (1885-1888) with Georges Mathias (as had Falkenberg),

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<sup>43</sup>Ibid.

<sup>44</sup>Ibid.

<sup>45</sup>Quoted in Timbrell, 22.

<sup>46</sup>Rochon.

<sup>47</sup>Ibid.



as well as with Henri Fissot (1843-1896) and Charles de Bériot (1833-1914).<sup>48</sup> Riera for a short time was professor at the Conservatory of Bucharest and, from 1914 to 1937, he taught at the Paris Conservatoire.<sup>49</sup> Riera's teaching is well remembered by Ericourt:

Unlike Falkenberg, his emphasis was very much on interpretation--color, emotion, dash, and the overall effect of a work. He had a hot Latin temper and no patience with unprepared students. When I studied with him he was no longer performing, and I don't remember that in class he ever demonstrated more than a phrase or two, always with just one hand in the upper part of the keyboard. Earlier he had been famous for his spectacular octaves, and this was a technique that he emphasized a lot at lessons. I remember learning with him Liszt's *Mephisto Waltz*, Beethoven's Opus 57, and many of the Chopin etudes, the B-flat Minor Sonata, and the Fantasie. . .<sup>50</sup>

According to Ericourt, Riera "saw every piece that he played as a whole; he was not a man for details, but for dynamics, big phrasing, big effects. . ." <sup>51</sup> As he speaks, Ericourt is reminded again of his teacher Roger-Ducasse:

There was a certain rivalry between Riera and Roger-Ducasse, so we had to handle the situation with white gloves not to offend

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<sup>48</sup>Constant Pierre, *Le Conservatoire National de Musique et de Declamation: Documents Historiques et Administratifs* (Paris: Imprimerie Nationale, 1900), 849.

<sup>49</sup>Ibid.

<sup>50</sup>Quoted in Timbrell, 21-22.

<sup>51</sup>Ericourt, 25 September 1991.

one or the other. But each one in his own right was a very wonderful teacher. I frankly had the best of both worlds.<sup>52</sup>

Daniel studied with Riera at the Conservatoire from 1916 until July 1920. At the end of his first year (30 June 1917), he obtained second honorable mention.<sup>53</sup> Two years later, 4 July 1919, he obtained first honorable mention.<sup>54</sup> On 9 July 1920 he graduated from the Conservatoire with the *premier prix* in piano.<sup>55</sup>

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<sup>52</sup>Ericourt, 18, 25 September 1991.

<sup>53</sup>Rochon.

<sup>54</sup>Ibid.

<sup>55</sup>Ibid.

### CHAPTER III

#### THE ERICOURT-DEBUSSY RELATIONSHIP

"Little did I know, when I first met Debussy, that later in life I was to become known as an exponent of his music."<sup>1</sup> Ericourt was barely thirteen years of age when he had the good fortune to meet Claude Debussy. As Ericourt recalls, specifics of which are documented by Debussy's biographer Edward Lockspeiser and by musicologist François Lesure, the date was 21 December 1916.<sup>2</sup> Debussy was taking part in a war charity concert which was being given in the home of Madame Georges Guiard.<sup>3</sup> It was through Roger-Ducasse that the young Ericourt had the opportunity to perform the prelude from Debussy's suite *Pour le piano* in the concert and to meet the composer.<sup>4</sup> Ericourt speaks of the event:

My teacher Roger-Ducasse was a great friend of the Debussy family . . . a concert had been organized for the benefit of the French prisoners of war. Debussy was to accompany a well-known Australian singer, Rose Féart, in some of his songs. He

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<sup>1</sup>Daniel Ericourt, "Debussy the Person," *Music Magazine* 164 (August 1962): 12.

<sup>2</sup>Edward Lockspeiser, *Debussy: His Life and Mind*, Vol. 2 (New York: Macmillan, 1965), 300; François Lesure, *Catalogue de l'oeuvre de Claude Debussy* (Genève: Éditions Minkoff, 1977), 142.

<sup>3</sup>*Ibid.*

<sup>4</sup>Ericourt, 18 September 1991.

was also giving the first performance of his two-piano suite *En blanc et noir* with Roger-Ducasse as the other player. Then Roger-Ducasse and I were to play some Schumann variations for one piano, four hands. Somewhere on the program I was to perform the prelude from Debussy's suite *Pour le piano*.<sup>5</sup>

According to Ericourt, the concert was given in the private ballroom of Madame Guiard, a wealthy society woman of Paris. "It was quite a grand affair, and all the musicians were there to hear the first audition of *En blanc et noir*."<sup>6</sup> Ericourt reflects further:

I can recall the four of us waiting in the library, adjacent to the ballroom, for the concert to start. In society functions, the public seldom arrived at the appointed hour and Debussy appeared disturbed that he had to wait. He seemed to me unreasonable and irascible but little did I know that he was already suffering from the cancer that took his life fifteen months later.

The concert went well. The second piece, *En blanc et noir*, is about the war the French were fighting at the time against the Germans. The music is singularly explicit and conveys an atmosphere of doom. One can hear the rumble of a battle in the distance, the sounds of cannons and the blaring of trumpets. The effect it had on the public was very noticeable--it truly was an emotional moment. When the concert was over, I was duly complimented by the master, or *le Maître* as the French are wont to say, for my interpretation of his composition.

Of his own playing, I remember especially the evanescent quality of his tone at the piano--it was especially apparent when he accompanied the singer Rose Féart. Only years later did I realize that hearing this extraordinary sound had been for me an invaluable lesson.<sup>7</sup>

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<sup>5</sup>Ibid.

<sup>6</sup>Ibid.

<sup>7</sup>Ericourt, Unpublished article on Claude Debussy and Madame Debussy, 1992.

A few months after the concert, Ericourt received from Debussy *un petit bleu* (a special delivery letter sent by pneumatic tubes all over Paris) asking him to turn pages for him in an upcoming concert.<sup>8</sup> The date of the concert was 24 March 1917 and cellist Joseph Salmon and Debussy were to give the first performance of his recently completed Sonata for Violoncello and Piano.<sup>9</sup> Ericourt relates an amusing incident that happened during the concert:

As we were in the anteroom before going on stage, Debussy said to me, 'When we come to this mark on the score (he was showing me a place in the last movement of the sonata), get up slowly and go turn the page of Mr. Salmon's music; then come back to me.' When the moment arrived, I did strictly as I was told--I went slowly to the cellist's music stand, turned the page, and returned to the piano.

Much to my dismay, I could not connect what I heard him play with the music in front of me. I was lost and pretty soon so was he, for he began to hum the melody and search for the proper chords and harmonies at the piano. Terrified, I turned the page with the greatest of haste and, thank God, all was well again.

At the end of the performance, I expected a severe scolding. However, he thanked me and never mentioned the incident. I thought it most kind of him, for after all he was Debussy and who was I but a young upstart of thirteen.<sup>10</sup>

Ericourt acknowledges, regrettably, that he did not keep the letters written to him by Debussy: "I was very young and my acquaintance with him

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<sup>8</sup>Ericourt, 18 September 1991.

<sup>9</sup>Lesure, 135.

<sup>10</sup>Ericourt, Unpublished article.

was brief, and that of a young boy with a man . . . in those days I did not have any idea."<sup>11</sup> After Debussy's death (25 March 1918) Ericourt remained in touch with Madame Debussy:

In the years that followed, I was very fortunate to see Madame Debussy quite often--at concerts, at the house of Roger-Ducasse, or at her own place where she would invite me from time to time for tea, lunch or dinner.<sup>12</sup>

Each occasion was fascinating . . . as she spoke of the fabulous artistic life in Paris before the World War . . . the sensation of the Russian ballets--*Petrouchka*, *Firebird*, *Rite of Spring*--of the premiere performance of *Pelléas et Mélisande*, of Nijinsky's shocking interpretation of *Afternoon of a Faun*, and of all the elegance and brilliance of the pre-war days of Paris which she called 'an amazing epoch.'<sup>13</sup>

Ericourt's memory of Madame Debussy is vivid. He describes her as a charming woman, very elegant and accustomed to great luxuries.<sup>14</sup>

Madame Debussy held a place of esteem in Paris. She was a woman endowed with extraordinary musical insight and perception. Her musical intuition was well-known, and Roger-Ducasse told me that Debussy never sent a new work to his publisher Jacques Durand without first having received the approval of his wife.

In her youth, she had been a singer. She had first married Sigismond Bardac, a very rich banker and collector of ancient art. Her undeniable charm, her musical sense, and of course the fact that she had been Debussy's wife for many years gave

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<sup>11</sup>Ericourt, 18 September 1991.

<sup>12</sup>Ericourt, Unpublished article.

<sup>13</sup>Ericourt, 18, 25 September 1991; Ericourt, "Paris in the Twenties."

<sup>14</sup>Ibid.

her a position of no small importance. She had many friends. Among them were Marguerite Long, Nadia Boulanger, and Roger-Ducasse, all of whom had warm affection for her. In the history of musical Paris of the twenties, Emma Claude Debussy certainly deserves a place of honor as one whose influence on music and musicians received great attention and respect.<sup>15</sup>

During his visits, Ericourt also became acquainted with Chouchou (Claude Emma), the only daughter of the Debussys. Because of their closeness in age, and young Daniel's recognition of her being a pretty little girl, he admired her greatly and thought that she was wonderful. Ericourt recalls the last occasion when he saw Chouchou:

One afternoon in the summer of 1919 my teacher Roger-Ducasse and I went to have tea at Madame Debussy's apartment, in the fashionable Plaza Athenée on the Avenue Montaigne where she and her young daughter had lived since the death of her husband. The occasion was for Roger-Ducasse to say goodbye to Madame Debussy before leaving the next day for his country estate, the Domaine de Pichebouc near Bordeaux. When we arrived, Madame Debussy was alone. Chouchou, she told us, was with her nanny taking a stroll in the surroundings. When they returned a few minutes later, Chouchou complained of a sore throat. We all had a pleasant time and I remember that Madame Debussy asked me to play on the Bechstein upright that was in the living room of the small flat. When we left, neither of us knew nor could we possibly have imagined that we had seen Chouchou for the last time. During the night she died of diphtheria . . . it was a terrific blow for Madame Debussy.<sup>16</sup>

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<sup>15</sup>Ericourt, Unpublished article; Ericourt, "Debussy the Person," 13.

<sup>16</sup>Ericourt, Unpublished article.

Chouchou's death occurred 16 July 1919, less than sixteen months after her father had died.<sup>17</sup>

Although his youth and innocence did not permit an overwhelming response at the time, Ericourt now acknowledges with great pleasure and pride the occasion when Madame Debussy gave him an autographed manuscript sketch of Debussy.<sup>18</sup> Titled *Esquisse pour le Fanfare du Roi Lear*, the manuscript is now framed and occupies a place of honor in the Ericourt home.<sup>19</sup>

Ericourt is very grateful for his friendship with Madame Debussy and for the continued link with Debussy after his death. "She was a very nice person and was kind to me. I was only a young man . . . she had no reason except that she liked me. I really worship her memory."<sup>20</sup> Of his brief acquaintance with Debussy, Ericourt reflects:

In spite of the years that have passed, these recollections are still very vivid in my mind. One cannot forget an association--no matter how brief--with a man of the stature of Claude Achille Debussy. His legacy to music is immense and timeless . . .<sup>21</sup>

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<sup>17</sup>Lockspeiser, 199.

<sup>18</sup>Ericourt, 18, 25 September 1991.

<sup>19</sup>Claude Debussy, "Esquisse pour le Fanfare du Roi Lear," Photocopy of sketch, in the hand of Judy Hutton. Ericourt Personal Collection.

<sup>20</sup>Ericourt, 18, 25 September 1991.

<sup>21</sup>Ericourt, Unpublished article.



## CHAPTER IV

### THE BEGINNING OF A CONCERT CAREER

In the years immediately following his Conservatoire studies, Ericourt continued piano lessons with both Riera and Roger-Ducasse. Through Roger-Ducasse he came to know French teacher, conductor, and composer, Nadia Boulanger (1887-1979).<sup>1</sup>

#### *Nadia Boulanger*

Although highly acclaimed as a conductor, composer, and performer, it was in teaching that Boulanger was most influential. She taught harmony at the Ecole Normale from 1920 to 1929, was a member of the teaching staff of the American Conservatory at Fontainebleau (1921-1950), and from 1946 taught an accompaniment class at the Paris Conservatoire.<sup>2</sup> In the 1920s and 1930s, when she was at her peak, she attracted students from all over the world. Among her students were American composers Aaron Copland (1900-1991), Walter Piston (1894-1976), and Elliott Carter (born 1908).<sup>3</sup>

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<sup>1</sup>Ericourt, 18 September 1991.

<sup>2</sup>Dominique Jameux, *New Grove*, 3:99.

<sup>3</sup>*Ibid.*

It was during the early 1920s that Ericourt began studying harmony with Mademoiselle Boulanger.<sup>4</sup> "Very graciously and without fee," acknowledges Ericourt, "she proceeded to give me private harmony lessons."<sup>5</sup>

Now I was not a very good student. I did not take to it very well, and I was not frightfully interested in studying harmony. I wanted to be a pianist and felt that there was enough to do in piano playing . . . but the classes of Nadia Boulanger were absolutely wonderful.<sup>6</sup>

Ericourt speaks fondly of Mademoiselle Boulanger's weekly classes in which her students would perform their works, she would perform, and they would discuss the new compositions. It was during these classes that Ericourt and Copland became acquainted. At Mademoiselle Boulanger's suggestion and through her assistance, it was arranged for Ericourt to give the premiere performance of one of Copland's early piano works, the *Passacaglia*.<sup>7</sup> The performance was given in 1923 at the Société Musicale Indépendante in Paris.<sup>8</sup> SMI, as it was known, was one of the music societies in Paris where first performances were given. Asked if he performed other works by Copland, Ericourt spoke of an occasion which occurred many years later in America. A lecture recital, titled *Music Composition in the Twentieth Century*, was

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<sup>4</sup>Ericourt, 18 September 1991.

<sup>5</sup>Ibid.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

<sup>8</sup>Copland and Perlis, 78; Austin, *New Grove*, 4:724.

presented by Copland at the Peabody Conservatory of Music on 19 April 1961.<sup>9</sup> The program consisted solely of Copland's works and included his Sonata for Violin and Piano (1943). Ericourt, a Peabody faculty member at the time, was asked to play the piano with violinist Robert Gerle in the sonata performance.<sup>10</sup>

Ericourt acknowledges Copland's outstanding contributions as one of America's first great composers. He is grateful for having known Copland and for the unique opportunity to perform his works.<sup>11</sup>

### *Isadora Duncan*

It was through the recommendation of Mademoiselle Boulanger, too, that Ericourt was given an opportunity to be piano accompanist for American dancer Isadora Duncan.<sup>12</sup> Duncan settled in Paris around 1900. Credited with revolutionizing traditional dance, she experienced major successes in Paris, Budapest, Berlin, Florence, and other European cities during the first quarter of the twentieth century.<sup>13</sup> Ericourt's brief encounter with Duncan came at a time when she had not danced for a long while, but wanted to plan another

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<sup>9</sup>Aaron Copland, Lecture Recital, Peabody Conservatory of Music, Baltimore, Maryland, 19 April 1961.

<sup>10</sup>*Ibid.*

<sup>11</sup>Ericourt, 18 September 1991.

<sup>12</sup>*Ibid.*

<sup>13</sup>Elaine Brody, *Paris: The Musical Kaleidoscope, 1870-1925* (New York: George Braziller, 1987), 241.

series of dance concerts.<sup>14</sup> Aware that she was in need of a pianist and aware that Daniel might broaden his experience by taking this position, Boulanger recommended him. An audition interview was scheduled at Ms. Duncan's home.

When Daniel, still in his late teens, timidly presented himself at Ms. Duncan's door, he was admitted by her secretary who escorted him to Ms. Duncan's chambers. There he met not only Ms. Duncan but also her lover, Russian poet Sergei Aleksandrovich Esenin (1895-1925).<sup>15</sup> The scene is still vivid in Ericourt's memory.

Both Ms. Duncan and Esenin were somewhat scantily clad. Esenin, seventeen years younger than Ms. Duncan, was "angelic in appearance, with golden curls," as described by Ericourt.<sup>16</sup> Seated on the floor, at Ms. Duncan's feet, he was playing the balalaika.

Ms. Duncan suggested that the three of them move to a small concert hall nearby, where they were to listen to Ericourt play. Afterwards, they both

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<sup>14</sup>Ericourt, 18 September 1991.

<sup>15</sup>Ibid.; Ericourt's visit with Ms. Duncan occurred sometime between 1920 (graduation from the Paris Conservatoire) and 1923 (the year of his mother's death). Considering the fact that Ms. Duncan and Esenin met in 1921 and were married in May 1922, it is conceivable that they were husband and wife at the time of Ericourt's visit; Ilya Ilyich Schneider, *Isadora Duncan: The Russian Years*, trans. David Magarshack (New York: Harcourt, Brace & World, Inc., 1968), 89, 210-11.

<sup>16</sup>Ericourt, 18 September 1991. Known as "poet laureate of the Revolution," Esenin was married briefly to Isadora Duncan and later to a granddaughter of Tolstoi. His untimely death at the age of thirty was by suicide. *Webster's Biographical Dictionary*, 1st ed. (Springfield, Massachusetts: G & C Merriam Co., 1970), 489.

complimented his playing, acknowledged that he would do nicely as an accompanist, and invited him to stay for their evening cocktail party. "I had never had a cocktail, it was too good to pass up," Ericourt confesses.<sup>17</sup> Guests arrived momentarily, there was champagne, canapes . . . Daniel met some interesting people and had his fill of cocktails. When he arrived home, late for family supper, his parents showed a great lack of enthusiasm for the potential collaboration with Ms. Duncan. Daniel, of course, did not mention the cocktails.

Ericourt returned the following day to rehearse only to learn that, for personal reasons as acknowledged by Ms. Duncan, she could not dance that day. Again, Daniel was asked to stay for a cocktail party. This occurred every day for a week; Daniel did not get to accompany Isadora, but he was thrilled to be a guest for cocktails.

When Daniel's mother learned about all the visits, the cocktail parties, the absence of rehearsals, and Daniel's having received no compensation for the week, she made the ultimate decision that he would not pursue any further his collaborative venture with Ms. Duncan. Daniel's only resort was to address to Isadora a letter of resignation.

Duncan did resume her career and appeared occasionally in dance concerts. She gave her final performance in Paris in 1927. On 14 September of that year, at the age of forty nine, she was strangled by her scarf when it became entangled in the rear wheel of the car she was driving.<sup>18</sup>

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<sup>17</sup>Ericourt, 18 September 1991.

<sup>18</sup>Brody, 242.

*Prix Diémer*

Before he could seriously pursue a concert career, Ericourt was obliged to fulfill his military duties. In the winter of 1923 he was taken into the French army, 42nd Infantry Regiment, where he was to serve for the required eighteen months.<sup>19</sup> When he suddenly became ill with scarlet fever he was given a sick leave from the Army. During the period of convalescence, he decided to practice and prepare to enter the Diémer Piano Competition.<sup>20</sup>

Louis Diémer (1843-1919), French pianist and composer, established this competition in 1902.<sup>21</sup> It was a triennial event, with a prize of 4000 francs, open to male pianists who had won a *premier prix* for piano at the Paris Conservatoire in the preceding ten years.<sup>22</sup> All contestants were required to perform two designated works, plus four pieces chosen by the individual.<sup>23</sup> The jury was presided over by the Director of the Conservatoire and was composed of no fewer than ten and no more than twelve members.<sup>24</sup> The jury was chosen by the President from artists of notable competence--composers and

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<sup>19</sup>Ericourt, 6 November 1991.

<sup>20</sup>Ibid.

<sup>21</sup>Elisabeth Bernard, *New Grove*, 5:463.

<sup>22</sup>Ibid.; Rochon.

<sup>23</sup>Ibid.

<sup>24</sup>Ibid.

virtuosos or professors of piano, French or foreign.<sup>25</sup> Professors of piano classes at the Conservatoire could not be part of the jury.<sup>26</sup>

Ericourt recalls the two-day competition in the year 1924: On the first day he performed the two works required of all contestants, the Schumann *Symphonic Etudes* and Beethoven's Sonata Op. 57. The following day, he played the Chopin *Fantasy in F Minor*, a prelude, a mazurka, and *La Campanella* of Liszt.<sup>27</sup> When the competition ended on 7 May 1924 Ericourt was the unanimous choice to receive the *prix Diémer*, from a jury consisting of Director Henri Rabaud, Yves Nat, Alexander Brailowsky, Robert Lortat, Edouard Risler, Arthur de Greef, Paul Hillemacher, Georges-Adolphe Hùe, Paul Vidal, Charles Levadé, and André Bloch<sup>28</sup>

Ericourt notes that winning the *prix Diémer* opened many doors for him. In addition to receiving 4000 francs, he was engaged to perform with several orchestras in Paris and elsewhere in France.<sup>29</sup>

### *European Performances*

In the ensuing two years Ericourt performed as recitalist and with orchestra in France and in neighboring countries. His first concerto

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<sup>25</sup>Ibid.

<sup>26</sup>Ibid.

<sup>27</sup>Ericourt, 18 September 1991.

<sup>28</sup>*Prix Diémer*, 7 May 1924.

<sup>29</sup>Ericourt, 18 September 1991.

performance was at the Théâtre du Châtelet in Paris, with the Concerts Colonne.<sup>30</sup> Under conductor Gabriel Pierné, Ericourt gave the premier performance of the work of a young composer, Pierre Menu, titled *Fantaisie dans l'Ambience espagnole*.<sup>31</sup> Ericourt recalls other concerto performances in Paris with Concerts Colonne and with Concerts Padeloup, under conductors Albert Wolff and Paul Paray.<sup>32</sup>

Among the performances with orchestra in various cities in France were several in Biarritz, a famous resort on the Bay of Biscay near the border of Spain.<sup>33</sup> Ericourt explains that his former solfège teacher, Cuignache, was conductor of the orchestra at Biarritz and that it was he who engaged Ericourt to perform. He notes that his first performance of Schumann's Concerto in A Minor, Op. 54 occurred at Biarritz.<sup>34</sup> Subsequent performances at the resort included the Mozart Concerto in D Minor, K. 466 and the Liszt Concerto No. 1 in E-Flat Major.<sup>35</sup>

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<sup>30</sup>Ericourt, 6 November 1991.

<sup>31</sup>Ibid.; Pierre Menu (1896-1919), French composer, studied with Roger-Ducasse at the Paris Conservatoire; he died, tragically, in his early twenties; *Grove's Dictionary of Music and Musicians*, Eric Blom, ed., 5th ed. (New York: St. Martin's Press, 1954), s. v. "Pierre Menu."

<sup>32</sup>Ericourt, 6 November 1991.

<sup>33</sup>Ibid.

<sup>34</sup>Ibid.

<sup>35</sup>Ibid.



Ericourt fondly remembers Liège, Belgium as the site for one of his first solo recital performances outside his native France.<sup>36</sup> He tells amusingly how, after this particular concert, an old man exclaimed to him that he had heard Liszt perform on many occasions and that he was certain that Ericourt would take Liszt's place in the concert world.<sup>37</sup>

It was during this two-year period that Ericourt made a tour with a well-known ballet dancer of the time, Cléo de Mérode (1875-1966).<sup>38</sup> As noted by Ericourt, the dancer's fame was that she was alleged to have been the mistress of King Leopold of Belgium.<sup>39</sup> Because of her beauty and popularity, Ericourt explains, at one point she appeared on calendars all over Europe. In her autobiography, *Mademoiselle de Mérode* speaks of her dance tours and of her accompanist, "virtuoso of the piano, Daniel Ericourt, premier prix of the Conservatoire."<sup>40</sup> Ericourt states that her dancing was not of major importance but that she was well connected in Paris and therefore very well received. In their performances, many of which occurred in the well-known casinos of France, de Mérode would dance on one side of the stage while Ericourt accompanied her on the opposite side--in a manner similar to Isadora

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<sup>36</sup>Ibid.

<sup>37</sup>Ibid.

<sup>38</sup>Ibid.

<sup>39</sup>Ericourt, 18 September 1991. Cléo de Mérode's autobiography was published in 1955 and republished in 1985 with a preface by Françoise Ducout; Cléo de Mérode, *La ballet de ma vie* (Paris, France: Pierre Horay, 1985).

<sup>40</sup>de Mérode, 325; translated from the French.

Duncan's famous performances. In addition, there were opportunities for Ericourt to perform solo as well. Mademoiselle de Mérode mentions a concert in which Ericourt performed solo the Liszt *Mephisto Waltz* and three Chopin etudes as an interlude to her dance numbers and notes that "he played divinely."<sup>41</sup> She later acknowledges that "the prowess of Daniel Ericourt gained him a (concert) engagement in America and that it became necessary for her to find another pianist."<sup>42</sup> Ericourt recalls the tour with de Mérode as a "pleasant experience with a charming woman."<sup>43</sup>

Of a more serious nature was Ericourt's collaboration with violinist and composer Georges Enesco (1881-1955). Commonly regarded as Romania's greatest and most versatile musician, Enesco spent many of his productive years in Paris--first as a student and later as performer, composer, conductor, and teacher.<sup>44</sup> For a number of years Enesco was the teacher of Yehudi Menuhin.<sup>45</sup> As a violinist Enesco was widely admired for the range of his repertory, for his broad and rich tone (a result of the 'Enesco vibrato') and for his great expressive power and cantabile playing.<sup>46</sup>

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<sup>41</sup>Ibid., 325-26.

<sup>42</sup>Ibid., 326.

<sup>43</sup>Ericourt, 18 September 1991.

<sup>44</sup>Viorel Cosma and John C. G. Waterhouse, *New Grove*, 6:163-64.

<sup>45</sup>Bruce Bohle, ed., *International Cyclopedia of Music and Musicians*, 11th ed. (New York: Dodd, Mead & Company, 1985), s. v. "George Enescu."

<sup>46</sup>Cosma and Waterhouse, 6:164.

Ericourt's tour with Enesco consisted of twenty-five or thirty concerts, all of which were in France.<sup>47</sup> Not only did they perform violin sonatas by such composers as Franck and Schumann, but Ericourt played solo piano as well. Ericourt acknowledges that it was a wonderful experience for him as a young man to perform with this "mature, seasoned artist."<sup>48</sup> He speaks of Enesco's great artistry, his humility, and his enormous knowledge of everything French. He looks upon his performance opportunity with Enesco as an invaluable experience in his early development as a concert artist.<sup>49</sup>

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<sup>47</sup>Ericourt, 18 September 1991.

<sup>48</sup>Ericourt, 6 November 1991.

<sup>49</sup>Ibid.

## CHAPTER V

### PARIS IN THE TWENTIES

Paris in the twenties was very brilliant. After a catastrophic war there was a reaction--to have a good time, to enjoy the peace. There was a plethora of theatre, culture, night life. . . also a deterioration of morals. People had gone through so much--the restrictions by which they had had to live and abide. It was a freedom, a sense of celebration. Paris in the twenties was a very elegant sort of life. Paris was a beautiful city.<sup>1</sup>

At the beginning of the twenties decade, Ericourt had just turned seventeen (12 December 1920). As he reminisces now of the years between his study at the Paris Conservatoire (*premier prix*, July 1920) and his 1926 departure for America, his thoughts no doubt are influenced by the years of experience. Nevertheless, the people and events he recalls are seen (at least in part) from the perspective of a young man at that time.

In his description of the social life of Paris, Ericourt states, "The *laissez-faire* in manners, behavior, and dress did not exist but, rather, a formal lifestyle."<sup>2</sup>

One lived very graciously, with cooks and with two or three servants who, in white gloves, would serve five-or six-course dinners--with several wines available. The lady of the house received guests on a particular day of the week, and artists were always the *honored* guests. One went out to dinner in a private home at least three times during the week, where often

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<sup>1</sup>Ericourt, 19 July 1993.

<sup>2</sup>Ibid.

there would be twelve to fifteen guests dining. Never was one dressed with less than a dinner jacket. More often than not, one went in tails and white tie.

Conversation was fascinating at the dinner table--the latest plays, musical events, books, or art exhibits were discussed. And you had better be *au courant* and contribute to the conversation if you wanted to be re-invited.<sup>3</sup>

Paris was a beehive of artists after the war--there were great writers, painters, dancers, musicians, choreographers, philosophers. They came from America, Russia, Germany, Spain, from everywhere--to study, to perform, to be a part of the city which was the cultural center of the world. "There were great things to be seen, to be heard, and great books to be read."<sup>4</sup>

### *The French Musicians*

Following the death of Debussy in 1918, Maurice Ravel (1875-1937) was the French composer who dominated the musical scene in Paris. Though Ericourt did not meet Ravel, he saw him on occasion and heard him play the piano. Ericourt was well aware of his importance and was fortunate to hear many of his works performed in Paris, including the premier performance of his Concerto in G Major by pianist Marguerite Long.<sup>5</sup> When prominent French composer, organist, and teacher Gabriel Fauré died in 1924, Ericourt attended an homage to the composer that was held in a Paris amphitheatre. Ericourt was closely associated with several of Fauré's former students, Roger-

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<sup>3</sup>Ibid.; Ericourt, "Paris in the Twenties," 17 November 1977.

<sup>4</sup>Ericourt, "Paris in the Twenties."

<sup>5</sup>Ericourt, 25 September 1991.

Ducasse, Nadia Boulanger, Georges Enesco, and Jacques Ibert (1890-1962). Ericourt recalls the occasion when Ibert, a friend, asked him to play on piano his symphonic poem (ballet), *Ballade de la geôle de Reading*, when he presented it to French composer and conductor Gabriel Pierné.<sup>6</sup> Subsequently, Ericourt played other new works by Ibert for French publisher Leduc.

Other French composers who were active in Paris in the early decades of the twentieth century included a group known as Les Six.<sup>7</sup> Ericourt describes the composers--Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre--as a "talented group who first and foremost loved to stun and do shocking things musically, to create sensations, and to be in the limelight."<sup>8</sup> He tells of a bar called "Le boeuf sur la toit" where Les Six would often be seen. The bar was named for a mime opera, *Le boeuf sur la toit*, a joint collaboration by Milhaud and Cocteau in 1920.<sup>9</sup> Ericourt describes a pianist who played in the popular cabaret, a Frenchman named Doucet:

He played wonderful jazz. An interesting point is that Doucet was always reading a book while he performed. He kept a book

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<sup>6</sup>Ibid.

<sup>7</sup>The name *Les Six* was given the composers by French critic Henri Collet in 1920. The composers shared the aesthetic ideals of Erik Satie and had as their "guiding spirit" French poet Jean Cocteau ; *Harvard Dictionary*, 1986 ed., s. v. "Les Six"; *Norton / Grove*, s. v. "Les Six."

<sup>8</sup>Ericourt, 25 September 1991.

<sup>9</sup>*Norton / Grove*, s. v. "Boeuf sur le toit, Le."

on the music stand, would read, turn the page, and continue playing all the while.<sup>10</sup>

In addition to playing at the famous bar, Doucet also performed with a pianist named Wiener in two-piano jazz concerts.<sup>11</sup>

Of the composers who comprised Les Six, Ericourt met only Francis Poulenc (1899-1963). He saw him on several occasions, including one recital in which both Poulenc and Ericourt performed. He also recalls hearing some first performances of Poulenc's songs. Ericourt's opinion is that Poulenc seemed to be "rather reticent, sullen, indifferent, and a little bit haughty."<sup>12</sup> He notes, however, that Poulenc was a bit older than he and that he may have formed the wrong impression. "His music is exactly the opposite," exclaims Ericourt. "I love his music!"<sup>13</sup>

Although Ericourt did not meet Jean Cocteau (1889-1963), he saw him on many occasions. "Cocteau was not the kind of person I should have met as a young man," states Ericourt. "He had a *shocking* reputation which he *loved* to cultivate!"<sup>14</sup> Another composer of whom Ericourt was well aware but did not meet was Erik Satie (1866-1925). He describes Satie as an eccentric; "he

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<sup>10</sup>Ericourt, 25 September 1991.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

shocked with his eccentricities, whereas Cocteau shocked by his way of life," Ericourt notes laughingly.<sup>15</sup>

Performances of works by Les Six that Ericourt heard include Honegger's *Le roi David* (1921), *Pacific 231* (1923), and *Rugby* (1928). Some years later he saw Milhaud's opera *Maximilien*, based on the life of the emperor of Mexico.<sup>16</sup>

### *Dance and Ballet*

American Lois Fuller (1862-1928) and Russian Ida Rubinstein (1885-1960) were among the top dancers in Paris in the early decades. Lois Fuller made her first appearance in Paris in the 1890s and was an idol for many years thereafter.<sup>17</sup> Ericourt saw her dance and recalls the "yards of swirling veils floating in the air" that were an integral part of her performance. He suggests that Debussy's prelude *Voiles* was perhaps inspired by Fuller's dramatic and effective use of the colored veils in her dance presentation.

Rubinstein, a native of St. Petersburg, made a dramatic Parisian debut with the Ballets Russes in Diaghilev's ballet, *Cléopâtre*, in 1909.<sup>18</sup> She later collaborated with Stravinsky (*Le Baiser de la Fée*), Ravel (*Bolero* and *La Valse*), and others in the composition and performance of several ballets. Author Elaine Brody characterizes Rubinstein as an "intense, domineering woman

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<sup>15</sup>Ibid.

<sup>16</sup>Ericourt, 2 August 1993.

<sup>17</sup>Brody, 240-43.

<sup>18</sup>Ibid., 73.



with inimitable panache [who] created a sensation whenever she appeared in public."<sup>19</sup> Ericourt saw Ida Rubinstein at the Paris Opera in a performance of the ballet *La Péri* by Paul Dukas, as well as in other performances.

Brody notes that Fuller's success in Paris prepared the way for another American dancer, Isadora Duncan (1878-1927).<sup>20</sup> Duncan, who found her first really appreciative audiences in Paris, is considered one of the founders of modern dance. Although Ericourt did not see Isadora Duncan in a dance performance, he cherishes his brief acquaintance with the dancer who created lasting controversy with her non-traditional style.

Two works of Manuel de Falla, *El Amor Brujo* (*Love, the Magician*) and *El Sombrero de tres picos* (*The Three-cornered Hat*) were among the ballets presented in Paris that Ericourt saw. Another very colorful Spanish production Ericourt witnessed was the *Cuadro Flamenco* (flamenco dancers) at the Paris Opera, in which gypsies danced atop a square frame platform with singers, to guitarists' accompaniment.

Ericourt first heard about the spectacular Russian ballet productions of pre-war Paris from Madame Debussy--Stravinsky's *Petrouchka*, *Rite of Spring*, *Firebird* . . . Diaghilev's Ballets Russes. . . dancer Nijinsky. When Diaghilev's corps de ballet returned to Paris in the twenties there was a new star, Serge

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<sup>19</sup>Ibid., 223.

<sup>20</sup>Ibid., 240.

Lifar (1905-1986).<sup>21</sup> Diaghilev's first protégé, the great dancer Vaslov Nijinsky, had for several years been retired to a mental institution. Ericourt had the rare opportunity to see Nijinsky at the Paris Opera, however not in a ballet performance. He explains that the word had been passed around that Nijinsky had been taken out of the asylum in Switzerland and was to be brought to the Paris Opera to see a performance of *L'Après-midi d'un faune*.<sup>22</sup> The purpose was to have Nijinsky watch the ballet that had been such a tremendous success for him a few years earlier, with the hope that there would be some recognition and, perhaps, a mental link to his past. Ericourt happened to be in a box one floor above where Nijinsky, Diaghilev and his retinue were seated. He recalls that Nijinsky remained unresponsive during the entire performance. The experiment had failed. Regretful that he did not have the opportunity to see Nijinsky dance, Ericourt notes that he did see Diaghilev's latest dancer, Lifar, in a Paris production.

Among the premiere performances that are vivid in Ericourt's memory was the 1920 production of Igor Stravinsky's *Pulcinella*.<sup>23</sup> A ballet with song for soloists and chamber orchestra, the work was commissioned by Diaghilev

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<sup>21</sup>Russian choreographer and dancer Serge Lifar became the principal dancer of Diaghilev's Ballets Russes in Paris in 1925. He revitalized French ballet and re-established the Paris Opera as one of the world's leading companies; Asa Briggs, ed., *A Dictionary of Twentieth Century World Biography* (Oxford and New York: Oxford University Press, 1991), 343.

<sup>22</sup>In 1912, *L'Après-midi d'un faune* was choreographed and danced by Nijinsky for Diaghilev's Ballets Russes in Paris; *Harvard Dictionary*, s. v. "Prelude to 'The Afternoon of a Faun.'"

<sup>23</sup>Ericourt, 2 August 1993.

for the Ballets Russes.<sup>24</sup> Léonide Massine was choreographer, and Pablo Picasso designed the decor and costumes.<sup>25</sup> *Pulcinella* adapts works attributed to 18th-century Italian composer Pergolesi and, for Stravinsky, opened the door to a long period of neo-classicism.

### *Other Performances*

Ericourt had the opportunity to hear many international artists perform in Paris.<sup>26</sup> The first piano recital he attended as a young boy was performed by American pianist Ossip Gabrilowitsch (1878-1936) in the Salle Erard. He heard two Spanish pianists--Ricardo Viñes (1875-1943), highly respected as an interpreter of Debussy and Ravel, and José Iturbi (1895-1980), who became a good friend of his in America. He also attended performances by pianists Artur Schnabel (1887-1982) and Sergei Rachmaninoff (1873-1943) in Paris. Ericourt says that of all the pianists he heard in concert, he most admired Rachmaninoff.<sup>27</sup>

A particularly memorable performance for Ericourt was Mussorgsky's *Boris Godunov* with the great Russian bass Chaliapin [Fyodor Ivanovich Shalyapin (1873-1938)] performing the lead role. He recalls that early in the opera when Chaliapin simply walked across the stage, without uttering a

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<sup>24</sup>*Harvard Dictionary*, 1986 ed., s. v. "Pulcinella."

<sup>25</sup>*Ibid.*

<sup>26</sup>Ericourt, 2 August 1993.

<sup>27</sup>*Ibid.*

sound, the audience was mesmerized.<sup>28</sup> Ericourt remembers a "magnificent production" of Rimsky-Korsakov's opera, *Le Coq d'or* (*The Golden Cockerel*) at the Paris Opera.<sup>29</sup> He also attended the Paris debut performance of Schönberg's song cycle *Pierrot Lunaire* at Salle Gaveau, with German soprano Maria Freud (1876-1966), conducted by Milhaud.<sup>30</sup> Ericourt notes that several German singers, including soprano Lotte Lehman (1888-1976) whom he heard in a performance, were very popular in Paris in the twenties.

In the popular realm, the Charlie Chaplin silent films "were the thing to do" in Paris.<sup>31</sup> Ericourt mentions in particular the film *The Cabinet of Doctor Caligari*. Popular Spanish singer Raquel Meller, who made famous the song *La Violetera*, was also the rage of Paris.<sup>32</sup> As Ericourt reminisces of the elaborate formal balls held at the Paris Opera, he visualizes the grandiose entrance:

On each step of the staircase leading to the theatre proper, there was a municipal guard standing at attention, wearing white suede trousers, high over-the-knee black patent leather boots, and tall, plumed helmet.<sup>33</sup>

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<sup>28</sup>Ibid.

<sup>29</sup>Ibid.

<sup>30</sup>Ibid.

<sup>31</sup>Ibid.

<sup>32</sup>Ibid.

<sup>33</sup>Ibid.

Many of the events were *bals masques* (masquerade balls), he notes. Ericourt recalls further that, for the tremendous balls, it was necessary to install a dance floor on top of the orchestra floor of the Paris Opera.

### *Personal Recollections*

Until his mother died in the summer of 1923, Ericourt had continued to live in his parents' Paris home. During his last three years in Paris (1923-1926), he lived in a *pension de famille* on rue Francisque Sarsey (named for the French writer).<sup>34</sup> Ericourt shared the boarding house with French pianist Jules Gentil (1898-1985) and Hungarian pianist Ilona Kabos (1892-1973).<sup>35</sup> Ericourt and Gentil often dined together and became good friends. Ericourt's original solo work, *Mechanic pour piano*, was later dedicated to Gentil.<sup>36</sup>

As Ericourt reflects on his French heritage, after having lived for many years in America, he confesses that he, as everyone, feels deeply rooted to his native country:

It makes you proud to be French, when Debussy was French . . .  
and Ravel was French . . . of course I am proud of my heritage.

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<sup>34</sup>Ericourt, 19 June 1993.

<sup>35</sup>Ibid.; Gentil had a lengthy teaching association with the Ecole Normale de Musique and also taught at the Paris Conservatoire (1922-1975); Timbrell, 114-15. A highly regarded teacher and performer, Kabos made numerous recordings, especially of Bartók, and subsequently taught at The Juilliard School; David Dubal, *The Art of the Piano* (New York: Summit Books, 1989), 146.

<sup>36</sup>Ericourt, 19 June 1993; Daniel Ericourt, *Mechanic pour piano* (Paris: Alphonse Leduc, c. 1930).

I was a fortunate young man to have lived at that time, and in that place.<sup>37</sup>

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<sup>37</sup>Ericourt, 19 July 1993; partially quoted in Genie Carr, "The Paris of the Twenties," *The Sentinel*, Winston-Salem, North Carolina, 18 November 1977, 9.

CHAPTER VI  
FROM PARIS TO NEW YORK: ERICOURT  
THE INTERNATIONAL ARTIST

Everybody thought that America was paved with gold . . . that was the great attraction. I wanted to be a concert pianist, I wanted to travel, I wanted to see the world. When I was given an opportunity to come to America, it seemed to be a wonderful opening in my life.<sup>1</sup>

In the early spring of 1926, at the age of twenty-two, Ericourt left Paris. His father had just died and his mother had died three years earlier, both at very young ages. The opportunity to travel to America came from an acquaintance who offered Ericourt free passage and residence for two or three months.<sup>2</sup> The decision was an easy one for Ericourt. He knew that if he remained in Paris he could become a music teacher in the Paris public schools, with a retirement . . . a pension. This is also what Roger-Ducasse had in mind for his pupil. But Daniel's aspirations stretched far beyond to the world of a concert pianist.

His first three months in this country were spent with a family on Long Island, New York.<sup>3</sup> Ericourt recalls being overwhelmed by the size of America, by New York City: "Whereas in France you have a little bit of this, a little bit

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<sup>1</sup>Ericourt, 18 September 1991; 25 January 1992.

<sup>2</sup>Ericourt, 25 January 1992.

<sup>3</sup>Ericourt, 25 January, 20 April 1992.

of that, in America you have everything from every country of the world . . . it is really in a certain way awe-inspiring."<sup>4</sup>

Through the hospitality and introductions of his American family, Ericourt made some important contacts. A visit to Cincinnati Conservatory led to his appointment to the piano faculty for the following academic year.<sup>5</sup> Ericourt traveled back to Europe for the summer and then returned to Cincinnati to assume his teaching position.

#### *Cincinnati Conservatory (1926-1934)*

Ericourt was an artist faculty member at Cincinnati Conservatory from 1926 until 1934.<sup>6</sup> Other pianists on the faculty at that time included Marcian Thalberg (1877-no death date available), Marguerite Melville Liszniewska

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<sup>4</sup>Ericourt, 20 April 1992.

<sup>5</sup>Ericourt, 25 January 1992.

<sup>6</sup>John Lewis, "An Historical Study of the Origin and Development of the Cincinnati Conservatory of Music," (Ed. D. diss., University of Cincinnati, 1943), 320. There is some element of doubt as to the exact dates of Ericourt's professorship at Cincinnati Conservatory. Ericourt himself gives the dates 1926-30; his student Mary Street Schoettle indicates that she was his pupil at the Conservatory as late as 1933; the writer of program notes in the Cincinnati Symphony Orchestra 6-7 February 1942 printed program refers to Ericourt's nine-year residence in the city when he was a member of the artists' staff of the Conservatory of Music. An archivist in the University Libraries of the University of Cincinnati notes that because of the paucity of catalogs and other administrative records for the early years of the College-Conservatory of Music before it became a college of the University of Cincinnati, Ericourt's years of tenure as faculty member cannot be confirmed; Kevin Grace, Assistant Head, Archives and Rare Books Department, University Libraries, University of Cincinnati, Cincinnati, Ohio, to Judy Hutton, Wingate, NC, TLS, 18 October 1993.



(1884-1935), and Mieczyslaw Münz (1900-1976).<sup>7</sup> During his eight-year appointment at Cincinnati, Ericourt divided his time between teaching and concertizing. Some winters he was given two months release time during which he would travel to Europe to perform. The summer months were also free for concertizing.

Ms. Mary Street Schoettle, Associate Professor Emeritus, University of St. Thomas, Houston, Texas, was a piano student of Ericourt at Cincinnati Conservatory of Music during the years 1931-34.<sup>8</sup> She was later professor of piano and theory at St. Thomas for several years. In reflecting on her conservatory study, she gives this description of Ericourt:

[He was] quite inspirational because of his dedication to his own achievements and to helping students achieve the most musical performance of which they were capable . . . [he placed emphasis on] clarity, accuracy, thoughtful control of dynamics, careful phrasing and pedalling . . . [his performance standards and demands were] very high, demanding one's best efforts. Even today--sixty years later--I am grateful for my past opportunity to study with Mr. Ericourt. I still try to criticize myself as I imagine he would!<sup>9</sup>

A *Cincinnati Commercial Tribune* article dated 24 November 1929 states that during his first two years at the Conservatory Ericourt gave

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<sup>7</sup>Lewis, 320.

<sup>8</sup>Mary Street Schoettle, Houston, Texas, to Judy Hutton, Charlotte, NC, LS, 21 November 1992, Transcript in the hand of Judy Hutton; "Music School (Conservatory) Events," *Cincinnati Enquirer*, c. January/ February 1932.

<sup>9</sup>Schoettle, 21 November 1992.

several recitals, all of which "demonstrated his fine qualities as one of the outstanding musicians of the day."<sup>10</sup> The article also announces Ericourt's upcoming faculty recital to be given in the Cincinnati Conservatory Concert Hall. It notes that the 3 December 1929 performance is Ericourt's first in more than a year, as he had spent the entire 1928-29 music season in an extensive concert tour abroad.<sup>11</sup> Ericourt's recital was reviewed by a colleague at the Conservatory, professor of theory and critic George A. Leighton:

Mr. Ericourt's playing is positive, authoritative. There is a vitality and maturity of understanding and musicianship in all his interpretations. His technic is flawless, capable of heights of display. Three sonatas of Scarlatti . . . were marked by a delicacy and clarity quite rarely heard and altogether in keeping with the charm and beauty of these early classics.<sup>12</sup>

Ericourt's performances in Cincinnati continued to be well received, as evidenced by comments appearing in Cincinnati Symphony Orchestra program notes:

This sterling artist is especially well-known to music patrons of Cincinnati. His residence in the city during a period of nine years when he was a member of the artists' staff of the Conservatory of Music has endeared him to all music lovers here, who recognize him as one of the truly great virtuosi of the present day.<sup>13</sup>

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<sup>10</sup>"Daniel Ericourt," *Cincinnati Commercial Tribune*, 24 November 1929, 13.

<sup>11</sup>*Ibid.*

<sup>12</sup>George A. Leighton, Review of Daniel Ericourt's piano recital, *Cincinnati Enquirer*, 4 December 1929.

<sup>13</sup>Program notes, Cincinnati Symphony Orchestra, 6-7 February 1942.

From time to time, Ericourt felt that his teaching duties at the Conservatory were interfering with his concertizing. He eventually concluded that the dual role of teaching and performing was not to his satisfaction and resigned his position at Cincinnati to devote his time exclusively to a concert career.

### *First European Concert Tour*

In his first European tour as soloist, Ericourt performed in Paris, London, Berlin, Brussels, Liège, Monte Carlo, and other musical centers.<sup>14</sup> According to a 1930s Copley Management brochure, Ericourt had nine engagements with European orchestras during the 1928-29 season.<sup>15</sup> His recital in Paris was 28 November 1928 at Salle Gaveau, Maison Gaveau, and featured the Schumann *Symphonic Etudes*, a Chopin group, and works by Bach, Schubert, and Liszt.<sup>16</sup> In both his solo engagements and concerto performances, critics hailed the young virtuoso as an "artist of the first rank."<sup>17</sup> The *Berliner Tageblatt* stated: "Daniel Ericourt made an excellent

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<sup>14</sup>"Daniel Ericourt," Richard Copley Management, New York, Mary Street Schoettle Personal Collection, photocopy in the hand of Judy Hutton; quoted in program notes, Cincinnati Symphony Orchestra, Fritz Reiner, conductor, Daniel Ericourt, soloist, 10-11 April 1931; "Daniel Ericourt," *Cincinnati Commercial Tribune*, 24 November 1929, 13.

<sup>15</sup>Copley brochure; program notes, Cincinnati Symphony Orchestra, 10-11 April 1931.

<sup>16</sup>Kehler, 354.

<sup>17</sup>Copley brochure.

impression. He is a masterly, cultivated pianist."<sup>18</sup> In Liège, Belgium, *La Meuse* referred to Ericourt as "the conscientious performer, admirable, magnificent."<sup>19</sup> The Paris *Le Courrier Musical* characterized Ericourt as "the born virtuoso."<sup>20</sup>

*Ericourt Illustrates Lecture on Beethoven  
Given by Édouard Herriot*

During one of his European trips in the late 1920s or early 1930s (quite likely during the 1928-29 season), Ericourt was asked by his Paris manager, Marcel de Valmalete, to illustrate (with a solo performance) a lecture by Édouard Herriot (1872-1957).<sup>21</sup> French statesman, author, and historian, Herriot was reputed to be one of the most cultured men of France in his day.<sup>22</sup> His book, *La Vie de Beethoven*, was published in France in 1929 and in the United States (*Life and Times of Beethoven*) in 1935.<sup>23</sup> Herriot was author of several books in the fields of philosophy, history, and literature. In his 1957 obituary in *Newsweek*, Herriot was described as the "voluble, scholarly head of France's Radical Socialist Party, three-time (1924-25, 1926, and 1932)

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<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

<sup>21</sup>Ericourt, 6 November 1991.

<sup>22</sup>"Édouard Herriot," *Current Biography* 7 (February 1946): 20.

<sup>23</sup>Ibid.

Premier who grappled with his nation's portentous political and financial problems between world wars."<sup>24</sup>

Herriot's lecture, on the topic of Beethoven, was being given in Verviers, Belgium. According to Ericourt, Verviers at that time was a manufacturing town near the border of Germany "where the old high bourgeoisie lived."<sup>25</sup>

Ericourt remembers the occasion as an intriguing experience. On the evening of the lecture a banquet, held in a local medieval chateau, was being enjoyed by fifty or more French, English, German, and Belgians who were attending the lecture. Ericourt refers to them as "the wealthy in-group" of Europe and notes the various languages being spoken during the course of the evening. Just as dinner was to be announced, Herriot descended the staircase in the large hall adjoining the dining room. He was dressed in his white tails but "he did not look distinguished at all . . . although he had a very distinguished mind. He was rather large, not handsome, unprepossessing, and he looked like a butcher who had rented evening wear."<sup>26</sup> All the guests looked at Herriot rather snobbishly. Finally, the host or hostess introduced Herriot and asked him to make a few introductory remarks on his forthcoming lecture. Ericourt describes the scene:

He began to speak and immediately there was silence . . . what came out of this man's mouth was absolutely unbelievably

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<sup>24</sup>Obituary, Edouard Herriot, *Newsweek*, 8 April 1957, 77.

<sup>25</sup>Ericourt, 6 November 1991.

<sup>26</sup>Ibid.

beautiful . . . the way he expressed himself, and what he had to say . . . you forgot immediately that he looked like a butcher on vacation (laughing). It was really an experience because all the guests were looking at him as though he did not belong there, yet when he began to speak . . . everybody was mesmerized.<sup>27</sup>

Herriot's dinner remarks, in the opinion of Ericourt, were actually more profound than the lecture itself, "as the lecture (to his displeasure) mingled politics with Beethoven."<sup>28</sup> He reiterates that the event in Verviers was one of his most memorable experiences.

*Ericourt Serves on Jury at  
Paris Conservatoire*

In the spring of 1933, while still on the faculty at Cincinnati Conservatory, Ericourt received an invitation from the Director of the Paris Conservatoire at the time, Henri Rabaud, asking him to participate as a jury member in the *concours des classes supérieures de piano (élèves hommes)* for that year.<sup>29</sup> It was an honor which Ericourt eagerly accepted. The examinations occurred on 29 June 1933. Members of the jury, along with Ericourt, were: Director and President Henri Rabaud, Henri Busser, Yves Nat, Jacques Février, Désiré-Emile Inghelbrecht, Robert Lortat, Motte-Lacroix, and

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<sup>27</sup>Ibid.

<sup>28</sup>Ibid.

<sup>29</sup>Gérard Ermissé, le Directeur General des Archives de France, Centre d'accueil et de recherche des Archives nationales, Paris, France, to Judy Hutton, Wingate, N. C., TLS, 1 September 1992, Transcript in the hand of Judy Hutton.

Audoli.<sup>30</sup> Jean Chantavoine was secretary for the event, and Beveridge Webster was excused as a jury member.<sup>31</sup>

Required repertoire for each of the thirty participants was *Après une lecture de Dante* of Liszt.<sup>32</sup> As was customary, each student also sightread a work which was written specifically for the event. The composer of the selected work for 1933 was Gabriel Grovlez (1879-1944).<sup>33</sup> Winner of the 1933 *premier prix* was an Italian pianist named Guglielmi.<sup>34</sup> Ericourt's experience as a jury member recalled vivid memories of the day in 1920 when he himself participated as an examinee.

#### *New York Debut*

During his early years at Cincinnati Conservatory Ericourt pursued performance opportunities both as recitalist and as concerto soloist. His New York debut on 23 January 1930 was of major importance to his developing career. In his first of many Town Hall recitals he performed Scarlatti,

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<sup>30</sup>Ibid.; Paris Conservatoire jury document, 29 June 1933, attached to letter from Gérard Ermisse, Archives nationales, Paris; photocopy in the hand of Judy Hutton.

<sup>31</sup>Paris Conservatoire jury document, 29 June 1933.

<sup>32</sup>Ibid.

<sup>33</sup>Ibid.

<sup>34</sup>Ibid.

Schumann, Chopin, Roger-Ducasse, Ravel, Albéniz, Fauré, and Strauss-Tausig.<sup>35</sup> Well-known critic Olin Downes said of the artist:

The instant Mr. Ericourt touched his instrument his excellent preparation as a musician, his intelligence, his good taste, were perceived. The excellence of his background was proved . . . The principal need of Mr. Ericourt at this stage is more courage. He has a well-organized technic, a high degree of musical sensibility. He could afford to 'let go.' In this way he would develop a freer style and more depth, spontaneity, conviction, in expressing himself.<sup>36</sup>

Subsequent Town Hall recitals occurred 14 December 1937 and 20 November 1938.<sup>37</sup> Ericourt's performance of Liszt's Sonata in B Minor, the featured work in the former recital, was described by the *New York Times* critic:

He plunged valiantly and with defiant pleasure into the swirls and eddies of the Lisztian emotional maelstrom. . . evoked torrents of tone. . . took on with considerable success the tortured passion and sentimental yearnings of this over-ripe romanticism. There were missed notes and some overpedaled basses. But, what is more to the point, there were also real comprehension and effective communication of the composer's thought.<sup>38</sup>

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<sup>35</sup>Ericourt, Town Hall, 23 January 1930.

<sup>36</sup>Olin Downes, "Daniel Ericourt Plays," *New York Times*, 24 January 1930, 27.

<sup>37</sup>Daniel Ericourt, Pianist, Town Hall, New York, 14 December 1937 and 20 November 1938.

<sup>38</sup>"Ericourt's Piano Recital," *New York Times*, 15 December 1937, 31.



In his 1938 recital Ericourt played the Beethoven Sonata in C Major, Opus 53, and Ravel's *Gaspard de la nuit*, as well as works by Liszt, Debussy, Shostakovich, and Balakirev. *New York Times* critic Noel Straus said of his performance:

Mr. Ericourt gave a bravura rendition of the Liszt 'Variations on a Theme of Bach' (*Weinen, Klagen, Sorgen, Zagen*) at the start of the elaborate and difficult program. . . In Beethoven's 'Waldstein' sonata that followed, Mr. Ericourt had much that proved illuminating and original to say, and said it in a convincing manner. Seldom is the first movement so carefully defined as an architectural unit, or presented with such crystalline clarity in every measure. . . . The leap from the Beethoven sonata to the three modernist tone-poems that make up Ravel's 'Gaspard' was a dangerous one, but Mr. Ericourt made it easily and with complete success. The 'Le gibet' part was remarkable both for its subtle tints and its evocation of the music's dour and tragic atmosphere, while in 'Scarbo' the finger-breaking passages were conquered without seeming effort. Mr. Ericourt could well feel proud of his accomplishment here and throughout an afternoon of rewarding pianism.<sup>39</sup>

In the summer of 1939 Ericourt was invited to perform at the World's Fair which was held in New York. In a special performance for the opening of the French Pavilion, he accompanied soprano Lily Pons and cellist Marcel Hubert in a program of French music.<sup>40</sup>

In his performances with orchestra, Ericourt had a somewhat varied repertoire. His concerto list consisted of: Bach, Concerto for Two Claviers and

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<sup>39</sup>Noel Straus, "Ericourt Offers Stirring Program," *New York Times*, 21 November 1938, 15-16.

<sup>40</sup>The performance date was 24 May 1939. Quoted in preview of Daniel Ericourt's piano recital, *Chicago Tribune*, 7 December 1941.

Strings in C Minor; Mozart, Concerto in D Minor, K. 466; Schumann, Concerto in A Minor, Op. 54; Liszt, Concerto No. 1 in E-Flat Major; Liszt, *Totentanz*; Rachmaninoff, Concerto No. 2 in C Minor, Op. 18; Rimsky-Korsakov, Concerto in C-sharp Minor, Op. 30; Franck, *Variations Symphoniques*; Debussy, *Fantaisie for Piano and Orchestra*; and Ravel, Concerto in G Major.<sup>41</sup>

Ericourt performed with the Cincinnati Symphony Orchestra on numerous occasions during his residency in that city. One performance was 10 April 1931 when he performed the Rachmaninoff Second Concerto with Fritz Reiner.<sup>42</sup> The following year, on 20-21 October, he performed two concerti, the Ravel G Major and Rimsky-Korsakov's Opus 30, with conductor Eugene Goossens.<sup>43</sup> In an all Debussy-Ravel program on 29-30 December 1939, Ericourt performed the Ravel G Major Concerto.<sup>44</sup>

Concerto performances in other American cities included one with the San Francisco Symphony on 18 February 1938. Pierre Monteux was the conductor in Ericourt's performance of the Liszt E-flat Concerto.<sup>45</sup>

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<sup>41</sup>Ericourt, 6 November 1991.

<sup>42</sup>Cincinnati Symphony Orchestra, Fritz Reiner, conductor, Daniel Ericourt, soloist, Cincinnati, Ohio, 10-11 April 1931.

<sup>43</sup>Cincinnati Symphony Orchestra, Eugene Goossens, conductor, Daniel Ericourt, soloist, Cincinnati, Ohio, 20-21 October 1932.

<sup>44</sup>Cincinnati Symphony Orchestra, Eugene Goossens, Musical Director, Daniel Ericourt, soloist, 29-30 December 1939.

<sup>45</sup>San Francisco Symphony Orchestra, Pierre Monteux, conductor, Daniel Ericourt, soloist, San José Concert Series, San Jose, California, 18 February 1938.

In the summer of 1939 Ericourt had the opportunity to perform with the New York Philharmonic. American conductor Charles O'Connell was giving his New York debut in the 21 July concert held at the Lewisohn Stadium. The program was confined to works by Bach and Wagner and featured Bach's Concerto in C Minor, with Ericourt and Mieczyslaw Münz as piano soloists.<sup>46</sup> Ericourt gives an amusing account of the harrowing experience leading up to the performance:

It was a blistering summer day . . . we rehearsed in the morning and went home. I lived in Sutton Place in those days, and about five o'clock I decided to take a nap. I woke up and it was dark! I looked at my watch and the concert was about to begin! I wasn't shaved. I was, you know, going to take a bath . . . I grabbed my dress suit, put the pants on, and dressed in the taxicab. I told the driver, 'Even if we get caught, just get going!' But anyway, I put my dress shirt on, with the studs that take such a long time, I did all of this in the taxicab, tied the bowtie in the taxicab, and laced and tied my shoes in the taxicab. And the taxi driver was very cooperative, 'Oh we'll make it!'

As I arrived, I heard applause from the first number . . . and somebody then said 'He just arrived!' So I got out of the taxicab and walked right on stage!<sup>47</sup>

Ericourt acknowledges that somehow the performance went well and adds, "I have never taken a nap before a concert from that day on!"<sup>48</sup> In the *New York Times* review, critic Noel Straus observed:

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<sup>46</sup>Noel Straus, "O'Connell Makes New York Debut," *New York Times*, 22 July 1939, 12-13.

<sup>47</sup>Ericourt, 26 June 1992.

<sup>48</sup>*Ibid.*

Mr. Ericourt and Mr. Münz . . . evoked a hearty response from the moderate-sized audience by their refined, technically polished and carefully coordinated envisagement of each of its three movements. Their efforts necessitated an encore--the Turkish march from Beethoven's 'Ruins of Athens,' given without orchestral support."<sup>49</sup>

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<sup>49</sup>Straus, *New York Times*, 22 July 1939, 12-13.

## CHAPTER VII

### THE WORLD WAR II YEARS

Until the early part of the 1940s Ericourt's concertizing was confined primarily to the United States and Europe, where he had experienced successful performances in both major musical centers and many smaller cities. His artistic growth had become more and more apparent, as noted by both critics and audiences.

Special note is given to a Chicago recital performance in December of 1941:

The pianist [Ericourt] seems to have a penchant for being on the concert platform during momentous occurrences. On December 7, 1941, he was giving a recital in Chicago when the news drifted in that Pearl Harbor had been attacked.<sup>1</sup>

A young piano student in 1941, Martin Marks, was in the audience that day. Now a professor of music at Butler University, Marks recalls vividly the mood of that occasion:

When a freshman piano major at Chicago Musical College studying with Rudolph Ganz and Molly Margolies in the fall of 1941, I also ushered at Orchestra Hall. On Sunday morning, December 7, I went to school and practiced and then proceeded to lunch at the apartment of Naval Reserve Lt. Kenneth Coffin and his wife. During lunch we were listening to the New York Philharmonic with Artur Schnabel in a performance of the Brahms B-flat Piano

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<sup>1</sup>Quoted in program notes, Daniel Ericourt, pianist, Carnegie Hall, New York, 7 November 1945.

Concerto-- or should I say a note here and there, since the Pearl Harbor story was breaking. So we heard very little Brahms and equally splotchy news. In the midst of all this confusion, I headed to Orchestra Hall to usher at the piano recital of Daniel Ericourt. Very few people attended, far less than most programs, but the reason was obvious. Molly was there and after the recital we went back to school, and all were sitting, staring and stunned. I remember Molly perhaps pontificating in her usual manner. The next morning I walked a very talented Japanese girl [piano student] to the Federal Building to register and received the disapproving stares from those we passed.<sup>2</sup>

Ericourt's afternoon recital on that Sunday, 7 December 1941, was a benefit concert for "Free French Relief."<sup>3</sup> His program consisted of works by Bach, Chopin, Debussy, and Ravel. Critic Edward Barry of the *Chicago Tribune* reviewed the performance:

. . . Ericourt possesses the type of imagination and has developed the kind of technique which the music of the great French impressionist requires. Yesterday, in excerpts from the Preludes and the Images, he communicated Debussy's fleeting and subtle intuitions successfully. . . . *Le Tombeau de Couperin*--the work of another Frenchman, Ravel--Mr. Ericourt played with a purity and delicacy that sufficed to put the piece before the audience in its true character, that is, as a deft reexpression by a 20th century mind of a 17th century esthetic outlook.

That he is not a devotee of French music exclusively Mr. Ericourt proved by capable performances of the Busoni transcription of Bach's Organ Prelude and Fugue in D Major and of Chopin's B-

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<sup>2</sup>Martin Marks, Professor of Music, Butler University, Indianapolis, Indiana, to Judy Hutton, Charlotte, NC, LS, 29 June 1993, Transcript in the hand of Judy Hutton.

<sup>3</sup>"Daniel Ericourt, Pianist," *Chicago Tribune*, 6 December 1941; "Free French," *Francaises libres*, in World War II (1939-45), partisans of a movement for continuation of warfare against Germany after the military collapse of Metropolitan France in the summer of 1940, led by General Charles de Gaulle; *The New Encyclopaedia Britannica*, 15th ed., Vol. 4 (Chicago: University of Chicago, 1990), s. v. "Free French."

Flat Minor Sonata. In the trio of the scherzo of the latter work he achieved one of the most beautiful effects of the afternoon. The lovely, if decadent, melody was delivered with a fainting rubato and an overripe coloring which accorded perfectly with its character.<sup>4</sup>

### *First Concert Tour to South America*

During the early part of World War II Ericourt, who had become a naturalized American citizen on 20 July 1942, felt an obligation to serve the country in a military capacity. When he realized that he was beyond the age limit to be drafted into the army, he decided to apply for an officer's commission. When that too failed, he made an attempt to be reinstated as a performing artist with Columbia Concerts. On the day of his appointment at Columbia Concerts in New York, an incident occurred that led to new performance opportunities through a new agency. Ericourt recounts the event:

As I was stepping out of the elevator at Columbia Concerts, Ernesto de Quesada was getting into the elevator to go down. (I had met Quesada years earlier through Münz, an artist who had been with him for many years.) Quesada said to me, 'I have a proposition to make.'<sup>5</sup>

Quesada, a concert agent from Madrid, proposed that he represent Ericourt on a concert tour to South America. Ericourt accepted Quesada's offer and within a short period of time embarked upon a tour that included

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<sup>4</sup>Edward Barry, "Ericourt Displays His Mastery of Modern French Piano Music," *Chicago Tribune*, 8 December 1941.

<sup>5</sup>Ericourt, 19 July 1993.

several South American countries. He acknowledges that the 1942-43 tour was a tremendous opportunity that led to numerous others.

Before flying to South America, Ericourt made concert stops in Mexico City--where he performed at Teatro de Bellas Artes--and in Panama. He has very pleasant memories of the Panama experience:

The plane, a DC-3, was delayed on the trip from Mexico City to Panama. I arrived there very late, with only enough time to go to the hotel, get dressed, and go to the concert hall. The theatre was packed, mostly by American soldiers and their wives who were stationed at the Panama base. It was war time and there were no other distractions. . .<sup>6</sup>

After the concert, Ericourt was informed that a representative of Quesada would see him the following morning to deliver the concert proceeds. As promised, the agent went to his hotel the next morning, carrying a briefcase filled with currency; he handed Ericourt more than two thousand dollars in cash. "That was a tremendous sum in those days," exclaims Ericourt. He is quick to add that history unfortunately does not repeat itself, as subsequent performances in Panama never came close to yielding the amazing sum of money of his first concert.

From Panama, Ericourt's next concert was to be in Argentina. He explains, however, that traveling in DC- 3s made necessary a few overnight stops on the way--in this instance, Colombia and Peru. He also mentions that during the war it was necessary to have "priorities" in order to be assured a

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<sup>6</sup>Ibid.



seat on the DC-3 flights. Although the American Embassy always assisted in such matters, there were occasional problems in meeting concert schedules.

Finally in Buenos Aires, Ericourt made his debut at the Teatro Colón where he performed the Ravel G Major Concerto with conductor Albert Wolf. Ericourt refers to the famous Teatro Colón as one of the largest and most beautiful theatres in the world, ranking with La Scala, the Paris Opera, and the Vienna Opera. He feels fortunate that he had the opportunity to perform with orchestra and in recitals in such a wonderful theatre as the Colón.

As his 1942-43 tour continued, Ericourt performed in Chile, Uruguay, Brazil, Peru, Ecuador, Colombia, and Venezuela before returning to Panama, and then the United States.

Only two years later (1945) Ericourt made a second tour to South America which included Mexico and the Carribean countries.<sup>7</sup> A *Buenos Aires Herald* critic observed:

Ericourt first appeared before local audiences in 1943, and while the impression then was positive his artistry was not quite of the solid quality which it is now. In the two years interim, the pianist has carved himself an assured place among the front rank members of his guild.<sup>8</sup>

Ericourt's success was such that he returned to South America the same year (end of 1945) for a seven-month tour. Reports of the successful tour were

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<sup>7</sup>Program notes, Daniel Ericourt, pianist, Carnegie Hall, 13 March 1945.

<sup>8</sup>Quoted in "Ericourt: A Pianist of First Rank . . .," Charles L. Wagner, manager, New York, Ericourt Personal Collection.

noted in a Carnegie Hall concert program shortly after he was back in the states:

Ericourt was re-engaged in practically every city where he appeared on his tour a year ago. Latin-American audiences everywhere acclaimed him and press reviews bear out the reports which have come north of his tremendous popularity.<sup>9</sup>

An *El Mundo* critic in Buenos Aires wrote:

In Buenos Aires, there is today an extraordinary pianist, Daniel Ericourt. He is in possession of a prodigious technique, full of vigor and elegance, with a most convincing expression of emotions. What delicacy, what elan and rococo grace he displayed in Mozart, and what style in transmitting the sentiments of Debussy!<sup>10</sup>

Ericourt built a huge following in South American countries during the 1940s and would have many opportunities throughout his career to return.

#### *Ericourt at Carnegie Hall*

Although Ericourt had experienced several successful New York recitals since his 1930 debut, he did not perform in Carnegie Hall until 1945. During that year he gave two recitals in New York's major concert hall, on 13 March and 7 November.

For his first Carnegie Hall concert, Ericourt programmed the Chopin Sonata in B-Flat Minor, Ravel's *Le Tombeau de Couperin*, Debussy's *Images II*,

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<sup>9</sup>Quoted in Carnegie Hall program, 7 November 1945.

<sup>10</sup>Quoted in Wagner brochure.

Albeniz's *Triana*, and works by Bach and Prokofieff.<sup>11</sup> The *New York Times* review noted that Ericourt's performance followed an absence of almost seven years, during which he had toured South America, and that a large audience greeted his return to New York. The *Times* critic considered Ericourt best in his performance of the Ravel.<sup>12</sup> In the November 1945 concert, Ericourt performed Mozart's Rondo in D Major, the Schumann *Symphonic Etudes*, twelve selected Debussy preludes, and a Chopin group comprised of the Ballade in G Minor, six Etudes, and the Scherzo in C-Sharp Minor.<sup>13</sup> Critic Noel Straus observed:

Mr. Ericourt's performances of these works were masterly in their control of tone and dynamics as well as in technical skill . . . . As interpreter Mr. Ericourt also made a distinguished impression. Although fundamentally a lyricist in his approach, he found no difficulty in projecting the dramatic and brilliant aspects of the music in hand, where required. . . . Ericourt proved himself a highly gifted Debussy exponent and the possessor of the ideal tone for the Chopin pieces which closed the evening of genuinely musical and ingratiating performances.<sup>14</sup>

#### *U. S. Performances After the War*

Ericourt's third Carnegie Hall recital came two years later, on 2 October 1947. Featured works were: Mozart's Sonata in C, K. 330; Prokofieff's Sonata

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<sup>11</sup>"Daniel Ericourt at Carnegie Hall," *New York Times*, 14 March 1945, 23.

<sup>12</sup>*Ibid.*

<sup>13</sup>Daniel Ericourt, pianist, Carnegie Hall, 7 November 1945.

<sup>14</sup>Noel Straus, "Ericourt Is Heard in Varied Program," *New York Times*, 8 November 1945, 16.

No. 3; and two works by Liszt, *Sposalizio* and *Mephisto*; as well as works by Mendelssohn, Schumann, Debussy, and Ravel. Again, Ericourt received a positive review:

Daniel Ericourt . . . is a pianist of undoubted gifts. In a day of numerous virtuosos, he is not the least; in fact, his technical equipment is not equaled by many and is surpassed only by a few. . . . In a work like Prokofieff's Sonata No. 3, Mr. Ericourt's technical address is a virtue. This is music of intricate rhythms and dazzling chord passages. Mr. Ericourt played it as if no difficulties existed, and what was more, played it so as to bring out the brilliance and driving gusto of the composer's imagination.<sup>15</sup>

On 1 February 1948 Ericourt played again at Town Hall, in an all Debussy-Ravel program. A brochure advertising the concert stated:

During the past two seasons, Daniel Ericourt has created a profound impression as an interpreter of modern French music. His recent Carnegie Hall recital again emphasized this aspect of his art, and his second New York appearance this season, in a program devoted solely to Ravel and Debussy, has been arranged in deference to numerous requests.<sup>16</sup>

Concerto engagements for Ericourt during the latter part of the forties included several with the Cincinnati Symphony Orchestra, the Indianapolis Symphony Orchestra, the Chicago Symphony, the Cleveland Symphony, and others. He appeared as soloist with the Indianapolis Symphony under the

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<sup>15</sup>"Daniel Ericourt at Carnegie Hall," *New York Times*, 3 October 1947, 30.

<sup>16</sup>Quoted in "Daniel Ericourt, Ravel-Debussy program, Town Hall, February 1, 1948," Ericourt Personal Collection.

direction of Fabien Sevitzky in five concerts between November 1947 and February 1950. The concerts were at Purdue University, Indiana University, and at the Murat Theater in Indianapolis; and included two performances of the Mozart D Minor Concerto, a performance of the Liszt E-Flat Concerto, and two performances of the Franck *Symphonic Variations*.<sup>17</sup>

### *The Ericourt-Giesecking Friendship*

Ericourt first met German pianist Walter Giesecking (1895-1956) in America. It was through the Baldwin Piano Company (both Giesecking and Ericourt were Baldwin artists) that they came to know each other. Shortly after they became acquainted it so happened that they crossed the Atlantic on the German ship *Europa* together during which time, Ericourt says, he and Giesecking became "fast friends":

We took all of our meals together and were . . . spending the time very amusingly and interestingly together . . . sometime we would go to the piano in the nightclub, and he and I would play.<sup>18</sup>

During the voyage Giesecking and Ericourt came to the realization that both of them would be performing solo concerts in Berlin on the same evening.

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<sup>17</sup>Indianapolis Symphony Orchestra, Fabien Sevitzky, Musical Director and Conductor, Daniel Ericourt, pianist, Purdue Hall of Music, 18 November 1947, 4 p.m. and 8:30 p.m. performances; Indianapolis Symphony Orchestra subscription series concert, Sevitzky, Ericourt, Murat Theater, Indianapolis, 19-20 1947; Indianapolis Symphony Orchestra with Daniel Ericourt, Sevitzky, Indiana University, 14 February 1950.

<sup>18</sup>Ericourt, 25 January 1992.

Although they would not be able to hear each other perform, Giesecking did invite Ericourt to an after-concert party which several of his friends were giving in his honor. Ericourt enjoyed the festive party and it was on that occasion that he met German composer Paul Hindemith.<sup>19</sup>

Subsequently, Ericourt saw Giesecking again in the states (after Hitler had come into power) and also in South America. He notes that for a time, he and Giesecking had the same concert manager in New York, Charles Wagner.

Ericourt heard Giesecking perform on several occasions, once in New York when he played the Rachmaninoff Concerto No. 3: "The sweep of the Concerto was wonderful," says Ericourt.<sup>20</sup> Of his performance of Beethoven which Ericourt heard in Buenos Aires, he observes: "I thought that . . . was his real cup of tea. He played beautifully the sonata!"<sup>21</sup> Ericourt praises Giesecking's wonderful gift of photographic memory, his fine musicianship, and his interpretations of Debussy's piano music. "He was no doubt a great pianist," states Ericourt.<sup>22</sup>

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<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid.

### *Concert Managers*

Although it would appear from his successful concert tours that Ericourt's performing career was progressing very well, he is quick to admit that obstacles were an ever-present phenomenon:

The hurdles always seemed to be a mile high . . . it is very difficult to be a concert pianist. If you have [the financial means] to advertise yourself properly in the beginning, it makes it much easier . . . I could have done better if I had been more attentive to business. It is not in my nature if I meet somebody who could be helpful to me to cultivate [the relationship] just for that reason. I never could do that, and you miss out. I know other artists who do nothing but cultivate people who can help them . . . and it does pay dividends. There is a great deal, for instance, in the choice of a manager. Managers can *make* you.<sup>23</sup>

Ericourt's first concert manager in America, during the late 1920s, was Richard Copley, New York. Later, he signed with Concert Management Arthur Judson, Inc. When, on 12 December 1930, several companies merged to form Columbia Concerts Corporation (the original name of the present Columbia Artists Management, Inc.), Concert Management Arthur Judson became a division of the larger organization.<sup>24</sup> By virtue of his contract with the Concert Management Arthur Judson, Ericourt became a concert artist with Columbia Concerts Corporation.

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<sup>23</sup>*Ibid.*

<sup>24</sup>*Columbia Artists Management, Inc., 50th Anniversary, 1930-1980*, 2, Hutton Personal Collection.

"I later made the fatal mistake of leaving of my own accord Columbia Concerts," states Ericourt.<sup>25</sup> Recalling such reasons as disappointingly low artist commissions, travel expenses, all-powerful managers, and various other conflicts, Ericourt now realizes that he should not have severed ties with perhaps the most powerful concert management in the world. Ericourt is unclear as to when this transpired; however, as late as 1958 he remained on the artist roster of this organization.<sup>26</sup>

Subsequent managers in America were: Charles Wagner, Robert Gardiner, National Concert & Artists Corporation, Albert Kay Associates, Inc., and Luke Ltd. Artist Management.

Concert managers in other countries are identified by Ericourt as follows: Marcel de Valmalete, his agent in France in the late 1920s and 1930s, was "one of the leading concert managers in Europe," says Ericourt.<sup>27</sup> In England, Ericourt was represented by Wilfrid Van Wyck Ltd. and Choveaux Management (London). His manager in Germany during his early performing years was George Backhaus, brother of the pianist Wilhelm Backhaus.

After one of my concerts in Germany, he offered me a contract. I remember signing the contract in the hotel after the concert . . . then Hitler came to power and my contract went by the wayside.<sup>28</sup>

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<sup>25</sup>Ericourt, 25 January 1992.

<sup>26</sup>Daniel Ericourt, pianist, Town Hall, 25 November 1958, Columbia Artists Management, Inc.

<sup>27</sup>Ericourt, 6 November 1991.

<sup>28</sup>Ibid.



Ericourt was extremely fortunate to become associated with the concert management in Madrid known as "Conciertos Daniel." The owner of the firm was Ernesto de Quesada, who had organized Ericourt's first South American tour of 1942-43. Quesada was a Cuban by birth who went to Spain and started the business long before Ericourt knew him.<sup>29</sup>

It was an empire, really, because he controlled the whole of Central and South America. He had three sons, one in Buenos Aires . . . another one in Venezuela . . . and one in Mexico City, who were managers also. The old man (Ernesto) was extraordinary. He would . . . travel with some artists, the very important ones (Rubinstein, for instance), or he would go alone. In those days he wasn't writing letters. He would go to a Western Union office and stay the whole afternoon sending cables everywhere. He would spend a thousand dollars on cables in one day. He was a manager . . . not a concert agent. A concert agent is a man who has an artist and books. This one (Ernesto) knew the possibilities, the potential of artists he engaged . . . he made many artists on those premises. He knew, he had the flair, the nose to guess if [the artist] was going to go somewhere.<sup>30</sup>

Ericourt states that after Ernesto's death, he remained with Conciertos Daniel and has continued to use the services of the four Quesada sons. "They

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<sup>29</sup>In his autobiography, Arthur Rubinstein tells how he came to know Ernesto de Quesada, whom he identifies as a Cuban who had inherited or bought a small printing firm named Daniel (a name which he kept for his concert agency) and how, during World War II, he had engaged Ernesto as his agent for Spain. Arthur Rubinstein, *My Young Years* (New York: Alfred A. Knopf, 1973): 467.

<sup>30</sup>Ericourt, 26 June 1992.

all are gifted and have a flair for managing concerts and knowing which artists are good, which artists are going to be successful."<sup>31</sup>

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<sup>31</sup>Ibid.

## CHAPTER VIII

### THE YEARS IN ARGENTINA AND SPAIN

South America was a very, very rewarding place. First of all, the public in Buenos Aires is very knowledgeable about music. It probably is the best public in South America. And they are very warm, very enthusiastic . . . they shout bravos, and they stamp their feet; it's most rewarding to play in those places.<sup>1</sup>

Ericourt considers the years which he spent living and performing in South America among his most memorable. He left the United States in the early 1950s and lived the next six or seven years in Buenos Aires and then in Madrid.

As he reminisces, Ericourt travels mentally once again to various cities and towns where he played:

I played in Chile . . . you can go way south, close to the strait of Magellan, but Chile mainly is Santiago . . . and of course music in Santiago, Chile is very serious and well organized. They have a beautiful theatre.

You can play in only a few towns in Peru outside Lima . . . I love the colonial art of Peru . . . there are some wonderful things there.

Uruguay is a 'stone's throw' from Buenos Aires, and they have a first class orchestra . . . lots of concerts take place there. Montevideo is very important because it is a big city. I played

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<sup>1</sup>Ericourt, 26 June 1992.

with Fritz Busch in Montevideo. [In Uruguay] there are one or two places outside Montevideo where you can go and that is all.<sup>2</sup>

One of the many performances in Montevideo occurred on 24 April 1952 at Teatro Solis. Ericourt played Mozart's Rondo in D; Schumann's *Symphonic Etudes*; a Chopin group comprised of the Ballade in G Minor, six etudes, a nocturne, and the Scherzo in C-Sharp Minor; two works by Ravel; and Debussy's *Images I*.<sup>3</sup>

Brazil is another source of many, many concerts. The size of Brazil is immense, so you can play in Porto Alegre, in Rio, in São Paulo . . . there are quite a few cities in Brazil where I have played.

The biggest portion of concert business is in Argentina, because of its size and the cities . . . you have twenty or twenty-five concerts in Argentina easily.<sup>4</sup>

Ericourt performed in Buenos Aires with the Orquesta Sinfónica del Estado, under conductor Jascha Horenstein, in an August 1951 concert. The performance was part of a series that included concerto performances by pianists Julius Katchen, Wilhelm Backhaus, Artur Rubinstein, and William

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<sup>2</sup>Ibid.

<sup>3</sup>Daniel Ericourt, *Concierto Inaugural*, Centro Cultural de Música, Teatro Solis, Montevideo, Uruguay, 24 April 1952.

<sup>4</sup>Ericourt, 6 November 1991, 26 June 1992.

Kapell.<sup>5</sup> In July 1952 he gave three solo performances in Buenos Aires in successive weeks, with a different program for each recital.<sup>6</sup> The first featured Ravel's *Le Tombeau de Couperin*, twelve Debussy preludes, and other individual works by Debussy. Ericourt played a varied program for the second recital, including Prokofieff's Sonata No. 3, a group of modern French works, and single works by Granados, Shostakovich, Stravinsky, and Argentine composer Carlos Guastavino (b. 1914). In the last of the three recitals he performed Ravel's *Gaspard de la nuit*, a Debussy group, and a varied group comprised of Guastavino, Villa Lobos, Scriabin, and Prokofieff.

Within five weeks of the latter performance, Ericourt played another "new" program. On 27 August 1952 in Rosario, Argentina, he programmed the Bach-Tausig Toccata and Fugue in D Minor; Beethoven's Sonata in C, Op. 53; and single works by Fauré, Debussy, Ravel, Gershwin, and Stravinsky.<sup>7</sup> He followed this recital with a performance of the Liszt E-flat Concerto in Mendoza, Argentina, on 3 September 1952.<sup>8</sup>

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<sup>5</sup>"Ministerio de Educacion de la Nacion, Direccion General de Cultura, Orquesta Sinfónica del Estado," Gran Rex, Buenos Aires, Argentina, June-September 1951. Ericourt Personal Collection.

<sup>6</sup>Daniel Ericourt, 3 Conciertos, Ciclo de Música Moderna, Buenos Aires, Argentina, 12, 19, 26 July 1952.

<sup>7</sup>Daniel Ericourt, Concierto de Piano, Teatro el Circulo, Rosario, Argentina, 27 August 1952.

<sup>8</sup>Orquesta Sinfónica, Universidad Nacional de Cuyo, director Alejandro Derevitzky, solista Daniel Ericourt, Teatro Independencia, Mendoza, Argentina, 3 September 1952.

In a later concert in Argentina, Ericourt had to make a last-minute substitution when he was informed that the conductor and orchestra did not have the scores for the programmed concerto :

In Salta, I was supposed to play the Ravel Concerto in G Major. Ricordi House, a big publishing house in Buenos Aires, had the materials and they were supposed to send the scores . . . but they had not arrived on the day of the concert. Constantinesco, a Romanian, was the conductor . . . I went to the rehearsal at the designated time; the conductor turned around and said 'What can you play that we have?' The only thing that I could play (and they didn't have the music but somebody in town had the orchestra scores) was the second Rachmaninoff . . . I had played that six months before in Panama. I didn't even have the music myself . . . but the rehearsal went very well. That night, the performance was a little bit shaky!<sup>9</sup>

While Ericourt was living in Argentina, he had an opportunity to perform several concerts under the auspices of the United States Information Service. As Ericourt explains, the American Government sponsorship came quite by accident:

I don't recall where I was, somewhere in South America, but I was contacted by an officer of the USIS who asked me to do something for them and, of course, I was glad to oblige. From that, I think they advised . . . Ms. Mary Stewart French at the State Department that I was doing a good job for the USIS and they thought that she could use me . . . she did use me.<sup>10</sup>

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<sup>9</sup>Ericourt, 21, 26 June 1992.

<sup>10</sup>Ericourt, 26 June 1992; Mary Stewart French, Chief, Voluntary Leader Programs Branch, Office of Cultural Exchange, Department of State, Washington, D.C., to Daniel Ericourt, London, 2 August, 15 December 1961, pertaining to prospective concert tours by Ericourt in Iceland, Asia, and South America, photocopies in the hand of Judy Hutton. Ericourt Personal Collection.

Ericourt says that afterwards, whenever he was going somewhere in Central America, South America, or in Europe, he would simply call Ms. French at the State Department who then would immediately send cables. She would advise the proper authorities of Ericourt's travel schedule and would request that they give him all the courtesy possible. As Ericourt explains, he was not compensated for the USIS-sponsored performances: "What I did for the USIS was purely to do something for the American Government and to promote American artists."<sup>11</sup>

Though precise dates and printed programs for many of Ericourt's South American concerts are inaccessible, critical reviews are available. In Montevideo, Uruguay, *El Diario Español* stated, "Ericourt is a pianist of rare sensibility who knows all the secrets of his demanding art . . ."<sup>12</sup> *La Nación* in Buenos Aires said that "for Ericourt the most complicated difficulties do not exist."<sup>13</sup> "Ericourt possesses the extraordinary facility, elegance, and clarity of the most notable virtuosos," according to the music critic in *La Crónica* of Lima, Peru.<sup>14</sup> The *Deutsches Wochenblatt* of São Paulo stated that "Ericourt belongs to the elite of the greatest French pianists."<sup>15</sup> *La Mañana* of

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<sup>11</sup>Ericourt, 26 June 1992.

<sup>12</sup>Quoted in Teatro Nacional program, Daniel Ericourt, piano, San José, Costa Rica, 2 July 1954.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid.

Montevideo called Ericourt "an artist of world class. We feel that he is insuperable in his interpretation of French music represented by Ravel and Debussy."<sup>16</sup> *El Nacional* in Caracas, Venezuela, expressed that Ericourt "is one of a select few who can captivate both the aficionados as well as the masses."<sup>17</sup>

During his years of residency in Madrid, Ericourt performed extensively in Spain and Portugal, with occasional tours to Central and South America. Although the exact dates are not clear, concert programs suggest that Ericourt lived in Spain between 1955 and the latter part of 1957.

Among his 1955 performances were recitals in Barcelona, Spain; Santiago de Cuba, Cuba; and a concerto performance in Caracas, Venezuela.<sup>18</sup> A 1956 United States Information Service "Special Information" concert brochure announces Portugal recitals in the following cities: Cascais, Lisbon, Coimbra, and Oporto.<sup>19</sup> These recitals were followed by a series of concerts in Central and South America. In San José, Costa Rica, on

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<sup>16</sup>Ibid.

<sup>17</sup>Quoted in Teatro Nacional program, Daniel Ericourt, piano, Panama, Republic of Panama, 6 August 1956.

<sup>18</sup>Daniel Ericourt, pianista, Palacia de la Música, Barcelona, Spain, 11 May 1955; Daniel Ericourt, pianista, Teatro Cuba, Santiago de Cuba, Cuba, 1 November 1955; Orquesta Sinfónica Venezuela, Juan Casanova Vicuna, director, Daniel Ericourt, solista, Teatro Municipal, Caracas, Venezuela, 3 August 1955.

<sup>19</sup>*United States Information Service Informação Especial*, No. 25-26, 9 March 1956, Actividades Culturais, Daniel Ericourt. Ericourt Personal Collection.



27 July 1956, Ericourt performed both the Mozart D Minor Concerto and the Schumann Concerto in a single concert. His performance was part of a Mozart-Schumann Festival in celebration of the bicentennial of Mozart's birth (1756) and in commemoration of the centennial of Schumann's death (1856).<sup>20</sup> Three days later, 30 July 1956, Ericourt performed the Schumann concerto in an all-Schumann concert in Panama. In Lima, Peru, Ericourt played the Mozart D Minor Concerto with Jean Constantinesco conducting the Orquesta Sinfónica Nacional on 12 September 1956. During this tour Ericourt also gave recitals in Panama (6 August 1956), Guayaquil, Ecuador (28 September 1956), and Lima, Peru.

Spain and Portugal were the scenes of several concerts during March, April and early May 1957. In both Madrid and Palma de Mallorca, Ericourt performed two concerti, Liszt and Ravel, in single concerts.<sup>21</sup> Only one week after the Mallorca concert he was booked for a return performance, this time with three concerti, Liszt, Mozart and Schumann, comprising the program.<sup>22</sup>

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<sup>20</sup>*Festival Mozart-Schumann*, Orquesta Sinfónica Nacional de Costa Rica, Hugo Mariani, director, Daniel Ericourt, solista, Teatro Nacional, San José, Costa Rica, 27 July 1956.

<sup>21</sup>Orquesta Filarmónica de Madrid, Pierino Gamba, director, Daniel Ericourt, solista, Palacio de la Música, Madrid, Spain, 3 March 1957; Orquesta Sinfónica de Mallorca, Ekitay Ahn, director, Daniel Ericourt, solista, Teatro Principal, Palma de Mallorca, Spain, 5 March 1957.

<sup>22</sup>Orquesta Sinfónica de Mallorca, Ekitay Ahn, director, Daniel Ericourt, solista, 12 March 1957.

Ericourt followed these concerto performances with a series of recitals in Portugal during April and early May 1957. In alternating programs that featured either the Beethoven Sonata Op. 57 or the Chopin Sonata in B-flat Minor, Op. 35, and included works by Liszt, Schubert, Chopin, MacDowell, Ravel, Debussy, Shostakovich, and Prokofieff, Ericourt performed in Lagos, Lisbon, Covilha, Porto, and other cities. All of the Portugal recitals, according to program credits, were given under the auspices of the United States Information Service.

In the summer of 1957 Ericourt departed Madrid for a concert tour of Central Europe and the Middle East. Through his acquaintance with the U. S. ambassador to Turkey at that time, Fletcher Warren, Ericourt scheduled concerts in several Turkish cities. Ericourt and Warren had met several years earlier in Venezuela, when Warren was ambassador to Venezuela, and had kept in touch.<sup>23</sup> Among his performances in Turkey on this tour were recitals in Ankara, Istanbul, and Izmir.<sup>24</sup>

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<sup>23</sup>Ericourt, 26 June 1992; Fletcher Warren (1896-1992) was ambassador to Venezuela from 1951 to 1956 and to Turkey from 1956 until his retirement in 1971; Judith Graham, ed., *Current Biography Yearbook 1992* (New York: H. W. Wilson Company, 1992), s. v. "Fletcher Warren."

<sup>24</sup>Daniel Ericourt, piano recital, Ankara, Turkey, 18 May 1957; Daniel Ericourt, piano virtuoso, location unknown, 22 May 1957; Ericourt, 26 June 1992.

CHAPTER IX  
RETURN TO AMERICA  
*Peabody Conservatory (1957-1963)*

In 1957, toward the end of his residency in Madrid, Ericourt received an offer to join the piano faculty at the Peabody Conservatory in Baltimore. Pianist Mieczyslaw Münz, a Peabody faculty member who was a long-time friend and former colleague of Ericourt at Cincinnati Conservatory, had recommended him for the position.<sup>1</sup> The announcement of his appointment by Peabody director Reginald Stewart read: "... Another appointee is Daniel Ericourt, concert pianist, who has been heard in concert and with orchestras throughout the world . . . ." <sup>2</sup>

Piano colleagues of Ericourt during his first year at Peabody were: Ernő Balogh (1897-1989), Austin Conradi (dates unavailable), Julio Esteban (b. 1906), and Mieczyslaw Münz.<sup>3</sup> Ericourt notes that he and Münz were the only "militant pianists" (that is, serious, practicing concert pianists) on the faculty at that time.<sup>4</sup> Pianists who later joined the faculty during Ericourt's years at

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<sup>1</sup>Ericourt, 6 November 1991.

<sup>2</sup>"Peabody Adding Nine to Faculty," *Baltimore Evening Sun*, 31 July 1957.

<sup>3</sup>Catalog of the Peabody Conservatory College of Music, Baltimore, Md., 1958-59.

<sup>4</sup>Ericourt, 6 November 1991.

Peabody included Leon Fleisher (1959), Walter Hautzig (1961), Emilio del Rosario (1961), and Reynaldo Reyes (1961).

Ericourt served under three directors at the Conservatory during his six-year appointment. Composer Peter Mennin succeeded Reginald Stewart as director at Peabody in July 1958.<sup>5</sup> In 1962 Mennin, at age 39, was named president of the Juilliard School of Music in New York.<sup>6</sup> Charles S. Kent became the new director of Peabody in April 1963.<sup>7</sup>

Ericourt taught both undergraduate and graduate students at Peabody. Among his students was Joan Singer Spicknall, who reflects on her piano study with Ericourt:

I was used to personalities like Ericourt's . . . used to demanding teachers. Whatever goals he set for me, I accomplished. I did not realize that the goals were difficult; it did not seem that much pressure. I definitely was a more serious student [at Peabody]. I established a routine of practicing four hours a day. Performance was a real priority! What I did not realize until later was that Ericourt had me do a full year's requirement in one semester, and after the second semester, a second year's requirement was fulfilled. As a result, I completed the Bachelor of Music degree in three years. Ericourt was definitely one of my

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<sup>5</sup>Peabody Catalog, 1958-59.

<sup>6</sup>"Peter Mennin . . . named as president of the Juilliard School," *Baltimore Morning Sun*, 11 June 1962.

<sup>7</sup>"Peabody Names New Director," *Baltimore Sunday Sun*, 21 April 1963.

favorite instructors over the years, a real inspiration. I adored him. I thought he was wonderful.<sup>8</sup>

In technical work, Spicknall recalls that Ericourt had her play lots of Czerny studies (which had to be memorized and performed in the exam), some Schmitt and Philipp exercises, and many Chopin etudes. "He placed much emphasis on clarity, articulation, and fingering," she notes.<sup>9</sup> Spicknall acknowledges that Ericourt concentrated on a well-rounded repertoire, with lots of Bach, Haydn, Mozart, and Beethoven. Of his own performing, she states:

I remember his playing as being immaculate, very clear, clean, and very beautiful. His playing of Debussy's works was absolutely outstanding.<sup>10</sup>

Ericourt's first Baltimore recital was 4 December 1957 in the Peabody Concert Hall.<sup>11</sup> The all Debussy-Ravel program was the inaugural event in the faculty recital series for 1957-58. In his second recital (30 January 1958) Ericourt presented a varied program: Mozart, Sonata in A Major, K. 331; Beethoven, Sonata in C, Op. 53; Mendelssohn, *Songs Without Words* (selected);

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<sup>8</sup>Joan Spicknall completed both the Bachelor's (1962) and Master's (1963) degrees in performance at Peabody under Ericourt's direction. She holds the Doctor of Musical Arts degree from the University of Maryland. Following sixteen years of college teaching, Spicknall founded (1988) the Suzuki Music School of Maryland, Inc., of which she serves as Director; Joan Singer Spicknall, telephone interview by author, 29 July 1993.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

<sup>11</sup>Weldon Wallace, "Peabody Recital," *Baltimore Sun*, 1 December 1957.

and a Chopin group. Critic Weldon Wallace of the *Baltimore Evening Sun* wrote of the performance:

... the pianist demonstrated great facility throughout the evening, and he was received with tremendous enthusiasm by the good-sized audience. At the end, there were numerous calls of 'bravo' and Mr. Ericourt added three encores, including the very difficult Ravel Toccata; *Habanera* by the same composer; and the sonata of Scarlatti's which is familiarly known as *Pastorale*.<sup>12</sup>

Among his subsequent recitals was one on 4 December 1961, the proceeds from which were to be used entirely for the Peabody Student Loan and Scholarship Fund.<sup>13</sup> In a review of the recital, Weldon Wallace stated:

... the piano recital devoted solely to the twenty-four Preludes of Debussy 'was surprisingly interesting.' The prospect of hearing such a program was not particularly stimulating ... however, Mr. Ericourt ... managed to make it something else than had been anticipated. His touch evoked considerable variety of shading and timbre, and his style drew out the special characteristics of mood that are the substance of the Debussy Preludes.<sup>14</sup>

When Aaron Copland presented a lecture recital at Peabody on 19 April 1961, Ericourt was asked to be one of the performers. (See Chapter IV, pages 32-33.) A *Baltimore Morning Sun* review referred to the performance of the

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<sup>12</sup>Wallace, "Daniel Ericourt," *Baltimore Evening Sun*, 31 January 1958.

<sup>13</sup>"Recital - Debussy Preludes," *Baltimore Morning Sun*, 1 April 1961.

<sup>14</sup>Wallace, "Recital Given by Ericourt," *Baltimore Morning Sun*, 5 April 1961.

Copland 1943 Sonata by Ericourt and violinist Robert Gerle as "warm and polished."<sup>15</sup>

In addition to fulfilling his duties as a member of the Peabody faculty, Ericourt continued to tour in the United States and abroad, as far afield as the Middle East and the Orient.

On 25 November 1958 he gave a Town Hall recital, his first New York performance in more than a decade. In a *Musical America* review, critic Rafael Kammerer said of Ericourt's all Debussy-Ravel program:

... Mr. Ericourt proved again that as interpreter of his chosen masters he has few equals among living pianists . . . . In imaginative insight, and in the beauty and variety of his tone work, he was as compelling as Gieseking or Copeland in his playing, although in style, temperament and approach, he resembled neither. For all the liberties he took with the *Valses nobles et sentimentales*, his performance was the most fascinating that I have heard both in its color and rhythmic variety. . . .<sup>16</sup>

In December 1958 Ericourt left the United States for a world tour:

I organized the tour myself . . . it took a bit of ingenuity and lots of writing. I was going to play in Turkey, Iran, India, Sri Lanka, Singapore, Taiwan, Japan, Hong Kong, the Philippines . . . it was to be all around the world.<sup>17</sup>

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<sup>15</sup>Wallace, "Aaron Copland," *Baltimore Morning Sun*, 20 April 1961.

<sup>16</sup>Review of Daniel Ericourt's 25 November 1958 Town Hall Recital, by Rafael Kammerer, in *Musical America* 78 (15 December 1958), 32; Pianist George Copeland (1882-1971) was an early champion of the modern French school; Dubal, 73.

<sup>17</sup>Ericourt, 6 November 1991; a US passport and visas registered to Daniel Ericourt, dated 1958-59, verify that his concert itinerary was to include Iran, Hong Kong, the Philippines, and Japan.

His first stop on the tour was Turkey. Once again his friend, U. S. ambassador Fletcher Warren in Turkey, assisted in arranging concert bookings. As his concerts in Turkey were under the sponsorship of the U. S. government, Ericourt was staying at the American Embassy in Ankara. Shortly after his recital in Adana, Ericourt became ill and was confined to bed. Regretfully acknowledging his untimely bout with malaria, Ericourt states that he was forced to cancel the tour:

I spent Christmas and New Year's in the Embassy . . . I had to give up the whole thing! It would have been a fascinating tour.<sup>18</sup>

Although the idea of re-planning a world tour did not seem feasible, Ericourt did travel to the Orient in the early months of 1960 for a series of concerts. The tour included twenty-eight recital and orchestra dates in Japan, Korea, and Hong Kong, as noted in the winter issue of *The Peabody Notes*.<sup>19</sup>

Ericourt's next tour outside the United States occurred in January and February 1961. The five-week tour included Spain, Belgium, Sweden, and England. In London, Ericourt played his first Wigmore Hall recital, on 4 February. *The Times* review of his performance of the twenty-four preludes of Debussy seemed to focus on the erroneous assumption that Ericourt had studied with the composer:

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<sup>18</sup>Ibid.

<sup>19</sup>*The Peabody Notes* 14 (Winter 1960): 7; a photograph of Ericourt taken in Sappora, Japan, dated 20 February 1960. Ericourt's Personal Collection.



Although Mr. Daniel Ericourt . . . apparently studied with the composer, he did not seem to have any special insight into them [the Debussy preludes] to offer his audience . . . . Mr. Ericourt's playing was certainly assured, and often brilliant, but his frequent departures from the details of the printed text, in rhythm, dynamics, tempo--and particularly in his unwillingness to sink to a genuine pianissimo--made for a pervasive coarsening of style, which it was impossible to accept as an authentic tradition.<sup>20</sup>

Critical comments on many performances in the 1961 tour were more favorable toward Ericourt's interpretation of the Debussy preludes. One such review was from *La Libre Belgique*:

. . . One can consider a memorable event, the presence of Daniel Ericourt, who interpreted the twenty-four Preludes of Debussy. The pianist, unknown to us yesterday, is one of the most complete artists that we know. He kept us under the magic spell of the tonal world of Debussy. His extraordinary touch communicates all the intangibles that is the music of the great impressionist composer. We shall always remember the incomparable lesson which Ericourt gave us. We do not hesitate to name him the premier interpreter of Debussy.<sup>21</sup>

Upon his return to the states, Ericourt performed the twenty-four Debussy preludes in a Town Hall recital. Reviews of the 29 March 1961 performance were glowing. *New York Times* critic Raymond Ericson reported:

. . . last night, in Town Hall, there was nothing but Debussy on the pianist's program--the two books of Preludes. The result was an evening of distinguished music-making. . . . The lack of strong, continuous rhythms could easily become tiresome . . . Mr. Ericourt seizes this aspect of the music, and its constantly shifting patterns,

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<sup>20</sup>*The Times*, London, 6 February 1961, 14.

<sup>21</sup>Quoted in Robert Gardiner concert brochure.

and turns it to good account. . . . The pianist brings other gifts to the music, of course--a luscious tone, exceptional control of pedaling to keep the successive harmonies blending just so much and no more, and the ability to point up different colors that are sounding simultaneously. But it is Mr. Ericourt's inimitable tempos and dynamics that remain the key to the fascination of his playing of Debussy . . . such liberties are not for everyone to take. But they work for the authoritative artist that Mr. Ericourt is, and they work superlatively.<sup>22</sup>

The *New York Herald Tribune* review stated:

. . . To set forth the commonness of authorship and the diversity of moods was the artistic task the talented French pianist had set for himself. His technical mastery of the music left no room for doubt: it was deft, unerring, lucid and fluent, with constant lucidity and musicality of tone, finely wrought shading in addition to dynamic contrast and a discerningly used array of musical hues. With this thorough revelation of detail, his interpretations gave the necessary sense of perspective and conveyed the diversity of moods with constant persuasion in what could be described as a positive view of the music, rather than an introspective one.<sup>23</sup>

In *Musical America*, Rafael Kammerer described the recital as an "enlightening experience" and called Ericourt a "master pianist and a Debussy interpreter second to none."<sup>24</sup>

Among the numerous performances in New York City during 1962 to commemorate the centennial of Debussy's birth was a series of three recitals by Ericourt of the composer's major piano works. The Town Hall recitals

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<sup>22</sup>Raymond Ericson, "Music: Debussy Devotee, Piano Recital Offered by Daniel Ericourt," *New York Times*, 30 March 1961.

<sup>23</sup>Francis D. Perkins, "Daniel Ericourt Presents Recital of Debussy Preludes," *New York Herald-Tribune*, 30 March 1961.

<sup>24</sup>Rafael Kammerer, "Daniel Ericourt, Pianist," *Musical America* 81 (June 1961): 47.

occurred on successive Fridays in late November and December. In the first program (30 November) he began with "D'un cahier d'esquisse," continued with the two books of *Images*, and, for the second half, played *Pour le piano*, *Children's Corner*, and "L'Isle joyeuse." Critic Raymond Ericson's review read:

... The performer was Daniel Ericourt, as qualified, perhaps, as anyone today to perform these works ... Mr. Ericourt was in excellent form, interpreting the music in a style that is thoroughly convincing because of his authority and long association with the Debussy idiom. ... Mr. Ericourt sometimes sacrificed clarity of detail to bring out important phrases and link them together, but this always contributed to the total organization of the work and, in the end, to its beauty.<sup>25</sup>

Erickson's closing statement was, "Next week, Mr. Ericourt will play the twenty-four Preludes, and the recital should not be missed."<sup>26</sup>

### *Santiago de Compostela*

For several summers during his faculty appointment at Peabody, Ericourt had the opportunity to teach at Spain's annual International Music Courses.<sup>27</sup> At Santiago de Compostela, he served on a staff that included: Spanish guitarist Andrés Segovia (1893-1987), Spanish soprano Victoria de Los Angeles (b. 1923), French composer and pianist Alexandre Tansman

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<sup>25</sup>Raymond Ericson, "Daniel Ericourt Offers Debussy, Pianist Gives First of Three Concerts in Town Hall," *New York Times*, 1 December 1962.

<sup>26</sup>*Ibid.*

<sup>27</sup>It is noted that Ericourt taught at Santiago during the summers of 1960, 1961, and 1962, in *The Peabody Notes* 14 (Winter 1960): 7; *The Peabody Notes* 15 (Autumn 1961): 12; *The Peabody Notes* 16 (Winter 1963): 12.

(1897-1986), Colombian harpsichordist Rafael Puyana (b. 1931), Spanish pianist Alicia de Larrocha (b. 1923), Spanish cellist Gaspar Cassadó (1897-1966), Spanish composer Federico Mompou (1893-1987), and other renowned artists.

Known as "Música en Compostela," the summer course was founded by Andrés Segovia and José Miguel Ruiz Morales in 1958.<sup>28</sup> The course meets annually from mid-August to mid-September and offers instruction in performance and composition. The location for the summer courses is the Hostal de Los Reyes Católicos, next to the Santiago Cathedral which was one of the most important shrines for pilgrimage during the Middle Ages.<sup>29</sup> Built over the grave of St. James, patron saint of Spain, the present structure was begun in 1078.<sup>30</sup> Ericourt states that the school was under the patronage of the Spanish Government and that additional support for the program came from a Spanish native, Doña Margarita Pastor de Jessen, president of Música en Compostela.<sup>31</sup>

It is a beautiful place! There was a chapel . . . and the concerts would take place in the chapel; practically everyday there would be [a musical event]. It is about five weeks, five wonderful weeks.<sup>32</sup>

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<sup>28</sup>José López-Caló, *New Grove* 16:480.

<sup>29</sup>*Ibid.*

<sup>30</sup>*Ibid.*

<sup>31</sup>Romero, Secretary to President Doña Margarita Pastor de Jessen, TLS, 19 June 1991.

<sup>32</sup>Ericourt, 6 November 1991.

Ericourt's entree into Compostela occurred somewhat by chance. A young Spanish musician told him of the school and suggested that he attend. Ericourt went and, for awhile, was an auditor of the courses. His friendship with Segovia, who with Gaspard Cassadó, practically "ran the school" (according to Ericourt), eventually led to his being engaged as a faculty member.

There were some very talented students. . . and very advanced students. It was very international . . . . It was a very pleasant experience, Compostela<sup>33</sup>

There were pupils from all over the world, many Spanish; but there were some Chinese, Russian, Swedish, Belgian, French, and some of them were already very accomplished pianists. They wanted to learn how to understand and play Spanish music. . . the emphasis at Compostela was on Spanish music. Alicia de Larrocha . . . taught exclusively Spanish music. I did not teach Spanish music except what Debussy wrote which was influenced by Spanish music. I was the teacher who taught works other than Spanish--Prokofieff sonatas, *Gaspard de la nuit* of Ravel. Some of the Spaniards wanted to study something other than Spanish music at the same time, so they came to me. . . they were very serious and attentive.<sup>34</sup>

In the summer of 1962 three Peabody students (including Ericourt's student, Joan Singer Spicknall) attended the International Music Course at Santiago de Compostela.<sup>35</sup> Spicknall states that a highlight for her was playing two of Federico Mompou's *Canciones y Danzas* for the composer and,

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<sup>33</sup>Ibid.

<sup>34</sup>Ericourt, 16 February 1992.

<sup>35</sup>*The Peabody Notes* 16 (Winter 1963): 12.

upon receiving Mompou's approval, then performing the works in the student recital at Compostela. She also had the opportunity to coach with Alicia de Larrocha and Antonio Iglesias. Spicknall avows that Ericourt's association with the music school at Santiago made possible her enjoyable and enriching experience.<sup>36</sup>

Ericourt's final summer of teaching at Santiago was in 1962. He continued for many years his friendship with Mompou, Segovia, and Tansman until their deaths. His final correspondence from Segovia was a letter from Madrid dated 3 January 1979 and from Tansman, a 5 November 1973 letter from Paris.<sup>37</sup>

During his last summer at Compostela Ericourt's students presented him with a book, *Viaje de España (Travels Through Spain)*, by Spanish author Antonio Ponz. A treasured gift, the book is inscribed "To a grand teacher and pianist with love and thanks, from . . . " with the signatures of twelve Spanish students.

Another memento of his teaching experience at Compostela is a framing of the autographs of many of his teaching colleagues, including: Federico Mompou, Lazare-Levy (1882-1964), Conchita Badia (1897-1975), Gaspar Cassadó, Andrés Segovia, Alexandre Tansman, Alicia de Larrocha, Antonio

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<sup>36</sup>Ibid.

<sup>37</sup>Andrés Segovia, Madrid, to Daniel Ericourt, Greensboro, NC, LS, 3 January 1979; Alexandre Tansman, Paris, to Daniel Ericourt, Greensboro, NC, LS, 5 November 1973; Transcripts in the hand of Judy Hutton.

Brosa (1894-1979), Ruiz Morales, and others. [See Appendix H for a group photograph of several faculty (including Ericourt) taken at Compostela.]

Years after he had discontinued teaching at Compostela, Ericourt was honored with an invitation to perform for a very special occasion. It was 1978, the twentieth anniversary of the founding of Música en Compostela. Ericourt performed the twenty-four preludes of Debussy in recital at the Museo del Prado in Madrid on 29 March. Among his Compostela friends in the audience were Andrés Segovia and Margarita Pastor. [See photographs in Appendix H.] The biographical sketch of Ericourt in the printed program, as translated from the Spanish, reads:

Daniel Ericourt, one of the most representative French pianists, especially in his interpretation of Debussy, Ravel, and other composers of the Impressionist School, was a professor at Música en Compostela in the first years of activity in the summer courses at Santiago de Compostela. There he gave various classes on the Spanish influence of the French composers.<sup>38</sup>

### *Debussy Centennial Albums*

In the late 1950s, Ericourt was given an opportunity to make a solo piano recording for Kapp Records, Inc. What began as an "experiment" ultimately evolved into a major recording project for Ericourt of the complete

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<sup>38</sup>*Amigos de Música en Compostela, XX Aniversario de la Fundación de Música en Compostela, Recital de piano por Daniel Ericourt, Museo del Prado, 29 March 1978.*

piano works of Debussy.<sup>39</sup> E. Alan Silver, present owner of a New York recording company, Connoisseur Society, Inc., and one who played a significant role in Ericourt's recording for Kapp, explains how the concept developed.<sup>40</sup>

Silver states that Kapp, primarily a popular recording company at that time, became interested in starting a classical line. Around 1958, Kapp hired Silver (Bouree Productions) as a consultant and asked him to select four classical pianists and to record them. Kapp's plan, as recounted by Silver, was then to determine the best pianist to keep for a long-term recording contract. As it turned out, Kapp decided to keep two of the pianists for their classical label. One of the two was Ericourt.

Ericourt's first recording for Kapp featured waltzes--Ravel, *Valses nobles et sentimentales*; Debussy, *Danse de la Poupée* and *La plus que Lente*; Liszt, *Soirées de Vienne* and *Mephisto Waltz*; and Chopin, Waltz in A-Flat, Op. 42. After the decision was made that Ericourt would remain with Kapp, Silver suggested that he record the twenty-four preludes of Debussy. As events progressed, Ericourt was asked to record the complete piano works of Debussy to honor the centennial of his birth. Ericourt completed the ambitious project,

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<sup>39</sup>"Kapp Records presents Debussy: In honor of the Claude Debussy centennial, his Complete Piano Works played by Daniel Ericourt," National Concert & Artists Corp., New York, U.S. Management, 1962. Ericourt Personal Collection.

<sup>40</sup>E. Alan Silver, Connoisseur Society, Inc., New York, telephone interview by author, 4 August 1993.



comprised of six long-playing records, between 1960 and 1962.<sup>41</sup> Silver speaks of his working relationship with Ericourt:

He was wonderful to work with . . . he is a first class virtuoso and he has infinite understanding, sort of a built-in cultural understanding, of the French music idiom. I looked upon him as a very good friend. . . he was also a close personal friend of my piano teacher, Mieczyslaw Münz, which is how I met him. I had already known that Daniel was a high quality exponent of the French literature, so that [recording the Debussy works] was what I proposed to him.<sup>42</sup>

Ericourt's first Debussy release was a two-record set of the twenty-four preludes. In late 1961, *Peabody Notes* observed:

Ericourt's recently released Debussy disc [Kapp Records] has received splendid critical support, with the same company about to release the pianist's recorded interpretations of the entire Debussy piano literature.<sup>43</sup>

Reviews from across the country, such as those below, uniformly lauded Ericourt's recording of the preludes:

French Pianist Is Top Interpreter of Debussy. Ericourt's interpretation of the beautiful, imaginative 'Preludes' is an artistic triumph. His brilliant playing is marked by sensitivity and superb

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<sup>41</sup>Ibid.; Silver was responsible for four of the six Debussy releases. The final two recordings were produced under the supervision of Kapp employees after Silver was released as a consultant and made the transition to his own record company, Connoisseur Society, Inc., in 1961.

<sup>42</sup>Ibid.

<sup>43</sup>*The Peabody Notes* 15 (Autumn 1961): 12.

technique and brings out all the rich imagery and varied moods of Debussy's miniature masterpieces.

*Columbus Enquirer* (Georgia) 44

... Ericourt is a master of color and effect, and his delicacy in conjuring mist and moonlight is matched by the rhythmic sinew and accent mustered for the more vigorous imagery.

*Minneapolis Sunday Tribune* 45

Ericourt challenges the imagination with a masterful interpretation of the Preludes, alternating power and force with gaiety and whispered suggestions. It is an excellent addition to Kapp's steadily growing collection of flawless classics.

*Augusta Chronicle* 46

Kapp is to be applauded for the entire production of this album, from the beauty of the performance to the uncommonly fine piano reproduction to the intelligence with which the jacket notes have been arranged . . . . There has always been only one Debussy interpreter for me--Gieseking. Ericourt, however, is stiff competition for the late master of impressionism. He obviously knows these works as well as he knows his keyboard. . . . This album would be a worthwhile addition to any collection.

*American Record Guide* 47

Ericourt's second disc in the Debussy project included both sets of *Images*, *Estampes*, *D'un cahier d'esquisses*, and *Berceuse Héroïque*. Again, the critical response was enthusiastic:

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<sup>44</sup>Carroll Lisby, "French Pianist Is Top Interpreter of Debussy," *Columbus Enquirer* (Georgia), 11 December 1960.

<sup>45</sup>John K. Sherman, "Pianist Paints With Colors of Debussy," *Minneapolis Sunday Tribune*, 20 November 1960.

<sup>46</sup>Barbara Sullivan, "Debussy album given approval," *Augusta Chronicle*, Augusta, Georgia, 13 November 1960.

<sup>47</sup>Review of Debussy Preludes, Books 1 and 2, by Daniel Ericourt, *American Record Guide* (February 1961).

Ericourt has many interesting things to say about this music; he has tone, technique, and temperamental affinity. Most important of all, he shows admirable discretion in displaying his powers. . . . His superb authority and conviction is manifest throughout.

Herbert Glass, *High Fidelity* 48

Some may feel that Giesecking has said the last word on Debussy. To them, I can only say: Hear Ericourt. . . he brings to these works . . . a keen sense of the mystery of Debussy's piano style.

Joseph McLellan, *Boston Pilot* 49

*HiFi Stereo Review* classified the disc as a "recording of special merit" and its critic William Flanagan described Ericourt's playing as "impeccable."<sup>50</sup>

The next installment in the Debussy cycle featured *Suite Bergamasque*, *Children's Corner*, *Valse Romantique*, *Le petit nègre*, *Ballade*, and *Mazurka*.

Critics continued to react affirmatively:

Throughout the disc, Mr. Ericourt plays with true beauty and great love. He has competition from Casadesus and Giesecking, but can well hold his own.

John Ardoin, *Musical America* 51

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<sup>48</sup>Herbert Glass, Review of Debussy *Berceuse héroïque*, *D'un cahier d'esquisses*, *Estampes*, *Images (I and II)* by Daniel Ericourt, *High Fidelity*, November 1961.

<sup>49</sup>Joseph McLellan, Review of Debussy *Images*, *Estampes*, *D'un cahier d'esquisses*, *Berceuse héroïque*, by Daniel Ericourt, *Boston Pilot* (date unavailable).

<sup>50</sup>William Flanagan, "Recording of Special Merit," *HiFi Stereo Review* 7 (November 1961): 72.

<sup>51</sup>John Ardoin, "Debussy and Ericourt," *Musical America* 81 (December 1961): 54.

Ericourt realizes that the pedals are essential to truly poetic re-creation of this repertoire, and stylist that he is, he has a remarkable grasp of just how to employ them, when to do so, and--perhaps most important of all--when to *refrain* from doing so. . . . All of the . . . pieces on the disc are played with comparable discernment and finesse. Furthermore, Kapp's reproduction is excellent.

Harris Goldsmith, *High Fidelity* 52

The final two discs, released simultaneously, brought Ericourt's recorded cycle of the complete piano music of Debussy to a close. Featured works on one disc were: *Pour le piano*; *La plus que lente*; *Deux arabesques*; *L'Île joyeuse*; *Danse (Tarantelle styrienne)*; *Rêverie*; *Masques*; and *Nocturne*. On the second disc were: *Twelve Études, Books I and II*; *Danse bohémienne*; and *Hommage à Haydn*. Reviewers said of the latest recordings:

. . . they form a homage to the composer, in this centennial year of his birth, that is not likely to be equaled, let alone surpassed, by anyone. . . . Ericourt is ideally equipped for the task he has completed so successfully here.

Rafael Kammerer, *American Record Guide* 53

Debussy as it should sound can be heard in a quite marvelous complete set . . . by Daniel Ericourt on Kapp. The French pianist, now resident here, is Giesecking's successor as the absolute master of this music, with a wonderful variety of touch, tone, rhythm and pedal.

Martin Mayer, *Esquire* 54

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<sup>52</sup>Harris Goldsmith, Review of Debussy *Children's Corner Suite, Suite bergamasque, Ballade, Mazurka, Le Petit nègre, Valse romantique*, by Daniel Ericourt, *High Fidelity* 12 (February 1962): 82.

<sup>53</sup>Rafael Kammerer, "Ericourt's Debussy: Not likely to be equaled, let alone surpassed, by anyone," *American Record Guide* 28 (April 1962): 633.

<sup>54</sup>Martin Mayer, "Recordings," *Esquire* 57 (May 1962): 24.

In the September and October 1962 issues of *High Fidelity*, Harris Goldsmith presented "Debussy on Microgroove," a discography of the composer's music. In Part I (September issue) the piano and orchestral works are discussed in chronological order. In addition to Ericourt, other pianists represented in the solo piano works are: Walter Gieseking, Sviatoslav Richter, Leon Fleisher, Jörg Demus, Werner Haas, Robert Casadesu, Alfred Cortot, Yakov Zak, and Charles Rosen. Comments related to Ericourt's recordings include the following:

*Pour le piano* : [Ericourt's] account of the work is dryly etched and exposed in texture. He brings a headlong excitement to the Prelude and his account of the Toccata sounds forth with crisper, more bravura fingerwork. This is an exceptionally moving, intensely personal, and finely wrought performance. It also has better sound than the Gieseking edition, which is a trifle wooden and constricted in tone.

*Estampes*: The moody, subjective approach is beautifully set forth by Ericourt. His playing here is tonally supple, rhythmically diverse, and technically flawless. . . .

*Images pour piano*: Ericourt is far more subjective than Gieseking, offering an intense and highly emotional interpretation. His reading, however, is finely tempered by lucid fingerwork and a classically oriented pianistic technique. He is notably successful in precisely the areas where I find Gieseking most wanting.

*Children's Corner Suite*: Of the domestic editions, I like best those by Ericourt and Zak, both of whom give penetrating, sensitive readings.

*Preludes*: Ericourt, in contrast to Gieseking, has no fear of introducing a personal accent here and there. In fact, he is frequently wildly at odds with the printed page. But Ericourt is a magnificently resourceful artist, and one blessed by a dynamic rhythmic sense and splendid technical equipment. . . .

These very unusual interpretations will not be to everyone's taste; but they are marvelous, make no mistake. . . . But my general evaluation remains: it is still Gieseeking first, Ericourt second, and Casadesus third.

*Etudes*: Ericourt is a brilliantly resourceful interpreter, but it seems to me that he goes too far with his subjectivity here. . . . Many of the pieces emerge in a most exciting fashion, however, and at no time is Ericourt anything less than an inspired, experienced interpreter and a formidable virtuoso (his sharp, penetrating tone and motoric wrist action are typical of the French school of pianism).<sup>55</sup>

Critic John Ardoin, *Musical America*, made this reference to Ericourt's Debussy recordings in an article on Sviatoslav Richter:

The only person who comes to mind who can match Richter's sense of rhythm and color in Debussy today is Daniel Ericourt. Both gentlemen please equally well, though Ericourt's playing seems the more compact. Both offer, however, the most refined Debussy playing of recent vintage.<sup>56</sup>

Despite the success of the Debussy recordings, Ericourt's contract with Kapp Records, Inc. did not last. As he exclaims, "My name was just going up, it was wonderful, and all of a sudden Kapp . . . sold the company. It was the biggest blow!"<sup>57</sup> Ericourt explains that the company was sold to Music Corporation of America and that the Debussy master recordings were transferred from Kapp to MCA. He expresses regret that the master tapes are

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<sup>55</sup>Harris Goldsmith, "Debussy on Microgroove," Part I, *High Fidelity* 12 (September 1962): 66-69, 120.

<sup>56</sup>John Ardoin, "Three Views of Richter," *Musical America* 83 (December 1963): 277.

<sup>57</sup>Ericourt, 25 January 1992.

unavailable for release and that his efforts to gain access to the tapes for reissue have continued to be unsuccessful.

In January 1964, editor and publisher James Lyons, *American Record Guide*, made a strong statement supporting Ericourt's recordings:

I hope that some entrepreneur of taste will do something about getting back into circulation the superb *intégral* edition of Debussy's piano music recorded by Daniel Ericourt for Kapp just as that label got disenchanted with serious music. The whole series was black-diamonded in the November issue of the Schwann Catalog, and one assumes that it could be had for reissue under other auspices. Ericourt has turned more and more to pedagogy (having lately removed from Peabody to the women's campus of the University of North Carolina at Greensboro), which is good fortune for students but less so for the public, because Ericourt is an artist of rare quality and heir apparent to Schmitz, Copeland, and Giesecking, and he ought to be making records for us. At the very least his *nonpareil* Debussy should be made available. And he should do the complete Ravel, too. No one plays this repertoire with more authority . . . <sup>58</sup>

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<sup>58</sup>James Lyons, "From the Editor," *The American Record Guide* 30 (January 1964): 404.

CHAPTER X

THE UNIVERSITY OF NORTH CAROLINA  
AT GREENSBORO: 1963-1976

In the summer of 1963 Ericourt spent two months as artist-teacher-performer in the School of Music at the University of Illinois, Urbana.<sup>1</sup> While there, he received a telephone call from Dean Lee Rigsby of the School of Music, Woman's College of the University of North Carolina at Greensboro, expressing interest in his filling a faculty vacancy for the academic year 1963-64:

I do not remember where or from whom we heard of his availability but I imagine it was from one of the New York agencies. At any rate his name and reputation were exactly the qualities I thought were definitely needed at UNCG.<sup>2</sup>

Although Ericourt held a faculty contract to return to Peabody Conservatory for the next year, he was interested in pursuing the position at the North Carolina institution. In a letter of recommendation, Director Duane A. Branigan of the School of Music, University of Illinois, stated:

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<sup>1</sup>Duane A. Branigan, Director, School of Music, College of Fine and Applied Arts, University of Illinois, Urbana, Ill. to Daniel Ericourt, 7 East 94th Street, New York, NY, 7 February 1963, Photostat copy in the hand of Judy Hutton; School of Music, University of Illinois, Urbana-Champaign, Illinois.

<sup>2</sup>Lee Rigsby, Hot Springs, Arkansas, to Judy Hutton, LS, 4 August 1992.



I regard Mr. Daniel Ericourt as one of the truly distinguished pianists of our time. He is a great artist, not only a virtuoso but has also a great degree of sensitivity and style in performance and interpretation of music of all periods. Mr. Ericourt's concerts on the University of Illinois campus have been truly outstanding. His most recent performance drew a capacity crowd which gave him a standing ovation at the conclusion of seven or eight encores. From experience, I know also that Mr. Ericourt is a most successful teacher and furthermore, likes to teach and work with young people. We have enjoyed having him here on our campus, and he has won the respect and friendship of his faculty colleagues. I know of no reason why he wouldn't be a tremendous success on your campus, and I am happy to recommend him to you. In my opinion you are fortunate to be able to find a man of this calibre who is available. I wish it were possible for him to remain with us.<sup>3</sup>

Accompanying letters of recommendation from David W. Rubin (Baldwin Piano Company) and composer Douglas Moore, MacDowell Professor of Music, emeritus, Columbia University Department of Music, New York, were sent to Dean Rigsby. Moore's recommendation read:

I have known Mr. Ericourt for over twenty years since his first appearance in New York, where as a matter of fact, he gave a recital at my home. When I first heard him I thought of him as a dazzling virtuoso of the Horowitz type. Of late his interpretations have broadened and deepened and today he is regarded as one of the foremost interpreters of the French repertory. He is a man of great seriousness and devotion to his art . . . I am confident that you would find him a pleasant as well as a distinguished addition to your staff.<sup>4</sup>

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<sup>3</sup>Branigan, University of Illinois, to Lee Rigsby, Dean, School of Music, Woman's College of the University of North Carolina, Greensboro, NC, TLS, 16 July 1963, Photocopy in the hand of Judy Hutton. Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>4</sup>Douglas Moore, Columbia University, New York, to Professor Duane A. Branigan, University of Illinois, TLS, 4 February 1963, Photocopy in the hand of Judy Hutton. Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

In the announcement of his appointment to the School of Music faculty at the University of North Carolina at Greensboro, Ericourt was referred to as a world-famous pianist:

Mr. Ericourt is one of the most distinguished artists of our day. After graduating from the Paris Conservatory and winning the coveted Diémer competition, Mr. Ericourt plunged into a performing career which has led to recitals in all the important musical capitals of the world, appearances with the major orchestras, several coast-to-coast tours of the United States and over four hundred concerts in South America alone.<sup>5</sup>

The September 1963 news release announcing Ericourt's appointment noted several recent accomplishments by the artist, including his recordings of the complete piano works of Debussy and a series of all-Debussy programs in New York's Town Hall. It was also announced that Ericourt would appear in several recitals at the university and elsewhere during the coming year.<sup>6</sup>

### *The Performer*

In the announcement of Ericourt's first UNCG recital, a *Greensboro Daily News* staff writer posed the question as to what influenced his decision to come to Greensboro. Ericourt's response was that he wanted to continue teaching, he wanted to continue concertizing, and that an ideal position would

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<sup>5</sup>Lee Rigsby, Dean, School of Music, UNCG, 7 August 1963, Photocopy in the hand of Judy Hutton, Office of Information Services, UNCG.

<sup>6</sup>News Release, "World-Famous Pianist Joins UNC-G Faculty," 15 September 1963, Office of Information Services, UNCG.

be one granting him both wishes.<sup>7</sup> Ericourt's performance activities during the next several years--with faculty recitals, concerto performances, out-of-town recitals, presentations at local music clubs, television performances, and international tours--would make evident his interest in concertizing as an integral part of his professional responsibilities.

Ericourt's first recital in the Wade R. Brown Recital Series at UNCG was postponed from 24 November 1963 because of the death of President John F. Kennedy. On the rescheduled date, 12 December, he performed the twenty-four preludes of Debussy. A Greensboro critic said of the performance:

Ericourt's musical instincts . . . are as gracious as his technique is sound. He does not over-exploit sentiment and he can play with brilliance and brio . . . . His audience responded vigorously to his artistic insight and competence.<sup>8</sup>

Other major performances during his first academic year at UNCG were a 12 January 1964 concert at the North Carolina Museum of Art in Raleigh and a recital, lectures, and masterclass in conjunction with the Fourth Annual Piano Institute (June 9-12, 1964) at UNCG.<sup>9</sup> On his performance of

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<sup>7</sup>David L. Owens, "Pianist Ericourt to Play 24 Preludes by Debussy," *Greensboro Daily News*, 22 November 1963; Office of Information Services, UNCG.

<sup>8</sup>Henry S. Wooten, "Visiting Lecturer Plays Debussy," *Greensboro Daily News*, 17 December 1963; Office of Information Services, UNCG.

<sup>9</sup>Mary Ruth Haig, "Ericourt Piano Concert Ambitious and Memorable," *Raleigh Times*, 13 January 1964, Office of Information Services, UNCG; Fourth Annual Piano Institute, Recital Hall, School of Music, UNCG, June 9-12, 1964, University Archives, UNCG.

Debussy's twenty-four preludes in the Raleigh recital, a *News and Observer* critic stated that "tonal mastery and mature artistry made Ericourt's performance an unforgettable musical experience."<sup>10</sup> At the Piano Institute, Ericourt performed a Chopin-Debussy recital, featuring the *Fantaisie in F Minor*, three etudes, and *Scherzo No. 1 in B Minor* of Chopin; and *Images I* and *Pour le piano* of Debussy.<sup>11</sup> Also at the Piano Institute, he made three lecture presentations on the Debussy preludes and conducted a master class featuring outstanding young pianists of North Carolina.

The 1964-65 academic calendar presented many performance opportunities for Ericourt, both locally and internationally. He gave recitals at nearby Salem College (2 October 1964) and High Point College (12 February 1965), presented a UNCG faculty recital (6 November 1964), made a brief European tour (February 1965), appeared in two recitals--an all-Debussy and an all-Chopin program--on WUNC-TV (March 1965), and gave two concerto

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<sup>10</sup>Bill Siddell, "Concert Termed Rare With Mastery, Artistry," *The News and Observer*, Raleigh, NC, 13 January 1964, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>11</sup>Fourth Annual Piano Institute Recital, Daniel Ericourt, pianist, School of Music, UNCG, 9 June 1964, University Archives, UNCG.

performances in the spring of 1965.<sup>12</sup> The Salem College performance was reviewed in the *Winston-Salem Journal*:

Daniel Ericourt . . . has a fantastic technique and an approach that borders on the histrionic. Put technique and approach together and add his firm, interpretative grasp of the music, and you have a combination that produces an exciting and sometimes unexpectedly entertaining performance. The pianist divided his program between Chopin and Debussy. . . . He divided his encores between them, too, although when he asked his audience before his first encore, 'Chopin or Debussy?' there was a chorus of 'Debussy.' The response paid tribute to his enlightening performance of the Twelve Preludes of Book No. 2. . . . The [Chopin] selections were Fantaisie in F Minor, Nocturne No. 1 in B-Flat minor, Ballade No. 1 in G minor, and Scherzo No. 3 in C-Sharp minor. The pianist was generous with his encores--he gave five--for which everyone present had reason to be grateful.<sup>13</sup>

His High Point performance received an enthusiastic response from both audience and critics:

Internationally-famed pianist Daniel Ericourt showed himself one of the powerful men of modern music here last night as he tore apart the big piano from which he exuded more Debussy,

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<sup>12</sup>"Ericourt to Give Recital at Salem," *Winston-Salem Journal*, 20 September 1964, Office of Information Services, UNCG; Adelaide Wendler, "Daniel Ericourt to Present Concert Friday," *High Point Enterprise*, 7 February 1965, Office of Information Services, UNCG; Wade R. Brown Faculty Recital Series, Daniel Ericourt, pianist, School of Music UNCG, 6 November 1964, University Archives, UNCG; Daniel Ericourt, pianist, Teatro Marquina, Madrid, Spain, 1 February 1965; "Daniel Ericourt Will Be On TV," *Greensboro Daily News*, 5 March 1965, Office of Information Services, UNCG; "Famous Pianist With Symphony," *Greensboro Daily News*, 28 March 1965, Office of Information Services, UNCG; Greensboro Symphony Orchestra, Thomas Cousins, conductor, Daniel Ericourt, pianist, Aycock Auditorium, UNCG, 30 March 1965, University Archives, UNCG.

<sup>13</sup>Beverly Wolter, "Ericourt Displays Fantastic Technique," *Winston-Salem Journal*, 3 October 1964.

Chopin, Beethoven, Liszt and other masters than one ordinarily would get in a whole series of concerts. And an appreciative audience cheered him on to encore after encore . . .<sup>14</sup>

The audience was warm and very responsive after every number, . . . requested more and more with prolonged applause and was rewarded with the addition of Chopin's Etude No. 8 in F Major, *Mouvement* by Debussy, and a Toccata by Ravel. A pianistic display of such magnitude has not been heard in High Point in a long time. . .<sup>15</sup>

Ericourt performed the Liszt Concerto in E-Flat with the Greensboro Symphony Orchestra under conductor Thomas Cousins on 30 March 1965. On May 18 and 19, 1965, he played three performances of the Ravel G Major Concerto with conductor Joseph Swalin and the North Carolina Symphony.

In his third year at UNCG, Ericourt gave only one Greensboro performance, an all-Ravel recital on 22 May 1966. The program featured *Le Tombeau de Couperin*, *Valses nobles et sentimentales*, and *Gaspard de la nuit*. Both the *Greensboro Record* and *Greensboro Daily News* noted that the performance was a preview of a recital to be given the next month in London. Ericourt's recital at Wigmore Hall (London) received this review in the *Times*:

. . . [Ericourt's] playing seemed to come from a very powerful, but over-willful, imagination. He is no beginner. If he can conjure

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<sup>14</sup>Review of pianist Daniel Ericourt's recital, by Holt McPherson, in the *High Point Enterprise*, 14 February 1965, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>15</sup>Z. Melnikov, "Pianist Daniel Ericourt Proved Skill in Recital," *High Point Enterprise*, 13 February 1965, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

such atmosphere when going his own way, what a fine performer he might be if he played precisely what Ravel wrote! <sup>16</sup>

The following academic year was another busy one for Ericourt--with recital and concerto performances, concert tours to Central America and Spain, and a summer teaching position at the University of Denver where he gave two recital performances. In October, Ericourt performed the Schumann Concerto in A Minor with the Winston-Salem Symphony and conductor John Iuele. The *Winston-Salem Journal* critic stated:

In Daniel Ericourt as soloist the orchestra had a top-notch pianist . . . . Ericourt is a dynamic player. He can be showy and dramatic. On this occasion . . . he was not showy, only magnificently assured. His technique is so firm and well-established that one is scarcely aware of it and can concentrate instead on interpretation. . . . As encores he played Chopin's Etude No. 8 in F Major and Debussy's popular 'Clair de lune.' <sup>17</sup>

Ericourt gave an all-Chopin recital at UNCG on 15 February 1967. Featuring the Sonata in B-Flat Minor, Op. 35, Fantaisie in F Minor, Op. 49, Scherzo No. 1 in B Minor, Op. 20, selected etudes and waltzes, the performance received a rave review in the *Greensboro Record*:

Daniel Ericourt has magic in his fingers. Just ordinary flesh and blood fingers would find it impossible to play Frederic Chopin's music as he did last night in Aycock Auditorium. . . .

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<sup>16</sup>Review, Daniel Ericourt, pianist, *The Times*, 6 June 1966, 14a.

<sup>17</sup>Beverly Wolter, "Opening Concert Hints Fine Season," *Winston-Salem Journal*, Winston-Salem, NC, 11 October 1966, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

When he ended with Scherzo No 1 in B Minor, Opus 20, the audience brought him back with rousing applause so many times that we lost count.<sup>18</sup>

A short tour to Central America in February and March 1967 included performances in El Salvador, Costa Rica, and Panama. "Ericourt: en la cima de sus poderes" ("Ericourt at the top of his form") was the caption of a *Diario de Costa Rica* review that described his performance as "a memorable recital of a great pianist who kept his audience in the palm of his hand."<sup>19</sup>

For the summer months, Ericourt accepted an artist-in-residence appointment at the University of Denver, Lamont School of Music. In addition to his summer school teaching responsibilities, he gave two performances in the Faculty Recital Series.<sup>20</sup> A trip to Salamanca, Spain in August 1967--with a recital performance at the University of Salamanca--concluded the summer's performance activities. Salamanca's *La Gaceta Regional* stated, "Daniel Ericourt is, without a doubt, one of the most exceptional virtuosos of the piano that can be heard in the world."<sup>21</sup>

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<sup>18</sup>Review, Daniel Ericourt, pianist, *Greensboro Record*, 16 February 1967, Office of Information Services, UNCG.

<sup>19</sup>Review of Daniel Ericourt's 23 February 1967 San José recital, by Guido Saenz, in *Diario de Costa Rica*, February 1967; Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>20</sup>Daniel Ericourt, pianist, University of Denver, Lamont School of Music, Faculty Recital Series, Denver, Colorado, 26 July and 8 August 1967; Music Library, University of Denver.

<sup>21</sup>Review of Daniel Ericourt's recital, University of Salamanca, Spain, in *La Gaceta Regional*, 19 August 1967; Personnel File on Daniel Ericourt, Office of the Provost, UNCG.



The year 1967 was an important one both personally and professionally for Ericourt. His marriage to pianist Jayne Winfield, he considers, is perhaps the most exciting event of his life. Aside from the husband and wife relationship, the Ericourts now had the added benefit of concertizing together as solo artists and as duo-pianists.

Performances in 1967-68 were confined primarily to UNCG and the Greensboro area. Ericourt's first recital of the academic year was in conjunction with "The French Festival of Arts" sponsored by the Greensboro Public Library. A *Greensboro Daily News* critic said of the concert:

Magnifique. How else would one describe the faultless performance of Debussy preludes given Wednesday night by Greensboro's leading Frenchman, pianist Daniel Ericourt. . . . More than 400 persons overflowed the hall, listened with rapt attention, gave Ericourt a standing ovation and brought him back for three encores of Debussy selections. . . . Ericourt delivered . . . with decisiveness and with verve. Vive M. Ericourt!<sup>22</sup>

In his November 1967 faculty recital, Ericourt performed works of Beethoven, Schumann and Liszt, as well as Debussy and Fauré. The *Greensboro Record* gave this review:

The technical skill and brilliant dynamics we have come to associate with Daniel Ericourt's performance were very much in evidence again last night at the Wade R. Brown Recital in Aycock Hall. Ericourt devoted the evening to a program ranging from Beethoven's Sonata No. 23 . . . to the later standard-bearers of the romantic period, Schumann and

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<sup>22</sup>Owen Lewis, "Ericourt's Debussy Recital Wins Acclaim of Audience," *Greensboro Daily News*, 21 September 1967, Office of Information Services, UNCG.

Liszt. . . . Ericourt treated his audience to what was surely the highlight of the evening, the Schumann Symphonic Etudes. [He] played a Ravel Toccata and a Chopin Etude as encores, to cap an exciting musical evening.<sup>23</sup>

Following a brief tour in January 1968 to Spain, where he performed a Debussy-Chopin recital in Elche, Ericourt returned to Greensboro. Two all-Debussy recitals, one at UNCG and the other in Winston-Salem, concluded Ericourt's fifth year at the university.<sup>24</sup> A review of the Winston-Salem performance read:

Daniel Ericourt's piano recital last night at Wait Chapel was a model of controlled expression. . . . Ericourt is a superb interpreter of Debussy. . . . In all the varying moods of the preludes, Ericourt proved to be a solid, steady performer, a player capable of bringing out every nuance and creating clearly defined patterns of interpretation distinctly suited to the varying demands of the music.<sup>25</sup>

In early fall 1968 the Ericourts introduced a new concept to the Greensboro musical community by announcing a subscription series of three concerts to be given in their home. Scheduled for the first Sunday in November, December and February, the performances consisted of: a solo recital by Ericourt, the second a solo recital by Jayne Winfield, and the third a

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<sup>23</sup>Robert Rosthal, "Brilliant Performance Given by Piano Artist," *Greensboro Record*, 10 November 1967, Office of Information Services, UNCG.

<sup>24</sup>Daniel Ericourt, pianist, Debussy recital, Elliott Hall, UNCG, 10 June 1968, University Archives, UNCG; Beverly Wolter, "Ericourt Recital Very Accomplished," *Winston-Salem Journal*, 20 June 1968, Office of Information Services, UNCG.

<sup>25</sup>Wolter, *Winston-Salem Journal*, 20 June 1968, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

two-piano program by both. The black tie events were limited to fifty people and were followed by champagne receptions.<sup>26</sup> The two-piano performance by the Ericourts was a preview of future duo concerts by the artists.

In his February 1969 faculty recital, Ericourt presented a varied program of Bach, Scarlatti, Mozart, with featured works the Sonata in C, Op. 53, of Beethoven and *Sposalizio* and *Mephisto Waltz* of Liszt.<sup>27</sup> For most of the month of March, the Ericourts toured throughout Central America. Their concert itinerary included solo recitals for Ericourt in San Salvador, El Salvador; San José, Costa Rica; Caracas, Venezuela; Port of Spain, Trinidad; and Barbados.<sup>28</sup> At two locations, San José and Port of Spain, Jayne Ericourt joined her husband in the presentation of a two-piano recital. Upon their return to Greensboro in April, the Ericourts presented a two-piano concert at UNCG.<sup>29</sup> Featuring works by Bach, Mozart, Saint-Saëns, Arensky, Rachmaninoff, and Albeniz, the performance was the Ericourts' first formal appearance in the city as a two-piano team. During the summer months of

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<sup>26</sup>Invitation to a series of Studio Concerts, November and December 1968, February 1969, from Jayne and Daniel Ericourt, photocopy in the hand of Judy Hutton; Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>27</sup>Daniel Ericourt, piano, Wade R. Brown Recital Series, School of Music, UNCG, Greensboro, NC, 17 February 1969, University Archives, UNCG.

<sup>28</sup>Itinerary, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>29</sup>Jayne and Daniel Ericourt, Two-Piano Recital, Aycock Auditorium, UNCG, 14 April 1969, University Archives, UNCG.

1969 the Ericourts traveled to Lima, Peru where Ericourt gave an all-Debussy recital and both Ericourts performed a two-piano recital.<sup>30</sup>

In the fall of 1969 the Ericourts issued invitations for their second series of private concerts, scheduled for 9 November, 7 December, and 1 February 1970. Ericourt's sole UNCG performance for the year was an all-Beethoven concert featuring the Thirty-two Variations in C Minor, Sonata in C Major, Op. 53, and Sonata in F Minor, Op. 57. The performance was part of UNCG's observance of the two-hundredth anniversary of the composer's birth.<sup>31</sup>

Ericourt performed in three UNCG concerts during the 1970-71 academic year-- two duo-piano performances with his wife Jayne and a solo recital. In early December 1970 the Ericourts performed Saint-Saëns's *Carnival of the Animals* with the UNCG Symphony and conductor Jack Jarrett. The solo recital on 16 February 1971 featured the Twelve Etudes of Debussy, Mozart's Sonata in A, K. 331, and Ravel's *Le Tombeau de Couperin*.<sup>32</sup> The final performance of the year for the Ericourts was a two-

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<sup>30</sup>Daniel Ericourt, piano, Sala 'Alzedo' Recital, Lima, Peru, 25 June 1969; Jayne and Daniel Ericourt, Two-piano recital, Teatro Municipal, Lima, Peru, 30 June 1969.

<sup>31</sup>Daniel Ericourt, piano, Wade R. Brown Recital Series, Aycock Auditorium, UNCG, 10 February 1970, University Archives, UNCG.

<sup>32</sup>Daniel Ericourt, piano, 16 February 1971; Jayne and Daniel Ericourt, duo-pianists, 10 May 1971; Wade R. Brown Recital Series, series of two recitals, University Archives, UNCG.

piano concert on 10 May 1971 featuring Mozart, Brahms, Milhaud, Saint-Saëns, and Strauss.<sup>33</sup>

Daniel and Jayne Ericourt performed duo-piano concerts at Wingate College, North Carolina, and at Third Street Music School Settlement in New York during the 1971-72 academic year.<sup>34</sup> In his annual faculty recital, 1 May 1972, Ericourt performed *Images I*, *Images II*, *Pour le piano* of Debussy and *Gaspard de la nuit* of Ravel.<sup>35</sup>

During his last five years at UNCG, Ericourt continued his faculty recitals, two-piano performances with his wife Jayne, and occasional international concert tours. Two-piano performances included the Saint-Saëns, *Carnaval of the Animals*, with the National Symphony Orchestra of Costa Rica in San José, August 1972, and Alexandre Tansman's Suite for Two Pianos and Orchestra, with the Greensboro Symphony and conductor Sheldon Morgenstern, April 1973, in Greensboro.<sup>36</sup> In the latter concert Ericourt also

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<sup>33</sup>Ibid.

<sup>34</sup>Jayne Winfield and Daniel Ericourt, Two-piano recital, Austin Auditorium, Wingate College, Wingate, NC, 21 October 1971; Third Street Music School Settlement, New York, 19 March 1972.

<sup>35</sup>Daniel Ericourt, piano, Wade R. Brown Recital Series, 1 May 1972, University Archives, UNCG.

<sup>36</sup>Jayne Winfield and Daniel Ericourt, pianists, Teatro Nacional, San José, Costa Rica, 24 August and 27 August 1972; Jayne Winfield and Daniel Ericourt, pianists, Sheldon Morgenstern, Music Director and Conductor, Greensboro Symphony Orchestra, Memorial Auditorium, Greensboro, NC, 10 April 1973.

performed solo with orchestra the *Totentanz* of Liszt. The *Greensboro Daily*

*News* review stated:

Memorial Auditorium may never be the same. . . . In two numbers, Alexandre Tansman's *Suite for Two Pianos and Orchestra* and Franz Liszt's *Totentanz*, Ericourt performed with brilliance and authority. Both works are bombastic. The Ericourt-Jayne Winfield reading of the Tansman was exciting. Throughout it the two pianists maintained a splendid balance between their instruments and between Maestro Sheldon Morgenstern's orchestra. Both played with big tone and fine technique. . . . Ericourt played [the Liszt] magnificently. . . . It was first rate musicianship and jolly good theatre.<sup>37</sup>

The Ericourts gave a two-piano recital at Wingate College in October 1972 and a combined solo/duo performance at Coker College, South Carolina, in January 1975.

For the first time since his inaugural recital at UNCG, Ericourt programmed for a university event the twenty-four preludes of Debussy, on 15 January 1974.<sup>38</sup> In February 1975 he presented a special program on Debussy and his music for the Musical Arts Guild of UNCG.<sup>39</sup> The lecture recital included performances of *Pour le piano*, *Children's Corner*, and three etudes.

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<sup>37</sup>Charles Howell, "Ericourt, Winfield Shine at Bombastic Performance," *Greensboro Daily News*, 11 April 1973, Office of Information Services, UNCG.

<sup>38</sup>Daniel Ericourt, piano, Wade R. Brown Recital Series, 15 January 1974, University Archives, UNCG.

<sup>39</sup>Daniel Ericourt, piano, UNCG Musical Arts Guild, Virginia Dare Room, Alumni House, 17 February 1975, University Archives, UNCG.

In the fall of 1975 Ericourt performed once again the preludes of Debussy at UNCG. For the sixteenth annual conference of the North Carolina Music Teachers Association and the National Association of Teachers of Singing, which convened at UNCG in October 1975, Ericourt was the artist chosen to perform the host concert.<sup>40</sup> This was his last performance of the Debussy preludes at UNCG. One of Ericourt's former UNCG students, Rennie P. Beyer, attended the concert and reflects on his performance:

One of his most memorable concerts for me was at the convention in which he played both books of Debussy preludes, and then played two or three Chopin etudes as encores. The convention [attendees], which is largely made up of expert piano teachers, was stunned.<sup>41</sup>

Other reactions of Ericourt's UNCG students to his concert performances reveal strong and lasting impressions, as reflected by the following quotes from the survey questionnaire:<sup>42</sup>

His performances at UNCG and in the community were always brilliant and enthusiastically received by the audiences.

Mr. Ericourt was a wonderful performer, and one of his greatest contributions to UNCG . . . was his outstanding level of performance.

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<sup>40</sup>Daniel Ericourt, piano, Host Concert, North Carolina Music Teachers Association and National Association of Teachers of Singing, Virginia Dare Room, Alumni House, UNCG, 17 October 1975, University Archives, UNCG.

<sup>41</sup>Rennie P. Beyer, UNCG Student Survey, conducted by author, 17 October 1992.

<sup>42</sup>UNCG Student Survey, conducted by author, summer 1992.

. . . His performances were something to be remembered; they were so far above what you could think was possible.

Faculty colleagues recognized Ericourt's performance ability and today acknowledge that his concert performances added an important dimension to the School of Music:<sup>43</sup>

I remember when [Ericourt] came to the School; he was auditioned as well as interviewed. I thought that was quite something, to have this great pianist auditioned. Nevertheless, we enjoyed the audition very much--a free concert--and of course it was dazzling playing!

He is . . . a very inspiring presence in his performances. He had *wonderful* fingers--that had been developed under the European training . . . he had an incredibly fine technique.

In my judgment, Daniel Ericourt's finest contribution to the School of Music at UNCG was the high degree of professionalism he exhibited as a pianist. He was indeed a concert pianist in every sense of the word.

### *The Teacher*

In his position as artist-in-residence at UNCG, Ericourt maintained a teaching studio, with a designated number of piano students each year, while adhering to a busy concert schedule. For several years he served as nominal chairman for piano studies and, in this role, convened the faculty to make decisions about examinations, acceptance of students, performance

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<sup>43</sup>UNCG faculty, interviews by author, summer 1992.



requirements, and things of this nature.<sup>44</sup> It is the opinion of some of his colleagues that Ericourt did not care for the organizational aspects of his responsibilities and that he was not happy as an administrator. School of Music Dean Lawrence Hart explains that Ericourt's function as artist-in-residence was a little different from the usual faculty member in the respect that, at least partially and appropriately, it relieved him of certain kinds of professorial duties in many cases. The position as piano chair "was the extent of anything related to administrative responsibilities he was expected to accept," Hart notes.<sup>45</sup>

As he reflects on his years at the University, Ericourt confesses that teaching can be wonderful--but can also be very frustrating.

Sometimes you try very hard and it just falls on deaf ears. And sometimes, also, the student tries hard and does not quite make it. As I think back on my teaching, I was really hard. . . I know that lessons with me could be very unpleasant for the pupil because I was demanding a great deal. I demanded a lot, but I took after what my teachers did to me. [They were] very, very demanding. And I felt that in order to obtain a yard, you had to ask for a mile (laughing). It's just that you *must* demand a great deal to obtain sufficient results. The all-important thing is the end result *even if that means* temporary ill feelings.<sup>46</sup>

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<sup>44</sup>Lawrence Hart, interview by author, Tape recording, Greensboro, NC, 28 July 1992.

<sup>45</sup>*Ibid.*

<sup>46</sup>Ericourt, 16 February 1992.

Ericourt recalls various individual students with whom he has worked over the years--some very talented, with tremendous facility, who probably could have become great pianists but were unwilling to practice; and, on the contrary, some who had perhaps less talent but who were attentive, acquired a fairly good technique, good legato, and played quite decently.

I have had some very good students who . . . worked very hard and really accomplished what they wanted to do, and it is very gratifying; but, unfortunately, I have never had a student that I could really lead to the concert stage and become a major pianist. It would have been a *great* satisfaction in teaching and giving of myself to that person.<sup>47</sup>

Given an opportunity to discuss his philosophy of teaching, Ericourt responds:

I think the simpler the teacher's approach, the better . . . you can complicate life for a pupil with all the various theories and methods. The study of muscles and anatomy is going much too far! When you play, you cannot determine what muscle is going to do this and what muscle is going to do that. The *music itself* determines what position your hand is going to take. I think you have to take all these theories and methods with a grain of salt and try to be as articulate as possible, and as *simple* as possible.<sup>48</sup>

Ericourt is quick to defend the French school of piano playing which, he states, is based on high articulation and utmost clarity. From his perspective, there are two schools of piano playing--two schools of thought--"there is the school of

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<sup>47</sup>Ibid.

<sup>48</sup>Ibid.

relaxation; then there is also the other school, precisely the French school of music with high articulation."<sup>49</sup> It is Ericourt's opinion that if you do not have a technique, or if you have an inadequate technique, you hide it under the guise of relaxation.

I think relaxation covers a multitude of sins. In order to relax, you have to relax something--which I believe is technique itself. I have never heard a first-class pianist talk about relaxation to the detriment of technique. There is no doubt a certain tension that has to exist if you want to play with clarity, precision, and rhythm. As much as I think that one must try to play with utmost ease, the first thing of all is to acquire an adequate technique.<sup>50</sup>

Ericourt's piano teachers emphasized the necessity of Czerny exercises, from the *School of Velocity* to the *School of Virtuosity*. "I think they are a wonderful base for the formation of a technique," states Ericourt. He adds that the twenty-four etudes of Chopin and, later, the Debussy etudes are also important to developing a technique. He mentions a book of Tausig exercises that he advocates playing daily:

It does not take the place of scales, but it certainly prepares you to play scales and arpeggios. It loosens your fingers wonderfully.

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<sup>49</sup>Ibid.

<sup>50</sup>Ericourt, 16 February 1992. The piano technique based on weight and relaxation was perpetuated by German pedagogue Rudolf Maria Breithaupt (1873-1945), by Englishman Tobias Matthay (1858-1945), and, to some extent, by Polish pianist Theodor Leschetizky (1830-1915); Reginald R. Gerig, *Famous Pianists & Their Technique* (Washington-New York: Robert B. Luce, Inc., 1974).

But for speed and for accuracy, scales are the best thing you can possibly do.<sup>51</sup>

As Ericourt continues to discuss the important aspects of piano playing, he focuses on fingering:

The solution very often, when you come to the higher spheres of piano playing, is the proper fingering. Fingering is of paramount importance for the successful playing of some passages.<sup>52</sup>

Tone quality, he acknowledges, is another very important element.

We must not forget that the piano is a percussive instrument, and a percussive instrument would destroy the idea of tone quality. And yet you can attain *wonderful* tone quality, *warm* tone quality, on the piano if you know how to do it.<sup>53</sup>

The concept of legato playing, Ericourt notes, is often misunderstood:

Legato playing is elusive. Many people think that by using the damper pedal you play legato. Well, that isn't true at all. It does hold sound, but it does not create the connection from one note to another. *Legato* is the connection from one note to another.<sup>54</sup>

When asked to elaborate on his individualistic pedaling technique, Ericourt explains that pedaling is something that you cannot teach. In his opinion, pedaling is a matter of feeling. "It is like driving a car; you do it

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<sup>51</sup>Ericourt, 16 February 1992.

<sup>52</sup>Ibid.

<sup>53</sup>Ibid.

<sup>54</sup>Ibid.

intuitively, instinctively. Pedaling is the same; either you have it, or you just do not have it."<sup>55</sup> Rhythm is another important facet of piano playing, says Ericourt. "You can acquire [some rhythmic precision] but a rhythm that snaps, that lifts you off your chair, that is something that you *have*; it is instinctive."<sup>56</sup>

In summarizing his ideas on technique, Ericourt reflects further:

It is said that a great writer must know the grammatica to perfection. He must learn all the rules of grammar, how to compose a phrase . . . and at the end, forget all about the rules and simply write. Well, it applies to piano playing also. You learn how to do this, and to do that, and when you play you must forget about it all. . . . It is completely second nature. The minute you are conscious that you must do this or that, it is no longer a work of art.<sup>57</sup>

Ericourt emphasizes that once you have acquired a good technique and a good tone quality, there are of course many other elements related to interpretation and performance that require attention.

I am very particular about one point--it is to have continuity. A piece is composed of fragments. These fragments tie with one another, and you must try to play and hold it together as a whole. The moment you start dividing, it is fragmentary and uninteresting. It is somewhat like a novel. A chapter ties with the preceding one and the ensuing one; it has to have a certain continuity. Every

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<sup>55</sup>Ibid.

<sup>56</sup>Ibid.

<sup>57</sup>Ibid.

[musical composition] has a beginning, a climax, and an end--and must be perceived as a *whole*.<sup>58</sup>

Ericourt credits both Roger-Ducasse and Riera (particularly the Spaniard) with his ideas relating to viewing a work as a whole. "Continuity is something that I have heard good pianists, pianists who are on the concert stage, being rather deficient about," says Ericourt.<sup>59</sup> Closely related to continuity is *timing*:

Timing pertains to the way the fingers go from one key to another. If you play without any motion whatsoever, just articulation, you do not have good timing. It is rough and mechanical. But if you, for instance, play a scale--from C to D to E-- with just a tiny bit of motion, up-and-down motion (demonstrating in the air the 'perfect half curve'), then you achieve some sense of line. The timing is all-important--for a pianist, a singer, a violinist--that is what creates a work of art.<sup>60</sup>

To illustrate his point, Ericourt compares designer fashions with more modest items:

You know that designers get fabulous prices for their clothes. The fabric probably is no better than that of a very modestly priced garment. Why is the designer dress so perfect? It is infinitesimal. It is a little dart here, a little dart there, and finally you have a wonderful, elegant dress; whereas the other one may have no charm at all. The same is true with piano playing! It can be accurate with no art. It is the intangible that makes a work of art.<sup>61</sup>

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<sup>58</sup>Ibid.

<sup>59</sup>Ibid.

<sup>60</sup>Ibid.

<sup>61</sup>Ibid.

In the final analysis, Ericourt believes, the sum total of piano playing is what you do with your personality.

Technique is a vehicle that you put at the service of the work that you are going to play. But then it is only a vehicle . . . what the composer meant, his emotion when he composed, you must instinctively understand it and then communicate it to the audience, to the public. . . .The music dictates to your mind, your heart, your body, and your hands. The music speaks to you, and then you, in turn, speak to the audience. If you are an artist, you can do that.<sup>62</sup>

A survey of former Ericourt students at UNCG produced thirteen completed questionnaires relating to Ericourt's teaching methods. Both bachelor's and master's graduates responded, with questionnaires representing each year of Ericourt's tenure at UNCG, from 1963 to 1976. Copies of the questionnaire and accompanying letter appear in Appendix G.

Throughout the questionnaire responses, Ericourt's emphasis on the technical aspects of piano playing is reflected. In a discussion of Ericourt's approach to teaching, alumna Anne Peacock DiPiazza states that Ericourt emphasized scales, arpeggios, and studies by Czerny and Moszkowski; she adds that *many* repertoire classes were spent on technique.<sup>63</sup> Several other participants mention the thoroughness given to scales, arpeggios, Czerny, and other studies. Trelles Case recalls that Ericourt placed much emphasis on

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<sup>62</sup>Ibid.

<sup>63</sup>Anne Peacock DiPiazza, UNCG Survey, 22 October 1992.

good fingering.<sup>64</sup> Mary Elizabeth Brett writes: "A good technique centered around total finger control. [Ericourt] diligently watched every fingering to make sure that each note was played with just the right amount of emphasis."<sup>65</sup> Rennie Beyer explains:

He was a very demanding teacher, expecting students to be well prepared for lessons by having the basic 'leg-work' done. That is, he did not like to spend time helping students work out notes, rhythms, etc. The exception, I would say, is that he was very good with fingering, and would take great care to write in fingerings that he had worked out.<sup>66</sup>

Ericourt's approach to musical interpretation, according to Pamela Wilkins, was through detailed explanation of phrasing and musical lines:

He would draw lines on the music to indicate phrases and emphasized the rise and fall of the line. He wrote in a lot of fingering and pedal markings and he emphasized a singing tone quality.<sup>67</sup>

Brett adds that Ericourt was "keenly attuned to all the subtlety of tonal color. He always encouraged students to listen as they played and to perform with a musical objective, not just a technical one."<sup>68</sup> Victoria Silby Mora writes: "He

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<sup>64</sup>Trelles Case, UNCG Survey, 3 September 1992.

<sup>65</sup>Mary Elizabeth Brett, UNCG Survey, 5 September 1992.

<sup>66</sup>Beyer, 17 October 1992.

<sup>67</sup>Pamela W. Wilkins, UNCG Survey, 4 September 1992.

<sup>68</sup>Brett, 5 September 1992.



stressed time period accuracy, lots of dynamic fluctuation, and phrasing; but most of all, that I express 'me' in my music."<sup>69</sup>

As is understandable, Ericourt's choice of twentieth-century literature for students leaned toward the French composers. Many indicate that they were exposed to a wide range of repertoire, but that Ericourt did favor Debussy and Ravel, as well as Spanish literature, for representative contemporary works. Brett points out that Ericourt's knowledge of the piano literature was quite extensive and avows that she must have been the only student in UNCG history to be assigned the Rimsky-Korsakov Piano Concerto in C-sharp Minor!<sup>70</sup>

Responses to the question pertaining to Ericourt's performance standards and demands are significant in their unanimity: "This can be summed up in one word, perfection," writes Barbara Hargett.<sup>71</sup> "Perfection, always perfection," notes Harriet Thompson.<sup>72</sup> According to Wilkins:

He was a demanding teacher who required perfection in performance. He expected that of himself and so he demanded that of his students.<sup>73</sup>

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<sup>69</sup>Victoria Silby Mora, UNCG Survey, 10 March 1993.

<sup>70</sup>Brett.

<sup>71</sup>Barbara Whitley Hargett, UNCG Survey, 9 September 1992.

<sup>72</sup>Harriet Thompson, UNCG Survey, 18 October 1992.

<sup>73</sup>Wilkins, 4 September 1992.

Elizabeth Thompson Phillips describes his standards and demands as "high and extremely precise."<sup>74</sup> Mora writes: "He had very high standards but he understood the human element, i. e., nerves. Even if he was disappointed, he was fair and encouraging."<sup>75</sup> According to Mary Alice Seals, [Ericourt] "expected good musicianship in terms of both accuracy and stylistic interpretation."<sup>76</sup> Brett notes that Ericourt's standards "were very demanding as they should have been for a master artist whose concerts had taken him virtually around the world."<sup>77</sup>

In response to the question, "Does your playing or teaching reflect the influence of Mr. Ericourt? How?", most students answer affirmatively. Several cite Ericourt's influence in their emphasis on technique, fingering, articulation, tone quality, legato playing, and interpretation. Thompson states:

It could not help but [reflect his influence]. When someone impresses you that much and you try to emulate that person, you hopefully can bring [that influence] into your teaching and performance.<sup>78</sup>

Anne DiPiazza writes:

Yes, I inherited some of his pet peeves . . . his insistence on correct dotted rhythms. 'Lazy triplets' [instead of the notated

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<sup>74</sup>Elizabeth Thompson Phillips, UNCG Survey, 4 October 1992.

<sup>75</sup>Mora, 10 March 1993.

<sup>76</sup>Mary Alice Seals, UNCG Survey, 14 September 1992.

<sup>77</sup>Brett.

<sup>78</sup>Thompson, 18 October 1992.

dotted rhythms] drive me crazy! I especially enjoy teaching . . . French impressionist and Spanish music, with which Mr. Ericourt has a special bond that he generously shared.<sup>79</sup>

Kelly Matthews responds:

I certainly hope so, and I don't see how not. He was pack leader when I was the puppy, and I still wouldn't want to do something that displeased him. But this is because I knew he was right--that's how he got to be my personal leader.<sup>80</sup>

Responses to the request for terms of personal description of Ericourt were many and varied. Entries are listed in their entirety, with the only exceptions being detailed elaborations:<sup>81</sup> "Energetic, precise, passionate, sometimes downright cantankerous" . . . "he's dapper, a little arrogant, he doesn't have much tolerance for inferiority, a perfectionist" . . . "witty, charming, demanding" . . . "natural, never treated me less than a professional musician" . . . "energetic, inspiring, fastidious, exacting, courteous" . . . "confident but not arrogant, generous, helpful, diplomatic, never back-biting, enthusiastic, complimentary (when deserved), I found him approachable, caring, friendly (I'm not sure everyone did)" . . . "charming and courtly, a good sense of fairness, inspirational, encouraging" . . . "even-tempered, friendly, musically captivating, generous, down-to-earth, gifted mentor" . . . "reserved, often gentle, quite sensitive and he gave a genuine care for his students" . . . "demanding, encouraging,

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<sup>79</sup>Anne DiPiazza, 22 October 1992.

<sup>80</sup>Kelly Matthews, UNGC Survey, 28 September 1992.

<sup>81</sup>UNGC Survey.

jovial in settings away from campus" . . . "aloof, European, courtly(?), suave, temperamental, demanding, sometimes unrealistic, a perfectionist" . . . "a very dynamic teacher" . . . "a consummate teacher and performer, a man of detail, he was technically and musically a flawless performer, a caring and considerate teacher, he was also a grueling taskmaster, he was vibrant, exciting, entertaining, and challenging."

Responses to the final question, "What do you consider to be Mr. Ericourt's value to the UNCG School of Music--as an artist teacher, faculty member, performer, person?", as shown in the following excerpts, reflect the admiration and respect of his former pupils and their recognition of his invaluable contribution to the institution:<sup>82</sup>

I think the School certainly went up in its accreditation. I think his being there made it possible for them to have a master's program . . . It definitely would have a reflection on the caliber of teaching. Everybody in the school would have to try to measure up to at least [being] respected by him, and if they didn't that would . . . give them a pinnacle to work toward. I think it helped the reputation of the school because of that big reputation that he had, being renowned throughout the world, and that put UNCG on the map. . .

Daniel Ericourt set a high standard of artistry at UNCG which inspired students and faculty alike for almost twenty-five years.

As an artist teacher he fully understood the role of a performer, having had [himself] a career as a concert artist. As a faculty member, he probably could have been more involved with day-to-day activities in the School of Music. As a performer, outstanding; a true artist.

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<sup>82</sup>Ibid.

Having Mr. Ericourt on the faculty gave the School of Music a great deal of prestige. . . I regard it as a privilege to have known and worked with Mr. Ericourt.

He put it on the map, of course. I still don't know why I was lucky enough to be there when he was. He was a musician for teachers and students to emulate . . . he cared about promoting the school for its sake, not his own.

He gave a sense of artistry, not just pedagogy--something above average performance and expectations.

He gave UNCG School of Music the gift of skillful teaching . . . one always felt they were in the presence of an artist when with Mr. Ericourt.

Besides being an outstanding teacher and performer, I always knew him to be cooperative and friendly. His background . . . and his vast knowledge of French music made him an invaluable asset to our department.

I think his name has added weight to the already well-respected reputation of UNCG's School of Music.

. . . He was an enormous credit to the UNCG faculty and he helped to raise the performance level at the school to a higher level.

. . . One of his greatest contributions to UNCG, I believe, was his outstanding level of performance. . . . To the piano students, I think his greatest contribution [was] his demand that minimum standards for quantity of literature be established. . . Mr. Ericourt insisted that all students learn an established curriculum, including basic technical studies at each level, minimum Bach, classical, romantic, etc. requirements per semester. The standardization of the curriculum helped all of us to learn more literature than we would have otherwise learned and pushed us in our technical studies as well. In doing this, there was no compromise in the *quality* of playing requirements. Mr. Ericourt also established the weekly piano class for all piano students, which was most helpful to us.

Given an opportunity to make additional comments or observations, several responded:

I don't think Ericourt has the recognition that he should have. I think this is a great opportunity for him to be remembered . . . this will bring some notoriety to him.

As UNCG is offering the DMA, it certainly would seem appropriate to add faculty who have had/are having a concert career. The seasoned artist surely would add another dimension.

I wish I hadn't let his reputation of being such a wonderful and great teacher scare me so. It certainly was not his fault. I was simply young and very ill-at-ease at the time. Truly I feel he was a marvelous teacher.

He was so good to me--a wonderful friend, an admirable mentor, and a captivating performer.

Once, when I complained about a particular passage being hard, he said, 'So, it's hard . . .' If I would strike a wrong note, he would give a loud intake of breath . . . I soon learned carefulness in learning compositions! When he wrote in the fingering, you had jolly well better do it that way! He was great!

Studying with Mr. Ericourt was one of the most rewarding experiences I have encountered in my lifetime. . . . Thank you for helping me relive these exciting memories.

During one of the author's visits to the Ericourts' home for an interview, Jayne Ericourt offered to share a personal experience that she thought might be of interest related to her husband's demands upon students:

When Daniel was away from UNCG concertizing and had to make up lessons, instead of going to campus he would often have the students come to our house. It was usually on a Saturday morning. I was always interested in all his students, and I can remember so many times he would have a student there taking a lesson--and I could hear him getting louder and louder, speaking to this student, 'No, No, No!' And the student would get exasperated and tense and nervous, and sometimes they would cry--boys and girls would cry--and then the lesson would finish, and Daniel would come into the house where I was and say, 'Please, you'd better . . . invite [them] to lunch because

I think I have really upset them.' And so I would have to invite all these students to lunch to make them feel better, and I would talk to them and try to calm them down and ease their nerves. . . But how many times I've done lunch for a student that he had been very demanding of! But *he* felt bad. He was so worried that he had upset them--and often he had!<sup>83</sup>

Several of Ericourt's faculty colleagues at UNCG participated in interviews and have given their observations of his teaching. Professor Emeritus Inga Morgan, who taught with Ericourt from his first year at the University until his retirement, shares her thoughts:

With students he was very demanding, but he knew his business so well. He was . . . I wouldn't say he was sort of explosive about his ideas but he was very, very firm and everything was vivid. And that is very good for a student and teacher alike. It's a good influence.<sup>84</sup>

Associate Professor Emeritus Robert Darnell comments: "I remember very well the excellent preparation his students showed in piano juries and, beyond, that, the security and musicianship in their recitals."<sup>85</sup> Associate Professor Joseph DiPiazza describes Ericourt's teaching as "demanding, intimidating, and forceful," but points out that, in Ericourt's student days, he had certainly

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<sup>83</sup>Jayne Ericourt, interview by author, Tape recording, Greensboro, NC, 29 July 1992.

<sup>84</sup>Inga Morgan, interview by author, Tape recording, Greensboro, NC, 28 July 1992.

<sup>85</sup>Robert Darnell, Greensboro, NC, to Judy Hutton, Charlotte, NC, DS, 10 August 1992.

paid his dues and earned the right to be a demanding teacher.<sup>86</sup> Raymond Marchionni, former piano instructor at UNCG, former student of Ericourt at the University of Denver, and present Chairman of the Department of Music, Georgia Southern University, recalls Ericourt's emphasis on technical development:

I had never had a teacher who demanded so very much with regard to technical development. Many teachers all too often believe that most technical development can be attained primarily through repertoire study and do not concentrate enough effort on pure technique. This was not the case with Daniel, and I very much agree with him to this day. Our technique lessons centered on scales, arpeggios, octave studies and, of course, Czerny and Debussy etudes. Execution of these pianistic gymnastics was never flawless enough.

The intensity which characterized technical study equaled itself in the study of piano repertoire. His approach to fingering alone presented an entirely new thought process. . . . One principle underlied all technical and musical sessions, however: anything half-baked was totally unacceptable. The student had to practice long hours each day to meet Daniel's demands which, in reality, meant that the student needed to be prepared to meet the demands inherent in the music. . . .<sup>87</sup>

Professor George Kiorpes reflects on Ericourt's teaching:

He laid his demands out pretty strongly, especially if the student's technique or the repertoire was sub-par. I had a feeling from hearing his students when they performed--in juries, recitals, etc.--that he was not one who cared to nudge a student along. . . if the student was lazy or not working, or not

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<sup>86</sup>Joseph DiPiazza, interview by author, Tape recording, Greensboro, NC, 29 July 1992.

<sup>87</sup>Raymond Marchionni, Statesboro, Georgia, to Judy Hutton, Charlotte, NC, TLS, 14 September 1992.



talented, Ericourt was not sympathetic with him. He did not care for sugar coating; that was not his way at all. With rare exceptions, he always had a very sympathetic situation with his students. So he must have done very well in getting his ideas across [to the students] and also being a person with whom they were reasonably comfortable.<sup>88</sup>

Professor Emeritus and former Dean of the UNCG School of Music, Lawrence Hart, speaks of Ericourt's association with students:

He was very demanding undoubtedly, and he simply did not choose to work with students who did not demand of themselves. And they learned this very quickly. That is a personal characteristic as well as a pedagogical one and, in both cases, I think a real strength. . . . I have to look at the student as product . . . and certainly from the things I saw going on in the musical development of the students who studied under him, and the inspiration he offered to other students and colleagues as well, I think that was a student-teacher association that is extremely valuable. After his students began to graduate and I looked at their careers and how they developed, then it becomes clear that his association with students was a very powerful one.<sup>89</sup>

During his thirteen years as professor at UNCG, Ericourt was active as a lecturer for local organizations and as a master teacher. The School of Music offered piano master classes periodically, often designed not only for university students but for non-college students and teachers as well. Colleague Inga Morgan recalls some of the reactions to Ericourt's master classes:

Daniel gave a lot of class lessons, master classes . . . not all of which we could [attend] because it conflicted with regular teaching

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<sup>88</sup>George Kiorpes, interview by author, Tape recording, Greensboro, NC, 18 August 1992.

<sup>89</sup>Lawrence Hart, interview by author, Tape recording, Greensboro, NC, 28 July 1992.

time. . . . He was always a lively number (laughing); he had very definite wishes and he stated them crisply, without any *ifs*, *ands*, or *buts*. . . . I remember some onlookers saying, 'Well I couldn't take a lesson like that.' And it is not necessarily easy to take a lesson like that, but it's exciting! I think it's wonderful. And it's so specific. I remember he used to say 'You need more bone in your tone.' He wanted people to get down into the keys more. He knew exactly what he wanted.<sup>90</sup>

His first formal master class at UNCG was given in conjunction with the Piano Institute, held June 9 through 12, 1964, at the School of Music. Publicized as a new feature of the Institute, the class featured outstanding pianists at the pre-college level from the state of North Carolina. The noted objective of the class, in which students played for criticism by Ericourt, was to help the teachers in attendance "to gain perspective on the type of playing that is being done by students from around the state, all in the generally relaxed atmosphere of a recital."<sup>91</sup>

In March 1968 the *Greensboro Record* announced an Ericourt master class for non-university pianists in the Greensboro area.<sup>92</sup> The article notes that Ericourt was giving regular master classes throughout the academic year for university students whose major was piano and that this class had been scheduled by the UNCG School of Music in response to requests from pianists

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<sup>90</sup>Morgan.

<sup>91</sup>Memorandum from Phillip Morgan, Director of the Piano Institute, UNCG, Greensboro, NC, to NC Piano Teachers, undated, attached to the Institute schedule, June 9-12, 1964; University Archives, UNCG.

<sup>92</sup>"Ericourt Will Teach," *Greensboro Record*, 2 March 1968.

and piano teachers in the Greensboro area. The event was open to all interested persons, without charge.

Under the joint sponsorship of the UNCG School of Music and the UNCG Extension Division, a series of piano master classes was offered for the week of June 8 through 12, 1970.<sup>93</sup> Attendees were given the option of credit or non-credit for the class. It was announced that Ericourt would discuss matters of technique and interpretation with particular reference to Bach, Scarlatti, Mozart, Beethoven, Chopin, Mendelssohn, Schumann, and Brahms.<sup>94</sup>

In November 1975 the School of Music presented a master class honoring the one-hundredth anniversary of the birth of Maurice Ravel (1875-1937).<sup>95</sup> Conducted by Ericourt, the class was open to undergraduate or graduate students of UNCG or other colleges. Participants were asked to limit their performances to the works of Ravel and Debussy.

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<sup>93</sup>Dean Lawrence Hart, School of Music, to Joseph Bryson, Director of Extension Services, 13 February 1970, photocopy in the hand of Judy Hutton; University Archives, UNCG.

<sup>94</sup>"Piano Class to be Held," *Greensboro Record*, 6 June 1970; Office of Information Services, UNCG.

<sup>95</sup>Piano Master Class, conducted by Daniel Ericourt, eminent French concert pianist and teacher, artist-in-residence at UNCG, WUNC-TV Station (not televised), UNCG, 19 November 1975; personal collection of Victoria Silby Tora, student of Ericourt.

A piano master class designed for teachers and performers was offered under the auspices of the Office of Continuing Education, UNCG, in the fall of 1976.<sup>96</sup> The series consisted of four lectures and demonstrations, and addressed the following topics: (1) technical skills, practice procedures, fingering; (2) developmental stages from reading to performance, stylistic elements; (3) interpretation, phrasing, the use of pedals, the art of communicating; and (4) touch and tone quality--weight and depth, concert performance, repertoire.

In addition to master classes at UNCG, Ericourt received opportunities for off-campus classes as well, including a series of classes at Wingate College during 1972-1975 and a class in conjunction with the Eastern Music Festival, Greensboro, in 1974.<sup>97</sup>

### *The Ericourt Forum of Music and Arts*

A television series featuring pianist Daniel Ericourt was conceived in the fall of 1963, shortly after Ericourt arrived on the UNCG campus. In October

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<sup>96</sup>"Ericourt to Give Master Piano Class on UNCG Campus," *High Point Enterprise*, High Point, NC, 19 September 1976; Office of Information Services, UNCG.

<sup>97</sup> President Budd E. Smith, Wingate College, Wingate, NC, to Chancellor James Ferguson, UNCG, 5 July 1972, acknowledging that Professor Ericourt and Mrs. Ericourt served as visiting artists for weekly master classes on the Wingate campus during 1972-73; Personnel File on Daniel Ericourt, Office of the Provost, UNCG; Master Class, Daniel Ericourt, pianist, Eastern Music Festival, 1974 season, 2 August 1974.

1963 the dean of the School of Music, Lee Rigsby, submitted a formal proposal for a series of televised master classes in piano, with suggested programs featuring selected composers and/or stylistic eras.<sup>98</sup> The next indication of action with regard to the television program is a memorandum dated 25 August 1964 from Dean Rigsby to UNCG Chancellor Otis A. Singletary, to which is attached a copy of the 14 October 1963 proposal:

I have hesitated sending this . . . to you since I am not quite sure in my own mind that we are really ready to undertake a project as extensive as this . . . . Mr. Ericourt has been so enthusiastic about the project that I have hated to discourage him altogether.<sup>99</sup>

Acknowledging the limited facilities in the University television studio, the potential costs of taping, cameras, etc., Rigsby suggests that, for the current school year, it might be more feasible to have Ericourt perform several live solo recitals on the University television channel. He emphasizes, however, the importance of the televised master classes at such future time as adequate facilities and studios are available: "A [project] of this sort has much educational value and would be excellent publicity for our music program."<sup>100</sup>

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<sup>98</sup>Lee Rigsby to Dean Mereb Mossman, 14 October 1963, Office of the Vice Chancellor, University Archives, UNCG.

<sup>99</sup>Lee Rigsby to Chancellor Otis A. Singletary, 25 August 1964, Office of the Vice Chancellor, University Archives, UNCG.

<sup>100</sup>Ibid.

It was perhaps consequential that Ericourt gave two televised concerts on WUNC-TV in the spring of 1965, an all-Debussy program on 5 March and an all-Chopin performance on 12 March.<sup>101</sup> Shortly thereafter, on 20 April 1965, Rigsby submitted a new proposal for a television program to be sponsored by the School of Music, giving Ericourt the responsibility for planning programs, contacting personnel, determining program format, and writing the necessary script.<sup>102</sup> The proposal called for one program per week throughout the school year, one-half hour or one hour each in duration, and specified that Ericourt would give several solo performances and would conduct a number of master classes in piano.<sup>103</sup>

Subsequently the proposal was approved and Ericourt was appointed to set up a television program for the fall semester 1965-1966.<sup>104</sup> In her 12 May 1965 announcement of the program's approval, Dean Mossman stated:

We believe this will add a great deal of State interest in our University fine arts program and be of very high quality since it will be directed by Mr. Ericourt under the conditions Dean Rigsby has suggested. We are pleased to have this type of program on the air.<sup>105</sup>

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<sup>101</sup>"Daniel Ericourt will be on TV," *Greensboro Daily News*, 5 March 1965, Office of Information Services, UNCG.

<sup>102</sup>Lee Rigsby to Dean Mereb Mossman, 20 April 1965, Office of the Vice Chancellor, University Archives, UNCG.

<sup>103</sup>*Ibid.*

<sup>104</sup>Mereb F. Mossman to Joseph E. Bryson, 12 May 1965, Office of the Vice Chancellor, University Archives, UNCG.

<sup>105</sup>*Ibid.*

With Ericourt as producer and William Alspaugh as director, the television series began its inaugural season in September 1965. The title of the series, *The Ericourt Forum of Music and Arts*, was coined by Alspaugh.<sup>106</sup> Programs were taped in the studios of WUNC-TV on the UNCG campus, where E. W. Young, Jr. was director, and transmitted to WUNC-TV, Chapel Hill. Programs were televised every Friday evening at 7:30, when school was in session, on the University of North Carolina educational network, WUNC-TV, Channel 4.

In its early stages, the Ericourt Forum presented programs that were primarily musical in nature. Performers were often graduate students and faculty members in the UNCG School of Music. Among the performers in the first series were: organist Gordon Wilson, flutist John Meacham, pianist George Kiorpes, and bass baritone Paul Hickfang, all members of the UNCG music faculty.<sup>107</sup> UNCG graduate-student performers included soprano Eve-Anne Eichhorn, lyric coloratura Terrell Cofield, and organist Jodi Rush Sigmon.<sup>108</sup> Ericourt presented several piano master classes and performed an all-Debussy recital in the series. Other performances consisted of: The University Choir, under the direction of Richard Cox, in its Christmas concert; and a performance of Menotti's one-act opera, *The Medium*, under the direction of Paul Hickfang, head of the UNCG Opera Department.

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<sup>106</sup>Ericourt, 21 June 1992.

<sup>107</sup>*The Ericourt Forum of Music and Arts*, Program, Personnel File on Daniel Ericourt, Office of the Provost, UNCG.

<sup>108</sup>*Ibid.*

One of the early programs that Ericourt considered to be very interesting was a simulated music recording session.<sup>109</sup> Jayne Winfield, later to become Mrs. Daniel Ericourt, performed as the recording artist. Paul Myers, an artist and repertoire man with Columbia Records, made the recording. Myers conducted a "legitimate recording session with retakes, etc. and the television audience had the opportunity to see how it was done," notes Ericourt.<sup>110</sup> The results of the recording session, in its finished state, were later televised on the program.

Non-musical programs in the first series were presented by UNCG Art Department head, Gilbert Carpenter; and by Robert Watson, poet and writer-in-residence at UNCG.

In a memorandum of 22 October 1965, Rigsby notes that the television program "has met with fine success and that it is bringing a considerable amount of attention to the School of Music."<sup>111</sup>

As Ericourt continued to host the Forum, there was a gradual change in scope of the program to include artists from different fields--theatre, poetry, literature, architecture, and art--pointing up the role that music plays in the related arts. Invited guests appearing on the program came from North and

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<sup>109</sup>Ericourt, 21 June 1992.

<sup>110</sup>Ibid.

<sup>111</sup>Lee Rigsby to Dean Mereb Mossman, 22 October 1965, Office of the Vice Chancellor, University Archives, UNCG.



South America as well as Europe. "I want [the program] to be on a metropolitan and international level," Ericourt was quoted.<sup>112</sup> Guest performers included such artists as: French pianist Monique Duphil (who was living in Caracas at the time of her appearance on the program); pianist Eric Landerer, of Caracas; José Malsio, composer and conductor from Lima, Peru; pianist Fedora Horowitz; and Harry Danziger, director of the Third Street Music School Settlement in New York.<sup>113</sup> North Carolina artists include: Pianist Lili Keleti, Bennett College, Greensboro; painter Betty Watson; Mexican guitarist Jesus Silva, a North Carolina School of the Arts faculty member at the time of his Forum performance; cellist Arthur Hunkins, of the UNCG music faculty; the Ciompi String Quartet, of Duke University; harpist Joel Andrews, musician-in-residence at North Carolina State University; Raymond Gariglio and the UNCG Jazz Ensemble; UNCG French professor Claude Chauvigné; UNCG professor of philosophy Robert Rosthal, in a program on Wagner; painter Claude Howell, art professor at UNC-Wilmington; a program on Asian art by UNCG professor Len Wright; pianist Bela Szilagi, UNCG music faculty; baritone Charles Lynam, UNCG music faculty; and Rolf Sander, UNCG Opera

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<sup>112</sup>"Ericourt Thinks Television Is the Greatest," *Greensboro Daily News*, 22 October 1967, Office of Information Services, UNCG.

<sup>113</sup>Ericourt, 21 June 1992.

Workshop, in *The Impresario*, of Mozart.<sup>114</sup> There were, of course, numerous performances by Ericourt, by his wife Jayne, and duo performances by the Ericourts. Other programs were: a piano technique class by Ericourt, a program on the artist Goya, one on the art of bull fighting, a performance of Debussy's ballet for children, *La boîte à joujoux* (*The Toy Box*), and a performance by piano students of Jayne Winfield.

A high point for Ericourt occurred in 1970 when he and a two-man crew from the UNCG Television Studios traveled to Spain for the purpose of taping several segments to be televised on the Forum.<sup>115</sup> Accompanying Ericourt on the filming venture were Director Young of the UNCG Studios, who served as cinematographer; and George R. Smith, Studio Manager, who was the sound recording technician.<sup>116</sup> The filming for six or seven programs for the television series was done on location at Santiago de Compostela, Spain, the site for the summer music program known as "Música en Compostela." Programs featured performances and interviews with several European

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<sup>114</sup>Ibid.; Audiotapes of several programs of *The Ericourt Forum of Music and Arts* are filed in the office of Woodrow McDougald, Department of Communication and Theatre Broadcasting/Cinema Division, UNCG.; "University of North Carolina Television, Ericourt Forum of Music and Arts, Program Notes, February 1970," Ericourt Personal Files.

<sup>115</sup>Ericourt to Dean Larry Hart, 2 September 1970, Personnel File on Daniel Ericourt, Office of the Provost, UNCG; "Programs to Feature UNC Artist in Spain," *Reidsville Review*, Reidsville, NC, 6 October 1971, Office of Information Services, UNCG.

<sup>116</sup>Ibid.

musicians, including pianist Rosa Sabater, soprano Conchita Badia, and guitarist José Tomas.<sup>117</sup>

The series continued, under Ericourt's guidance, from 1965 to 1972.<sup>118</sup> The television coverage area for the state of North Carolina was enlarged during the academic year 1967-68 by the addition of several channels to the UNC Educational Network.<sup>119</sup> Operating stations in 1968 were: WUND-TV Channel 2, Columbia; WUNC-TV Channel 4, Chapel Hill; WUNE-TV Channel 17, Linville; WUNF-TV Channel 33, Asheville; and WUNG-TV Channel 58, Concord.<sup>120</sup> By 1971, WUNJ-TV Channel 39, Wilmington, had been added. In its second year, the Forum expanded its showings and was televised twice weekly, on Tuesday evenings and Sunday afternoons.

In reflecting on their working relationship, Director Young says that Ericourt "was a joy. . . working with him was just great."<sup>121</sup> Woodrow McDougald, an engineer in the UNCG studio, notes that Ericourt was

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<sup>117</sup>Ericourt, 21 June 1992.

<sup>118</sup>"Nominations for Honorary Degree from UNCG: Daniel Ericourt," Ericourt Personal Collection.

<sup>119</sup>Anna Joyce Reardon to Chancellor James S. Ferguson, Annual Report of the Television Programming Committee, 30 May 1968, University Archives, UNCG.

<sup>120</sup>Ibid.

<sup>121</sup>E. W. Young, Jr., interview by author, Tape recording, Greensboro, NC, 30 July 1992.

"cantankerous and hard to get along with at times, but a very talented person."<sup>122</sup> He recognizes Ericourt's important contribution to the series that was "one of the most popular programs to the UNC system . . . at that time."<sup>123</sup> Alspaugh speaks of the "overall enjoyable relationship" with Ericourt:

He certainly learned television techniques from it to apply to his already worthy techniques. I enjoyed it and was informed by it, both from a cultural and an informational standpoint. It edified as well as entertained.<sup>124</sup>

Ericourt knows that not all of the televised programs were refined: "We had some very good programs and some bad ones."<sup>125</sup> He cites problems related to taping in the Greensboro studios, but recording in Chapel Hill; often no time for rehearsals; and a shortage of cameras. "They would not give us the time; if we had had time to make a completely professional program, it would have been wonderful."<sup>126</sup> He feels, nevertheless, that *The Ericourt Forum of*

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<sup>122</sup>Woodrow McDougald, interview by author, Greensboro, NC, 10 June 1992.

<sup>123</sup>Ibid.

<sup>124</sup>William Alspaugh, telephone interview by author, 24 September 1993.

<sup>125</sup>Ericourt, 21 June 1992.

<sup>126</sup>Ibid.

*Music and Arts* was one of his most important contributions to the University:

"It brought the University into many homes in North Carolina."<sup>127</sup>

UNCG colleague George Kiorpes agrees that the television series was a plus for the School of Music: "It established us [and] we were better known beyond the confines of the campus."<sup>128</sup> Dean Lawrence Hart believes that the television programs were "an important contribution to the School of Music at a particular time when favorable attention was needed."<sup>129</sup> He explains that with the change from a woman's college to a coeducational institution in the mid-sixties, the exposure through television was very important. "Ericourt made some very good contributions to the program. Through his conversations about music, and descriptions, and through his expectations and demands of the television crew, he did an outstanding job."<sup>130</sup> Alspaugh speaks of the program's value:

It was a prestigious presentation in that it had Mr. Ericourt and his expertise on public display, as well as his guests and his master classes. I think it was by far the most qualitative musical series on the air originating out of University television.<sup>131</sup>

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<sup>127</sup>Ibid.

<sup>128</sup>Kiorpes, 18 August 1992.

<sup>129</sup>Hart, 28 July 1992.

<sup>130</sup>Ibid.

<sup>131</sup>Alspaugh, 24 September 1993.

### *Overall Contribution*

In the opinions of his School of Music colleagues, Ericourt made a significant contribution to the UNCG music program. Professor Kiorpes cites several points:

First of all, there is his charisma . . . that was a very strong addition, just the image of the school. Secondly, he contributed a great deal in terms of recruitment. An established name like that, with a reputation as a performer and recognized as one of the great Debussy interpreters . . . would have influence over students who are choosing a [music school]. I would suspect that, especially in his first six or eight years, he had a great impact on recruiting. Thirdly, I would say, based on his own high technical standards, I think everybody else had to elevate their own. He set a standard that you really [wanted] to match because obviously you had students that you wanted not to fall by the wayside . . . if they were compared with his [students]--and that always happens whether you like it or not (laughing)! And, in his own activity here as a performer. . . as both a solo pianist and a concerto player, he made some wonderful contributions.<sup>132</sup>

Professor Inga Morgan considers Ericourt's stature as an artist, and his teaching ability, to be foremost in his overall contributions:

He knew a lot; he had had firsthand experience, and he had been acquainted with and rubbed elbows with the fine musicians of Europe as well as this country, and had concertized all over the world.<sup>133</sup>

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<sup>132</sup>Kiorpes, 18 August 1992.

<sup>133</sup>Morgan, 28 July 1992.

Former School of Music Dean, Lee Rigby, speaks to Ericourt's importance to the staff of UNCG, to the community of Greensboro, and to the world at large, both in pianistic performance and pedagogy:

[Ericourt's] appointment to the teaching staff at Greensboro was one of the most fortunate I accomplished during my tenure [there]. . . . He was always most generous and understanding in our attempt to build a first-rate program and staff and in achieving those goals we established for ourselves. Aside from his pianistic abilities and accomplishments, he was a first-rate faculty member always exhibiting an excellent degree of cooperation in scholastic problems of the sort bound to exist in any faculty, particularly one consisting of artistic personnel, and was most helpful in assisting in effecting a solution to these problems.<sup>134</sup>

Dean Hart speaks of Ericourt's value to the School of Music:

I think any productive faculty member becomes a role model for his colleagues as well as for his students. And for others who observe from the outside. In Ericourt's case, it was for the piano teachers around the communities in the state. That is a real contribution to the University--that it draws attention in a very favorable way to what is happening musically, pianistically on this campus. I think that was an important contribution. Behind that is the fact that he is such a thorough musician in every moment of his performance, his teaching, and everything else.<sup>135</sup>

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<sup>134</sup>Rigby, 4 August 1992.

<sup>135</sup>Hart, 28 July 1992.

## CHAPTER XI

### 1976 TO PRESENT

On 12 December 1973 Ericourt celebrated his seventieth birthday. According to the University of North Carolina retirement policies, Ericourt would end his professorial tenure at the end of the 1973-74 academic year. Instead, the UNCG administration extended his appointment for two years:

The School of Music is pleased to announce that pianist Daniel Ericourt will continue in his appointment as artist-in-residence, thus extending his musical values to the community beyond the usual mandatory retirement age . . . .<sup>1</sup>

Ericourt's decision to continue as artist-in-residence for the academic years 1974-75 and 1975-76 was received as good news by all, noted Dean Hart. In the spring of 1976, Chancellor James S. Ferguson acknowledged the University's proud pleasure in having "an artist of Ericourt's ability with us. He gives a dimension of quality which few artists could provide."<sup>2</sup> Ericourt

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<sup>1</sup>Lawrence E. Hart, Dean, School of Music, "Daniel Ericourt," *UNCG Alumni News*, Summer 1974, UNCG Office of Information Services.

<sup>2</sup>Quoted in "Ericourt: A Man and His Music," *Washington Daily News*, Washington, NC, 16 April 1976, reprint of article by W. C. Burton, *Greensboro Daily News*, 9 May 1971, UNCG Office of Information Services and UNCG School of Music Office.



retired as professor and artist-in-residence in May 1976 and was awarded the distinction *professor emeritus*.<sup>3</sup>

He immediately resumed his professional activities by scheduling a series of four lecture-demonstrations on the UNCG campus for the fall of 1976. Under the auspices of the Department of Continuing Education, the master classes were designed for piano teachers and performers.<sup>4</sup> On 11 November 1976 Ericourt gave a solo performance at UNCG as part of the University Concert and Lecture Series. His program of Liszt, Chopin, Ravel, and Scriabin was given this review:

... When Daniel Ericourt played the final measures of his sixth encore--Chopin's lovely Ballade in G Minor--one had the distinct feeling that the pianist could have easily continued on until past midnight. His energy seems inexhaustible. Verve, endurance, bravura style and technical mastery are some of the qualities that made this concert a very vivid one . . . . One left the recital with an exuberant feeling for music and for the pianist.<sup>5</sup>

In February 1977, Dean Hart wrote a letter to a select group of institutions that he felt might be interested in making use of Ericourt's talents:

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<sup>3</sup>Annual Report, 1975-76, School of Music, 27 May 1976, University Archives, UNCG.

<sup>4</sup>News release, "Famed Pianist Ericourt to Give Master Class," 3 September 1976, UNCG Office of Information Services; UNCG Office of Continuing Education brochure, "Daniel Ericourt--Piano Master Class for Teachers and Performers," 21 September, 5 October, 19 October, 2 November, 1976; UNCG Office of Information Services.

<sup>5</sup>Marnie Ross, "Ericourt's Exuberance Impressive in Rendering of Chopin, Scriabin," *Greensboro Daily News*, 12 November 1976, Office of the Dean, School of Music, UNCG.

Pianist Daniel Ericourt, for several years an artist-in-residence at the University of North Carolina at Greensboro, has reached the age of mandated retirement in our state. After hearing his recent master classes and a triumphal recital presented for the residents of the Greensboro community, I am eager to see him continue to use his musical talents, hopefully for many years to come. Retirement for Mr. Ericourt has arrived not at the time of his decline, but at a real high point in his career.

The good news I would like to share with you is that friends have persuaded Mr. Ericourt to make himself available for recitals, lecture-demonstrations and master classes. He has also indicated that, in addition to performances and brief residencies, he will be willing to consider appointments of a longer term. . . . When I first met Ericourt ten years ago--he was then in his sixties--I considered him one of the youngest pianists I have known in terms of personal and musical energy. I still do. . . .<sup>6</sup>

Appearances by Ericourt during the next two years included a lecture, several solo performances, and duo-piano concerts. Both Daniel and his wife Jayne traveled to Trinidad in March 1977 and presented a concert that included a solo portion by each of them, followed by a duo-piano section.<sup>7</sup> "Paris in the Twenties" was the topic for a free lecture given by Ericourt at the Reynolda House in Winston-Salem.<sup>8</sup> In December 1977 Ericourt gave a recital on the University of North Carolina campus in Chapel Hill, which was

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<sup>6</sup>Dean Lawrence Hart to [addressees unavailable], 10 February 1977, University Archives, UNCG.

<sup>7</sup>"Radio Trinidad presents Daniel Ericourt and Jayne Winfield," Trinidad Hilton Ballroom, Trinidad, 17 March 1977. Ericourt Personal Collection.

<sup>8</sup>"Ericourt to Play at Reynolda," *Winston-Salem Journal*, 13 November 1977.

broadcast live on WUNC radio.<sup>9</sup> The performance was the result of Ericourt's offer to perform live on WUNC radio if a gift of \$1,000 were made to the Chapel Hill public radio station during the 1977 pledge marathon.<sup>10</sup> He performed a solo recital in the "Chamber Music Plus" series at the Southeastern Center for Contemporary Art, Winston-Salem, in January 1978.<sup>11</sup> Critic Jim Shertzer reviewed the performance:

The first half of . . . Ericourt's recital last night . . . went pleasantly enough. The second half, however, was something very special indeed. It brought Ericourt around to the music of the French impressionists, music with which he has strong personal and musical associations. . . . He must be in his 70s now, but the dewy essence of Impressionism at its fullest flower remains unwithered in his playing. The performances [Books I and II of Debussy's *Images*] were a bewitching blend of interpretive artistry and masterful manipulation of tone, color and weight achieved through wonderfully subtle pedaling.<sup>12</sup>

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<sup>9</sup>"Ericourt Gives Concert to meet \$1,000 Pledge," *Raleigh Leader* (NC), 8 December 1977.

<sup>10</sup>Ibid.; "An Evening with Daniel Ericourt," WUNC Radio, Chapel Hill, NC, audiotape, 11 December 1977, Ericourt Personal Collection.

<sup>11</sup>"Pianist to Perform at Art Gallery Friday," *Winston-Salem Journal*, 8 January 1978, UNCG Office of Information Services.

<sup>12</sup>Jim Shertzer, "Pianist Masterful In Recital Here," *Winston-Salem Journal*, 27 January 1978.

A concert tour to Spain in March and April 1978 included solo recitals in Madrid, Palma de Mallorca, and Murcia.<sup>13</sup> The following year (1979) Ericourt returned to Spain and performed in Granada, Coruña, and Valencia.<sup>14</sup>

Other "retirement" activities include the writing of two books on piano interpretation, one on Debussy's music and the other on Spanish repertoire. A friend, Robert P. Erickson, recognized the value of Ericourt's instructive masterclasses and encouraged him to write *Masterclasses in Debussy* and *Masterclasses in the Spanish Repertoire*.<sup>15</sup>

In an effort to get some small part of his insights into piano music preserved, I persuaded him to put some of his thoughts in published form. Of course there is no way to completely convey what he knows about the art of the piano, but some very interesting and insightful comments appear in the [two publications] . . . One could do no better than to start with [Ericourt's] suggestions!<sup>16</sup>

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<sup>13</sup>Daniel Ericourt, piano recitals, Museo del Prado, Madrid, 29 March 1978; Auditorium, Palma de Mallorca, 10 April 1978; Conservatorio Superior de Musica, Escuela de Arte Dramatico y Danza, Murcia, 20 April 1978; Ericourt Personal Collection.

<sup>14</sup>Daniel Ericourt, Concierto de Piano, Centro Manuel de Falla, Granada, 17 February 1979; Sociedad Filarmonica, Teatro Colon, Coruña, 22 February 1979; Sociedad Filarmonica de Valencia, Teatro Principal, 26 February 1979; Ericourt Personal Collection.

<sup>15</sup>Daniel Ericourt and Robert P. Erickson, *Masterclasses in Debussy: The Piano Music I* (Chapel Hill: Hinshaw Music Co., 1978); Daniel Ericourt and Robert P. Erickson, *Masterclasses in the Spanish Repertoire* (Chapel Hill: Hinshaw Music Co., 1985).

<sup>16</sup>Robert P. Erickson, Hillsborough, NC, to Judy Hutton, Charlotte, NC, TLS, 10 August 1993, Transcript in the hand of Judy Hutton.

In 1978 Ericourt was nominated to receive an honorary degree from UNCG. On the nomination form, the justification for consideration of the degree includes this statement, in part:

Mr. Ericourt's credentials as international concert pianist, renowned teacher, and scholar clearly invite recognition such as that which is brought by an honorary degree. His contribution to the arts has brought immeasurable joy to his fellow man . . . . As artist-in-residence at UNCG, Mr. Ericourt brought to the University an artistic standard and distinction of which the entire community may be proud. This exceptional man and artist possesses a warmth, sensitivity and boundless vitality that continue to be an inspiration to us all.<sup>17</sup>

From several letters recommending Ericourt for the degree are excerpted the following quotations:

The distinction that Professor Ericourt's presence, performance, and teaching has given our School of Music, and consequently our University, is incalculable. To have a great artist on a faculty is an inspiration to students and faculty alike.<sup>18</sup>

Professor Ericourt was well known as a performer and teacher before he came here; and during the years he was an active member of the faculty, he was not only a fine and successful teacher of students on this campus, but the sort of performing artist who set them a great example through his own performances, in this country and abroad. At the same time, of course, he enhanced the reputation of this institution, drawing audiences to his performances here and spreading our name through his television programs and his wide travels in Europe and South America. His students and other

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<sup>17</sup>"Nominations for Honorary Degree from UNCG: Daniel Ericourt," Ericourt Personal Collection.

<sup>18</sup>Elizabeth Cowling, Professor of Music Emeritus, to the Committee on Honorary Degrees, UNCG, TLS, 23 October 1978, Ericourt Personal Collection.

associates have been enriched by his concertizing and by his wide knowledge of the world of music and musicians, past and present, through which he has contributed to their perspective and enlarged their vision beyond Piedmont North Carolina.<sup>19</sup>

Certainly Daniel Ericourt stands out as one of the individuals associated with the university community who has brought a high measure of recognition to UNCG and who has also left a legacy of untold musical pleasure. I recommend him most heartily for consideration for this honor, in return for the honor which he brought to the institution.<sup>20</sup>

In March 1979, Chancellor James S. Ferguson extended an invitation to Ericourt, on behalf of the Faculty of UNCG and the Board of Trustees of the University, to accept the honorary degree of Doctor of Fine Arts at the forthcoming commencement in May.<sup>21</sup> In an appended letter, Chancellor Ferguson made this statement:

You have made wonderful contributions to this institution, to music, and to the fine arts in general. We are boastful of the fact that you have been a part of this University community through the years.<sup>22</sup>

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<sup>19</sup>Amy M. Charles, Professor of English, to the Committee on Honorary Degrees, UNCG, TLS, 22 October 1978, Ericourt Personal Collection.

<sup>20</sup>Lawrence Hart, Dean, School of Music, to Dr. Frank Melton, Chairman, Committee for Honorary Degrees, UNCG, TLS, 12 October 1978, Ericourt Personal Collection.

<sup>21</sup>Chancellor James S. Ferguson to Daniel Ericourt, Greensboro, NC, TLS, 6 March 1979, Ericourt Personal Collection.

<sup>22</sup>James S. Ferguson to Daniel Ericourt, TLS, 6 March 1979, Ericourt Personal Collection.

The Honorary Degree of Doctor of Fine Arts was conferred upon Daniel Ericourt on 13 May 1979.<sup>23</sup> A citation in tribute to Ericourt, "Pianist, Teacher, Consummate Musician," was presented; its final statement read:

If music is the universal language, you, Maestro Ericourt, are truly one of the most accomplished communicators of our time. . .<sup>24</sup>

In October 1979, shortly before his seventy-sixth birthday, Ericourt accepted a position as guest professor of music at Birmingham-Southern College in Birmingham, Alabama.<sup>25</sup> The artist-in-residence appointment for the remainder of the 1979-80 academic year subsequently evolved into a position that continued through the spring semester of 1981. In addition to teaching private piano students, Ericourt presented a series of four piano master classes and performed two solo recitals during the two-year residency.<sup>26</sup>

The 1980s presented numerous opportunities for Ericourt to perform, both in this country and abroad. Jayne and Daniel Ericourt played Francis

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<sup>23</sup>"UNCG To Honor Three," *Greensboro Daily News*, 22 April 1979.

<sup>24</sup>"Doctor of Fine Arts: Daniel Ericourt, Pianist, Teacher, Consummate Musician," 13 May 1979, Citation, University Archives, UNCG.

<sup>25</sup>"Ericourt Teaches in Birmingham," *Greensboro Record*, 26 October 1979, UNCG Office of Information Services.

<sup>26</sup>"The Division of Fine and Performing Arts of Birmingham-Southern College presents Piano Master Class for Teachers and Performers by Daniel Ericourt," 25 October, 8 November, 22 November, 6 December, 1980; Daniel Ericourt, pianist, Birmingham-Southern College, 29 March 1981, 15 May 1981; Birmingham-Southern College, Birmingham, Alabama.

Poulenc's Concerto for Two Pianos with the Greensboro Symphony Orchestra, and conductor Peter Paul Fuchs, in March 1980.<sup>27</sup> They were in Panama in July 1980 and presented a two-piano recital at Teatro Nacional.<sup>28</sup> A trip to Spain in February 1981 included solo recitals in Barcelona and Zaragoza by Ericourt as well as a two-piano performance by the Ericourts in Jaca.<sup>29</sup> Other concerts outside the country in the eighties included: Caracas, Venezuela; Mexico City, Guadalajara, and Saltillo, Mexico; and Madrid.<sup>30</sup> With the exception of one solo recital in Houston, Texas, other performances within the States were duo-piano concerts: Guilford College Arts Series, Greensboro, NC;

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<sup>27</sup>"Ericourts play Poulenc at GSO," *Greensboro Record*, 15 March 1980; "Winfield, Ericourt Perform with Polish," *Greensboro Daily News*, 19 March 1980; UNCG Office of Information Services.

<sup>28</sup>Jayne Winfield and Daniel Ericourt, pianists, in recital, Teatro Nacional, Panama, 9 July 1980; Ericourt Personal Collection.

<sup>29</sup>Daniel Ericourt, pianist, Palau de la Música Catalana, Barcelona, 4 February 1981; Teatro Principal, Zaragoza, 16 February 1981; Concierto a dos pianos, Daniel Ericourt and Jayne Winfield, Auditorium de Palacio de Congresos de Jaca, Jaca, 24 February 1981; Ericourt Personal Collection.

<sup>30</sup>Daniel Ericourt, pianist, Teatro Nacional, Caracas, Venezuela, 20 August 1981; Daniel Ericourt, pianist, Auditorio SHCP, Mexico City, Mexico, 11 February 1982; Daniel Ericourt, pianist, Círculo Catalán de Madrid, Madrid, Spain, 4 April 1984; Daniel Ericourt and Jayne Winfield, pianists, Teatro Degollado, Guadalajara, Mexico, 7 February 1985; Daniel Ericourt, pianist, Universidad Autonoma de Noreste, Saltillo, Mexico, 20 February 1985; Daniel Ericourt and Jayne Winfield, pianists, Universidad Autonoma de Noreste, Saltillo, Mexico, 22 February 1985; Ericourt Personal Collection.



two Community Concert appearances, in Southern Pines and Asheboro; and a concert at Georgia Southern College, Statesboro, Georgia.<sup>31</sup>

Ericourt was invited to serve on the jury of the University of Maryland Eleventh Annual International Piano Festival and Competition, held in College Park, Maryland, July 17-25, 1981. In addition to the jury responsibilities, he conducted a master class that featured performances of Debussy works.<sup>32</sup> Ericourt gave a master class in conjunction with the Eastern Music Festival, Guilford College, Greensboro, NC, during July 1981. A trip to Mexico City during 1982 resulted in two performance engagements for Ericourt. He presented an interview/lecture in French and conducted a master class in Spanish, on the Chopin Sonata in B-flat Minor.<sup>33</sup>

Performances, master classes, and teaching still continue for Ericourt. At age eighty-nine he still practices daily, aspires to concert engagements,

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<sup>31</sup>Daniel Ericourt, pianist, Tuesday Musical Club Concert, Heinen Theater, Houston, Texas, 24 November 1987; Jayne Winfield and Daniel Ericourt, piano duo, Guilford College, Greensboro, NC, 10 October 1986; Community Concert Association, Season 1986-87, Southern Pines, NC, November 1986; Community Concert Association, Season 1988-89, Asheboro, NC, date unknown; Georgia Southern College, Foy Fine Arts Building Recital Hall, Statesboro, Georgia, 26 April 1988; Ericourt Personal Collection.

<sup>32</sup>*The University of Maryland Eleventh Annual International Piano Festival & Competition*, College Park, Maryland, July 17-25, 1981, "Master Class: Daniel Ericourt," 23 July 1981; Ericourt Personal Collection.

<sup>33</sup>"L'Alliance Francaise presents Conception et Realization by Jean-Claude Foss: Daniel Ericourt, pianist," Interview, Performance, and Lecture in French, Mexico City, color videotape, c. 1982; "Piano Master Class by Daniel Ericourt," in Spanish, Mexico City, color videotape, c. 1982; Ericourt Personal Collection.

enjoys philosophizing about music, and loves every opportunity to critique a performance! Just recently, he and his wife Jayne were planning a four-hand recital program--and were searching for new music to learn. Ericourt has been invited to be the featured pianist in the UNCG School of Music symposium, *Focus on Piano Literature: Debussy*, in June 1994:

I am honored that I was asked to perform in the Debussy symposium. I feel very close to Debussy's music and hope that I perhaps have a special insight into the interpretation that I can pass on to others. I do not want to appear arrogant . . . but it is perhaps because of my birth and training that I have that insight. Certainly no pianist is universal and can play everything equally well; we all have affinities. If I do play well Debussy, it is because in some ways I was sort of born and bred into it. I hope that my long and affectionate association with Debussy's music will enable me to be of some help to those who will hear me perform and those who will play in my master class.

For teachers and concert pianists, music is an integral part of their lives. I personally cannot think of life without music. Even at my advanced age, I am looking forward to the *Focus on Piano Literature* and to playing as well as I can. I will approach the performance with the enthusiasm of a twenty-year old, and I hope to inspire listeners and pupils.<sup>34</sup>

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<sup>34</sup>Ericourt, telephone interview, 29 September 1993.

## CHAPTER XII

### SUMMARY AND CONCLUSIONS

The musical career of Daniel Ericourt was deeply influenced by the people and events of his childhood and early training in Paris. It was through his first piano teacher, a Madame Vadurel, that he was directed to French composer and teacher, Jean Roger-Ducasse. Under the guidance of Roger-Ducasse, Ericourt developed technically and musically as a young pianist toward more serious pursuits at the Paris Conservatoire. It was also through Roger-Ducasse that Ericourt became associated with Nadia Boulanger (with whom he studied composition) and Claude Debussy, with whom he was eventually linked as a foremost interpreter of the Impressionist's music.

Not only did Ericourt benefit from the prevailing French influence, but he was recipient of the teaching of Spaniard Santiago Riera at the Paris Conservatoire. Ericourt's interaction with musicians and artists in Paris in the early decades of the century were of inestimable value to his development as a musician and to the formulation of his philosophies. As a *premier prix* graduate at the Conservatoire in 1920 and winner of the *prix Diémer* in 1924, Ericourt embarked upon a concert career--in France, on the continent, in the United States, and ultimately in more than forty countries throughout the world.

When he left Paris and came to America in 1926, Ericourt expanded his career into the realm of teaching, first at the Cincinnati Conservatory of Music and later at the Peabody Conservatory in Baltimore. Additionally, he taught for three summers at Santiago de Compostela, Spain, with renowned colleagues Andrés Segovia, Alicia de Larrocha, and others. There was extensive concertizing--both solo and concerto performances--with successes in New York, Chicago, and elsewhere in the United States, as well as in South America, Europe, Canada, and other countries. His early acquaintance with Debussy had sparked a life-long interest in the performance of the French Impressionist's music. This led in 1962 to a series of New York recitals honoring the centennial of the composer's birth and, subsequently, to Ericourt's recording the complete piano works of Debussy.

It was shortly following the successful reception of his Debussy recordings that Ericourt received the faculty appointment at UNCG (1963). The credentials that he brought to his new position were indeed distinctive: He had enjoyed a successful, worldwide concert career for more than thirty years. As a recording artist, he had been ranked with many of the top performers, including Gieseking, Richter, and Casadesus. He was considered to be one of the foremost interpreters of Debussy's piano works. He had taught at two of the most highly recognized music conservatories in the United States, Cincinnati Conservatory and Peabody Conservatory, as well as at *Música en Compostela* in Spain.

In his role as professor and artist-in-residence at UNCG, Ericourt was performer, teacher, and television producer. As performer, he inspired both faculty and students with his technical virtuosity and musical artistry. As a teacher he demanded perfection in every aspect of musical development. In the television program that he created and hosted, he introduced the arts and performing artists to a diverse audience throughout the state of North Carolina.

What Ericourt accomplished at UNCG in twelve years has been articulated in this document by many of his former students, faculty colleagues, former administrators, and friends. Both students and faculty acknowledge the many ways in which he has contributed toward the improved quality of the music program. His credentials and his high standard of artistry and professionalism helped to raise the performance level for both students and faculty. The rigid demands he made in teaching were an asset not only to his own students but to other students as well, as they affected the quality of teaching among other piano faculty. His weekly master classes provided opportunities for the piano students in the School of Music to benefit from his expertise in technique and in stylistic interpretation, particularly in French and Spanish repertory with which he had a special affinity. It was through his influence that the piano faculty established minimum standards in technique and in quantity of literature, and expanded repertoire requirements.

Ericourt broadened the cultural perspective of UNCG through the manifestation of his European training; through his fluency in three languages, French, English and Spanish; through his association and friendship with many great international artists--composers, performers, conductors; through his world travels and concertizing; through his television program, *The Ericourt Forum of Music and Arts* (even his accent was a drawing card); and through his European manner and charisma.

In the opinion of many students and colleagues, Ericourt's reputation added prestige and weight to an already well-respected music school. During his tenure, UNCG became better known beyond the state of North Carolina as well as outside the United States.

This exceptional man and artist has contributed immeasurably to the world of music--as international concert pianist, recording artist, interpreter of the music of Claude Debussy, and as master teacher. His importance to the local, national and international communities is unquestionably evident. By his own admission, Daniel Ericourt did not become the teacher that he aspired to be. It was a personal disappointment that he did not have a student to succeed as a concert artist. His legacy, then, resides in the principles on which he based his teaching--the principles on which artists are made. Though he did not lead a young musician to the concert stage, he inspired and influenced many students who today are making significant contributions in the music profession as private teachers, church musicians, performers, and college

professors. The ideals that he espoused continue in the studios of those who were fortunate to come under his influence--and in no studio are they more evident than in that of the author of this document.

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**APPENDIX A**  
**COMPOSITIONS OF DANIEL ERICOURT**

### Original Compositions

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**APPENDIX B**  
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**APPENDIX C**  
**DISCOGRAPHY: DANIEL ERICOURT**

- Debussy, Claude. *Images; Estampes; D'un cahier d'esquisses; Berceuse héroïque*. Daniel Ericourt, piano. Kapp Records Mono KCL-9061.
- Debussy, Claude. *Suite bergamasque; Children's Corner; Valse Romantique; Le petit nègre; Ballade; Mazurka*. Daniel Ericourt, piano. Kapp Records 9065.
- Debussy, Claude. *Preludes, Books I and II*. Daniel Ericourt, piano. Kapp Classics High Fidelity KDX-6501-S (A and B).
- Debussy, Claude. *Twelve Etudes, Books I and II; Danse bohémienne; Hommage à Haydn*. Daniel Ericourt, piano. Kapp KCL-9068 or Stereo KC-9068-S.
- Debussy, Claude. *Pour le piano; La plus que Lente; Deux arabesques; L'Isle joyeuse; Danse (Tarantelle styrienne); Réverie; Masques; Nocturne*. Daniel Ericourt, piano. Kapp KCL 9067 or Stereo KC-9067-S.
- Waltzes: Ravel, *Valses nobles et sentimentales*; Debussy, *Danse de la Poupée; La plus que Lente*; Liszt, *Soirées de Vienne; Mephisto Waltz*; Chopin, *Waltz in A-Flat Major, Op. 42*. Daniel Ericourt, piano. Kapp KC 9021-S Stereo or Mono KCL-9021.
- Debussy, Claude. *Pour le piano; La plus que Lente; L'Isle joyeuse; Suite bergamasque; Ballade; Golliwogg's Cakewalk*. Daniel Ericourt, piano. English Decca, Ace of Clubs, Mono ACL-R252.
- Debussy, Claude. *Preludes, Book I: Nos. 5, 8, 10, 11, 12; Book II: Nos. 3 and 12; Images I; Reflets dans l'eau; Mouvement; Images II; Poisson d'or; Estampes; Pagodes; Soirée dans Grenade; Jardins sous la pluie*. Daniel Ericourt, piano. English Decca, Ace of Clubs, Mono ACL-R259.

**APPENDIX D**  
**PERFORMANCES OF DANIEL ERICOURT**  
**A COMPREHENSIVE LISTING OF**  
**PROGRAMS IN PRINT**

*Solo Performances<sup>1</sup>*

Daniel Ericourt, pianist. Recital. Town Hall, New York, 23 January 1930.  
New York Public Library, Music Division, New York.

Cincinnati Symphony Orchestra. Fritz Reiner, conductor. Daniel Ericourt,  
piano soloist. Emery Auditorium, Cincinnati, Ohio, 10, 11 April 1931.  
Cincinnati Symphony Orchestra, Cincinnati, Ohio.

Cincinnati Symphony Orchestra. Eugene Goossens, conductor. Daniel  
Ericourt, piano soloist. Emery Auditorium, Cincinnati, Ohio, 20, 21  
October 1932. Cincinnati Symphony Orchestra, Cincinnati, Ohio.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 14 December 1937.

San Francisco Symphony Orchestra. Pierre Monteux, conductor. Daniel  
Ericourt, piano soloist. San Jose Civic Auditorium, San Jose, California,  
18 February 1938. San Francisco Symphony, San Francisco,  
California.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 20 November 1938.

Cincinnati Symphony Orchestra. Eugene Goossens, Musical Director. Daniel  
Ericourt, piano soloist. Music Hall, Cincinnati, Ohio, 29, 30 December  
1939. Cincinnati Symphony Orchestra, Cincinnati, Ohio.

Cincinnati Symphony Orchestra. Eugene Goossens, Musical Director. Daniel  
Ericourt, piano soloist. Music Hall, Cincinnati, Ohio, 20, 21 February  
1942. Cincinnati Symphony Orchestra, Cincinnati, Ohio.

Daniel Ericourt, pianist. Recital. Carnegie Hall, New York, 13 March 1945.  
New York Public Library, Music Division, New York.

Daniel Ericourt, pianist. Recital. Carnegie Hall, New York, 7 November 1945.

Daniel Ericourt, pianist. Recital. Carnegie Hall, New York, 2 October 1947.

Indianapolis Symphony Orchestra. Fabien Sevitzky, Musical Director and  
Conductor. Daniel Ericourt, piano soloist. Purdue Hall of Music,  
Indianapolis, Indiana, 18 November 1947, 4 p.m. Indianapolis  
Symphony Orchestra, Indianapolis, Indiana.

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<sup>1</sup>Concerts are listed in a chronological order.



Indianapolis Symphony Orchestra. Fabien Sevitzky, Musical Director and Conductor. Daniel Ericourt, piano soloist. Purdue Hall of Music, Indianapolis, Indiana, 18 November 1947, 8:30 p.m. Indianapolis Symphony Orchestra, Indianapolis, Indiana.

Indianapolis Symphony Orchestra. Fabien Sevitzky, Musical Director and Conductor. Daniel Ericourt, piano soloist. Indianapolis, Indiana, 19, 20 December 1947. Indianapolis Symphony Orchestra, Indianapolis, Indiana.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 1 February 1948.

Indianapolis Symphony Orchestra. Fabien Sevitzky, Musical Director and Conductor. Daniel Ericourt, piano soloist. Indiana University Auditorium Series, Bloomington, Indiana, 14 February 1950. Indianapolis Symphony Orchestra, Indianapolis, Indiana.

Daniel Ericourt, pianist. Recital. Teatro Solis, Montevideo, Uruguay, 24 April 1952.

Daniel Ericourt, pianist. Recital. Ciclo de Música Moderno, Buenos Aires, Argentina, 12 July 1952.

Daniel Ericourt, pianist. Recital. Ciclo de Música Moderno, Buenos Aires, Argentina, 19 July 1952.

Daniel Ericourt, pianist. Recital. Ciclo de Música Moderno, Buenos Aires, Argentina, 26 July 1952.

Daniel Ericourt, pianist. Recital. Teatro el Circulo, Rosario, Argentina, 27 August 1952.

Orquesta Sinfónica de la Universidad Nacional de Cuyo. Alejandro Derevitzy, director. Daniel Ericourt, piano soloist. Teatro Independencia, Mendoza, Argentina, 3 September 1952.

Daniel Ericourt, pianist. Recital. S.O.D.R.E. Estudio Auditorio, Montevideo, Uruguay, 3 June 1954.

Daniel Ericourt, pianist. Recital. Teatro Municipal, Rio de Janeiro, Brazil, 7 June 1954.

Daniel Ericourt, pianist. Recital. Teatro Nacional, San José, Costa Rica, 2 July 1954.

Daniel Ericourt, pianist. Recital. Palacio de la Música, Barcelona, Spain, 11 May 1955.

- Orquesta Sinfónica Venezuela. Juan Casanova Vicuna, director. Daniel Ericourt, piano soloist. Teatro Municipal, Caracas, Venezuela, 3 August 1955.
- Daniel Ericourt, pianist. Recital. Teatro Cuba, Santiago de Cuba, Cuba, 1 November 1955.
- Daniel Ericourt, pianist. Recital. Teatro da Faculdade de Letras, Coimbra, Portugal, 17 March 1956.
- Orquesta Sinfónica Nacional de Costa Rica. Hugo Mariani, director. Daniel Ericourt, piano soloist. Teatro Nacional, San José, Costa Rica, 27 July 1956.
- Orquesta Nacional. Herber de Castro, director. Daniel Ericourt, piano soloist. Teatro Nacional, Panama, Panama, 30 July 1956.
- Daniel Ericourt, pianist. Recital. Teatro Nacional, Panama, Panama, 6 August 1956.
- Orquesta Sinfónica Nacional. Jean Constantinesco, director. Daniel Ericourt, piano soloist. Teatro Municipal, Lima, Peru, 12 September 1956.
- Daniel Ericourt, pianist. Recital. Phoenix Club, Guayaquil, Ecuador, 28 September 1956.
- Orquesta Filarmonica de Madrid. Pierino Gamba, director. Daniel Ericourt, piano soloist. Palacio de la Música, Madrid, Spain, 3 March 1957.
- Orquesta Sinfónica de Mallorca. Ekitay Ahn, director. Daniel Ericourt, piano soloist. Teatro Principal, Palma de Mallorca, Spain, 5 March 1957.
- Orquesta Sinfónica de Mallorca. Ekitay Ahn, director. Daniel Ericourt, piano soloist. Teatro Principal, Palma de Mallorca, Spain, 12 March 1957.
- Daniel Ericourt, pianist. Recital. Teatro Cinema Imperio, Lagos, Portugal, 24 April 1957.
- Daniel Ericourt, pianist. Recital. Intercambio Musical, Conservatorio Nacional, Lisbon, Portugal, 27 April 1957.
- Daniel Ericourt, pianist. Recital. Ginasio do Liceu da Covilha, Covilha, Portugal, 29 April 1957.
- Daniel Ericourt, pianist. Recital. Salao do Conservatorio de Música, Porto, Portugal, 4 May 1957.

Daniel Ericourt, pianist. Recital. Devlet Konservatuvari, Ankara, Turkey, 18 May 1957.

Daniel Ericourt, pianist. Recital. (location unknown) Ankara, Turkey, 22 May 1957.

Daniel Ericourt, pianist. Faculty Recital. Concert Hall, Peabody Conservatory College of Music, Baltimore, Maryland, 30 January 1958. The Arthur Friedheim Library and Archives of the Peabody Institute of the Johns Hopkins University, Baltimore, Maryland.

Daniel Ericourt, pianist. Recital. Teatro "3 de Febrero," Parana, Argentina, 1 July 1958.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 25 November 1958.

Daniel Ericourt, pianist. Recital. Embajada del Canada, Madrid, Spain, 25 January 1961.

Daniel Ericourt, pianist. Recital. Wigmore Hall, London, England, 4 February 1961.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 29 March 1961. New York Public Library, Music Division, New York.

Daniel Ericourt, pianist. Faculty Recital. Concert Hall, Peabody Conservatory of Music, Baltimore, Maryland, 4 April 1961. The Friedheim Library and Archives of the Peabody Institute of the Johns Hopkins University, Baltimore, Maryland.

Daniel Ericourt, pianist. Recital. Auditorio de Medicina, Ciudad Universitaria, Mexico City, Mexico, 18 March 1962.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 30 November 1962.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 7 December 1962.

Daniel Ericourt, pianist. Recital. Town Hall, New York, 14 December 1962.

Daniel Ericourt, pianist. Recital. Smith Music Hall, University of Illinois School of Music, Urbana-Champaign, Illinois, 20 June 1963. Music Library, University of Illinois, Urbana-Champaign, Illinois.

Daniel Ericourt, pianist. Faculty Concert. Smith Music Hall, University of Illinois School of Music, Urbana-Champaign, Illinois, 11 July 1963. Music Library, University of Illinois, Urbana-Champaign, Illinois.

- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. Cone Ballroom, Elliott Hall, UNCG, Greensboro, North Carolina, 24 November 1963 (postponed to 12 December 1963). University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Recital Hall, School of Music, UNCG, Fourth Annual Piano Institute, 9 June 1964. University Archives, UNCG.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Faculty Recital Series. Aycock Auditorium, UNCG, 6 November 1964. University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Teatro Marquino, Madrid, Spain, 1 February 1965.
- Greensboro Symphony Orchestra. Thomas Cousins, conductor. Daniel Ericourt, piano soloist. Aycock Auditorium, UNCG, 30 March 1965. University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Wigmore Hall, London, England, 4 June 1966.
- Winston-Salem Symphony. John Iuele, conductor. Daniel Ericourt, piano soloist. R. J. Reynolds Memorial Auditorium, Winston-Salem, North Carolina, 11 October 1966.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. Aycock Auditorium, UNCG, 15 February 1967. University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Teatro Dario, San Salvador, El Salvador, 21 February 1967.
- Daniel Ericourt, pianist. Recital. Teatro Nacional, San José, Costa Rica, 23 February 1967.
- Daniel Ericourt, pianist. Recital. Teatro Nacional, San José, Costa Rica, 2 March 1967.
- Daniel Ericourt, pianist. Recital. Universidad de Panama, Panama City, Panama, 3 March 1967.
- Daniel Ericourt, pianist. Faculty Recital Series, Lamont School of Music. Pioneer Room, Student Union, University of Denver, Denver, Colorado, 26 July 1967. Music Library, Lamont School of Music, University of Denver, Denver, Colorado.

- Daniel Ericourt, pianist. Faculty Recital Series, Lamont School of Music. College Center, Southern Colorado State College, Pueblo, Colorado, 8 August 1967. Music Library, Lamont School of Music, University of Denver, Denver, Colorado.
- Daniel Ericourt, pianist. Recital. Cursos de Verano de la Universidad de Salamanca, Salamanca, Spain, 18 August 1967.
- Daniel Ericourt, pianist. Recital. Amigos de la Música, Sala Capitolio, Elche, Spain, 24 January 1968.
- Daniel Ericourt, pianist. Recital. Cone Ballroom, Elliott Hall, UNCG, 10 June 1968. University Archives, UNCG.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. Aycock Auditorium, UNCG, 17 February 1969. University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Teatro Dario, San Salvador, El Salvador, 6 March 1969.
- Daniel Ericourt, pianist. Recital. Sala "Alzedo" Sociedad Filarmonica, Lima, Peru, 25 June 1969.
- Daniel Ericourt, pianist. Recital. School of Music, University of North Carolina at Greensboro, Greensboro, North Carolina, 10 February 1970. University Archives, UNCG.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. UNCG, 16 February 1971. Personnel File on Daniel Ericourt, Office of the Provost, UNCG.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. Aycock Auditorium, UNCG, 1 May 1972. University Archives, UNCG.
- Daniel Ericourt, pianist. School of Music, Wade R. Brown Recital Series. Aycock Auditorium, UNCG, 15 January 1974. University Archives, UNCG.
- Daniel Ericourt, pianist. UNCG Musical Arts Guild and School of Music, Recital. Virginia Dare Room, Alumni House, 17 February 1975. University Archives, UNCG.

- Daniel Ericourt, pianist. UNCG host concert, Sixteenth Annual Conference of North Carolina Music Teachers Association and National Association of Teachers of Singing. Virginia Dare Room, Alumni House, 17 October 1975. University Archives, UNCG.
- Daniel Ericourt, pianist. Recital. Blandwood Carriage House, Greensboro, NC, 15 February 1976.
- Daniel Ericourt, pianist. Recital. Amigos de Música en Compostela, Museo del Prado, Madrid, Spain, 29 March 1978.
- Daniel Ericourt, pianist. Recital. Auditorium, Palma de Mallorca, Spain, 10 April 1978.
- Daniel Ericourt, pianist. Recital. Conservatorio Superior de Música, Murcia, Spain, 20 April 1978.
- Daniel Ericourt, pianist. Recital. Centro Manuel de Falla, Granada, Spain, 17 February 1979.
- Daniel Ericourt, pianist. Recital. Teatro Colon, Coruna, Spain, 22 February 1979.
- Daniel Ericourt, pianist. Recital. Sociedad Filarmonica de Valencia, Teatro Priincipal, Valencia, Spain, 26 February 1979.
- Daniel Ericourt, pianist. Recital. Teatro Principal, Zaragoza, Spain, 16 February 1981.
- Daniel Ericourt, pianist. Recital. Birmingham-Southern College, Birmingham, Alabama, 29 March 1981. Division of Fine and Performing Arts, Birmingham-Southern College, Birmingham, Alabama.
- Daniel Ericourt, pianist. Recital. Teatro Nacional, Caracas, Venezuela, 20 August 1981.
- Daniel Ericourt, pianist. Recital. Auditorio SHCP, Mexico City, Mexico, 11 February 1982.
- Daniel Ericourt, pianist. Recital. Círculo Catalán de Madrid, Madrid, Spain, 4 March 1984.
- Daniel Ericourt, pianist. Recital. Universidad Autonoma del Noreste, Teatro de la Ciudad "Fernando Soler," Saltillo, Mexico, 20 February 1985.
- Daniel Ericourt, pianist. Recital. Heinen Theater, Houston, Texas, 24 November 1987.

*Duo-Piano Performances*

- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Teatro Nacional, San José, Costa Rica, 13 March 1969.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Aycock Auditorium, UNCG, 14 April 1969. University Archives, UNCG.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Teatro Municipal, Lima, Peru, 30 June 1969.
- Daniel Ericourt and Jayne Winfield, pianists. School of Music, Wade R. Brown Recital Series. UNCG, 10 May 1971. Personnel File on Daniel Ericourt, Office of the Provost, UNCG.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Austin Memorial Auditorium, Wingate College, Wingate, NC, 21 October 1971.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. The Society of the Third Street Music School Settlement, New York, 19 March 1972.
- Orquesta Sinfónica Nacional. Gerald Brown, director. Daniel Ericourt and Jayne Winfield, pianists. Teatro Nacional, San José, Costa Rica, 24, 27 August 1972.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Austin Memorial Auditorium, Wingate College, Wingate, North Carolina, 5 October 1972.
- Greensboro Symphony Orchestra. Sheldon Morgenstern, Music Director and Conductor. Daniel Ericourt and Jayne Winfield, pianists. Memorial Auditorium, Greensboro, NC, 10 April 1973. Personal Collection of Victoria Silby Mora, former UNCG student of Ericourt.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Margaret Coker Lawton Music Building Recital Hall, Coker College, Hartsville, South Carolina, 30 January 1975.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Blandwood Carriage House, Greensboro, NC, 6 April 1976.
- Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Washington High School Auditorium, Washington, NC, 23 April 1976.

Daniel Ericourt and Jayne Winfield, pianists. Radio Trinidad, Two Piano Recital. Trinidad Hilton Ballroom, Trinidad, Barbados, 17 March 1977.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Teatro Nacional, Panama, 9 July 1980.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Auditorium del Palacio de Congresos de Jaca, Jaca, Spain, 14 February 1981.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Teatro Degollado, Guadalajara, Mexico, 7 February 1985.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Universidad Autonoma del Noreste, Teatro de la Ciudad "Fernando Soler," Saltillo, Mexico, 22 February 1985.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital, Guilford College Arts Series. Guilford College, Greensboro, NC, 10 October 1986.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. The Community Concert Association, 1986-87 season. Southern Pines, NC, early November 1986.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. Recital Hall, Foy Fine Arts Building, Georgia Southern College, Statesboro, Georgia, 26 April 1988.

Daniel Ericourt and Jayne Winfield, pianists. Two Piano Recital. The Community Concert Association, 1988-89 season. Randolph County, NC.



**APPENDIX E**  
**MUSICAL ACQUAINTANCES OF ERICOURT**

- Arrau, Claudio (b. 1903)  
 Bolet, Jorge (1914-1990)  
 Boulanger, Nadia (1887-1979)  
 Brailowsky, Alexander (1896-1976)  
 Busch, Fritz (1890-1951)  
 Cassado, Gaspar (1897-1966)  
 Casadesus, Robert (1899-1972)  
 Chase, Gilbert (1906-1992)  
 Copland, Aaron (1900-1990)  
 Debussy, Claude (1862-1918)  
 Enesco, Georges (1881-1955)  
 Firkusny, Rudolf (b. 1912)  
 Francescatti, Zino (b. 1902)  
 Gentil, Jules (1898-1985)  
 Giesecking, Walter (1895-1956)  
 Ginastera, Alberto (1916-1983)  
 Goossens, Sir Eugene (1893-1962)  
 Hahn, Reynaldo (1874-1947)  
 Hindemith, Paul (1895-1963)  
 Horenstein, Jascha (1898-1973)  
 Ibert, Jacques (1890-1962)  
 Iturbi, José (1895-1980)  
 Kabos, Ilona (1892-1973)  
 Kentner, Louis (1905-1987)  
 Larrocha, Alicia de (b. 1923)  
 Long, Marguerite (1874-1966)  
 Mennin, Peter (1923-1983)  
 Menuhin, Yehudi (b. 1916)  
 Mompou, Federico (1893-1987)  
 Moore, Douglas (1893-1969)  
 Münz, Mieczyslaw (1900-1976)  
 Perlemuter, Vlado (b. 1904)  
 Philipp, Isidor (1863-1958)  
 Puyana, Rafael (b. 1931)  
 Rodrigo, Joaquín (b. 1901)  
 Roger-Ducasse, Jean (1873-1954)  
 Sandor, György (b. 1912)  
 Schein, Ann (b. 1939)  
 Segovia, Andrés (1893-1987)  
 Tansman, Alexandre (1897-1986)  
 Uninsky, Alexander (1910-1972)  
 Villa-Lobos, Heitor (1887-1959)  
 Chilean pianist  
 Cuban-American pianist  
 French composition teacher  
 Russian pianist  
 German conductor and pianist  
 Spanish cellist  
 French pianist and composer  
 American music historian  
 American composer  
 French composer  
 Romanian violinist and composer  
 American pianist of Czech birth  
 French violinist  
 French pianist and pedagogue  
 German pianist  
 Argentinian composer  
 English conductor and composer  
 Venezuelan-born French composer  
 German composer  
 Russian-Austrian conductor,  
     naturalized American  
 French composer  
 Spanish pianist  
 Hungarian pianist and pedagogue  
 Hungarian pianist  
 Spanish pianist  
 French pianist and pedagogue  
 American composer  
 American-born violinist of Russian  
     parentage  
 Spanish composer  
 American composer  
 Polish-American pianist and pedagogue  
 French pianist of Polish birth  
 French pianist of Hungarian birth  
 Colombian harpsichordist  
 Spanish composer  
 French composer  
 Hungarian pianist  
 American pianist  
 Spanish guitarist  
 French composer and pianist of Polish  
     origin  
 Russian-American pianist  
 Brazilian composer

**Watanabe, Akeo (b. 1919)**  
**Wolff, Albert (1884-1970)**  
**Zabaleta, Nicanor (b. 1907)**

**Japanese conductor**  
**French conductor**  
**Basque harpist**

**APPENDIX F**  
**COUNTRIES IN WHICH ERICOURT**  
**PERFORMED**

Argentina  
Austria  
Barbados  
Belgium  
Bolivia  
Brazil  
Canada  
Chile  
Colombia  
Costa Rica  
Cuba  
Curaçao  
Ecuador  
El Salvador  
England  
France  
Germany  
Guyana  
Holland  
Honduras

Hong Kong  
Japan  
Korea  
Macau  
Mexico  
Monte Carlo  
Nicaragua  
Panama  
Peru  
Portugal  
Puerto Rico  
St. Kitts  
Spain  
Sweden  
Trinidad  
Turkey  
United States  
Uruguay  
Venezuela

**APPENDIX G**  
**SURVEY LETTER AND QUESTIONNAIRE**

Dear

As a fellow UNCG alumna and former piano student of Daniel Ericourt, I am writing to request your assistance in a doctoral research project.

In the spring of 1986 (21 years after completing the MM in piano performance at UNCG) I returned to my alma mater to pursue the Doctor of Musical Arts. It was, needless to say, quite a challenge at first--but has proven to be very stimulating and fulfilling. My course work is completed; all that remains to be done are the final recital performance and the dissertation itself.

I am very excited about my dissertation topic, *The Teaching and Artistic Legacy of French-Born Pianist Daniel Ericourt*. The purpose of this project is to investigate the performing and teaching careers of Mr. Ericourt and, more specifically, to explore his contributions to the music program at UNCG. Research will be documented through personal interviews and collection of existing data, with verification from former students and colleagues.

Daniel, who continues to reside in Greensboro, is very pleased that I am undertaking this research and has provided me with considerable data, concert programs, critical reviews, and interviews pertinent to his career.

I would be extremely grateful if you would please take the time to respond to the enclosed questionnaire related to your experiences as a student of Mr. Ericourt. If it would be more convenient, I will be happy to call you at a time which you could specify--and will address the questionnaire items through a telephone interview (which I would like to record).

Data gathered from this survey will be contained in the dissertation document. Please be assured, however, that any requests for confidentiality will be honored. Completed questionnaires and interview audiotapes will be filed in the personal library of the researcher.

I value your comments and recollections, and I eagerly await your reply.

With kind regards, I am

Sincerely yours,

Judy Foreman Hutton  
Associate Professor of Piano  
Wingate College, Wingate, NC

*Questionnaire*

Name\_\_\_\_\_

Present Position/Status\_\_\_\_\_

Address\_\_\_\_\_Telephone\_\_\_\_\_

[Please use the back or additional sheets if necessary.]

1. Briefly describe your professional association with Mr. Ericourt.
  
2. Discuss Mr. Ericourt's approach to teaching. What did he emphasize in technique? Musical interpretation? What about literature?
  
3. What is your recollection of Mr. Ericourt's performance standards and demands?
  
4. In your opinion, does your playing or teaching reflect the influence of Mr. Ericourt? How?
  
5. Please give your personal description of Mr. Ericourt in a number of carefully-chosen adjectives.
  
6. What do you consider to be Mr. Ericourt's value or contribution to the UNCG School of Music--as an artist teacher, faculty member, performer, person?



7. Additional comments or observations pertinent to this study will be greatly appreciated.

Signature\_\_\_\_\_

Date\_\_\_\_\_

Due to the time constraints of the dissertation project, I would very much appreciate your response by September 1. Please mail your completed Questionnaire in the self-addressed, stamped envelope to: Judy Hutton, 4913 Torrey Pines Court, Charlotte, NC 28226. (Telephone 704/542-1070, home; 704/233-8034, office) Thank you very much for your cooperation.

**APPENDIX H**  
**PHOTOGRAPHS**



Jean (Jules Aimable) Roger-Ducasse (1873-1954), French composer and teacher of Daniel Ericourt. Photo courtesy Daniel Ericourt.



*A mon très cher élève Daniel Ericourt  
le grand pianiste  
avec mes affectionnates regards  
Santiago Riera*

Jaime-Augustin Antonio [Santiago] Riera (1867-1959), Spanish pianist and teacher of Daniel Ericourt. "To my very dear student and friend, the great pianist, Daniel Ericourt. Affectionate regards, Santiago Riera. 1932 Paris." Photo courtesy Daniel Ericourt.

Management RICHARD COPLEY, 10 East 43rd Street, N.Y.



TOWN HALL  
113 WEST 43rd STREET

Thursday Afternoon  
JANUARY 23rd

Nineteen hundred and thirty  
at 3:00 o'clock

**DANIEL  
ERICOURT**  
**Pianist**

**D**ANIEL ERICOURT has achieved European triumphs which have established him definitely as outstanding among the younger generation of pianists.

Born in Paris, he entered the Paris Conservatory at the age of nine years and showed such genius that he was admitted to the Class in Advanced Piano at the age of 12. In 1919, he was graduated with the First Grand Prize. In 1924, when he was only 21 years old, Ericourt won the highest honor in France—The Diemer Prize. He studied under such noted teachers as Roger-Ducasse, Santiago Riera and Nadia Boulanger.

From the outset, his career in concert was one of success. During the season of 1928-29 he appeared in all the leading cities of the Continent, nine engagements of which were with orchestra and London heard him in three concerts.

**Programme**

Scarlatti .....	Three Sonatas
Schumann .....	Etudes Symphoniques
Chopin .....	Three Studies
	Op. 25, No. 4 and 5
	Op. 10, No. 8
Chopin .....	Grande Valse in A flat major
Chopin .....	Scherzo in C sharp minor
Roger-Ducasse .....	Etude
Ravel .....	Jeux d'Eau
Albeniz .....	Triana
Fauré .....	Impromptu in A flat major
Strauss-Tausig .....	Nachtfalter

BALDWIN PIANO

Tickets: \$2., \$1.50, \$1. Boxes \$15. On sale at the Box Office.

Daniel Ericourt, pianist, New York debut  
recital, Town Hall, 23 January 1930

# DANIEL ERICOURT

PIANIST



## TOWN HALL

Sunday Afternoon at 3:00 o'clock

**NOVEMBER 20, 1938**

Daniel Ericourt, pianist, Town Hall recital, New York  
20 November 1938 (See program on next page)

# DANIEL ERICOURT

## *Piano Recital*

### PROGRAM

#### I.

Variations on a Theme of J. S. Bach . . . . . LISZT  
(Weinen, Klagen, Sorgen, Zagen)

Sonata in C major, Opus 53 (Waldstein) . . . . . BEETHOVEN  
Allegro con brio  
Introduzione, Adagio molto  
Rondo, Allegretto moderato

Gaspard de la Nuit . . . . . RAVEL  
Ondine  
Le gibet  
Scarbo

#### Intermission

#### II.

Etude pour les cinq doigts }  
Ondine } . . . . . DEBUSSY  
Feux d'artifice }  
Four Preludes . . . . . SHOSTAKOVICH  
Islamey . . . . . BALAKIREW

BALDWIN PIANO

Tickets: \$1.65, \$1.10, 83c, 40c. Loges (seating 6), \$16.50

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System

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New York City

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CARNEGIE HALL • TUESDAY EVE., MARCH 13, 1945 • AT 8:30 O'CLOCK

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# DANIEL ERICOURT

## *The Distinguished French Pianist*

has not been heard in New York in recital since November 1938. In the meantime he has been concertizing with great success in South America, Mexico and the Caribbean countries. On the occasion of his last Town Hall recital, the New York Herald Tribune commented: "Daniel Ericourt, whose pianistic accomplishments in the past have been of a high order, gave evidence of such growth in artistry that he must now indubitably be considered a pianist of the first rank. For, in addition to his extraordinary technical attainments and ardor, Mr. Ericourt has achieved greater depth of utterance and cultivated the subtler aspects of his art, so that his interpretations are now consistently arresting and individual in approach." Noel Straus in the Times wrote: "... his highly perfected performances boasted a new eloquence and became keenly communicative." Following his Carnegie Hall concert, Daniel Ericourt will leave for another lengthy South American tour.

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### PROGRAM

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- |   |  |             |
|---|--|-------------|
| ♩ | PRELUDE AND FUGUE IN D MAJOR . . . . . | BACH-BUSONI |
|   | SONATA IN B-FLAT MINOR . . . . .       | CHOPIN      |
| ♩ | LE TOMBEAU DE COUPERIN . . . . .       | RAVEL       |
|   | Prelude                                |             |
|   | Fugue                                  |             |
|   | Forlane                                |             |
|   | Rigaudon                               |             |
|   | Menuet                                 |             |
|   | Toccata                                |             |
|   | INTERMISSION                           |             |
| ♩ | THREE IMAGES . . . . .                 | DEBUSSY     |
|   | Cloches à travers les feuilles         |             |
|   | Poissons d'or                          |             |
|   | Mouvement                              |             |
|   | SUGGESTION DIABOLIQUE . . . . .        | PROKOFIEFF  |
|   | TRIANA . . . . .                       | ALBENIZ     |

*Baldwin Piano*

Tickets: \$2.40, \$1.80, \$1.20, 90c; Boxes, (seating 8) \$3.00 and \$2.40 per seat  
 Checks for mail orders should be made payable to Steinway Hall Box Office  
 and sent to:

Management: COLUMBIA CONCERTS, Inc.  
 113 West 57th Street New York, N. Y.

Daniel Ericourt, pianist, Carnegie Hall,  
 13 March 1945



# CARNEGIE HALL



DANIEL ERICOURT

Daniel Ericourt, pianist, Carnegie Hall, 2 October 1947  
(See program on next page)

**CARNEGIE HALL**  
Season 1947-1948

**FIRE NOTICE**—Look around *now* and choose the nearest exit to your seat. In case of fire walk (not run) to *that* exit. Do not try to beat your neighbor to the street.  
FRANK J. QUAYLE, Fire Commissioner.

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Thursday Evening, October 2nd, at 8:30 o'clock

**DANIEL ERICOURT**  
*Pianist*

**PROGRAM**

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I.

Sonata in C major.....*Mozart*  
Allegro moderato  
Andante cantabile  
Allegretto

Program Continued on Second Page Following

PROGRAM CONTINUED

II.

Four Songs Without Words.....*Mendelssohn*  
Novelette, Op. 21, No. 8.....*Schumann*

III.

Sonata, No. 3.....*Prokofieff*  
(from an old Notebook)

INTERMISSION

Program Continued on Second Page Following

PROGRAM CONTINUED

IV.

Three Etudes.....*Debussy*  
Pour les Degrés chromatiques  
Pour les Arpèges composés  
Pour les Accords

Ondine.....*Ravel*  
Sposalizio }.....*Liszt*  
Mephisto }

•

*Baldwin Piano*

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Tour Direction: CHARLES L. WAGNER  
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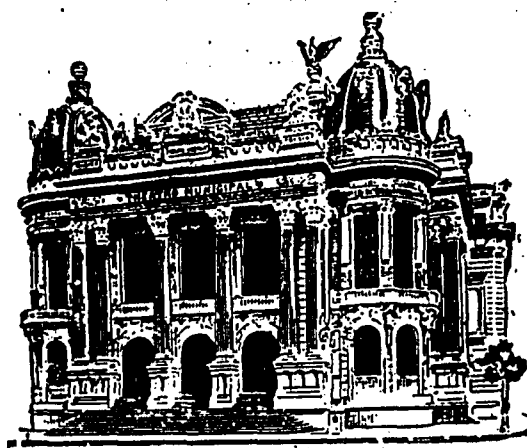
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RIO DE JANEIRO



*Temporada da Associação*  
*Brasileira de Concertos* **1954**

**PROGRAMA**

**GRATIS**

Daniel Ericourt, pianist, Teatro Municipal,  
Rio de Janeiro, Brazil, 7 June 1954  
(See program on next page)

# ASSOCIAÇÃO BRASILEIRA DE CONCERTOS

SEGUNDA-FEIRA, 7 DE JUNHO DE 1954, AS 21 HORAS

RECITAL DO PIANISTA DANIEL ÉRICOURT

## PROGRAMA

### I

Rondo em ré maior .....  
Sonata de Aranjuez .....  
32 Variações em dó menor .....  
6 Estudos .....  
    op. 10 n. 1 .....  
    op. 25 n. 4 .....  
    op. 25 n. 9 .....  
    op. 25 n. 5 .....  
    op. 10 n. 8 .....  
    op. 25 n. 11 .....

MOZART  
SCARLATTI-ÉRICOURT  
BEETHOVEN  
CHOPIN

### II

Gaspard de la Nuit .....  
    Ondine .....  
    Le Gibet .....  
    Scarbo .....

RAVEL

### III

As três Marias .....  
    Alnitah, Alnilam, Mintika .....  
Reflets dans l'eau .....

VILLA-LOBOS  
DEBUSSY

3 Prelúdios .....  
    La Cathédrale engloutie .....  
    Les fées sont d'exquises danseuses .....  
    Feux d'artifice .....

DEBUSSY

ATENÇÃO: Segunda-feira, dia 14, pianista MARIE THERESE FOURNEAU

Ticket n. 5 — Informações: Rua, México, 74 - sala 601 — Telefone 22-1076.

Em Julho: Violinista CHRISTIAN FERRAS, pianista BARBIZET.

Em Setembro: QUINTETO CHIGIANO.

Em Outubro: ISABEL MOURAO.

Os outros artistas serão anunciados oportunamente.

Piano: STEINWAY



Faculty at Música en Compostela, Santiago de Compostela, Spain, c. 1960-62. (Front) Lazare-Levy, Alicia de Larrocha; (Second row) Andrés Segovia, Ruiz Morales, Doña Margarita Pastor, Gaspar Cassadó, Antonio Brosa, Borrás; (Third row) Conchita Badia, Alexandre Tansman, Julio Esteban, unidentified; (Fourth row) Daniel Ericourt, unidentified, unidentified, Rafael Puyana, unidentified; (Back right) unidentified, unidentified, Federico Mompou. Photo courtesy Daniel Ericourt.



(Foreground, left to right) Conchita Badia, Federico Mompou, unidentified, and Daniel Ericourt, at Santiago de Compostela, c. 1960-62. Photo courtesy Daniel Ericourt.



Alexandre Tansman and Daniel Ericourt at Santiago de Compostela, 15 September 1960. Photo courtesy Daniel Ericourt.

*Town Hall and Norman Solomon present*

## Daniel Ericourt PIANIST

Debussy's Major Piano Works 3 Centennial Recitals

### FIRST DEBUSSY CENTENNIAL RECITAL FRIDAY, NOVEMBER 30, 1962 at 5:30

*D'un cahier d'esquisses*

*Images*

*Book I*

- Riflets dans l'eau
- Hommage à Rameau
- Mouvement

*Book II*

- Cloches a travers les feuilles
- Et la lune descend sur le temple qui fut
- Poissons d'or

*Pour le piano*

- Prelude
- Sarabande
- Toccata

*Children's Corner*

- Doctor Gradus ad Parnassum
- Jimbo's Lullaby
- Sérénade for the Doll
- The snow is dancing
- The little shepherd
- Golliwagg's cake-walk

*L'île joyeuse*

### SECOND DEBUSSY CENTENNIAL RECITAL FRIDAY, DECEMBER 7, 1962 at 5:30

*The Twenty Four Preludes*

*Book I*

- I Danseuses de Delphes
- II Voiles
- III Le Vent dans la plaine
- IV Les sons et les parfums tournent dans l'air du soir
- V Les collines d'Anacapri
- VI Des pas sur la neige
- VII Ce qu'a vu le vent d'Ouest
- VIII La fille aux cheveux de lin
- IX La sérénade interrompue
- X La Cathédrale engloutie
- XI La Danse de Puck
- XII Minstrels

*Book II*

- I Brouillards
- II Feuilles mortes
- III La Puerta del Vino
- IV "Les Fées sont d'exquises danseuses"
- V Bruyères
- VI General Lavine-eccentric
- VIII Ondine
- IX Hommage à S. Pickwick Esq. P.P.M.P.C.
- X Canope
- XI Les tierces alternées
- XII Feux d'Artifice

### THIRD DEBUSSY CENTENNIAL PIANO RECITAL FRIDAY, DECEMBER 14, 1962 at 5:30 P.M.

*Suite Bergamasque*

- Prelude
- Menuet
- Claire de lune
- Passepied

*Masques*

*Estampes*

- Pagodes
- La Soirée dans Grenade
- Jardins sous la pluie

*Twelve Etudes*

*Book I*

- I pour les "cinq doigts" d'après Monsieur Czerny
- II pour les Tierces
- III pour les Quartes
- IV pour les Sixtes
- V pour les Octaves
- VI pour les huit doigts

*Book II*

- VII pour les Degrés chromatiques
- VIII pour les Agréments
- IX pour les Notes répétées
- X pour les Sonorités opposées
- XI pour les Arpèges composés
- XII pour les Accords

Baldwin Piano

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by

**Daniel Ericourt**

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Daniel Ericourt, pianist, Town Hall recitals,  
30 November, 7 December, 14 December 1962.

# WIGMORE HALL

WIGMORE STREET, W.1.



Saturdays at 3 p.m.  
6th and 13th November 1965

*Nicholas Chaveaux announces*

## DEBUSSY RECITALS

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and all usual ticket agents

PROGRAMMES OVERLEAF



Daniel Ericourt, pianist, Wigmore Hall, London, England  
6 and 13 November 1965 (See programs on next page)



**PROGRAMME ONE**

Saturday, November 6th, at 3 p.m.

D'un cahier d'esquisses

**Images****Book I**

Reflets dans l'eau  
 Hommage à Rameau  
 Mouvement

**Book II**

Cloches à travers les feuilles  
 Et la lune descend sur le temple qui fut  
 Poissons d'or

**INTERVAL****Pour le Piano**

Prelude  
 Sarabande  
 Toccata

**Children's Corner**

Doctor Gradus ad Parnassum	The snow is dancing
Jimbo's Lullaby	The little shepherd
Sérénade for the Doll	Golliwog's cake-walk
L'Isle joyeuse	

**PROGRAMME TWO**

Saturday, November 13th, at 3 p.m.

**Twelve Preludes****(Book II of the Twenty Four Preludes)**

- 1 Brouillards
- 2 Feuilles mortes
- 3 La Puerta del Vino
- 4 "Les Fées sont d'exquises danseuses"
- 5 Bruyères
- 6 General Lavine—eccentric
- 7 La terrasse des audiences du clair de lune
- 8 Ondine
- 9 Hommage à S. Pickwick Esq., P.P.M.P.C.
- 10 Canope
- 11 Les tierces alternées
- 12 Feux d'Artifice

**INTERVAL****Twelve Etudes****Book I**

- 1 pour les "cinq doigts" d'après Monsieur Czerny
- 2 pour les Tierces
- 3 pour les Quartes
- 4 pour les Sixtes
- 5 pour les Octaves
- 6 pour les huit doigts

**Book II**

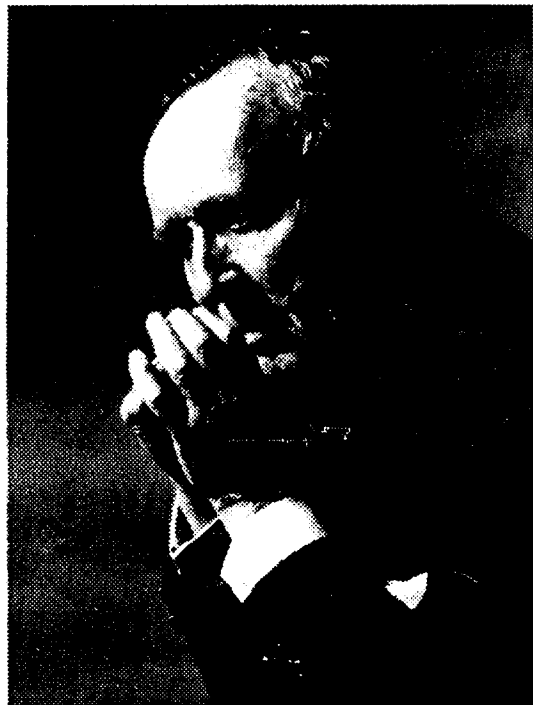
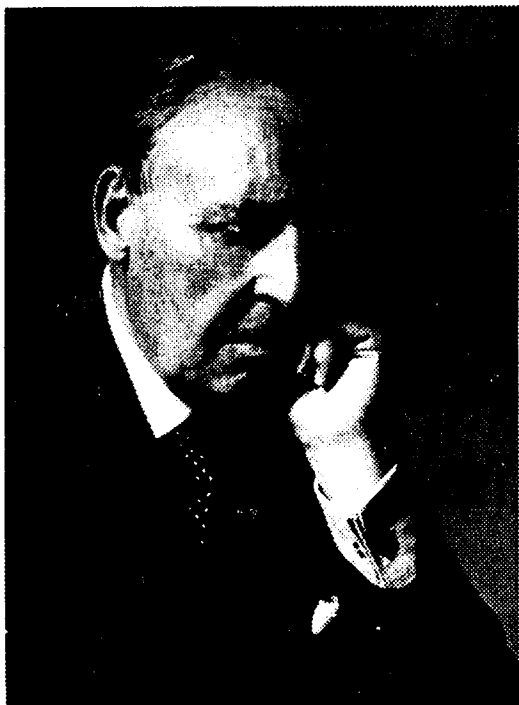
- 7 pour les Degrés chromatiques
- 8 pour les Agréments
- 9 pour les Notes répétées
- 10 pour les Sonorités opposées
- 11 pour les Arpèges composés
- 12 pour les Accords



Daniel Ericourt, Wade R. Brown Recital Hall, School of Music, UNCG, Greensboro, NC, late 1960s. Photo courtesy Office of Information Services, UNCG.



Daniel Ericourt, c. 1960s. Photo courtesy  
Office of Information Services, UNCG.



Daniel Ericourt. Courtesy of Albert Kay Associates, Inc.  
Concert Artists Management, New York.



Daniel Ericourt and wife Jayne Winfield at Museo del Prado, Madrid, Spain, 29 March 1978, on the occasion of a piano recital by Ericourt, twentieth anniversary of the founding of Música en Compostela. Photo courtesy Daniel Ericourt.



(Left to right): Andrés Segovia, Jayne Winfield, Daniel Ericourt, Doña Margarita Pastor de Jessen, unidentified, at Museo del Prado, Madrid, Spain, 29 March 1978. Photo courtesy Daniel Ericourt.



The author and Daniel Ericourt, interview 29 July 1992,  
in the Ericourt home, Greensboro, North Carolina



Pianist Jayne Winfield and husband Daniel Ericourt,  
29 July 1992, in their Greensboro home.



Ericourt acknowledges the applause at the end of an all-Debussy recital, Museo del Prado, Madrid, Spain, 29 March 1978. Seated on the front row (second from left) is Andrés Segovia. Photo courtesy Daniel Ericourt.