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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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A STYLISTIC AND PERFORMANCE ANALYSIS OF SELECTED SOLO PIANO COMPOSITIONS BY HELEN HOPEKIRK

ABSTRACT

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The University of Oklahoma, 2021

Chair: Dr. Barbara R. Fast

This document explores Hopekirk's compositions for solo piano, presenting a brief overview of Hopekirk's solo piano music and a detailed analysis of four selected works from her output. Chapter 1 outlines the purpose, need, procedures, and limitations of the study and presents a review of related literature. Chapter 2 provides a biographical sketch and explores Hopekirk's significance as a composer in the context of her American contemporaries, particularly the Second New England School of composers. Chapter 3 investigates Hopekirk's contributions to the rise of the American female composer and offers a thorough review of her compositional output and style. It also surveys Hopekirk's complete body of solo piano music. Chapters 4 through 7 offer analyses of four selected piano works by Hopekirk: *Iona Memories, Suite for Piano, Five Scottish Folk-Songs,* and *Two Tone Pictures*. For each work, these analyses provide historical background, explore salient compositional features, and offer practical teaching and performance suggestions. Chapter 8 provides a brief conclusion and recommendations for further research. By exploring Helen Hopekirk's piano music, this study recognizes the work of a noteworthy American female composer-pianist and serves as a resource for teachers and performers interested in Hopekirk's music.

Helen Hopekirk (1856-1945) was a distinguished Scottish-American pianist, composer, and pedagogue in the late nineteenth and early twentieth centuries. Over the six decades of her professional career, Hopekirk concertized widely in Europe and the United States, performing in prestigious venues such as Steinway Hall in New York, the Crystal Palace in London, and Salle Pleyel in Paris. Also a dedicated teacher, Hopekirk joined the piano faculty at the New England Conservatory in Boston in 1897, where she taught for four years before transitioning to private teaching in Boston. In addition to her performing and teaching, Hopekirk devoted significant attention to composition and produced a substantial body of work in both large- and small-scale genres. Hopekirk is now counted among the first generation of professional American female composers.

Chapter 1: Introduction

Overview

Scottish-American pianist Helen Hopekirk (1856-1945) gained a distinguished reputation as a concert artist, composer, and teacher in the late nineteenth and early twentieth centuries. Her teacher Theodor Leschetizky described her as "the finest woman musician I have ever known."[1] Over the six decades of her professional career, Hopekirk performed at illustrious venues throughout the United States and Europe, including Steinway Hall in New York, the Crystal Palace in London, and Salle Pleyel in Paris. She also appeared as a soloist with the Boston Symphony Orchestra on thirteen occasions.[2] Her concerts showcased her prodigious memory and vast repertory, acclaimed by music critics to be exceeded in size only by that of Anton Rubinstein.[3]

In addition to her success on the concert stage, Hopekirk was an accomplished composer and pedagogue. She spent much of her professional life in Boston, where she composed and premiered many of her works. Hopekirk's eminent Bostonian colleagues praised her compositions. Fellow composer Amy Beach wrote to Hopekirk about her *Conzertstück in D minor*:[4] "As a composer, you gave us a work of remarkable beauty in its themes and their harmonious background, and of solid worth in their development. It is well-proportioned, varied,

[1] Hullah, Annette. *Theodor Leschetizky. Living Masters of Music,* ed. Rosa Newmarch (New York: John Lane Company, 1906), 74.
[2] Records of Hopekirk's performances with the Boston Symphony Orchestra, as well as concert programs featuring her compositions, can be found in the online archives of the BSO, accessible at https://archives.bso.org.
[3] "Helen Hopekirk," Boston Evening Traveller, April 24, 1886.
[4] In this study, the author has retained Hopekirk's original spelling of *Conzertstück*, as written in her hand in the manuscript score. Hopekirk seemed to prefer this spelling over the more conventional German spelling of "Konzertstück."

thoroughly *musicianly* from beginning to end, and proved so interesting that I long to hear it again."[5]

In addition to composing, Hopekirk devoted much of her time to teaching, continuing the pedagogical legacy of her mentor Theodor Leschetizky. Her teaching career spanned five decades, during which time she taught as a private instructor in Paris, London, and Boston, and as a faculty member at the New England Conservatory. Over the course of her career, Hopekirk worked with nearly 250 pianists, ceasing her teaching only when failing health in the early 1940s rendered her unable to continue.[6]

Originally from Edinburgh, Scotland, Hopekirk studied at the Leipzig Conservatory and spent her early professional years touring as a concert pianist throughout Europe and the United States. In 1897, she joined the piano faculty at the New England Conservatory at the invitation of George Chadwick, the newly-appointed conservatory director and her former classmate from Leipzig. Hopekirk taught there for four years, after which she transitioned to private teaching in the Boston area. Hopekirk became a United States citizen in 1918 and remained active as a teacher, composer, and performer in Boston until her death in 1945 at the age of eighty-nine.

Hopekirk's compositions include large-scale works for piano and orchestra, chamber music, songs, and solo piano works. Her compositional output and style appears to have been largely shaped by her performing career and masterful technique, strongly reflecting the styles of the Romantic tradition. Hopekirk commonly premiered her own compositions and programmed her works regularly on her concerts. Since much of Hopekirk's music was written for her own performance, it offers a direct look into her performance style and technical prowess. As a

[5] Amy Beach to Helen Hopekirk, April 17, 1904, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.

[6] Gary Steigerwalt, "Helen Hopekirk, Scottish-American Pianist, Composer, and Pedagogue," *The Leschetizky Association News Bulletin* (2010-2011): 15.

contemporary of the Second New England School of composers, Hopekirk worked alongside composers such as George Chadwick, Amy Beach, and Edward MacDowell in Boston; however, while her music shares many stylistic characteristics with the music of these composers, her classification as a member of the school is disputed.[7]

Hopekirk developed a strong identity with her Scottish heritage and cultivated a unique interest in Celtic folk music. Scottish musical styles pervade nearly all of her compositions, and direct references to Scottish folk music can be found in her arrangements of Scottish folk songs and her character pieces evoking the imagery of Scottish landscapes. Hopekirk's union of folk styles with art music became a defining attribute of her compositional style.

Despite Hopekirk's success during her lifetime, her legacy faded as the twentieth century progressed, as advancing contemporary musical trends quickly left Hopekirk in the past. Because of this, little information is available on the content of her works, and no study has been devoted to the examination of her solo piano music. By reviewing Hopekirk's piano compositions, this document will recognize the work of a female pianist-composer who influenced American musical culture in the late nineteenth and early twentieth centuries.

Purpose of the Study

The purpose of this study will be to survey Helen Hopekirk's complete published compositions for solo piano and present detailed analyses of four selected works. These analyses will explore the musical content of each piece within the selected sets, as well as offer performance and pedagogical guidance for each piece. In doing so, this study will be a reference

[7] See Jule Josef Streety's thesis, "The Second New England School and Helen Hopekirk: A Case Study in American Music Historiography," (Master's Thesis, University of Arizona, 2019), for a thorough discussion of Hopekirk's relationship to the Second New England School.

for pianists interested in featuring Hopekirk's music on concert programs and for teachers wishing to introduce her music to their students.

Need for the Study

For centuries, compositions by female composers have been undervalued by the musical establishment. In recent years, an increased attention to keyboard music by women has led to greater inclusion of female figures such as Clara Schumann, Fanny Mendelssohn Hensel, Amy Beach, and Florence Price in the concert hall and teaching studio. However, these women represent only a fraction of the female composers who wrote noteworthy piano works.

Classified as an American composer due to her United States citizenship and her professional activity in Boston, Hopekirk was one of the first American female composers to write piano concertos and large-scale chamber works. As such, her compositions possess a significant place in music history, and her contributions to the piano repertoire are worthy of renewed attention. While a limited amount of research has been done on Hopekirk's only extant work for piano and orchestra, her *Conzertstück in D minor,* no studies have focused on her solo piano music. This project will seek to fill that void, offering a practical guide to the content, style, and historical background of her piano works.

Procedures for the Study

Chapter 1 defines the purpose, need, procedures, and limitations of the study and provides a review of related literature. Chapter 2 is a biographical sketch of Hopekirk, and Chapter 3 examines Hopekirk's compositional output and style. As part of this examination, Chapter 3 discusses stylistic attributes of Hopekirk's music, reviews her compositions in all

genres, and briefly surveys her complete published works for piano. This survey of her piano works progresses in chronological order from 1885 to 1930, noting important musical characteristics of each work. Along with this survey, a leveled guide to Hopekirk's complete piano works is provided in Appendix B.

Chapters 4 through 7 are devoted to an in-depth analysis of four selected sets by Hopekirk: *Iona Memories, Suite for Piano*, *Five Scottish Folk-Songs,* and *Two Tone Pictures.* These four sets range from Hopekirk's first extant set of character pieces for piano (*Iona Memories*, 1909) to her final published composition (*Two Tone Pictures*, 1930) and were selected for this study because of their effective representation of the principal components of Hopekirk's compositional style. These works illustrate the four periods of Hopekirk's stylistic development outlined by the author in Chapter 3 of this study and offer attractive performance and pedagogical literature worthy of rediscovery.

For each of these four works, the author provides a brief historical overview, a compositional analysis, and a performance and pedagogical analysis. The historical overview includes composition dates and publication information, compiled from published copies of the scores and from Dana Muller's thematic catalogue of Hopekirk's piano music,[8] as well as details about the works' premieres and critical reception. To procure details about the premieres and critical reception of these works, the author examined scrapbook collections of concert programs and newspaper reviews in the Helen Hopekirk Collection at the Library of Congress, which document Hopekirk's performances of these works. Muller's thematic catalogue was also referenced for corroboration of performance dates. As far as the author can determine, the

[8] Dana Muller, "Helen Hopekirk (1856-1945): Pianist, Composer, Pedagogue. A Biographical Study, A Thematic Catalogue of her Works for Piano, A Critical Edition of her *Conzertstück in D minor for Piano and Orchestra"* (PhD diss., University of Hartford, 1995), ProQuest Dissertations and Theses Global.

performance dates provided in this study designate the first known performances of these works by Hopekirk.

After the historical overview, the remainder of each analysis consists of a compositional analysis and a performance and pedagogical analysis for each movement within the set. The compositional analyses in this study focus on salient musical features such as form, thematic material, tonal relationships, texture, musical expression, and unique stylistic traits; they also explore programmatic elements in the music, such as lyrics, poetry, and folk literature. The performance and pedagogical analyses include notes on technical difficulties, suggestions for interpretation, ideas for successful teaching, and leveling suggestions. Leveling classifications are based on Jane Magrath's guidelines presented in her *Pianist's Guide to Standard Teaching and Performance Literature.* Works above Magrath's Level 10 classification are designated as "Artist Level."

Because nearly all of Hopekirk's piano music is currently out of print, the author has drawn from numerous sources to locate scores of Hopekirk's piano music for this study. Initial research was performed by requesting physical copies of original scores or reference works containing reprints of the scores from various libraries across the United States, as well as searching online databases. The author located digital scans for *Three Pieces for Piano, Five Portraits, A Norland Eve, Robin Goodfellow,* and *Two Compositions for Piano* in the HathiTrust Digital Library.[9] The International Music Score Library Project was also consulted; however, at the time of this study, it contains digital scores for only six piano works by Hopekirk: *Gavotte in*

[9] To access the score of *Three Pieces for Piano,* see Helen Hopekirk, *Three Pieces for Piano* (Boston: Boston Music Co., 1915), HathiTrust Digital Library, https://hdl.handle.net/2027/hvd.32044040535536. For scores of *Five Portraits, A Norland Eve, Robin Goodfellow,* and *Two Compositions for Piano,* see Helen Hopekirk, *Five Portraits for Piano* (Boston: Boston Music Co., 1919), HathiTrust Digital Library, https://hdl.handle.net/2027/hvd.32044039719570.

B minor, Romance in A minor, Sundown, Dance from *Three Pieces for Piano,* and Sarabande and Gavotte from *Suite for Piano.*[10] Original prints of five sets and one single work by Hopekirk (*Suite for Piano, Five Scottish Folk-Songs, Serenata Suite, Robin Goodfellow, Two Compositions,* and *Two Tone Pictures*) exist in the stacks of the Library of Congress; however, these are not currently digitized and can only be accessed by physically visiting the Library. Because of extended library closures due to the global pandemic, the author reached out to pianist Gary Steigerwalt, who has recorded an album of Hopekirk's piano music. He graciously provided digital scans of eleven piano pieces by Hopekirk, which the author had been unable to locate through any other source.

Limitations of the Study

This study limits its scope to four selected piano works by Hopekirk, representative of the various periods of her stylistic development. To provide context for these four works, the document briefly surveys the entire body of Hopekirk's published works for solo piano; however, providing a thorough analysis of her complete output for piano is beyond the scope of this study. Also, this study does not discuss Hopekirk's unpublished works for solo piano, alluded to in Dana Muller's thematic catalogue and existing in manuscript form in the Helen Hopekirk Collection at the Library of Congress.[11] Some of these unpublished works are incomplete, and historical information about these pieces is lacking.

Although Hopekirk's songs, chamber music, and works for piano and orchestra are central in her output, this study offers only a cursory review of these works. The study includes

[10] "Helen Hopekirk," International Music Score Library Project, accessed December 8, 2021, https://imslp.org/wiki/Category:Hopekirk%2C_Helen

[11] Muller, "Helen Hopekirk," 53-75; Helen Hopekirk Collection, Library of Congress, Washington, D.C.

an abbreviated discussion of these works in order to reinforce her significance as a composer and provide context for her piano music. However, in-depth discussion of Hopekirk's compositions in genres outside of solo piano music is omitted from this document.

While this study presents a thorough biographical sketch on Hopekirk, the sketch is limited to the salient points of her personal life and professional career. Hopekirk's biography has already been extensively treated in discussions in other sources and accordingly does not need to be rewritten in this study.[12] The focus of this document remains to explore Hopekirk's piano music and must necessarily limit its biographical sketch to the most important details of Hopekirk's life and professional activity.

Review of Related Literature

Current literature focused specifically on Hopekirk consists of one dissertation and one thesis, two articles, a few biographical sketches, compact disc liner notes and reviews, newspaper reviews, and articles in music periodicals. Summaries of Hopekirk's life and career also exist in many general reference sources; particularly informative reference articles on Hopekirk include those in the *New Grove Dictionary of Music and Musicians,*[13] *Notable American Women, 1607-1950: A Biographical Dictionary*,[14] Glickman and Schleifer's *Women Composers: Music Through the Ages,*[15] and the web-based German lexicon *Europäische*

[12] Dana Muller, Gary Steigerwalt, and Constance Huntington Hall all detailed include biographical information about Hopekirk in their writings. See Muller, "Helen Hopekirk;" Steigerwalt, "Helen Hopekirk, Scottish-American Pianist;" and Hall, *Helen Hopekirk, 1856-1945.*

[13] Pamela Fox and Laurie Blunsom, "Hopekirk [Wilson], Helen," *Grove Music Online,* published online October 16, 2013, accessed August 30, 2020, https://doi.org/10.1093/gmo/9781561592630.article.A2249777.

[14] Victor Fell Yellin, "Hopekirk, Helen," in *Notable American Women, 1607-1950: A Biographical Dictionary, Volume II: G-O*, ed. Edward T. James, Janet Wilson James, and Paul Samuel Boyer (Cambridge, MA: Harvard University Press, 1971), 221-222.

[15] Martha Furman Schleifer, "Helen Hopekirk," in *Women Composers: Music Through the Ages, Volume 6: Composers Born 1800-1899, Keyboard Music*, ed. Sylvia Glickman and Martha Furman Schleifer (New York: G.K. Hall and Co., 1999), 286-310.

Instrumentalistinnen des 18. und 19. Jahrhunderts[16] from the *Sophie Drinker Institut.* In addition, comprehensive lists of Hopekirk's compositions and references for further research exist in bibliographical reference works, including Gillespie's *Bibliography of Nineteenth-Century American Piano Music,*[17] Cohen's *International Encyclopedia of Women Composers*,[18] and Megget's *Keyboard Music by Women Composers: A Catalogue and Bibliography*.[19]

Much of the existing literature on Hopekirk is biographical. Allan Gordon Cameron's "Helen Hopekirk: A Critical and Biographical Sketch"[20] offers one of the earliest biographical articles on Hopekirk. Printed in the early 1880s as a publicity flyer, Cameron's sketch addresses Hopekirk's musical training and concert career prior to her first American tour in 1883. This resource offers helpful information on Hopekirk's musical training and early professional years, as well as provides critical reviews of Hopekirk's early performances. A few years after Hopekirk's death in 1945, two of her pupils, Constance Huntington Hall and Helen Ingersoll Tetlow, authored a privately-published memoir on Hopekirk.[21] In addition to its wealth of biographical information, this publication offers unique perspectives on Hopekirk's personality and her pedagogical approach. While the memoir refrains from discussing the content of Hopekirk's piano music, its comprehensive lists of Hopekirk's compositions, major performances, and pupils make it a valuable resource on her life and professional activities.

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[16] Claudia Schweitzer, "Hopekirk, Helen," Sophie Drinker Institut, accessed June 30, 2021, https://www.sophie-drinker-institut.de/hopekirk-helen.
[17] John Gillespie and Anna Gillespie, *A Bibliography of Nineteenth-Century American Piano Music* (Westport: Greenwood Press, 1984), 267.
[18] Aaron I. Cohen, *International Encyclopedia of Women Composers*, 2nd ed. (New York: Books and Music Inc., 1987), 329.
[19] Joan. M. Megget, *Keyboard Music by Women Composers: A Catalog and Bibliography* (Westport: Greenwood Press, 1981), 94.
[20] Allan Gordon Cameron, "Helen Hopekirk: A Critical and Biographical Sketch," London, [1885?].
[21] Constance Huntington Hall, *Helen Hopekirk, 1856-1945* (Cambridge, MA: printed by the author, 1954).

Completed fifty years after Hopekirk's death, Dana Muller's pioneering dissertation "Helen Hopekirk (1856-1945): Pianist, Composer, Pedagogue. A Biographical Study, A Thematic Catalogue of her Works for Piano, A Critical Edition of her *Conzertstück in D minor for Piano and Orchestra"*[22] sparked a renewed interest in Hopekirk's life and music. The biographical portion of Muller's work focuses on Hopekirk's legacy in three distinct areas: as a performer, as a teacher, and as a composer. As part of her study, Muller provides a thematic catalogue of Hopekirk's complete works for solo piano, including composition dates, publication information, performance notes, and incipits of the opening measures of each piece. However, the catalogue does not provide any type of description, analysis, or leveling of the music. As the closing segment of her study, Muller provides an orchestral score of Hopekirk's *Conzertstück in D minor for Piano and Orchestra,* with editorial commentary and analyses written by Muller. A more recent biographical sketch that builds on Muller's work is the 2010 article "Helen Hopekirk, Scottish-American Pianist, Composer, and Pedagogue," authored by Gary Steigerwalt, who is considered the leading modern scholar on Hopekirk.[23] Steigerwalt has also written an article entitled "Madame Hopekirk as Leschetizky's Pupil and Disciple,"[24] which examines Hopekirk's studies with Leschetizky and her incorporation of Leschetizky's principles in her own teaching.

Additional biographical writing on Hopekirk can be found in literature on female composers, including Bowers and Tick's *Women Making Music: The Western Art Tradition,*

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[22] Dana Muller, "Helen Hopekirk (1856-1945): Pianist, Composer, Pedagogue. A Biographical Study, A Thematic Catalogue of her Works for Piano, A Critical Edition of her *Conzertstück in D minor for Piano and Orchestra"* (PhD diss., University of Hartford, 1995), ProQuest Dissertations and Theses Global.
[23] Gary Steigerwalt, "Helen Hopekirk, Scottish-American Pianist, Composer, and Pedagogue," *The Leschetizky Association News Bulletin* (2010-2011): 8-15.
[24] Gary Steigerwalt, "Madame Hopekirk as Leschetizky's Pupil and Disciple," *The Leschetizky Association News Bulletin* (2010-2011): 26-34.

1150-1950,[25] Pendle's *Women and Music: A History,*[26] and Ammer's *Unsung: A History of Women in American Music*.[27] While little new biographical information is presented in these resources, these books discuss the system of sexual aesthetics that dictated the activities of nineteenth-century female composers and examine Hopekirk's historical significance as a composer-pianist during that time. Laurie Blunsom's dissertation, "Gender, Genre and Professionalism: The Songs of Clara Rogers, Helen Hopekirk, Amy Beach, Margaret Lang and Mabel Daniels, 1880-1925," builds upon this discussion of gender's role in the work of female composers, highlighting the role of Hopekirk's songs within her professional life and social status.[28] A few of Hopekirk's songs appear in Blunsom's study as illustrations. However, the study focuses on societal issues surrounding the composition of these works, omitting analytical discussions of the music.

Karrin Elizabeth Ford continues the discussion of gender and its impact on Hopekirk's work by examining the critical reception met by Bostonian female composers around the turn of the twentieth century.[29] In her dissertation "Diverging Currents: Women Composers, Musical Institutions, and The Criticism of the 'Old Guard' in *Fin de Siècle* Boston," Ford examines Boston's reputation as the "Cultural Mecca" of America during that time, thanks to its educational institutions, the availability of performance venues, and its social culture that

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[25] Judith Tick, "Passed Away Is the Piano Girl: Changes in American Musical Life, 1870-1900," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana, IL: University of Illinois Press, 1986), 325-348.

[26] Adrienne Fried Block and Nancy Stewart, "Women in American Music: 1800-1918," in *Woman & Music: A History,* 2nd ed., ed. Karin Pendle, (Bloomington: Indiana University Press, 2001), 193-223.

[27] Christine Ammer, *Unsung: A History of Women in American Music,* 2nd ed. (Portland: Amadeus Press, 2001), 91-117.

[28] Laurie K. Blunsom, "Gender, Genre and Professionalism: The Songs of Clara Rogers, Helen Hopekirk, Amy Beach, Margaret Lang and Mabel Daniels, 1880-1925" (PhD diss., Brandeis University, 1999), ProQuest Dissertations and Theses Global.

[29] Karrin Elizabeth Ford, "Diverging Currents: Women Composers, Musical Institutions, and The Criticism of the "Old Guard" in *Fin de Siècle* Boston" (PhD diss., University of Connecticut, 2011), ProQuest Dissertations and Theses Global.

esteemed music. Ford highlights the significance of Hopekirk's Piano Concerto in D major and Violin Sonata in E minor, citing these as some of the first large-scale compositions by an American female composer.[30] Ford's work, however, remains focused on the critical reception of these female composers' music, omitting discussions of musical content.

Along with this literature discussing the implications of gender in Hopekirk's compositions, Jule Josef Streety offers a historical perspective on Hopekirk's contributions to American art music in his thesis, "The Second New England School and Helen Hopekirk: A Case Study in American Music Historiography." In this work, Streety discusses Hopekirk's legacy as a composer-pianist and argues for Hopekirk's inclusion as a member of the Second New England School.[31] Streety cites Hopekirk's stylistic traits, her professional activity in Boston, and her connections with members of the Second New England School as supporting reasons for his argument. As part of the study, the author briefly examines Hopekirk's compositional style and compares examples of Hopekirk's piano music with those of her contemporary Amy Beach, noting similarities in their musical styles and their espousal of Celtic folk elements. Streety's work is valuable for its discussion of Hopekirk within the context of her Boston contemporaries, and the author cites historical sources not available in other publications on Hopekirk. However, a few scholarly errors exist in the document. These include minor errors in a primary source quotation, which distort the meaning of the original source,[32] as well as an incorrect claim about the number of times Amy Beach's works were performed by the Boston Symphony Orchestra.[33]

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[30] Ford, "Diverging Currents," 138, 45.
[31] Jule Josef Streety, "The Second New England School and Helen Hopekirk: A Case Study in American Music Historiography" (Master's thesis, University of Arizona, 2019), http://hdl.handle.net/10150/634378.
[32] Streety misquotes a letter from Amy Beach to Helen Hopekirk, dated April 17, 1904, in which Beach offers her praise for Hopekirk's recently-performed *Conzertstück in D minor* (Streety, "Second New England School," 6, 62).
[33] Streety writes that Beach's works were only featured on two programs by the Boston Symphony Orchestra (Streety, "Second New England School," 61). However, the Boston Symphony Orchestra Archives

In addition to biographical literature and examinations of the sociocultural implications surrounding Hopekirk's career, many primary sources from Hopekirk's time are preserved. Extensive documentation of Hopekirk's performance activities exists in copies of concert programs and newspaper reviews published during the six decades of Hopekirk's professional career, from 1880 to 1940. These programs and reviews provide illuminating glimpses into Hopekirk's personality, performance style, and repertoire. They also detail the critical reception of both her concerts and her compositions. Original prints of these materials reside in scrapbooks in the Helen Hopekirk Collection at the Library of Congress, Washington D.C.

Also contained in the Helen Hopekirk Collection at the Library of Congress are several manuscripts and articles authored by Hopekirk, which discuss her pedagogical principles and her views on Scottish folk music.[34] Between 1915 and 1927, a number of these articles were published by music periodicals, particularly *The Musician, Musical America,* and *The Etude.*[35] Periodicals and newspapers in the United States and Scotland also published several interviews with Hopekirk, original prints of which can also be found in the Helen Hopekirk Collection. These interviews offer additional autobiographical information and further thoughts by Hopekirk on composition and teaching.

Portions of Hopekirk's correspondence can be found in special collections in libraries at the University of Arizona, Yale University, and New England Conservatory. Of particular interest are several letters to Hopekirk from Amy Beach, Margaret Ruthven Lang, and George Chadwick in the Papers of Helen Hopekirk, housed at the University of Arizona Library. These

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(https://archives.bso.org) list at least seven different programs between 1896 and 1917 that featured Beach's music, in addition to two performances of her works by the Boston Pops Orchestra during her lifetime. Based on this faulty information, Streety claims that Hopekirk's music appeared on more programs with the Boston Symphony Orchestra than Beach's music.

[34] Box 16, folders 1 through 6, Helen Hopekirk Collection, Library of Congress, Washington, D.C.

[35] See Appendix C for a list of published articles authored by Hopekirk, as well as articles based on interviews with Hopekirk.

detail the collegial relationships between Hopekirk and her Bostonian colleagues and their admiration for each other's professional work.

The present study references Hopekirk's published piano scores, all of which are in the public domain. Most of these works are no longer in print; however, a few have been reprinted in recent decades. Hopekirk's *Serenata Suite* was printed in Glickman and Schleifer's multi-volume reference work *Women Composers: Music Through the Ages,* Vol. 6[36] and subsequently issued as an individual work by Hildegard Publishing.[37] "Dance" and "Prelude" from Hopekirk's *Three Pieces for Piano* are included in the anthology *American Women Composers: Piano Music from 1865-1915*,[38] while "Gavotte in B minor" and "Sundown" are included in Volume 4 of the reference work *Three Centuries of American Music: A Collection of American Sacred and Secular Music.*[39] The Leschetizky Association's 2010-2011 News Bulletin includes not only the two journal articles on Hopekirk by Gary Steigerwalt mentioned previously, but also prints of Hopekirk's "Eilidh Bhan" from *Five Scottish Folk-Songs,* "Maestoso" from *Serenata Suite*, and "The Seal-woman's Sea-joy" from *Two Tone Pictures.*[40] Recent interest in Hopekirk's piano music has been spurred by the inclusion of "Air" from *Suite for Piano* (1917) in ABRSM's Grade 8 Piano Repertoire for the 2021/2022 exams.[41]

Little has been written directly about Hopekirk's solo piano music, despite its prominence as a part of both her compositional output and her concert programs. In her

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[36] Schleifer, "Helen Hopekirk," 286-310.
[37] Helen Hopekirk, *Serenata Suite* (Bryn Mawr, PA: Hildegard Publishing, 2000).
[38] Sylvia Glickman, ed., *American Women Composers: Piano Music from 1865-1915* (Bryn Mawr, PA: Hildegard Publishing, 1990).
[39] Martha Furman Schleifer and Sam Dennison, eds., *Three Centuries of American Music: A Collection of American Sacred and Secular Music,* Vol. 4, *American Keyboard Music 1866 Through 1910,* ed. Sylvia Glickman (Boston: G.K. Hall and Co., 1990), 350-360.
[40] "Piano Compositions by Helen Hopekirk," *The Leschetizky Association News Bulletin* (2010-2011): 16-25.
[41] *Piano Exam Pieces 2021 & 2022, ABRSM Grade 8* (London: Associated Board of the Royal Schools of Music, 2020).

dissertation referenced above, Dana Muller includes a segment on Hopekirk's piano music as part of an examination of Hopekirk's compositional identity. Muller broadly classifies three categories of Hopekirk's piano music: derivative works based on Baroque dance suites, Romantic pianism, or the Impressionist style; works that seemingly originated as improvisations; and works based on Scottish folk music.[42] Muller's work provides a brief summary of the compositional traits that characterize Hopekirk's piano music and traces the influence of other composer's styles on specific piano works by Hopekirk.

Pamela Dees includes two piano compositions by Hopekirk in her dissertation, "An Annotated Catalogue of Available Intermediate-Level Keyboard Music by Women Composers before 1900."[43] In this study, Dees writes brief annotations for Hopekirk's "Dance" and "Prelude" from *Three Pieces for Piano*, labeling these pieces as Late Intermediate/Early Advanced ("Dance") and Late Intermediate ("Prelude"). While this catalogue offers a helpful introduction to Hopekirk's piano music, the two works included in this source represent only a fraction of Hopekirk's nearly forty published compositions for piano.

In 2017, pianist Gary Steigerwalt, whose publications about Hopekirk are discussed above, released the first album recording of Hopekirk's solo piano music, titled *Helen Hopekirk: Piano Music*.[44] The album provides recordings of nineteen pieces and includes some of Hopekirk's most substantial piano works. The liner notes that accompany the album offer the most detailed discussion to date of Hopekirk's piano music. These notes provide historical information, brief discussions of musical content, and inscriptions of the poetry or lyrics that

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[42] Dana Muller, "Helen Hopekirk (1856-1945): Pianist, Composer, Pedagogue. A Biographical Study, A Thematic Catalogue of her Works for Piano, A Critical Edition of her *Conzertstück in D minor for Piano and Orchestra"* (PhD diss., University of Hartford, 1995), 44, ProQuest Dissertations and Theses Global.
[43] Pamela Youngdahl Dees, "An Annotated Catalogue of Available Intermediate-Level Keyboard Music by Women Composers Before 1900" (Ph.D. diss., University of Miami, 1998), ProQuest Dissertations and Theses Global.
[44] Helen Hopekirk, *Helen Hopekirk: Piano Music,* performed by Gary Steigerwalt, recorded 2017, Toccata Classics TOCC0430, 2017, CD.

accompany select pieces. While useful, these notes are not comprehensive, as the album only includes about half of Hopekirk's piano works. In addition, the analyses offer only quick surveys of the pieces and exclude any performance or pedagogical suggestions. Critical reviews of Steigerwalt's album offer independent, albeit brief, perspectives on Hopekirk's piano repertoire.[45] However, much of the information within these reviews recycles content from Steigerwalt's liner notes and offers little new information to the evaluation of her piano compositions.

From this review, it is evident that the literature lacks a detailed guide to Hopekirk's solo piano music. This study seeks to fill this need by offering information on the content, performance, and pedagogical applications of her piano music, including in-depth analyses of four selected works that represent Hopekirk's primary compositional styles: *Iona Memories, Suite for Piano, Five Scottish Folk-Songs,* and *Two Tone Pictures.* By exploring Hopekirk's piano compositions, this research recognizes the work of a forgotten female pianist-composer who significantly influenced American musical culture in the late nineteenth and early twentieth centuries. Hopekirk's activities as a professional pianist, composer, and teacher will be discussed further in Chapter 2.

[45] Alan Becker, Review of *Helen Hopekirk: Piano* Music, performed by Gary Steigerwalt, *American Record Guide*, 81, no. 1 (Jan/Feb 2018): 106-107, EBSCO MasterFILE Premier; Dorothy De Val, Review of *Helen Hopekirk: Piano Music*, performed by Gary Steigerwalt, *Nineteenth-Century Music Review* 17, no. 2 (2020): 309-311, https://doi.org/10.1017/S1479409819000132.

Chapter 2: Biography

Early Years and Training

Helen Hopekirk was born on May 20, 1856 in Portobello, Scotland as the second of eight children born to Adam Hopekirk and Helen Croall.[46] Her father, a printer, bookseller, and piano retailer, encouraged Hopekirk's musical talent. Hopekirk began her musical training at age nine and gave a well-received first public performance in July 1868 at age twelve.[47] Shortly after this, she began music studies at the Edinburgh Institution for Education of Young Ladies, where she studied piano with George Lichtenstein, a friend of Franz Liszt,[48] and composition with Alexander Campbell Mackenzie, a recognized Scottish composer.[49] During her time studying in Edinburgh, Hopekirk appeared as a soloist with the Edinburgh Amateur Orchestra Society for three consecutive seasons, performing Mendelssohn's *Concerto No. 1 in G minor* (April 1874, age seventeen), Weber's *Konzertstück* Op. 79 (February 1875, age eighteen), and Beethoven's *Piano Concerto No. 5 in E-flat Major* (February 1876, age nineteen) to great acclaim. Critics praised the "clear articulation, command of the instrument, and power of expression" [50] in her Mendelssohn performance and remarked on the polished presentation of her Beethoven concerto:

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[46] Portobello is a coastal suburb of Edinburgh, located on the east side of the city. In 2006, to commemorate the 150th anniversary of Hopekirk's birth, Portobello Heritage Trust erected a memorial plaque to Helen Hopekirk at 148 Portobello High Street, where Hopekirk resided for the first twelve years of her life.

[47] Gary Steigerwalt and Dana Muller, Liner notes to *Helen Hopekirk: Piano Music*, Gary Steigerwalt, Toccata Classics TOCC0430, 2017, CD.

[48] Gary Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 8.

[49] Purser writes that MacKenzie was one of the most significant British composers of his day. MacKenzie integrated Scottish idioms into his large-scale compositions, "being one of the pioneers of the musical nationalism which was to release such creative energy all over Europe." The possible influence of MacKenzie's use of Scottish nationalist styles in large-scale works should not be ignored when reviewing Hopekirk's *Conzertstück* and Piano Concerto. John Purser, *Scotland's Music: A History of the Traditional and Classical Music of Scotland from Early Times to the Present Day* (Edinburgh: Mainstream Publishing Company, 2007), 256.

[50] Cameron, "Helen Hopekirk," 1.

“Miss Hopekirk’s playing was so finished that we almost forgot her youth, and there is every reason to look forward to a brilliant career for her.”[51]

Leipzig Conservatory, 1876-78

Hopekirk’s father supported her musical career wholeheartedly and aspired for her to pursue advanced music studies. Unfortunately, he passed away when Hopekirk was nineteen, just two months after her performance of the Beethoven “Emperor” Concerto. His last wish for his daughter was that she attend the Leipzig Conservatory; Hopekirk herself was desirous to undertake further musical education and enrolled at the Conservatory in the autumn of 1876, at age twenty. She completed her studies there in two years under the instruction of Carl Reinecke (composition), Louis Maas (piano), Salomon Jadassohn (composition), and Ernst Friedrich Richter (counterpoint).[52] A notable colleague of Hopekirk’s at the Conservatory, George Chadwick, would become instrumental in her life two decades later.

During her Leipzig studies, Hopekirk’s repertoire displayed a clear leaning toward late-Classical and Romantic works. In addition to works by Conservatory faculty Jadassohn and Reinecke, Hopekirk also studied works by Beethoven, Chopin, Schumann, Mendelssohn, Weber, Grieg, Brahms, and Saint-Saëns.[53] Franz Liszt, whose legendary pianism inspired many young pianists, was one of Hopekirk’s most venerated role models during these years. Hopekirk aspired to study with him someday and she was ecstatic when she had the opportunity to meet him in the spring of 1878.[54]

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[51] Cameron, “Helen Hopekirk,” 1.
[52] Claudia Schweitzer, “Hopekirk, Helen,” Sophie Drinker Institut, accessed June 30, 2021, https://www.sophie-drinker-institut.de/hopekirk-helen.
[53] Schweitzer, “Hopekirk, Helen;” Steigerwalt, “Helen Hopekirk, Scottish-American Pianist,” 8.
[54] Steigerwalt, “Helen Hopekirk, Scottish-American Pianist,” 8.

Hopekirk presented her final examination performance in May 1878 at age twenty-two, performing the first movement of Saint-Saëns's Piano Concerto No. 2 in G minor with the student orchestra, led by Carl Reinecke. Her performance was immensely successful and the audience's reception was enthusiastic; their applause caused Hopekirk to return to the stage four times. This success brought an invitation to perform professionally in Leipzig later that year. On November 28, 1878, Hopekirk made her professional debut at the Leipzig Gewandhaus, performing Chopin's Piano Concerto No. 2 in F minor under Reinecke's direction.[55]

European Concert Career and Marriage, 1878-1883

Upon completion of her studies at the Leipzig Conservatory, Hopekirk returned to Great Britain, where she became active in London's musical life. She gave her London debut at the Crystal Palace on March 15, 1879, again performing Saint-Saëns's Concerto No. 2 in G minor. This concerto would become one of her signature concert pieces. As in Leipzig, Hopekirk's performance received great critical acclaim; one London newspaper wrote, "Her execution was as perfect as it could be. There was a delicacy of touch and wonderful manipulation about her performance that excited a storm of genuine applause and two recalls."[56] Over the next four years, Hopekirk returned to the Crystal Palace for six additional performances.[57]

During this season in London, Hopekirk became acquainted with several notable musicians of her day, including Clara Schumann, Edvard Grieg, Xaver Scharwenka, and Anton Rubinstein. Of these, Hopekirk wrote, "Among many interesting people [I] met was Clara Schumann, who was most kind. After hearing me play something by [Robert] Schumann, she

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[55] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 9.
[56] Quoted in Hall, *Helen Hopekirk, 1856-1945*, Section I, 2.
[57] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 9.

invited me to sit beside her when she practised."[58] She described pianist Xaver Scharwenka as "one of the most entertaining of men. He loved to read out four-hand music, and we played a great deal together."[59] Hopekirk met Anton Rubinstein when he visited London in the winter of 1881 and wrote about the experience: "His playing excited me so...No player has ever had the same power over me or seemed to me so giant-like."[60] She went on to describe the opportunity she had to play for Rubinstein and the praise he awarded for her "fire, energy, strength, and musical feeling."[61]

On August 4, 1882, at age twenty-six, Hopekirk married William Wilson, a Scottish businessman, music critic, and amateur painter. Wilson encouraged her concert career, even serving as her manager. With Wilson's support, Hopekirk retained her maiden name in her professional work and became known as "Madame Helen Hopekirk."

First American Tour, 1883-1886

As Hopekirk's manager, Wilson organized a series of concerts in England and Scotland during the year after their marriage. These culminated in Hopekirk's first American tour, begun in 1883 at age twenty-seven. Hopekirk's American debut took place with the Boston Symphony Orchestra on December 7, 1883, where she performed her now-standard Saint-Saëns Concerto No. 2 in G minor. She promptly followed that with a series of four solo recitals at Steinway Hall in New York between December 20, 1883 and January 31, 1884.[62] The New York Tribune noted Hopekirk's audacity in programming these concerts: "Her appeal for recognition was made in

[58] Hall, *Helen Hopekirk,* Section I, 2.
[59] Hall, *Helen Hopekirk,* Section I, 2.
[60] "Reminiscences written by Helen Hopekirk," box 10, folder 10, Helen Hopekirk Collection, Library of Congress.
[61] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 9.
[62] *Programs Scrapbook No. 1: 1880-1887*, Helen Hopekirk Collection, Library of Congress.

the most dignified way imaginable – through a recital at Steinway Hall. Few musicians venture upon such trying ground nowadays, and the fact the Madame Hopekirk has done so is prima-facie evidence of her serious-mindedness and lofty aims."[63]

Hopekirk's first American tour stretched for three seasons from 1883-1886, during which time she performed more than sixty solo and chamber programs in city centers throughout the Northeastern and Midwestern states. Her appearances included performances in Boston, Philadelphia, New York, Newark, Washington, Buffalo, Chicago, Milwaukee, Philadelphia, Cincinnati, and Montreal.[64] Among the concerto performances Hopekirk gave during this tour, an especially notable event was her February 1885 performance of the Schumann Piano Concerto in New York under the baton of the distinguished conductor Theodor Thomas.[65] Critics applauded Hopekirk's pianism in her performances during this tour: "In Mme. Hopekirk, with her noble and unswerving fidelity to lofty ideas, in her rare genius and exquisite power of expression, we have, indeed, a great artist, and one whose future is of exceptional promise and brilliancy."[66]

Hopekirk's solo recitals during this tour displayed her vast repertory and prodigious memory. According to the Boston Herald, her repertoire at this time consisted of about 250 works,[67] both large and small, a repertoire list that some critics claimed was exceeded in size only by Anton Rubinstein.[68] In New York, she gave twenty-two recitals over this three-year period; of these, seventeen were solo piano recitals, all performed from memory and all featuring entirely new programs.[69] Included in her listed solo repertoire at this time were twelve

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[63] Quoted in Cameron, "Helen Hopekirk," 11.
[64] Hall, *Helen Hopekirk,* Section I, 5.
[65] Hall, *Helen Hopekirk,* Section VII, 26-27.
[66] "Helen Hopekirk," Boston Evening Traveller, April 24, 1886.
[67] "Helen Hopekirk," Boston Herald, April 26, 1886.
[68] "Helen Hopekirk," Boston Evening Traveller, April 24, 1886.
[69] "Helen Hopekirk," Boston Herald, April 26, 1886.

Beethoven sonatas; a sizable number of works by Liszt, Chopin, and Robert Schumann; and numerous additional works by J.S. Bach, Handel, Rameau, D. Scarlatti, W.A. Mozart, John Field, Schubert, Heller, Grieg, Henselt, Mendelssohn, Brahms, Rubinstein, Scharwenka, Reinecke, Jadassohn, Moskowski, and Weber.[70]

After residing in New York for their first eighteen months in the United States, Hopekirk and her husband settled in Boston, where they enjoyed the lively musical society of the city. *Fin de siècle* Boston, described as the "Cultural Mecca" of America during that time, possessed a lively social and musical atmosphere.[71] The city boasted music publishing companies, elite educational institutions, prestigious ensembles, performance venues, and a social culture that esteemed music. Boston's multiple publishing companies were eager to publish the music of both male and female composers and took much interest in Hopekirk's music. Oliver Ditson Co., America's largest music publishing company at the end of the nineteenth century with over 100,000 titles, published Hopekirk's *Seventy Scottish Songs* for voice and piano.[72] The Boston Music Co., founded by the son of G. Schirmer of New York, published the majority of Hopekirk's piano music.[73] Arthur Schmidt, the founder of A. P. Schmidt Publishing in Boston, was one of Hopekirk's earliest American publishers and established a reputation for championing the music of American composers and female composers. In addition to publishing

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[70] The above repertoire list was compiled from two sources. The first source is a recital program from an 1883 performance by Hopekirk in Scotland, which included a list of Hopekirk's then-current repertoire. A copy of this program is included in Hall, *Helen Hopekirk,* Section VI, 24. The second source is a list of repertoire performed by Hopekirk in ten recitals given at the Historical Society's Hall in Brooklyn, NY between 1883 and 1885. This list can be found in the *Programs Scrapbook No. 1: 1880-1887*, Helen Hopekirk Collection, Library of Congress.
[71] For further discussion of Boston as "Cultural Mecca," see Ford, "Diverging Currents," 8-11.
[72] W. Thomas Marrocco, Mark Jacobs and Donald W. Krummel, "Ditson, Oliver," *Grove Music Online*, published Jan. 20, 2001, accessed June 29, 2021, https://doi.org/10.1093/gmo/9781561592630.article.07860.
[73] Boston Music Co. was established in 1885 by Gustave Schirmer, Jr., the son of Gustav Schirmer. The elder Schirmer was the founder of the famed G. Schirmer publishing company of New York. Gustave remained an independent proprietor of his Boston publishing company, although he did eventually become a partner in his father's firm. Boston Music Co. published at least thirty-one out of Hopekirk's thirty-seven published piano works.

Hopekirk's music, he published more than two hundred of Amy Beach's three hundred total compositions, 165 out of 185 compositions by Margaret Ruthven Lang,[74] and almost the entire body of Edward MacDowell's and Arthur Foote's compositions.[75]

In addition to music publishing companies, Boston also possessed several elite musical organizations, staffed by first-class musicians. These ensembles offered premier performances of works by American and European composers to the Boston public. The oldest of these organizations was the Handel and Haydn Society, founded in 1815, which premiered Amy Beach's *Mass in E-flat* (1892).[76] Perhaps the most significant of these organizations, however, was the Boston Symphony Orchestra, founded in 1881 and the second-oldest American symphony orchestra still in existence today.[77] The Boston Symphony Orchestra established a reputation for promoting works by American composers, including women composers. Within the first fifty years of its existence, the Boston Symphony Orchestra presented 255 performances of works by American composers. Notable among these were Margaret Lang's *Dramatic Overture,* the first work by a woman to be performed by a major American orchestra (1893); Amy Beach's *Gaelic Symphony* and Piano Concerto; Hopekirk's Piano Concerto and *Conzertstück in D minor*; and Ethel Leginska's *Two Short Pieces* for orchestra.[78]

Also centered in Boston was the leading American string ensemble of the time, the Kneisel Quartet, established by Boston Symphony Orchestra concertmaster Franz Kneisel. Founded in

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[74] Adrienne Fried Block, "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers," *Musical Woman* 2 (1987): 155, 159-160.
[75] Wilma Reid Cippola, "Schmidt, Arthur Paul," *Grove Music Online,* published online January 20, 2001, accessed July 1, 2021, https://doi.org/10.1093/gmo/9781561592630.article.24937.
[76] This performance was the Handel and Haydn Society's first performance featuring a work by a woman composer. Beach's mass was also the first mass by an American woman and the first large-scale work for chorus and orchestra by an American woman.
[77] Michael Broyles, "Art Music from 1860-1920," in *Cambridge History of American Music*, ed. David Nicholls (Cambridge: Cambridge University Press, 1998), 225.
[78] Block, "Arthur P. Schmidt," 150.

1885, the Kneisel Quartet gave annual concert series in Boston and New York and toured throughout the United States until its dissolution in 1917.[79] In addition to performing repertoire from the classical canon, the ensemble was known for promoting the works of American composers. Franz Kneisel premiered both Hopekirk's and Beach's violin sonatas, and records show that Hopekirk collaborated with Kneisel in performance on at least eleven occasions.[80]

All of these factors—publishing companies, elite performance ensembles, and a receptive atmosphere by the Boston public—made Boston a perfect environment for the growth of American art music. Even though Hopekirk left Boston and returned to Europe in 1886 upon completion of her first American tour, Boston would become a central location for Hopekirk's future work.

Leschetizky and Vienna, 1887-1890

After eight years of concert touring throughout Europe and America, Hopekirk felt the need to pursue further piano studies. She traveled to Germany in 1886, hoping to study with Franz Liszt. However, while she was en route to Bayreuth to meet Liszt and request instruction from him, she learned of his recent death. Finding her plans suddenly disrupted, Hopekirk and her husband instead moved to Vienna in March 1887, where at age thirty, she began piano studies with Theodor Leschetizky. Leschetizky praised Hopekirk highly, describing her at the time as "the finest woman musician I have ever known."[81]

Hopekirk dedicated eighteen months to intensive studies with Leschetizky in Vienna. At the time Hopekirk began with Leschetizky, his class included about fifteen pianists, including the

[79] Steven Ledbetter, "Kneisel Quartet," *Grove Music Online*, published online January 20, 2001, accessed July 1, 2021, https://doi.org/10.1093/gmo/9781561592630.article.46769.
[80] Hall, *Helen Hopekirk, 1856-1945,* Section VIII, 32-34.
[81] Hullah, *Theodor Leschetizky,* 74.

Polish pianist Paderewski. Hopekirk attended weekly private lessons with Leschetizky and participated in performance classes and studio gatherings. Summers were spent with Leschetizky in the more relaxed atmosphere of Bad Ischl, an Austrian resort town. After two years of devoted attention to her performance studies in Vienna, Hopekirk returned to the concert stage for a series of concerts in Edinburgh and Glasgow in January 1889. Upon returning to Vienna, she continued to perform while also continuing her studies with Leschetizky. In all, Hopekirk studied with Leschetizky a total of five years “more or less in my intervals of rest from public playing.”[82]

Leschetizky's instruction had a profound impact on Hopekirk's pianistic development. Hopekirk later wrote of Leschetizky: "He was and is still regarded as the founder of a school of technic, but time is showing that not technic but a higher ideal of interpretation was his aim. He did have certain principles of touch but they were only to pave the way."[83] Leschetizky’s teaching approach encouraged individual interpretation and independent learning. The great teacher was reportedly of a stormy temperament, unafraid to criticize his pupils harshly; at the same time, he cared deeply about the musical development of his students. Instead of promoting long practice sessions, he deemed life experiences to be essential to understanding musical expression; accordingly, he encouraged his students to travel and to develop a life apart from the piano, believing these activities would foster artistic development. In technical matters, Leschetizky advocated physical freedom in the arm, believing that the arm was to the pianist what the diaphragm was to the singer. To Leschetizky, a variety of touches were essential to achieve the necessary palette of tone colors at the keyboard. He also believed that fingering should be devised to fit the student’s hand rather than to rigidly adhere to pedantic rules. These

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[82] “A Scottish Lady Composer: A Chat with Madame Hopekirk,” The Dundee Advertiser, November 19, 1894.
[83] Helen Hopekirk, “Theodor Leschetizky: A Retrospect,” *The Musician,* XXI, no.1 (January 1916): 7.

foundational principles of Leschetizky's instruction would surface later in Hopekirk's own teaching.

In addition to her piano studies in Vienna, Hopekirk took an increased interest in composition during these years. Up to this point, her only published compositions consisted of two early piano works, *Gavotte* and *Romance,* and a song, "My Lady of Sleep." This trilogy of works had been published in New York in 1885. Now living in Vienna, Hopekirk undertook composition studies with Karel Navràtil, whom she had been referred to by Leschetizky. Under his guidance, Hopekirk composed two sonatas for violin and piano (unpublished) and several *lieder.*[84]

Second American Tour, 1891-1892

Hopekirk returned to the American stage in January 1891, marking the beginning of her second American tour. Between January 1891 and March 1892, Hopekirk made forty-three appearances in solo recitals, chamber performances, and performances with orchestras. These included four programs with the Boston Symphony Orchestra and several appearances with the Kneisel Quartet in Boston. Her rendition of Tchaikovsky's Piano Concerto No. 1, performed with the Boston Symphony Orchestra, earned much praise:

> It was at this time that she made such a strong impression on the musical community by her playing of Tschaikowsky's B flat minor concerto, in reference to which the composer himself was known to say that her conception of it was, not only in mass but in detail also, most singularly in keeping with his own. This view, together with his admiration of her exceptional equipment as an artist, was warmly expressed to herself by the Russian composer when, at his request, she played it to him.[85]

[84] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 11.
[85] Biographical sketch, author unknown, box 10, folder 2, Helen Hopekirk Collection, Library of Congress.

In addition to programming standard repertoire by composers such as Tchaikovsky, Saint-Saëns, Schubert, Schumann, Beethoven, Dvorak, Mendelssohn and Grieg, Hopekirk began programming her own compositions more frequently on these American concerts. Sixteen of the thirty-seven solo and chamber performances she gave during this tour featured her own works, demonstrating her increased attention and commitment to composition during these years.[86] Hopekirk's performances of her works received significant acclaim, prompting critics to comment that her music displayed "great skill of treatment"[87] and revealed "no mean creative ability on the part of its composer."[88]

One of the most significant works Hopekirk premiered during this time was her Sonata in E minor for violin and piano. The premiere took place in Union Hall in Boston on March 9, 1891, in collaboration with Franz Kneisel. This sonata was the first of Hopekirk's compositions to be performed in a notable venue and to receive dedicated press attention. The Boston Evening Transcript noted the sonata for its attractive themes and Scottish strains:

> Mrs. Hopekirk's sonata we found interesting. It did not lack spontaneousness. It did show knowledge with command of form, a freedom from constraint, moving easily and gracefully within the lines of beauty without overdoing. The themes were attractive, spirited, suggestive. Perhaps the most original and striking portion was the first movement…The *Presto* was impetuous and well sustained, but the Scotch strain, naturally, was the most sympathetically enjoyed.[89]

Reviewers of the sonata, while not altogether unkind, indulged in stereotyped gender comparisons. Claiming that women composers were ruled by emotion rather than logic in their work, music critics largely believed that women were incapable of successfully writing large-scale works. Hopekirk's work was exceptional for its success in this genre: "So few ladies have

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[86] Hall, *Helen Hopekirk, 1856-1945*, Section I, 7.
[87] "New Pianoforte Music," *The Times,* December 25, 1895.
[88] "Music and Drama," *Chicago Tribune*, April 21, 1892.
[89] William Apthorp, "Music and Drama: The Kneisel Quartet," *Boston Evening Transcript*, March 14, 1891.

attempted to write in the sonata form, and such a large percentage of even these have been overthrown by it, that it is a real pleasure to state the Mme. Hopekirk has succeeded within the rather modest proportions of this classical number."[90] The Boston Times offered additional praise for the sonata, although it could not resist blaming the work's deficiencies on the gender of the composer: "Mrs. Hopekirk's sonata is a creditable piece of music, limited, 'tis true, by the composer's inherent deficiency of created means, yet in an academic sense of the term it is scholarly and well made."[91] The frequently-stated consensus among music critics held that the melodies in Hopekirk's violin sonata were strong but lacked thorough development and contrapuntal interest. These critiques were stated in a review by the Boston Home Journal:

> As might be expected—and yet these words seem ungallant—the logical development of the themes cannot be highly praised. It is an old reproach that women arrive at their opinions more by leaps of inspiration than by cool reasoning; and in their musical compositions, they seem unable to carry out their thoughts to a fixed conclusion by the laws of counterpoint…The writer seems to lose her interest as soon as the motives have been announced; and what should follow according to sonata form is evidently regarded as a task.[92]

These perceptions of female inferiority in large-scale compositional forms would surface again in Hopekirk's later works for piano and orchestra.

Paris and London, 1892-1897

Following Hopekirk's second American tour, she began to focus her attention increasingly on composition and teaching. In the autumn of 1892, at age thirty-six, Hopekirk and her husband relocated from Vienna to Paris, where Hopekirk began studies in composition and orchestration with Richard Mandl. She also began teaching during these years, attracting students

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[90] Louis C. Elson, "Musical Matters: The Kneisel Quartette Concert of Last Night," *Boston Daily Advertiser*, March 10, 1891.
[91] Quoted in Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 11.
[92] Philip Hale, "Kneisel Quartet," *Boston Home Journal,* March 14, 1891.

from Norway, Scotland, Great Britain, and the United States, including Mark Twain's daughter Clara Clemens.[93]

Due to her focus on composing and teaching during these years, Hopekirk took a break from the concert stage, only performing two public concerts. The first of these was a successful premiere of her newly-composed *Conzertstück* for piano and orchestra with the Scottish Orchestra in Edinburgh in November 1894. Scottish critics praised the work's creativity and beauty: "It is a work of undoubted character, pervaded by a tone of serious musicianship, and if a little grandiose at times, by no means lacking in distinction."[94] The Scottish newspaper *Evening Telegraph* added:

> It is a composition which will place Madame Hopekirk in the front rank of concerto composers, displaying as it does great fertility of invention and resource… The richly varied and sweet melodies with which it is infused, if beaten out into thin gold by repetition, as in most concertos, might have served for half a dozen such compositions. Its pleasing, flowing, graceful measure rendered it most attractive.[95]

In addition to Hopekirk's premiere of her *Conzertstück,* she also performed Mandl's String Quintet on a chamber music concert at the Salle Pleyel in March 1895.

In 1895, Hopekirk and her husband relocated again, this time to London. Prior to this, during her composition studies with Mandl in Paris, Hopekirk had refrained from publishing any of her works. Now in London, however, Hopekirk resumed publishing her music, beginning with her *Serenade in F-sharp major* for piano (1895). Hopekirk's continued focus on composition during this time led to fewer appearances on the concert stage. The two performances that she did give during the 1895-1896 season both featured her *Sonata in E minor* for violin and piano.

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[93] Muller, "Helen Hopekirk," 24.
[94] "Third Orchestral Concert," unidentified newspaper, November 1894. Found in Scrapbook of Newspaper Clippings, Helen Hopekirk Collection, Library of Congress, 55.
[95] "Dundee Orchestral Subscription Concerts," *The Evening Telegraph,* November 22, 1894.

In January 1897, when Hopekirk was forty years old, tragedy struck when her husband William Wilson suffered a severe head injury in a traffic accident, leaving him incapacitated for a time. This accident suddenly made Hopekirk the sole financial provider for the family, causing her to seek a more stable employment position. When George Chadwick, Hopekirk's former classmate from Leipzig and the recently-elected head of the New England Conservatory, heard about the situation, he invited Hopekirk to join the piano faculty at the Conservatory. Hopekirk gratefully accepted and relocated with her husband to Boston, where she began teaching in the fall of 1897.

Teaching Career, 1897-1945

Hopekirk taught at the New England Conservatory for four years, from 1897-1901, after which she transitioned to private teaching in the Boston area. In her teaching, Hopekirk adopted many of her mentor Leschetizky's pedagogical approaches. She believed in the union of musical understanding and technique, promoting the use of various touches in a manner similar to Leschetizky. Score study and mental awareness of the music were important to her, as was a flexibility in hand position that avoided rigidly fixed positions. To Hopekirk, touch and position should be variable, depending on the specific technical and musical needs of a given passage. Like her teacher, Hopekirk also believed that fingering should be based more on the contents of the music than on established rules. Throughout her teaching career, Hopekirk's work reflected Leschetizky's pedagogical principles and continued her teacher's legacy.[96]

[96] To learn more about Hopekirk's studies with Leschetizky and how she adopted Leschetizky's principles in her own teaching, see Gary Steigerwalt, "Madame Hopekirk as Leschetizky's Pupil and Disciple," Leschetizky Association News Bulletin (2010-2011): 26-33.

As she matured in her teaching, Hopekirk advocated for the use of British and European folk song as teaching material for young students, preferring to teach elementary pianists familiar folk music over technique-driven methods. About these methods, she complained: "[a child] is told to drum on the keyboard for a half or even as much as an hour. He must hold his hands and his fingers so, and the note on the second line of the treble clef is G, and so on. The child is not coming into contact with music at all. There is no interest in the task and no reward in sight for the penance."[97] While many teachers at the time encouraged technical dexterity at the expense of musical expression, Hopekirk stressed the importance of teaching comprehensive musicianship: "Real study of technique is the study of the Art of Expression[.] With every note we ought to express something, even in finger exercises."[98] Hopekirk's pedagogical perspectives, advocating for less reliance on mechanical exercises and a greater emphasis on building a holistic understanding of music, looked forward to practices of modern pedagogy.

Hopekirk maintained high expectations for her pupils. One of her students wrote of Hopekirk's teaching that "she loomed as a crusader against mediocrity."[99] At the same time, her teaching of less gifted students (whom she termed her "potatoes") was as conscientious as her teaching of her most musically-proficient students.[100] When remembering their studies with their teacher, Hopekirk's students spoke of her ability to inspire and motivate her pupils, her "fire and devotion to music," and her "insistence on beauty of tone and line."[101] Hopekirk was commonly described as a warm-hearted and caring teacher, balanced with a measure of severity that could be withering; no matter how poorly a lesson went, however, students reported that the lesson

[97] Quoted in Steigerwalt, "Madame Hopekirk," 32.
[98] Helen Hopekirk, "Practical Thoughts on Modern Pianoforte Study," *The Etude* 35, no. 11 (Nov 1917): 717.
[99] Helen Ingersoll Tetlow, "Helen Hopekirk At the New England Conservatory of Music," in Hall, *Helen Hopekirk,* Section II, 17.
[100] Helen Ingersoll Tetlow, "Helen Hopekirk At the New England Conservatory of Music," in Hall, *Helen Hopekirk,* Section II, 17.
[101] Muller, "Helen Hopekirk," 39.

would always end in a friendly, civil manner.[102] Hopekirk cited the individuality of pupils as one of her core pedagogical beliefs: "All pupils must be treated as *individuals,* not as *types.*"[103]

Although Hopekirk was a competent teacher, the rigid structure of conservatory teaching did not appeal to her. Hopekirk opposed the formal grading of music students and struggled with the strict schedules prescribed for conservatory lessons. As one of Hopekirk's students later wrote:

> Madame Hopekirk, on arrival at the Conservatory, exhibited a chronic aversion for schedules, charts, and the ringing of bells. Class lessons were in vogue. She deplored what she considered the division of time into water-tight compartments. Each of her pupils received all the time necessary to grasp the minutest point in order to prepare the next lesson with an intelligent approach toward the meaning of the music and her own musical pitfalls. Often one pupil's lesson absorbed the entire hour; lessons overlapped or had to be postponed. The extension of periods and its consequences must have been a serious handicap to those responsible for the smooth running of the department. She also disapproved of the formal grading of pupils… All systems, such as methods of piano technique, gave her a low opinion of American institutions.[104]

By 1901, Hopekirk's dissatisfaction with the rigid structure and design of Conservatory teaching led her to resign her teaching position. She transitioned to private teaching in her home in Brookline, Massachusetts, a town within the Boston metropolitan district. In 1915, Hopekirk was asked to direct the music department in the post-graduate wing of the Dana Hall School, a girl's preparatory school in Wellesley, Massachusetts. She declined the position but did agree to teach select students from the school. Hopekirk continued to teach privately in Boston until failing health in the early 1940s rendered her unable to continue.

Although the roster of Hopekirk's students does not include names that are widely-recognized today, several of her students enjoyed successful careers as performers, teachers, and composers. Hopekirk's notable pupils included Edith Thompson, Olivia Cate, and Persis Cox,

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[102] Muller, "Helen Hopekirk," 39-40.
[103] Edith Lynwood Winn, "Talks with the Artists: Mme. Helen Hopekirk," *The Etude* 22, no. 8 (August 1904): 312.
[104] Tetlow, "Helen Hopekirk," in Hall, Section II, p.16.

who were all gifted performers and teachers; Constance Huntington Hall and Helen Tetlow, who later authored a memoir on Hopekirk; and Antoine Louis Moeldner, Walter R. Spalding, and Edward Ballantine, who became faculty or students at Harvard University.[105] Perhaps the most notable example of Hopekirk's pedagogical legacy in the present day is the Armenian-American composer Dianne Goolkasian Rahbee (b.1938), who studied piano with Hopekirk's student Antoine Louis Moeldner for nearly a decade before beginning her collegiate studies at the Juilliard School. During her studies with Moeldner, Rahbee learned several of Hopekirk's works; Moeldner also gave her unpublished manuscripts of some of Hopekirk's music.[106] In Rahbee's published music and her official website biography, she consistently cites Hopekirk as an "early role model" and a "powerful inspiration."[107] Although the full extent of Hopekirk's legacy as a teacher has yet to be thoroughly explored, her teaching has undoubtedly inspired subsequent generations of pianists and composers.[108]

Performer and Composer, 1897-1945

During her years teaching at the New England Conservatory, Hopekirk performed faculty concerts at the Conservatory and continued her professional appearances as a solo and collaborative artist. Between 1897 and 1901, she appeared as a soloist in two concerts with the Boston Symphony Orchestra and three times in performance with the Kneisel Quartet, in

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[105] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 14.

[106] Matthew A. Cash, "The Solo Piano Works of Dianne Goolkasian Rahbee" (PhD diss., University of Houston, 2013), 4, Proquest Dissertations and Theses Global.

[107] Dianne Goolkasian Rahbee, *Preludes*, ed. Rebecca Raffaelli (Fort Lauderdale: FJH Music Company, 2007) 1:2; "Biography," Dianne Goolkasian Rahbee, accessed November 9, 2021, http://dgoolkasianrahbee.com/bio.html.

[108] Muller's dissertation "Helen Hopekirk (1856-1945): Pianist, Composer, Pedagogue" devotes one segment to Hopekirk's activities as a teacher; Steigerwalt's article "Madame Hopekirk as Leschetizky's Pupil and Disciple" discusses Hopekirk's applications of Leschetizky's principles in her own teaching; and Constance Hall's memoir *Helen Hopekirk, 1856-1945* provides a partial list of Hopekirk's American students. However, few details are presently available about the professional careers and accomplishments of Hopekirk's students.

addition to performance engagements across the Northeastern states (Massachusetts, Connecticut, New York) and Canada.[109] Due to the demands of her Conservatory employment, Hopekirk focused her efforts on teaching and performing during these years, composing very little. One notable exception, however, was the completion of Hopekirk's Piano Concerto in D major, subtitled "In the Mountains." Hopekirk premiered the work with the Boston Symphony Orchestra on December 27, 1900. Her concerto drew mixed reviews from the critics. Reviewers found the Scottish qualities in the concerto to be ingratiating, though they considered its compositional structure and thematic development to be wanting. The *Cambridge Tribune* wrote:

> The themes, although not wanting in grace and spontaneity, have no logical development, and are reiterated with a persistency which at last becomes wearisome. This was especially the case in the 'Idyll' [the second movement], where the lovers seemed to get hopelessly lost in the woods, and whether they found themselves again in the *mountains* is a matter of grave doubt.[110]

The *Cambridge Chronicle,* while inferring a gender bias, spoke more positively of Hopekirk's concerto, comparing it to Amy Beach's piano concerto:

> The reviewer read the announcement of a new piano concerto by a woman composer, with some degree of alarm, for the remembrance is still fresh to the mind of the ordeal through which the review passed in listening to a similar work by another Boston woman at a symphony concert nearly a year ago. But on this last occasion the agony was far less; in fact there was much that was an agreeable surprise… The instrumentation is effective and is a great advance on most compositions of this sort, by women writers, whose work has been thus far heard in this vicinity. While Mme. Hopekirk has hardly produced a work of originality or great depth, still it is cheerfully said that the work is much better than the one by Mrs. Beach, heard in Boston last year, and makes a great advance in the musical work accomplished by women generally.[111]

Unfortunately, Hopekirk's concerto was never published and both the orchestral parts and the two-piano version of the score are presently missing.

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[109] For more details on Hopekirk's performance engagements during these years, see Hall, Section I, 9.
[110] Quoted in Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 12.
[111] "The Last Symphony Concert," *Cambridge Chronicle*, Jan 5, 1901.

After transitioning to private teaching, Hopekirk remained an active performer in the United States. Included on her programs in these years were both her own compositions and standard literature by composers of the past, such as Beethoven, Chopin, Robert Schumann, and Franz Liszt. Hopekirk also championed the new music of her American colleagues, especially Edward MacDowell. Along with the numerous smaller works by MacDowell included on her programs, Hopekirk was known to perform his "Keltic" Sonata Op. 59, giving her first performance of the work in 1904, three years after its composition.[112]

In addition to her interest in European and American composers, Hopekirk was one of the first American pianists to champion the music of the modern French composers, and French repertoire figured prominently on her concert programs after 1900.[113] As one historian observed, "She presented works by D'Indy, Debussy, and Faure long before they became fashionable on either side of the Atlantic."[114] Steigerwalt comments that "Hopekirk was attracted to the music of contemporary French composers for the distinctive colors of their modal melodies and unresolved progressions."[115] Hopekirk's friend and fellow pianist Heinrich Gebhard explored the music of the modern French school alongside Hopekirk: "We reveled in this new impressionistic idiom – the new harmonies, the new pianistic effects. What fun it was to experiment with the damper and soft pedal, trying to recreate the misty, mystic, atmospheric poetry of this exquisite music."[116]

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[112] Hopekirk first performed a MacDowell work on a recital in February 1898. In addition to his "Keltic" Sonata, common MacDowell works to appear on her programs included selections from *Woodland Sketches, Fireside Tales,* and *Sea Pieces*.
[113] Hall, *Helen Hopekirk, 1856-1945,* Section I, 10.
[114] Victor Fell Yellin, "Hopekirk, Helen," in *Notable American Women, 1607-1950: A Biographical Dictionary, Volume II: G-O*, ed. Edward T. James, Janet Wilson James, and Paul Samuel Boyer (Cambridge, MA: Harvard University Press, 1971), 222. https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cdocument%7C2515174.
[115] Steigerwalt, "Helen Hopekirk, Scottish-American Pianist," 12.
[116] Heinrich Gehbard, "Reminiscences of a Boston Musician," *Library of the Harvard Musical Association,* Bulletin No. 13, October, 1945.

Of the French composers whose music Hopekirk performed, Debussy's music appeared especially frequently on her programs. As the Boston Advertiser wrote, "Mme. Hopekirk is a most faithful Debussite, and therefore one is always sure to find something by Debussy upon her programmes."[117] Hopekirk was responsible for introducing much of Debussy's music to New England audiences. Heinrich Gebhard wrote that he and Hopekirk "were the first ones who placed Debussy's piano-music before the public of Boston."[118] Hopekirk's first recorded performance of a Debussy work featured his *Deux Arabesques* in December 1902. In the following years, she commonly programmed pieces such as "Jardins sous le pluie" from *Estampes,* selections from *Pour le Piano* and *Images I,* "Ballade," "L'isle joyeuse," and "Masques." Critics generally praised Hopekirk's execution of Debussy in performance, while offering mixed reactions to the music itself. The Boston Evening Transcript commented on Hopekirk's performance of selections from *Pour le Piano* and "Estampes":

> By exquisitely sympathetic playing, too, Mme. Hopekirk made delightful some pieces by Debussy that, under less competent treatment, would probably have sounded merely queer… That Mme. Hopekirk played these unusual, revolutionary compositions in a way to give her audience extreme pleasure, is a high compliment to the quality of her art. Under her management, this music shimmered and gleamed with a thousand flashes of color.[119]

Boston critics' reception of Debussy's "L'isle Joyeuse" and "Masques" was less welcoming: "Debussy…was perverse and freakish and little else in two of his fragments, 'Masks' [*sic*] and 'The Joyous Isle.'"[120] The Boston Herald described the pieces as "hideously and ineffectively ugly,"[121] while the Boston Advertiser added, "Not even Mme. Hopekirk could make us pleased

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[117] Louis C. Elson, "Musical Matters: Madame Hopekirk's Recital," *Boston Daily Advertiser*, December 4, 1906.
[118] Gebhard, "Reminiscences."
[119] "Music and Drama, Steinert Hall: Mme. Hopekirk's Recital," *Boston Evening Transcript*, n.d., Helen Hopekirk Collection, Library of Congress.
[120] "Steinert Hall: Helen Hopekirk," *Boston Evening Transcript,* November 14, 1905.
[121] "Mme. Hopekirk's Piano Recital," *Boston Herald*, November 14, 1905.

with ‘L’isle joyeuse.’ On this unfortunate isle the natives have a scale entirely of major seconds and a rational resolution of a dissonance is punished by death.”[122]

Debussy was not the only French composer whose music Hopekirk performed, however. Numerous works by d'Indy, Franck, and Faure appeared on her programs, primarily in chamber concerts. Among these performances were the American premieres of d'Indy's Piano Quartet (1902) and Faure's Piano Quintet (1907), given in collaboration with the Kneisel Quartet.

In her performances of French music, critics noticed similarities between Hopekirk’s Scottish style and the modern French style:

> D’Indy and Debussy seemed to warm and to free Mme. Hopekirk, and often there was a curiously sympathetic understanding between this Scottish pianist with a fondness for old Gaelic songs and these innovating Parisians. Once more, as the pianist believes, the innovation is but a return to the old. The touch characteristics and the spirit of this new music are the characteristics and the spirit also of that old Gaelic.[123]

Hopekirk’s enthusiasm for French music found its way into her piano compositions as well. With the exception of three early works, all of Hopekirk’s solo piano music was published between 1900 and 1930, the same period during which she was learning and performing the music of the French modernist composers. Stylistic traits of these French composers infused Hopekirk’s compositional style, and several of Hopekirk’s piano compositions evidence the influence of Debussy and his Parisian colleagues.

In addition to championing the music of French composers, Hopekirk became increasingly interested in the culture and music of her Scottish homeland around the turn of the twentieth century. Although Hopekirk lived away from Scotland for most of her life, she developed a deep love for her homeland and a strong identity with her Scottish heritage.

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[122] Louis C. Elson, “Musical Matters: Mme. Hopekirk’s Piano Recital,” *Boston Daily Advertiser,* November 14, 1905.
[123] “Steinert Hall: Helen Hopekirk,” *Boston Evening Transcript,* November 14, 1905.

Beginning in 1901, when she was forty-five, Hopekirk and her husband began spending summers in the western coastlands of Scotland, absorbing Scottish folk music from their native inhabitants. Among the places they visited was the island of Iona in the Scottish Hebrides, where they spent four summers (1901-1903 and 1907). These visits inspired Hopekirk's set of four character pieces titled *Iona Memories,* published in 1909. The Celtic influences of these years influenced Hopekirk's compositional style for the rest of her life.

World War I ended Hopekirk's European travels for a season, causing Hopekirk to focus her attention instead on teaching and composition in Boston. In March 1918, more than three decades after their first visit to the United States in 1883, Hopekirk and Wilson became United States citizens. After the war ended, Hopekirk made plans to leave Boston and return to live in Scotland, anticipating a cultural renaissance in her home country. She hoped to found a music community in Scotland to promote the work of Scottish and American composers. The members of this community, according to her plan, would be her current pupils who wished to continue studying with her. Accordingly, Hopekirk and her husband returned to Scotland in 1919. She gave several mildly-successful performances in Scotland in the winter of 1919, in which she performed her own Piano Concerto as well as compositions by MacDowell, Arthur Foote, and Amy Beach. However, the devastation in post-war Scotland, combined with a general lack of interest in her vision, led to the ultimate collapse of her plan for a musical career in Scotland. Hopekirk and her husband returned to the United States in the summer of 1920, where she resumed teaching.

The unexpected death of Hopekirk’s husband in 1926, compounded by the stock market crash in 1929, created financial challenges for Hopekirk. She composed very little after this, publishing her final work, *Two Tone Pictures* for piano, in 1930. Despite these setbacks,

however, Hopekirk resolved to continue performing and teaching. She presented solo concerts regularly at the Dana Hall School from 1923 to 1936.[124] Her final public performance came in April 1939 at age eighty-two, featuring an entire program of her own compositions. After a successful professional career spanning over six decades, Hopekirk died in Cambridge, Massachusetts on November 19, 1945, at the age of eighty-nine.

Hopekirk and Her American Contemporaries: The Second New England School

A review of Hopekirk's life must include her esteem in the context of her composer contemporaries. Hopekirk's nearly five decades of activity in the Boston area brought her into contact with many notable American musicians of her day, especially the group of composers known as the Second New England School. Attribution of membership to this school is loosely classified, though its principal members are frequently identified as the "Boston Six:" John Knowles Paine, Horatio Parker, Arthur Foote, George Chadwick, Edward MacDowell, and Amy Beach. Given the vague parameters on what defines membership in the Second New England School, a few scholars in recent decades have included Hopekirk as a member of this group. Jule Josef Streety argues persuasively in his thesis for the inclusion of Hopekirk as a member of the school, given her activity in Boston, her stylistic traits, and her associations with central members of the school.[125] Musicologist Adrienne Fried Block classifies not only Hopekirk but

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[124] Programs for these concerts included her own compositions, as well as notable works such as Beethoven's Sonatas Op. 2 No. 3, Op. 13, Op. 27 No. 2, Op. 57 and Sonata Op. 106 (I. Allegro), Schumann's *Carnaval* and *Fantasy*, Liszt's Hungarian Rhapsody No. 8 and No. 12, several Schubert-Liszt transcriptions, and numerous pieces by J.S. Bach, Scarlatti, Mozart, Haydn, Chopin, Mendelssohn, Brahms, MacDowell, Debussy, and others. Documentation of these performances can be found in the Programs Scrapbooks, Helen Hopekirk Collection, Library of Congress.

[125] Streety, "Second New England School," 8, 67-68.

also her contemporaries Clara Kathleen Rogers and Margaret Ruthven Lang as members of the Second New England School.[126]

Whatever one concludes about Hopekirk's classification as a member of the Second New England School, it is clear that Hopekirk maintained close connections with the group's principal members, especially Chadwick, Foote, MacDowell, and Beach. George Chadwick, Hopekirk's former classmate from Leipzig, extended the invitation that brought Hopekirk to the United States to teach at the New England Conservatory. Arthur Foote appeared in concert with Hopekirk in an 1886 performance of two-piano works, and Hopekirk would go on to dedicate her *Serenata Suite for Piano* (1920) to Foote. Edward MacDowell's piano music embodied the Celtic spirit that Hopekirk championed, and his music appeared frequently on Hopekirk's concert programs.

An especially relevant comparison can be made between Helen Hopekirk and her better-known colleague Amy Beach, the only woman included in the Boston Six. Hopekirk and Beach were among the first generation of American female professional composers,[127] and they shared a similar level of expertise as concert pianists. According to the Boston Symphony Orchestra Archives, Hopekirk and Beach appeared as soloists with the Boston Symphony Orchestra on thirteen and fourteen occasions, respectively. Hopekirk gave her first performance as a soloist with the orchestra in 1883, playing Saint-Saëns' Concerto No. 2 in G minor; Beach followed in 1885 with a performance of Chopin's Concerto No. 2 in F minor. Additionally, Hopekirk and Beach both premiered their own piano concertos with the Boston Symphony Orchestra in 1900,

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[126] Block and Stewart, "Women in American Music," 212.
[127] Blunsom, "Gender, Genre and Professionalism," vi.

with Beach's performance preceding Hopekirk's by just eight months.[128] These two works were the first examples of piano concertos by American female composers.[129]

Beach and Hopekirk shared a mutual admiration for each other. In a 1904 letter, Beach praised the American premiere of Hopekirk's *Conzertstück* for piano and orchestra:

> As pianist, you shone resplendent, giving a most admirable expositions of your powers in all their versatility. As composer, you gave us a work of remarkable beauty in its themes and their harmonious background, and of solid worth in their development. It is well-proportioned, varied, thoroughly *musicianly* from beginning to end, and proved so interesting that I long to hear it again.[130]

In a similar way, Hopekirk respected Beach. She performed Beach's piano music, particularly Beach's *Scottish Legend* Op. 54 No. 1, and dedicated her piano work *A Norland Eve* (1919) to Beach. Upon receiving the dedicatory work, Beach replied:

> I have been studying the exquisite "Norland Eve" from the copy you so kindly gave me in Brookline, and hope to use it on a program very soon…I shall always try to make that lovely theme *sing,* at its recurrence, as your fingers bring it out. It is one of the most beautiful bits of piano playing that I have heard in many a long day.[131]

An interesting comparison between the compositional styles of Hopekirk and Beach can be found in their united interest in folk music from the British Isles. During this era, when the trends of nationalism were influencing many composers, there was an ongoing debate about what constituted American qualities in art music. On one side were composers such as Dvorak, who, soon after his arrival in America, stated his belief that African-American spirituals and Native American melodies were the key to unlocking the American nationalist style. On the other side were composers such as Amy Beach, who questioned Dvorak's view, feeling that African-

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[128] For records of these premieres, see the BSO performance archives at https://archives.bso.org.
[129] Ford, "Diverging Currents," 45.
[130] Amy Beach to Helen Hopekirk, April 17, 1904, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.
[131] Amy Beach to Helen Hopekirk, May 17, 1919, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.

American melodies were not "fully typical of our country…The Africans are no more native than the Italians, Swedes or Russians."[132] Since Americans outside of the southern region of the country possessed little association with African-American melodies, Beach believed that the majority of Americans would be "far more likely to be influenced by the old English, Scotch, or Irish songs, inherited with our literature from our ancestors."[133] As Jule Josef Streety writes, "To Beach, heritage played a large role in what she connected with and identified as her version of American music."[134]

Hopekirk similarly believed that American heritage in music should be found in the folk music from the British Isles, including the Gaelic music she was so interested in. Speaking of the music of her family heritage, Hopekirk wrote, "It is from these that the American folk music must come, not from the negros [*sic*] and Indians."[135] As an advocate for Scottish folk music, Hopekirk encouraged its use in the teaching studio, performed concert arrangements of Scottish folk-songs, and incorporated qualities of Scottish folk music into her compositions.

While Hopekirk's and Beach's professional lives shared many commonalities, Hopekirk's career as a working professional distinguished her from Beach and other female contemporaries. As a member of the elite class but not the upper class in Boston, Hopekirk maintained an active performing and teaching career out of economic necessity; her upper-class female colleagues, however, had little need for income derived from teaching and performing and balanced their professional careers with the expectations of their social class and gender.[136]

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[132] Adrienne Fried Block, "Dvořák, Beach, and American Music," in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, ed. Richard Crawford, R. Allen Lott, and Carol Oja (Ann Arbor: University of Michigan Press, 2001), 260.
[133] Block, "Dvořák, Beach, and American Music," 260.
[134] Streety, "Second New England School," 66.
[135] Yellin, "Hopekirk, Helen," 222.
[136] Blunsom, "Gender, Genre and Professionalism," 68. For discussion on how Rogers, Hopekirk, Lang, Beach, and Daniels navigated their individual circumstances of social class, marriage, and professional careers, see Blunsom, 39-68.

For example, Beach curtailed her performing and teaching career during her marriage at her husband's request; she agreed not to teach and to only perform two public concerts for charity yearly. In the place of teaching and extensive performing, Beach devoted greater attention to composition and to her social responsibilities as a member of the Boston upper class. Other female Bostonian contemporaries such as Clara Rogers and Margaret Ruthven Lang experienced similar situations to Beach, due to marriage, family obligations, or social status.

In contrast, Hopekirk maintained an active public performing and teaching career before, during, and after her marriage. Unlike Beach's marriage, Hopekirk's marriage to William Wilson enhanced her concert career, as Wilson became her manager and frequent traveling companion after their marriage. For Hopekirk, composition, teaching, and performing were all integral to her musical life, and each served as pleasant diversions from the others.[137] The distinctions between Hopekirk and Beach can be attributed, at least in part, to Hopekirk's need for a stable income after her husband's accident, while Beach's affluent husband had no need for his wife's earnings from the stage or teaching studio.

In the circle of Boston female composers, Hopekirk stands out as a unique blend of composer, teacher, and concert artist. Between 1897 and 1940, the years in which Hopekirk was professionally active in Boston, she maintained a visible performance profile, a demanding teaching schedule, and a dedicated approach to composition. Her compositions anticipated the rise of the American female composer and challenged the perception of women's inferiority as composers. Hopekirk desired no special favors as a woman composer but requested simply to receive fair evaluations of her work, without the undue scrutiny that was often awarded to

[137] Muller, "Helen Hopekirk," 41.

compositions by women.[138] Further discussion of Hopekirk's significance as a female composer and her role in the rise of the American female composer will be explored in Chapter 3.

[138] "A Scottish Lady Composer: A Chat with Madame Hopekirk," *Dundee Advertiser*, November 19, 1894.

Chapter 3: Hopekirk as Composer

Hopekirk and the Rise of the American Woman Composer

Prior to the mid-nineteenth century, music had generally been viewed as a social accomplishment for women rather than a career. Women's music-making, and accordingly composition, had been largely relegated to the parlor rather than the stage. Female instrumentalists were skilled amateurs but rarely professionals. However, as the nineteenth century drew to a close, it became widely acceptable for women to enter the professional music scene. As Judith Tick writes,

> Between 1870 and 1900 the piano girl was replaced by the professional musician who viewed music as a means of self support… The redefinition of the function of music from accomplishment to work provided the occupational context for increased mobility for women within the profession. Between 1870 and 1900, music and music teaching became a major female occupation.[139]

As they entered the professional field, however, women largely found acceptance only as performers or music teachers, not as composers of art music. Late nineteenth-century American culture was influenced by social Darwinism, which popularized the belief that women were less evolutionarily developed than men and led to the disbelief in women's ability to create high art.[140] Music critics of the day claimed that women were ruled by emotion and accordingly were capable only of absorbing and interpreting music, not creating it. On the other hand, men—perceived as emotionally-controlled and mathematically-minded—were seen as the only ones

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[139] Judith Tick, "Women as Professional Musicians in the United States, 1870-1900," *Anuario Interamericano De Investigacion Musical*, 9 (1973): 97, https://doi.org/10.2307/779908.

[140] It was believed at the time that, because women's brains are anatomically smaller than men's, women lacked the capability to be men's intellectual equal. For a discussion of physiological and neurological differences between sexes and the impact of these differences on perceived compositional abilities, see Jill Halstead, *The Woman Composer: Creativity and Gendered Politics of Musical Composition* (Aldershot, U.K.: Ashgate Publishing Company, 1997), 3-66. For further discussion of Social Darwinism's impacts on nineteenth-century society, as well as its ramifications for female composers, see Block and Stewart, "Women in American Music," 212, and Jerry Bergman, "Darwin's Views of Women Had a Considerable Effect on Society," *Answers Research Journal,* 13 (2020): 35-39, https://answersresearchjournal.org/darwins-view-of-women/.

who could successfully compose music.[141] In 1880, music critic George Upton penned an influential essay entitled *Woman in Music,* arguing in favor of this widespread opinion:

> [Music] has every technical detail that characterizes science in its most rigid forms. In this direction woman, except in very rare instances, has never achieved great results. Her grandest performances have been in the regions of romance, of imagination, of intuition, of poetical feeling and expression...It does not seem that woman will ever originate music in its fullest and grandest harmonic forms. She will always be the recipient and interpreter, but there is little hope she will be the creator.[142]

When women did compose, critics judged their music based on a system of sexual aesthetics developed in the late nineteenth century that defined what genres and styles were acceptable for a female composer. In this system, music was classified as either masculine or feminine, based on its content and form. Feminine music was expected to be graceful, delicate, sensitive, melodious, and limited to smaller forms, such as songs and piano music.[143] Critics of that day—all male—believed that women were incompetent to perform the abstract thinking necessary to compose large-scale works[144] and viewed women as emotional creatures who were "supposed to rely on their imaginations, from which 'beautiful melodies could flow.'"[145] Conversely, masculine music was described as "powerful in effect and intellectually rigorous in harmony, counterpoint, and other structural logic."[146] Because it was believed that only men could successfully compose with structural adhesion and logical organization, large-scale works such as symphonies and sonatas were categorized as "masculine," and nineteenth-century

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[141] Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors* (Jefferson, NC: McFarland and Company, 2001), 22-23.
[142] George Upton, *Woman in Music*, 4th ed. (Chicago: A.C. McClurg and Co., 1892), 31, https://babel.hathitrust.org/cgi/pt?id=mdp.39015023765442&view=1up&seq=35&q1=science.
[143] Carol Neuls-Bates, ed., "A Corollary to the Question: Sexual Aesthetics in Music Criticism," in *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present,* 2nd ed. (Boston: Northeastern University Press, 1996), 223.
[144] E. Douglas Bomberger, "The Nineteenth Century," in *From Convent to Concert Hall: A Guide to Women Composers*, ed. Sylvia Glickman and Martha Furman Schleifer (Westport, CT: Greenwood Press, 2003), 167.
[145] Tick, "Passed Away," 336-337.
[146] Neuls-Bates, ed., "Corollary to the Question," 223.

women composers largely confined their writing to "feminine" forms such as songs and small-scale piano works. Regardless of whether women wrote large- or small-scale works, however, critics used the music women produced to justify and reinforce their stereotypes of female inferiority:

> Music composed by women can only confirm or *try* to deny 'femininity.' If a woman composer writes delicate, refined melodic music in a small form, this immediately 'confirms' beliefs about her feminine temperament of which such musical expression and content is an extension. However, if a woman composes music that is dramatic, large-scale and intellectual in character, this only 'proves' that she was adopting a masculine style in order to step beyond the limitations of her sex. Either way, the composer reinforces her 'natural' position as inferior.[147]

In the closing decades of the nineteenth century, women composers throughout Europe and America gradually overcame this perception of female ineptitude and found growing acceptance of their work. Public performances of their compositions garnered increased visibility and publishers regularly printed their music. Audiences and critics slowly began to accept their works both in small-scale, "feminine" forms and large-scale, "masculine" forms. In the United States, the American female composer rose to prominence between the years 1870 and 1900, with the activity of these women becoming especially prominent in the 1890s. Leading women composers in the United States at the time included Helen Hopekirk and several of her colleagues: Clara Rogers, Margaret Ruthven Lang, Amy Beach, and Mabel Daniels. These women comprised the first group of professional women composers in the United States;[148] they all centered their professional activities in Boston and warmly supported each other's work, maintaining collegial relationships, attending concerts of each other's works, and performing each other's music.[149]

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[147] Jill Halstead, *The Woman Composer: Creativity and Gendered Politics of Musical Composition* (Aldershot, U.K.: Ashgate Publishing Company, 1997), 142-143.
[148] Blunsom, "Gender, Genre and Professionalism," vi.
[149] Blunsom, "Gender, Genre and Professionalism," 76-79.

With their expanding acceptance and influence as professional musicians, Hopekirk, Beach, Lang, and Rogers began to explore large-scale compositional forms. The 1890s saw a series of historical firsts by these women, and Lang, Beach, and Hopekirk are credited with the earliest symphonies, piano concertos, and large-scale choral and chamber works by American female composers. In 1893, Margaret Lang's *Dramatic Overture* was performed by the Boston Symphony Orchestra, becoming the first orchestral composition by a woman to be performed by a major American symphony orchestra. Other firsts by these American women include the first symphony, Amy Beach's *Gaelic Symphony* (1896); the first piano concertos, by Amy Beach and Helen Hopekirk (1900);[150] and the first large-scale work for chorus and orchestra, Amy Beach's *Mass in E-flat* (1890).[151] Whereas in the 1870s, American women largely restricted themselves to writing parlor songs and a few small piano works, by 1900, there had been premieres of works by American women in nearly all large-scale genres.[152] Although these women still battled sexist stereotypes, they slowly found growing acceptance of their works in "masculine" genres.

Within the output of these female composers, several of Hopekirk's works are especially notable. Karrin Elizabeth Ford, in her dissertation "Diverging Currents: Women Composers, Musical Institutions, and The Criticism of the 'Old Guard' in *Fin de Siècle* Boston," draws attention to the significance of Hopekirk's Violin Sonata No. 1 in E minor (1891). Ford writes that this sonata, premiered in March 1891, was "one of the earliest chamber works written by an American woman, and was, up to that time, the largest-scaled work by any American woman."[153]

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[150] Tick, "Passed Away," 343. Beach's and Hopekirk's concertos were both composed around the same time; according to Tick, Beach's was composed in 1899 and Hopekirk's in 1900, although the precise date of composition for Hopekirk's concerto is unclear. Both were premiered in 1900.
[151] Tick, "Passed Away," 341-342.
[152] Tick, "Passed Away," 326.
[153] Ford, "Diverging Currents," 138. Clara Rogers' *Sonata in D minor for Violin and Piano, Op. 25* was published by Arthur Schmidt in 1893, soon after this, and should also be included among the earliest large-scale chamber works by an American woman.

Hopekirk's Piano Concerto (1900) is likewise historically significant. While modern readers may be aware of Amy Beach's contributions to the concerto genre, few are aware of Hopekirk's Piano Concerto, composed at nearly the same time as Beach's. Although the exact composition date for Hopekirk's concerto is unclear, the work received its premiere on December 27, 1900. This performance occurred just eight months after the premiere of Beach's Piano Concerto in C-sharp minor, Op. 45 in April 1900. In both instances, Beach and Hopekirk performed as soloists with the Boston Symphony Orchestra under the direction of William Gericke. These two concertos became the first works of their kind by American female composers.

Overview of Hopekirk's Compositional Output

Hopekirk's compositional output was largely shaped by her performing career. Nearly all of Hopekirk's compositions—whether orchestral, chamber, or solo works—feature the piano in a significant role, and Hopekirk wrote many of her works for her own performance. Hopekirk began performing her own works publicly around 1891 and continued this practice until her final public concert in 1939.

Hopekirk's orchestral and chamber works include two large-scale concert pieces for piano and orchestra, *Conzertstück in D minor* and *Piano Concerto in D major*; several smaller orchestral works, including "Pastoral," "Légende," "Minuet," and "Elegiac March;" orchestral arrangements of her piano works "Sundown" and "Cronan;" two violin sonatas; an incomplete piano trio; and miscellaneous chamber works for solo strings and piano. Many of these works were premiered in Boston during Hopekirk's lifetime. The Boston Symphony Orchestra performed Hopekirk's *Conzertstück in D minor* and her Piano Concerto, and the Boston Pops

Orchestra, a subsidiary of the Boston Symphony Orchestra, performed several of Hopekirk's smaller orchestral works.[154] Unfortunately, most of these works were never published and remain in manuscript form.[155]

Hopekirk also composed more than one hundred songs, which earned her significant recognition as a composer. Her collection *Seventy Scottish Songs,* originally published by Oliver Ditson Company in 1905 and reprinted by Dover Publishing in 1992, became one of Hopekirk's best-known works and remains one of her few compositions currently available in print. The collection features arrangements of traditional Scottish folk songs with original piano accompaniments provided by Hopekirk. In addition to the success of her folk song arrangements, Hopekirk's art songs were also acclaimed. They received frequent performances, and her song "Under the Still White Stars" for voice, piano, and violin obbligato won second prize out of 264 entries in an 1899 competition sponsored by the *Musical Record*.[156]

Even though Hopekirk composed chamber and orchestral music in large-scale forms, she confined her writing for solo piano to small-scale compositions. Hopekirk's published piano works include two dance suites, four sets of character pieces, two collections of folksong arrangements, and six single works, totaling approximately forty individual pieces. While modest in size, her piano works are not limited in the musical and technical demands they make on the performer. Hopekirk's solo piano music displays her own brilliant technical and artistic capacity at the instrument. Selections from her piano compositions are the works of focus in this study.

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[154] Hopekirk's orchestral music performed by the Boston Pops included "Pastorale," "Légende," and Hopekirk's arrangements of her piano works "Sundown" and "Cronan. For documentation, visit the Boston Symphony Orchestra Archives at https://archives.bso.org.

[155] Manuscripts for these works can found in the Helen Hopekirk Collection, Library of Congress, Washington, D.C.

[156] For documentation, see *Programs Scrapbook 1899-1905*, p. 62, Helen Hopekirk Collection, Library of Congress, Washington, D.C.

Overview of Hopekirk's Compositional Style

Hopekirk's amalgamation of Romantic, Neoclassical, and French influences, Scottish heritage, and improvisatory elements create a distinctive compositional style. Her piano music displays her own imagination, sensitivity, and technical prowess at the keyboard.[157] As a pianist-composer who performed a variety of repertoire, the styles of the repertoire Hopekirk performed often infused her own compositions. The music of Robert Schumann, Franz Liszt, and Claude Debussy appeared frequently on Hopekirk's concert programs; accordingly, Hopekirk's compositions frequently reflect Liszt's bravura and technical display, Schumann's textural complexity, and Debussy's harmonic colors and atmospheric effects. While the Romantic and French influences are strong in Hopekirk's compositions, she personalized her style by incorporating Scottish folk styles. Dana Muller aptly describes Hopekirk's synthesis of Scottish folk elements and Romantic pianism: "Steeped in the traditions of her native music, Hopekirk gives her voice truest expression when she orchestrates the ancient modes and rhythms with the technique and gestures of nineteenth-century pianism."[158] Common elements of her Scottish-influenced piano music are dotted rhythms, triplet rhythms, pentatonic scale forms, modal harmonies, and grace-note ornamentation reminiscent of folk performance practice.

Hopekirk's published piano works span a period of forty-five years from 1885 to 1930, throughout which her compositional style developed noticeably. Across these nearly five decades of publication, four stylistic qualities can be identified in Hopekirk's music: Romanticism, Scottish folk influences, Neo-Classicism, and Impressionism. Her works can be grouped into four broad stylistic periods based on these traits. While these periods overlap, they offer helpful guidance when reviewing her piano music.

[157] Muller, "Helen Hopekirk," 45.
[158] Muller, "Helen Hopekirk," 52.

I. Early Works: Romanticism

Hopekirk's earliest published piano works, from 1885 to 1900, are derivative, Romantic-style works. These early works reflect the influence of the nineteenth-century composers whose music Hopekirk was studying and performing during those years, particularly Robert Schumann. Hopekirk's musical language in these works tends to prefer pleasantries over profound expression, though moments in these pieces occasionally defy this generalization. Musical characters in these works range from lighthearted dancing in *Serenade in F-sharp Major* to impassioned emotional outbursts in *Romance in A minor.* As Hopekirk's compositional style developed over the course of career, her music continued to reflect these Romantic qualities, while expanding to include additional influences.

II. Scottish Influences

Scottish themes had been present in Hopekirk's piano music since her *Conzertstück* for piano and orchestra (1894). Around 1900, however, Hopekirk developed a heightened interest in Scottish folk music and began incorporating Scottish elements more visibly into her compositions. This Scottish influence was enhanced by the summer visits that Hopekirk and her husband made to the Scottish countryside beginning in 1901, during which she absorbed the landscapes, culture, and music of her homeland. Hopekirk believed that knowledge of folk songs would cultivate a better understanding of art music, particularly the emerging trends of French impressionism, which surfaced in her later compositions:

> It has been proven that those who have been nurtured on it [folk song] have a quicker understanding of art music than others who have not been so fortunate. For example, when Debussy's music first appeared, it was thought strange by many, while others who

had a good foundation of folksong in their musical make-up felt it almost familiar and his use of old modes to be home-like.[159]

In her writings about Scottish folk music, Hopekirk clearly delineated between the music of the Lowland and the Highland Scots, often referring to the latter as Celts or Gaels. The Lowlanders and Highlanders were set apart not only by their geographical location in Scotland but also by their different ethnic heritages: the Highland Scots descended from the Celts, while the Lowland Scots emerged from an amalgamation of Angles, Normans, Flemish, Britons, and others. The Highlands and Lowlands were also differentiated by language: historically, Highlanders spoke Scottish Gaelic, related to the Irish language, while Lowlanders spoke the Scots language, a close relative of the English language.

To Hopekirk, much of the distinction between Lowland and Highland music was due to the varying character of the residents of these regions. In her words, the Lowland Scots were "placid, pastoral, canny, pawkily humorous, somewhat matter of fact, goodhearted, reserved."[160] The Highlander Celt, on the other hand, was, in her words, "imaginative, 'dreaming dreams and seeing visions,' unpractical, of quick perception, living an inner life, a good lover, a good hater."[161] As Hopekirk said, "The Lowlander would die for a dogma, the Celt would die for a dream."[162] Her collections of folk songs draw from both Lowland and Highland music; of the two, however, Hopekirk felt that Highland music exhibited greater interest and emotion and accordingly favored it in in her work.

In the foreword to her *Seventy Scottish Songs* for voice and piano (1905), Hopekirk lists several musical characteristics of Scottish folk music. These include folk melodies often based

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[159] Helen Hopekirk, "Scottish and Other Folk-Song: Its Relation to Art Music, Part II," *The Etude* 45, no. 11 (Nov 1927): 867.
[160] Helen Hopekirk, *Seventy Scottish Songs* (Boston: Oliver Ditson Co., 1905), vii.
[161] Hopekirk, *Seventy Scottish Songs*, vii.
[162] Hopekirk, *Seventy Scottish Songs*, vii.

on modal scales or gapped scales, particularly pentatonic scales, and melodies that tend to close on scale degrees other than the tonic. Hopekirk notes that the Scotch snap—a syncopated rhythm in which a short, accented note is followed by a long note—appears in authentic Scottish folk music. However, she adds that the snap is more prevalent in imitations of Scottish music than in authentic folk songs.[163] To Hopekirk's list of Scottish musical characteristics, other scholars add the following: melodies built on the interval of a third; melodies with wide ranges and dramatic leaps; pervasive dance rhythms; double-tonic sequences, in which a strongly-triadic melodic phrase is stated and immediately repeated down a tone; and music based on the rhythm, accents, and vowel sounds of language.[164]

In her forward, Hopekirk also notes the melancholy tendencies of Celtic folksong: "'The brain of the Gael hears a music sadder than any music there is.' The Celts delight in songs of unhappy love, parting, death, the might-have-been; and their melodies are full of the sadness and beauty of the long, tender, melancholy northern twilight."[165] Both Hopekirk and other scholars agree that Scottish folk music is rooted in a love for their countryside: "They love their mountains, their fields, their seas and lochs with a passionate love."[166]

In aspects of performance practice, Hopekirk writes that performances of Celtic folk songs often showcased the singer's enthusiasm for embellishments in the form of "queer little grace notes."[167] She also mentions the "peculiar, unusual rhythms" of Celtic music,[168] observing

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[163] Hopekirk, *Seventy Scottish Songs,* viii.
[164] John Purser, *Scotland's Music: A History of the Traditional and Classical Music of Scotland from Early Times to the Present Day* (Edinburgh: Mainstream Publishing Company, 2007), 16-17; David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century* (London: Oxford University Press, 1972), 157.
[165] Hopekirk, *Seventy Scottish Songs,* vii.
[166] Hopekirk, *Seventy Scottish Songs,* viii.
[167] Hopekirk, *Seventy Scottish Songs,* viii.
[168] Hopekirk, "Scottish and Other Folk-Song, Part II," 819.

that peasant performances of these songs reached a “wild irregularity of rhythm, something ancient, remote, more easily felt than expressed.”[169]

While Hopekirk appreciated Scottish folk music in its authentic form, she also applauded the work of composers who incorporated the Celtic spirit into their art music. Hopekirk especially admired Edward MacDowell: "Has not Edward MacDowell, in his later style, given unique and beautiful expression in music to the Celtic spirit? Celtic Scotland and Ireland may well claim him, although born in America as the one who has most artistically expressed the old poetic atmosphere."[170] Hopekirk was particularly fond of MacDowell's “Keltic” Sonata Op. 59, saying of it that "one feels something in his music that is born of the Celtic past."[171]

Among Hopekirk's Scottish-influenced works for solo piano, her *Five Scottish Folksongs* (1919) and *Two Tone Pictures* (1930) are directly based on Scottish folk melodies, while her *Iona Memories* (1909) are original compositions based on Scottish landscapes, lullabies, and legends. The Scottish musical idiom also permeates many of her other piano works, though less overtly. As Muller summarizes, "The unifying factor throughout Hopekirk's musical activities was the combination of her innate gifts with her Scottish heritage."[172] Hopekirk’s Scottish influence uniquely defined her compositional style throughout her life.

III. Neoclassicism

After 1915, Hopekirk’s piano music increasingly displays Neoclassical traits, exhibiting her growing interest in Baroque dance styles and Baroque performance practice. A few years prior to this, around 1908, Hopekirk and her husband had befriended Arnold Dolmetsch, a

[169] Hopekirk, *Seventy Scottish Songs,* viii.
[170] Hopekirk, *Seventy Scottish Songs,* x.
[171] Hopekirk, *Seventy Scottish Songs,* x.
[172] Muller, “Helen Hopekirk,” 4.

preeminent performer of early keyboard music and a builder of harpsichords and clavichords for the Chickering Piano Company in Boston.[173] His book on early keyboard performance practice, *The Interpretation of the Music of the 17th and 18th Centuries* (1915), became his most significant scholarly legacy; it has been referenced widely and is still accessible in print one hundred years later. Having made Dolmetsch's acquaintance, Hopekirk purchased one of his instruments and studied his treatise. This Neoclassical influence culminated in Hopekirk's two Baroque-style dance suites for piano, composed between the years 1915 and 1920. The musical characteristics of Hopekirk's dance suites will be discussed in depth in Chapter 5.

IV. French Impressionism

Hopekirk's fourth and final stylistic period, beginning around 1920, displayed her growing interest in the French impressionist style. The influence of French impressionism can be detected in several of Hopekirk's piano works from previous decades, particularly "In the Ruins" from *Iona Memories* (1909). However, this interest became increasingly obvious in her compositions written between 1920 and 1930, especially "Shadows" from *Two Compositions for Piano* (1924) and "The Seal-woman's Sea-joy" from *Two Tone Pictures* (1930).

The harmonic colors, modal melodies, and pianistic textures of early twentieth-century French music appealed to Hopekirk. She associated the style and spirit of twentieth-century French music with the ancient Gaelic songs she was so fond of:

> Would it be fanciful to go a little further and say that I believe that no sensitive musical temperament, nourished from childhood on the old Gaelic songs, and musically developed on art lines later, could ever find the works of the most modern French composers incomprehensible or unsympathetic? The tonal characteristics of such music, the spirit of it, could not seem new and strange to such an [*sic*] one, but would appeal to him as something familiar, home-like, near.[174]

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[173] Steigerwalt and Muller, *Helen Hopekirk: Piano Music.*
[174] Hopekirk, *Seventy Scottish Songs,* xi.

Critics also noted the similarities of Hopekirk's music to that of Debussy. Writing of a 1903 concert which featured Hopekirk performing her *Iona Memories* alongside Debussy's *Pour le Piano,* one reviewer commented, "For her last group Mme. Hopekirk chose a prelude and a sarabande marked 'Pour le Piano,' by Debussy, which, strangely enough, have as Celtic an atmosphere as the 'Memories.'"[175] To Hopekirk, the music of Debussy and the music of ancient Scotland were inseparably linked.

General Characteristics of Hopekirk's Piano Music

One of the most immediately-apparent attributes of Hopekirk's piano music is the frequent use of dense, full-voiced chordal textures. These chords are often written in both hands, move at a rapid tempo, and span intervals of a tenth or more. This tendency is displayed especially clearly in "Wandering" and "In the Ruins" from *Iona Memories,* "Prelude" from *Three Pieces for Piano,* and "Maestoso" from *Serenata Suite,* although it is evident throughout her piano music. Hopekirk also had a fondness for linear, contrapuntal textures. Three- and four-part textures are common in her piano music, with inner voices that frequently carry countermelodies or imitate the melody in a canonic fashion.

Dance styles also figure prominently in Hopekirk's piano music. One-third of Hopekirk's piano pieces are dances. These span her entire output, from her earliest piano work *Gavotte in B minor* (1885) to the opening movement from her last publication, "Dance to Your Shadow" from *Two Tone Pictures* (1930). While a few of these are Celtic folk dances, most follow Baroque forms and preserve the stylistic characteristics of the original Baroque dances. The most common Baroque dances in Hopekirk's output are the sarabande, gavotte, minuet, and rigaudon.

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[175]"Steinert Hall: Mme. Hopekirk's Recital," *Boston Evening Transcript,* April 6, 1903.

Hopekirk's works often arrive at climaxes through intense melodic sequencing, frequently accompanied by bold harmonic progressions. However, motivic and thematic development is infrequent in her compositions. Except in instances where the melody is based on a Scottish folk song, melodies avoid soaring phrases and extended lyricism, preferring to remain more pianistic than vocal in nature.[176]

Hopekirk's piano works are often highly sectional and are commonly organized in ternary or five-part forms. Creativity in articulation, slurs, and pedaling lend variety to the square, four-bar phrases that populate her music. Detailed pedal markings direct the use of sustain, *una corda,* and sostenuto pedals, sometimes all at once, reflecting her advanced pianism and intimate knowledge of the instrument's sonorities.[177] Free-flowing moments, seemingly originating from improvisations, appear both at the openings of pieces and in extended passages of cadenza-like filigree; examples of the former include the introductions of *Serenade in F-sharp minor* and "Wandering" from *Iona Memories,* while examples of the latter can be seen in "In the Ruins" from *Iona Memories* and *A Norland Eve.*

Chronological Survey of Hopekirk's Published Piano Music

Hopekirk's earliest published piano works include her *Gavotte in B minor* (1885),[178] *Romance in A minor* (1885), and *Serenade in F-sharp major* (1895). Although the writing in *Gavotte* is not particularly original, it contains Scottish undertones that look forward to Hopekirk's mature style. The Schumannesque *Romance in A minor* is a passionate, richly-

[176] Muller, "Helen Hopekirk," 44-45.
[177] See this study's analysis of "Air" from *Suite for Piano* for an example of all three pedals notated simultaneously.
[178] Two different publication dates are given for Gavotte: the publication's front cover indicates it was published by G. Schirmer in 1884, while the copyright notice on the first page lists the year as 1885. A review of records from the U.S. Copyright Office yields no additional information on which date is correct.

Romantic work driven by a pulsing off-beat accompaniment. *Serenade in F-sharp major* combines improvisatory elements with dance-like themes, with textures again reminiscent of Schumann. *Serenade* became an audience favorite and appeared frequently on Hopekirk's concert programs, including her final public concert in 1939.

Hopekirk's first set of character pieces, *Iona Memories* (1909), has strong nationalist undertones, depicting Scottish landscapes and legends. The pieces in this set constitute some of Hopekirk's most substantial and technically-demanding works for solo piano. Also published in 1909, the single-movement work *Sundown* became one of Hopekirk's "signature concert pieces,"[179] performed by both the composer and her students. A poetic inscription from W. E. Henley sets the tone for this evocative character piece, with its echoing bells and dreamy atmosphere:

> …..And from the West,
> Where the sun, his day's work ended,
> Lingers as in content,
> There falls on the old, gray city
> An influence luminous and serene,
> A shining peace.[180]

"Dance" and "Prelude" from Hopekirk's *Three Pieces for Piano* (1915) are among the few works by Hopekirk to have been issued again in print after their initial publication, having been included in the anthology *American Woman Composers: Piano Music from 1865-1915*.[181] Glickman describes the triple-meter "Dance" as having a "strong Scottish flavor,"[182] while the majestic Prelude is a "somber, richly romantic work."[183] The closing piece in this set, "A Revery:

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179 Muller, "Helen Hopekirk," 60.
180 Helen Hopekirk, "Sundown" (New York: G. Schirmer, 1909), 3.
181 Sylvia Glickman, ed., *American Women Composers: Piano Music from 1865-1915* (Bryn Mawr, PA: Hildegard Publishing, 1990).
182 Glickman, ed., *American Women Composers*, 4.
183 Glickman, ed., *American Women Composers*, 4.

All Souls' Day," carries an attraction for a mature performer who enjoys Romantic stylings, with its flowing arpeggios and lyricism. Despite being buried in Hopekirk's output, this lyrical miniature in E minor is the most technically-accessible work in this set and deserves to be heard more frequently.

Hopekirk's two dance suites, *Suite for Piano* (1917) and *Serenata Suite* (1920), reflect her interests in the Neoclassical trends of the early twentieth century. Each suite comprises five dance movements, which blend the traditional characteristics of Baroque dances with techniques of nineteenth-century pianism. The suites contain similar dance movements: *Suite for Piano* includes a sarabande, minuet, air, gavotte, and rigaudon, while *Serenata Suite* opens with a "Maestoso" prelude, followed by a minuet, sarabande, arioso, and rigaudon. Hopekirk dedicated both of these works to preeminent American colleagues. *Suite for Piano* was dedicated to Fannie Bloomfield Zeisler, a fellow student of Leschetizky and a brilliant American female concert pianist, while the *Serenata Suite* was dedicated to Arthur Foote, one of Hopekirk's Bostonian associates and an admiring friend.[184]

The miniatures that comprise Hopekirk's *Five Portraits* (1919) tend toward a reflective and placid style, infused with Scottish folk qualities. Upon the work's publication, *The Musician* described the set as "five ingratiating little pieces, not difficult, which possess sufficient melodic warmth and harmonic coloring to make them interesting. A splendid set for teachers."[185] If Hopekirk intended these to be portraits of certain friends or acquaintances, it is unclear whom she intended as subjects for these works. In her Hopekirk monograph, Hall lists names for the five movements: "Alison," "Doris," "Janet," "Elspeth," and "Aline," respectively.[186] However,

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[184] Foote collaborated with Hopekirk in performance as early as 1886, when they performed Saint-Saëns's *Variations on a Theme of Beethoven, Op. 35* as a piano duo in Boston.
[185] "Reviews of the Latest Works," *The Musician* 24, no. 8 (August 1919): 32.
[186] Hall, *Helen Hopekirk,1856-1945,* Section IX, 36.

these names were not included in the published score, and the identity of these individuals remain unspecified.

Hopekirk's *Five Scottish Folk-Songs* (1919) comprise solo piano arrangements of melodies selected from her collection *Seventy Scottish Songs* for voice and piano (1905). These works showcase Celtic sentiments and passions, with programmatic associations based on the songs' lyrics. Influences of Schumann, Debussy, and MacDowell permeate Hopekirk's compositional style throughout the set.

In addition to the several suites and sets of character pieces Hopekirk published between 1915 and 1930, she also published two single works during this time. *A Norland Eve* (1919), dedicated to Amy Beach, is memorable for its sentimental themes. Writing to Hopekirk to express her thanks, Beach commented, "I shall always try to make that lovely theme *sing,* at its recurrence, as your fingers bring it out. It is one of the most beautiful bits of piano playing that I have heard in many a long day."[187] *Robin Goodfellow* (1923), a capricious dance, is titled after a fairy from English folklore. The impish character, also known as Puck, had previously been adapted and popularized by Shakespeare in *A Midsummer Night's Dream*. Brewer's nineteenth-century reference work *Dictionary of Phrase and Fable* describes Robin Goodfellow as "full of tricks and fond of practical jokes."[188] Chromaticism abounds in this whimsical piece. Unpredictable harmonic progressions enhance the humor, and allusions to Debussy appear in extended harmonies and series of parallel chords.

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[187] Amy Beach to Helen Hopekirk, May 17, 1919, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.

[188] E. Cobham Brewer, *Dictionary of Phrase and Fable: Giving the Derivation, Source, or Origin of Common Phrases, Allusions, and Words that have a Tale to Tell* (London: Cassell and Co., 1898), 537. https://archive.org/details/in.ernet.dli.2015.94189.

Impressionist techniques become increasingly obvious in Hopekirk's *Two Compositions for Piano* (1924) and reflect Hopekirk's avid interest in Debussy's music, which she had been performing for over two decades by this time. The first miniature from this set, "Shadows," is especially reminiscent of Debussy, with its parallel seventh chords moving in half steps, blurred pedal effects, and ethereal atmosphere. "Brocade," the second piece in the set, blends impressionist techniques with Celtic undertones. Modal harmonies, minor dominant chords, and harmonic resolutions on weak beats lend unique effects to an otherwise unambiguous work.

Hopekirk published her final work, *Two Tone Pictures* (1930), at age seventy-four, and she performed these pieces frequently on her concert programs in her later years. The set features concert arrangements of two Gaelic folk songs, "Dance to Your Shadow" and "The Seal-woman's Sea-joy." Hopekirk adapted the folk tunes from the collection *Songs of the Hebrides,* compiled by Marjory Kennedy-Fraser. Around 1906, Kennedy-Fraser had begun traveling the Scottish Isles with a wax cylinder phonograph, recording and transcribing the song and dance music of their Gaelic residents. While modern scholars question the fidelity of Kennedy-Fraser's transcriptions to the authentic folk tunes,[189] Hopekirk praised her work: "Mrs. Fraser, being of Celtic ancestry, and knowing Gaelic, is eminently fitted for such work … Her 'Hebridean Folksongs' should be known by all who are interested in the subject…They have a great significance for musical art."[190]

Two Tone Pictures opens with "Dance to Your Shadow," a vigorous Celtic melody based on pentatonic themes. After beginning as a *giocoso* dance, the music escalates into a *presto* jig, spanning the entire range of the piano and racing to a sparkling closing glissando. The second

[189] Purser, *Scotland's Music,* 285.
[190] Helen Hopekirk, "Scottish and Other Folk-Song: Its Relation to Art Music, Part I," *The Etude* 45, no. 10 (Oct 1927): 737-738.

tone picture, "The Seal-woman's Sea-joy," contrasts sharply with the opening movement's energy and brilliance. A poem inscribed at the beginning of the piece depicts a nighttime setting on the Hebridean seashore:

> She sang this Sea-joy all night long,
> In the cool calm joy of the cool sea-waves.[191]

Sea-bird calls in the upper registers decorate the pentatonic melody, accompanied by ocean waves in the left-hand arpeggios. Impressionist effects color the piano writing throughout.

Despite the attractiveness of Hopekirk's piano music, Hopekirk has become remembered more for her pianism than for her composition, and her reputation today rests more on her brilliant performance skills than her compositional output. Some writers attribute the dismissal of Hopekirk's compositions to the perceived mediocre quality of her work. Hopekirk's student George Stewart McManus commented, "She was a very gifted composer, but for some reason she never seemed to apply the same exacting criticism to her compositions that she gave her own playing."[192] Muller adds, "The attention to detail, respect for the composer's intention and strong character that made her a great interpretor [*sic*] and performer are assets that do not always manifest in her compositions."[193] Hopekirk's compositions, Muller writes, "more aptly serve as a reflection of her strength as a technically superior pianist of uncommon sensitivity and imagination than as a testament to her skill as a composer."[194] These observations are valid, and as is true for many composers, Hopekirk's compositions are not all uniformly superior works. However, her piano works are worthy of renewed attention, given both the high quality of the musical content contained in these works and the significance of Hopekirk's activity as a

[191] Helen Hopekirk, "Tone Pictures No. 2, The Seal-woman's Sea-joy" (Boston: E.C. Schirmer, 1930), 3.
[192] George Stewart McManus, "Helen Hopekirk," in Hall, *Helen Hopekirk, 1856-1945,* Section III, 19.
[193] Muller, "Helen Hopekirk," 52.
[194] Muller, "Helen Hopekirk," 45.

pioneering female composer. The following chapters will examine select piano works by Hopekirk in detail, in hopes of sparking a renewed interest in her work.

Chapter 4: *Iona Memories*

Publication: G. Schirmer, New York; Boston Music Co., Boston, 1909
Movements: "Wandering," "Cronan," "In the Ruins," "A Twilight Tale"
Composition: "Wandering" and "Cronan," Boston, 1902
"In the Ruins," Boston, 1903
"A Twilight Tale," Oban, Scotland, 1907
Performance: March 10, 1904, "Wandering" and "Cronan"
Feb 22, 1910, "In the Ruins"
April 20, 1910, "A Twilight Tale" [195]

Iona Memories is Hopekirk's first set of character pieces for piano, as well as her first solo piano work to clearly display Scottish influences.[196] Although Hopekirk published the work in 1909 at age fifty-three, it remains one of her earliest published works for solo piano, following three early piano works published between 1885 and 1895. *Iona Memories* contains some of the most substantial and technically-challenging pieces within Hopekirk's piano output.

This set of four pieces is titled after the Isle of Iona and reflects on the summer visits Hopekirk made to the Scottish Hebrides between 1901 and 1907. Iona, a roughly three-mile-square island within the Hebrides, claims a rich history. A monastery founded there by St. Columba in the sixth century A.D. led to Iona's distinction as the birthplace of Christianity in Scotland. In recent centuries, the isle has become a tourist destination and a place of spiritual pilgrimage. Hopekirk composed most of these pieces in Boston, after her journeys to Iona, and performed these pieces regularly on her concerts. Hopekirk did not commonly perform all four pieces as a set, but often programmed these pieces singly or in pairs. "Wandering" and "Cronan,"

[195] As far as the author can determine, these performance dates designate the first performances of these works by Hopekirk. Information regarding these dates was gathered from research conducted in the Helen Hopekirk Collection, Library of Congress.
[196] For a review of Hopekirk's identity with her Scottish heritage and the influence of Scottish folk styles in her music, see Chapter 3's discussion of Hopekirk's compositional style.

the first two movements in the set, appeared especially frequently on her concert programs after 1904.

Iona Memories is currently out of print and no scores of the complete work exist in libraries within the United States. Accordingly, for this study the author has relied primarily on digitized scores shared with the author by pianist and researcher Gary Steigerwalt. The author also located prints of "Wandering" and "Cronan" in Volume VI of G. Schirmer's multi-volume series *The Piano Teacher's Repertoire: A Selection of Pleasing and Profitable Pieces for Instructive Purposes*, held by the University of Illinois library and accessed via interlibrary loan.

I. Wandering

Tempo: With spirit
Measures: 199
Pages: 10
Performance Duration: 5:45'-6:15'
Level: Artist

Compositional Analysis:

"Wandering" follows a loose structural form, unified by reappearing themes, tonal relationships, and thematic transformation. Steigerwalt and Muller write that "Wandering" is "the closest Hopekirk ever came to writing a solo-piano movement in conventional sonata-allegro form."[197] The piece is constructed out of three themes (T1, T2, and T3), which can be loosely grouped into exposition, development, and recapitulation sections (see Table 4.1). The initial presentation of the themes occurs in multiple tonalities: T1 in D Aeolian (m.5-24), T2 in F Lydian (m.24-62), and T3 in A major (m.63-92). After this exposition of the themes, a development-like section develops T1 through thematic transformation (m.93-112). Each of the

[197] Steigerwalt and Muller, *Helen Hopekirk: Piano Music*.

original themes then reappears in the tonic, imitating a recapitulation (m.113-191). However, the themes in this recapitulation appear in an altered order (T2, T1, T3), and T1 is again thematically transformed. A brief coda, quoting material from T1, closes the piece (m.192-199).

Table 4.1: Formal Outline of "Wandering"

Exposition				***Development***
Introduction	**T1**	**T2**	**T3**	**T1 (transformed)**
m.1	m.5	m.24	m.63	m.93
D Aeolian	D Aeolian	F Lydian	A major	Modulatory

Recapitulation			
T2	**T1 (transformed)**	**T3**	**Coda**
m.113	m.152	m.184	m.192
D Lydian	D Aeolian	D major	D Aeolian

In this analysis, then, many of the core elements of sonata-allegro form are present in "Wandering." Each theme is presented in various keys, a development occurs, and each theme returns in the home key. However, the themes enter in a different order on their return, some themes are transformed upon reappearance, and the overall structure is treated more freely than a sonata-allegro movement.

While a loose adherence to sonata-allegro form can be traced in this movement, "Wandering" might be better understood as a thematically- and tonally-unified programmatic work, with a form dictated by the program's storyline rather than adherence to an abstract form. In a 1922 review of *Iona Memories*, Hopekirk's friend Florence Hutton suggested programs for

these pieces, which can be useful when interpreting their form.[198] While the origins of these programs are unverified, it is plausible that they originated from Hopekirk's own thoughts about the pieces. Hutton writes that "Wandering" tells a tale of the Scottish literary hero Fingal, who sleeps in his cave, wrapped in a Scottish flag. She comments, "This number tells of one of his awakenings, and opens with a magnificent call to arms of four bars' length, followed by a martial strain of remarkable power and vigor."[199] After further development of the martial theme and interruptions by quieter passages that tell of "domestic interest and love-making…it finishes with the warriors having answered the call, said farewell to home, wives, sweethearts and bairns [children], marching away with the colors flying bravely."[200]

"Wandering" opens with a four-bar, improvisatory-style introduction (m.1-4; see Example 4.1). A descending 5th motive at the opening imitates a horn-call, the "magnificent call to arms" referenced by Hutton. The introduction is followed by the rousing first theme in 3/4 meter, to be played, as Hopekirk notates, "with spirit" (m.5-24; see Example 4.2). Steigerwalt and Muller compare the introduction and first theme of "Wandering" with the first movement of MacDowell's *Keltic* Sonata, Op. 59, written just one year prior to "Wandering."[201]

Example 4.1: "Wandering," Introduction, m.1-4

[198] Steigerwalt and Muller, *Helen Hopekirk: Piano Music*.
[199] Florence Hutton, review of *Iona Memories*, by Helen Hopekirk, *Scottish Musical Magazine* 4, no. 1 (September 1, 1922): 11.
[200] Hutton, review of *Iona Memories,* 11.
[201] Steigerwalt and Muller, *Helen Hopekirk: Piano Music*.

Example 4.2: "Wandering," Theme 1, m.5-19

A contrasting second theme enters at m. 24, with an arpeggiated triplet accompaniment and carefully-notated pedal effects (see Example 4.3). After stating this theme, brief quotations of the first theme reappear (m.49-58) and transition to the entrance of the lyrical third theme at m.63. Here, Hopekirk combines duple and triple subdivisions of the beat to lend the impression

of rhythmic flexibility, reminiscent of the “varied” and “intriguing” rhythms of Gaelic folk song described by Hopekirk.[202]

Example 4.3: “Wandering,” Theme 2, m.24-32

In the development-like section beginning at m.93, the robust first theme morphs into a lyrical, flowing melody in 4/4 meter, to be played “longingly and with freedom.” When this theme is transformed again at m.152, it is set as a lively dance in 3/4 meter, with hemiolas, accented weak beats, and colorful articulations. Use of the Dorian mode and a drone bass lend a distinctively Celtic flavor in this section. The lyrical second theme returns briefly at m.184, leading to a boisterous coda that closes the piece (m.192).

[202] Hopekirk, “Scottish and Other Folk-Song, Part I,” 738.

Throughout the piece, Hopekirk uses dotted rhythms and modal harmonies to capture the Scottish folk spirit. Both the introduction and first theme are written in D Aeolian mode, while the second theme enters in the F Lydian mode. Lowered sevenths characterize the harmonies in this piece, and Hopekirk often avoids leading tones at cadences. In m.49-58, Hopekirk also explores major and minor juxtaposition, repeating a phrase three times but alternating between minor and major modes on each repetition. An additional harmonic surprise comes in her modulatory sequence at m.138-151, where she colors the thematic development with whole-tone writing in a seeming nod to Debussy, whose music she was just beginning to learn and perform.[203]

Suggestions for Teaching and Performance:

At ten pages and approximately six minutes' performance time, "Wandering" is one of the lengthiest solo piano works by Hopekirk and contains some of the most substantial technical challenges within her oeuvre. The densely-populated chords in the vigorous first theme pose a significant challenge to the performer, who must avoid overplaying the *ff* to not become mired in the morasse of notes (see Example 4.2). The low bass octaves, often written as grace-note figures (as in m.5), lend a rich bass sound; however, these large leaps are challenging to execute at a spirited tempo and require an agile LH. Hopekirk also freely writes large LH chords in this passage, spanning a tenth. Most pianists will need to execute these chords using quick rolls.

For much of the work, Hopekirk provides detailed articulation directions and dynamic markings. In some places, however, she simply marks an entire passage to be played *ff,* as in the

[203] As far as the author can determine, Hopekirk' first documented performance of a Debussy work occurred in December 1902, the same year that she composed "Wandering." For further information on Hopekirk's performances of Debussy's music and her role in introducing Debussy's piano music to American audiences, see Chapter 2.

first theme. Here, a constantly-sustained *ff* may be both exhausting for the pianist and undesirable for the audience. In these instances, the details of dynamic inflection must be added by the performer.

Because of the dense textures in "Wandering," careful attention to voicing and pedaling is essential. Pedaling is frequently marked in the score. However, the performer must interpret these markings carefully to avoid over-pedaling. While Hopekirk's pedal indications should be followed, half-pedal effects or flutter-pedaling may be useful to preserve the composer's intention while maintaining textural clarity.

II. Cronan

Tempo: Simply and tenderly
Measures: 50
Pages: 4
Performance Duration: 2:50'-3:10'
Level: 9

"Cronan," subtitled "A Hushing Song," imitates a Scottish lullaby and appears as the second piece in the *Iona Memories* set. After its publication in 1909, Hopekirk orchestrated "Cronan," and the orchestral version received its first performance in 1913 by the Boston Pops Orchestra.[204]

Compositional Analysis:

"Cronan" opens with a gently-rocking LH pattern over a tonic pedal bass, in the style of a berceuse (m.1-6; see Example 4.4). The melody is based on a major hexatonic scale. Since six-note scales are common in Scottish and Irish folk tunes, the melody in "Cronan" may be

[204] The Boston Pops Orchestra, a subsidiary of the Boston Symphony Orchestra, performed "Cronan" twice more after this, in 1914 and 1916.

Hopekirk's imitation of folk tunes she heard during her summer visits to Scotland. Modest ornaments decorate the melody; some of these are written out, while others are written as grace notes. Once the melody has been presented (m.3-10), it is restated with a subtle syncopation added; now, instead of entering on the downbeat as it originally did, it enters one half-beat later (m.11-18). The LH accompaniment, however, remains unchanged.

Example 4.4: "Cronan," m.1-6

"Cronan" follows a ternary form. The outer sections are written in G-flat major and 4/4 meter, while the middle section shifts to F-sharp minor and 3/4 meter. Though the pervading atmosphere is that of a peaceful lullaby, momentary agitation enters with the change to the minor mode at m.19 (see Example 4.5). The LH becomes more active here, changing from its previous stream of quarter and eighth notes to faster note values. The harmonies also become more adventurous, moving beyond the rudimentary I, IV, V, and occasional vi chords of the A section. In her program for the piece, Hutton suggests that in this section (m.19-38) the mother's attention wanders to the child's future, where she foresees troubling glimpses of things to come.[205] The intensity builds to *ff* at m.33, and the section closes with a colorful dominant thirteenth chord ornamented with cadenza-like filigree (m. 38), seemingly borrowed from Debussy's style (see Example 4.6). This transition seems to indicate the mother's return to the present; as the lullaby theme reenters, she now turns her attention back to rocking her child.

Example 4.5: "Cronan," m.19-24

[205] Hutton, review of *Iona Memories*, 11.

Example 4.6: “Cronan,” m.33-42

An abbreviated return of the A section (m.39-46) states the melody only one time. A brief, 4-measure coda (m.47-50) offers a unique surprise for the performer when, two measures before the end, the key signature changes from G-flat major to F-sharp major. The listener cannot audibly perceive this change, but this may be Hopekirk’s clever means of tonally uniting the piece: the previous G-flat major and F-sharp minor of the A and B sections fuse to become F-sharp major in the closing measures.

Hopekirk’s affinity for French impressionism colors the harmonies in “Cronan,” seen especially in her use of extended chords. A notable example of this can be seen when the melody

enters at m.3 on an A♭, harmonized with a G♭ chord extended to the 13th. This harmony reappears throughout the movement. Another example occurs at the end of the B section, where the music climaxes on a D♭9 chord (m.33-36), eventually extending to a D♭13 in m.38 (see Example 4.6). In these ways, Hopekirk artistically combines the French impressionist style with imitations of Scottish folksong in a Romantic-style berceuse to create a simple yet charming work.

Suggestions for Teaching and Performance:

"Cronan" is the most technically accessible movement from *Iona Memories*. Written in ABA form with a folk-like melody and repetitive LH accompaniment, the piece is constructed out of a limited amount of musical material. As such, the notes are not overly complicated to learn, while small variations in the theme keep both performer and audience engaged. For much of the piece, the RH plays a single-note melodic line, accompanied in the LH with arpeggios or a rocking accompaniment of thirds and sixths (see Example 4.4). This texture is leaner than what is commonly seen in Hopekirk's piano music. The absence of thick, chordal passages, excepting the climax in m.33-37 (see Example 4.6), makes this piece technically accessible and a suitable choice for pianists with smaller hands.

Performance directions such as "simply and tenderly" and "dreamily" depict the character of this lullaby. The performer should use a gentle but firm touch to create a *cantabile* melody and *dolce* atmosphere through the A section. Increasing rhythmic activity in the B section lends an agitated mood, and the variety of rhythmic subdivisions here, including eighth-note triplets, sixteenth-note triplets, and thirty-second notes, create an improvisatory effect (see

Example 4.5). The performer will need rhythmic skill to make the various subdivisions of the beat both accurate and natural.

III. In the Ruins

Tempo: Andante
Measures: 113
Pages: 6
Performance Duration: 5:10'-5:30'
Level: Artist

Compositional Analysis:

Titled after the ruins of the monastery on the Isle of Iona, "In the Ruins" is said by Florence Hutton to be based on a tale from the Iona monastery. In Hutton's program for the piece, the founder of the monastery, St. Columba, brings divine comfort to a mourning woman whose husband has died. The work begins with mysterious echoes of the monastery, depicted by half-note chords in contrary motion (m.1-8; see Example 4.7). These are accented by gusty sea breezes in cadenza-like flourishes (m.8-12). Then St. Columba and his monks enter in a grand procession (m.13), supported by the "booming of deep Atlantic waves."[206] The woman interrupts at m.45 with a mournful song, accompanied by a gentle, rolling LH in 6/4 meter (see Example 4.8). After seeing a vision of the Virgin Mary, the woman realizes that great joy is coming to her; at this point, the chordal theme returns and builds to an epic *fff* climax spanning the entire range of the keyboard (m.67-94; see Example 4.9). Her previously mournful song now transforms to a hymn of thanksgiving, accompanied by rolled chords imitating a harp (m.95-103). Gradually, the music dies away, leaving a "feeling of infinite peace."[207]

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[206] Hutton, review of *Iona Memories,* 11.
[207] Hutton, review of *Iona Memories,* 11.

Example 4.7: "In the Ruins," m. 1-16

Example 4.8: "In the Ruins," m.45-50

Example 4.9: “In the Ruins,” m.80-88

“In the Ruins” is more easily understood as a programmatic work than as a movement defined by an abstract form. The piece is highly sectional, with frequent meter and key changes. Recurring themes, reappearing in altered forms, help to unify the work. Chord structures are typically triadic, with few extended harmonies; however, colorful harmonic progressions and surprising modulations at section changes provides ample harmonic interest.

As is characteristic of the Scottish folk style, Hopekirk frequently employs modal harmonies. At the beginning, the RH chords outline a pentatonic scale, descending and ascending, while the LH chords outline a heptatonic scale in Aeolian mode, ascending and descending. Later, the woman’s song enters in Mixolydian mode, accompanied by a pedal base. This bass drone effect is another common trait in Hopekirk’s Scottish-influenced works.

Debussy’s influence is apparent in this piece, and the commonalities between “In the Ruins” and Debussy’s “La cathédrale engloutie” are striking. Both pieces employ similar

textures and both are said to be based on tales of ancient cathedrals or monasteries. The atmospheric textures, parallel harmonies, modal scales, and use of pedal bass in this piece are all reminiscent of Debussy's style. Interestingly, Hopekirk's work pre-dates Debussy's prelude by seven years; "In the Ruins" was composed in 1903 and published in 1909, while Debussy's first book of preludes was published in 1910. However, it may be interesting to note that around the time Hopekirk was writing "In the Ruins," she was learning several of Debussy's pieces for performances in Boston, including his "Ballade," "Jardins sous la pluie" from *Estampes*, selections from *Pour le Piano,* and *Deux Arabesques*.[208]

Suggestions for Teaching and Performance:

The sectional nature of "In the Ruins" poses interpretive challenges for the performer. Each section owns a unique character and contrasts widely with the next. Sections sometimes segue unexpectedly, and surprise modulations are not uncommon. Creating a cohesive interpretation of the piece is a challenge that must be thoughtfully addressed by the performer.

A convincing performance of "In the Ruins" requires a variety of tone colors, matching the variety of the themes presented. Impressionist chordal passages over pedal bass (m.35-39, 67-72, 104-111), sweeping Romantic themes (m.21-32), cadenza-like filigree (m.5-12, 40-44, 74), extended *fff* octave passages (m.75-91), and lyrical folk-song (m.45-66, 95-103) all appear in this piece. Distinguishing these themes requires a wide palette of touches and dynamics. When executed skillfully, however, a cohesive and colorful interpretation of "In the Ruins" can create a striking musical effect.

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[208] Documentation of these performances can be found in concert programs in the Helen Hopekirk Collection, Library of Congress. Hopekirk's performances of Debussy's music is addressed in more detail in Chapter 2.

IV. A Twilight Tale

Tempo: Quietly
Measures: 68
Pages: 4
Performance Duration: 2:50'-3:10'
Level: Artist

Hopekirk dates "A Twilight Tale," the closing piece of *Iona Memories,* as "Oban, 1907." Not far from the Isle of Iona, Oban is a resort town on the western coast of Scotland, where Hopekirk spent time during her summer visits to Scotland. As such, "A Twilight Tale" is the only movement from the *Iona Memories* to have been composed in Scotland. Dated 1907, it was composed about four years after the other pieces in the set.

Compositional Analysis:

This Schumannesque work features intricate counterpoint and frequent chromaticism.[209] Steigerwalt and Muller write that "A Twilight Tale" is "among the finest examples of Hopekirk's capacity for poignant lyricism and counterpoint."[210] The piece is fashioned out of two themes, individually developed and contrapuntally combined as the piece progresses. The first theme, a lyrical melody decorated with dotted rhythms, is presented in G-flat major in m.1-8 (see Example 4.10). Following this, fragments of the inverted theme appear in sequence, leading to the entrance of the second theme at m.17 (see Example 4.11). At the entrance of the second theme, the key signature changes to F-sharp major. Because this key change is enharmonic, however, the effect is not audible to the listener. Once the second theme has been stated in m.17-

[209] Hopekirk included Robert Schumann's compositions frequently on her concert programs, and her compositional style reflects Schumann's influence. For further discussion of Schumann's influence on Hopekirk's music, see Chapter 3.
[210] Steigerwalt and Muller, *Helen Hopekirk: Piano Music*.

24, both themes are contrapuntally combined at m.25 (see Example 4.12). The remainder of the movement is constructed out of fragments or restatements of these two themes. A complete restatement of the first theme in G-flat major appears at m.41-48, followed by extensive melodic sequencing that builds to the piece's climax on a B major chord. From here, the music resolves enharmonically to G-flat for a partial restatement of the second theme, marked *poco a poco calmando*. The movement fades to a close with a lush G ♭ 9 chord.

Example 4.10: "A Twilight Tale," m.1-4

Example 4.11: "A Twilight Tale," m.17-24

Example 4.12: “A Twilight Tale,” m.25-28

Hopekirk’s harmonic language is more adventurous in “A Twilight Tale” than in her earlier piano works. Chromaticism appears regularly, often in bass lines (e.g. m.41-43) or in chromatic passing tones in the inner voices (e.g. m.10, 15, 49, 51). Appoggiaturas also color the melodic lines (e.g. m.1, 5, 9, 11). Melodic sequencing leads to harmonies far afield from the G-flat major tonic; examples of this can be seen in the temporary tonicization of D major and E major at m.49-52 or the tritone alternation of E7 and B♭7 chords at m.33-36.

Throughout the piece, multiple contrapuntal voices are always in play, often forming a four-voice texture with two voices in each hand. The voices have a tendency to wander far apart from each other, covering a wide span of the keyboard and creating intervals of tenths or larger within one hand. Within these textural layers, thematic material migrates to different voices. It is not unusual to find the theme in the alto or the tenor voice, requiring attentive voicing.

Adding to the contrapuntal complexity is Hopekirk’s exploitation of three-against-two rhythmic proportions in this piece, seen in hemiola effects and frequent combinations of duple and triple subdivisions of the beat. The basis for this rhythmic juxtaposition can be found in the structure of the movement’s two themes. Although the first theme is in 4/4 meter, prominent syncopations give the impression that the meter is 6/8, with a dotted-quarter-note pulse (see m.1-

4, Example 4.10). In the second theme, however, steady quarter notes reinforce the 3/4 meter and quarter-note pulse (see m.17-24, Example 4.11). Hopekirk borrows the underlying rhythmic pulse from these two themes—quarter notes and dotted quarter notes—and juxtaposes them to create a 3:2 rhythmic ratio that appears in various guises throughout the piece.

Suggestions for Teaching and Performance:

A learning challenge of this movement is the reading difficulty. Key signatures of six flats and six sharps, combined with many accidentals, make the piece a challenge to sightread. Once the performer can grasp the notes, however, the more substantial performance challenge of this movement lies in its contrapuntal textures. Careful attention must be given to maintaining appropriate dynamic balance between the voices, as well as preserving the clarity of each contrapuntal line. The 3:2 rhythmic interplay adds an additional layer of complexity for the performer; the rhythms should sound natural and rather improvisatory, while maintaining a consistent pulse.

The writing in "A Twilight Tale" is never bravura but remains technically advanced. An effective performance of this movement requires a mature pianist, with a well-developed ear and an ability to manage rhythmic complexities and active contrapuntal textures. However, at just four pages long, the relative brevity of this piece helps to keep it accessible for lower-advanced pianists.

Chapter 5: *Suite for Piano*

Publication: Boston Music Co., Boston, 1917
Movements: "Sarabande," "Minuet," "Air," "Gavotte," "Rigaudon"
Dedication: Fannie Bloomfield Zeisler[211]
Performance: December 21, 1920, "Gavotte" and "Rigaudon"
January 9, 1922, "Sarabande," "Minuet," "Air," "Gavotte," and "Rigaudon"

After publishing *Iona Memories* in 1909, Hopekirk grew increasingly interested in the emerging trend of Neoclassicism, which enjoyed significant popularity in the early decades of the twentieth century. Hopekirk's Neoclassical interests were fostered by her acquaintance with Arnold Dolmetsch, the leading builder of harpsichords and clavichords in Boston and an expert performer of early keyboard music. Soon after Hopekirk and her husband befriended Dolmetsch around 1908,[212] Hopekirk purchased one of Dolmetsch's instruments[213] and began studying his book on Baroque performance practice, *Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello, 1915). These experiences led Hopekirk to produce an edition of selected compositions by François Couperin, published in 1916, as well as two Neoclassical dance suites for keyboard, published in 1917 and 1920.

The first of Hopekirk's dance suites, simply titled *Suite for Piano*, includes five movements: Sarabande, Minuet, Air, Gavotte, and Rigaudon. Hopekirk's dance movements maintain the traditional characteristics of the Baroque dances, blended with the harmonic language, keyboard textures, and pedal technique reminiscent of nineteenth-century pianism.

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[211] Fannie Bloomfield Zeisler, the dedicatee of this work, was a fellow student of Theodor Leschetizky and a brilliant American concert pianist.
[212] Steigerwalt and Muller, *Helen Hopekirk: Piano Music.*
[213] This Dolmetsch instrument not only informed Hopekirk's composition but was also remembered by her students as a fixture of her teaching studio. As Hopekirk's student Elna Sherman recalls, "I well remember the Dolmetsch clavichord in her studio – she was a very good friend of the Dolmetsch family – and how she had us play our Bach Fugues on it when we got tangled up in them on the piano." See Muller, "Helen Hopekirk," 39-40.

Amy Beach admired Hopekirk's combination of Neoclassical styles and idiomatic pianistic writing in this suite, writing to Hopekirk, "Each number is fascinating, not only on account of its inherent daintiness but for its delightful adherence to the old style. That they are all perfect in their adaptation to the pianist's needs and pleasures, is only natural, when we remember the expert pianist who wrote them!"[214]

In her concerts, Hopekirk frequently performed movements from her suites but rarely performed a suite in its entirety. In reviewing records of Hopekirk's performances, only two documented instances can be found of Hopekirk's performance of this suite as a complete work with all five movements present.[215] More often, Hopekirk would perform only select movements from a suite or would mix and match movements from various sets. Given this background, it would be appropriate for a pianist approaching this work to perform just one of the dances, or perhaps a pair of dances.

To complete this study, the author has relied on music scores from multiple sources. "Air" is the only movement from this suite currently available in print and can be found in Grade 8 of *Piano Exam Pieces 2021 & 2022,* published in 2020 by the Associated Board of the Royal Schools of Music.[216] For "Sarabande" and "Gavotte," the author referenced scores available through the International Music Score Library Project (IMSLP). For "Minuet" and "Rigaudon," the author relied on digital scans of scores provided by Gary Steigerwalt.

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[214] Amy Beach to Helen Hopekirk, May 26, 1917, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.
[215] This information is based on the author's review of concert programs found in the Helen Hopekirk Collection, Library of Congress, Washington, D.C.
[216] *Piano Exam Pieces 2021 & 2022, ABRSM Grade 8* (London: Associated Board of the Royal Schools of Music, 2020).

I. Sarabande

Tempo: Andantino
Measures: 30
Pages: 2
Performance Duration: 1:30'-1:50'
Level: 10

Compositional Analysis:

This ternary-form sarabande in G-sharp minor maintains the triple meter, rhythmic emphasis, and elegant nature of the Baroque dance, enhanced with lush Romantic harmonies. Chordal textures in the A section (m.1-8) transform into flowing sixteenth-note arpeggios in the B section (m.9-16; see Example 5.1). After statements of the contrasting A and B sections, a four-measure transition (m.17-20) with sequential hemiolas (m.17-18) prepares the return of the A section. When the return of A arrives at m.21, the original material is now augmented with written-out melodic ornaments (m. 22, 24, 28) and countermelodies in inner voices (m. 21-22, 25-26). Dotted rhythms permeate the movement, often followed by pairs of thirty-second notes (e.g. m.1, 3, 10, 11) or thirty-second-note triplets (m.6, 22, 24). In a manner characteristic of sarabande rhythms, the second beat in each measure is consistently emphasized, both through extended note durations and tenuto articulation.

Suggestions for Teaching and Performance:

At a mere thirty measures long, this two-page miniature is accessible for advancing pianists who can capably manage chords with rolled tenths (e.g. m.1, 6, 15) and multi-voice textures. Singing tenor lines underneath the melody (m.5-6, 21-22, 25-26) deserve thoughtful attention and voicing. Hopekirk carefully notates pedaling for the entire work, but these markings must be thoughtfully interpreted in order to not muddy the inner voices; pristine

voicing and occasional half-pedal effects are helpful to accurately execute the pedaling. Rapid hand-position shifts are necessary in this sarabande, posing one of the most formidable technical challenges in this work. At these places, the right hand must play a group of sixteenth or thirty-second notes with fingers 4 and 5 and then immediately move to play a chord in a new position (e.g. m.3, 10, 11, 23). The key signature of five sharps makes these hand shifts especially awkward because the thumb and fifth finger must often play on the black keys. These shifts will likely need to be isolated and drilled in practice.

Example 5.1: “Sarabande,” m.1-12

II. Minuet

Tempo: Allegro moderato
Measures: 88
Pages: 3
Performance Duration: 2:25'-2:45'
Level: 10

Compositional Analysis:

"Minuet" follows a standard minuet and trio form. The movement begins with an A-flat major minuet in rounded binary form (m.1-32); a contrasting, through-composed trio in D-flat major forms the middle section (m.33-56); and a *da capo* minuet, minus repeats, closes the movement (m.57-88). Hopekirk subtly exploits contrasts between the minuet and trio in this movement. The sturdy minuet is marked by crisp dotted rhythms and declarative chordal textures (see Example 5.2), while the lyrical trio flows with left-hand arpeggios and right-hand contrapuntal writing (see Example 5.3). A characteristic lilt pervades this triple-meter dance, created by staccato upbeats and strong downbeats in the minuet and by a waltz bass accompaniment in the trio. Hemiolas briefly interrupt at m.21-22 and 77-78; each time, however, the lilting triple meter promptly resumes and continues to the close of the piece.

Suggestions for Teaching and Performance:

This cheerful minuet overflows with rolled chords in the primary theme (m.1-8), often spanning intervals of tenths and elevenths in the left hand. These chords must be executed with a firm, rapid touch to achieve a crisp articulation. In both the minuet and trio sections, the left hand must often leap rapidly across the keyboard—up to three octaves in places—to supply both the bass line and treble chords (m.9-24, 33-38, 65-80). Pianists will need dexterity and a thorough

Example 5.2: “Minuet,” m.1-10

Example 5.3: “Minuet,” m. 33-43

knowledge of keyboard topography in order to execute these leaps cleanly. Carefully-notated pedaling requires decisive execution to cleanly articulate the staccatos in the A section of the minuet (m.1-8), as well as to avoid blurred harmonies in the minuet's B section (m.9-24). Additionally, frequent repetitions of thematic material throughout the movement call for musical imagination on the part of the performer in order to create an engaging interpretation.

An interesting glimpse into the performance style Hopekirk may have envisioned for this piece can be found in the piano roll recording that exists of Persis Cox, one of Hopekirk's students, performing this minuet. To the best of the author's knowledge, Hopekirk herself did not create any recordings of her playing, and Cox's performance is the only recording that exists of Hopekirk's students performing her music. Cox's recording of this minuet accentuates the lilting triple meter, lush rolled chords, and crisply-articulated staccatos that characterize Hopekirk's writing in this work.

III. Air

Tempo: Andante con moto
Measures: 48
Pages: 3
Performance Duration: 2:25'-2:50'
Level: 9

Compositional Analysis:

In "Air," the right hand sings a tuneful, *cantabile* melody, supported by gently-pulsing accompanimental chords in the left hand. At the opening, the melody gradually falls a sixth from D♯ to F♯ (m.1-4), before reaching upwards with running two-note slur groups (m.5-7; see Example 5.4). These two contrasting ideas—descending stepwise melodic lines and ascending two-note slur groups—create an ebb and flow as the music smoothly expands and contracts

throughout the piece. Subtle hints of Gaelic folk styles appear in frequent dotted rhythms, grace-note ornaments (e.g. m.4, 7, 12, 13), pentatonic scalar figures (e.g. m.5, 6, 13, 14), and alternating eighth-note and triplet subdivisions (e.g.16, 43). As is common in Hopekirk's dance movements, the piece is in ternary form.

Example 5.4: "Air," m.1-6

Suggestions for Teaching and Performance:

Among Hopekirk's most technically-accessible piano compositions, "Air" offers an excellent introduction to Hopekirk's music for the early advanced pianist. The work is reminiscent of a song without words and could be a suitable alternative for Mendelssohn's better-known contributions to that genre. "Air" has seen recent popularity thanks to the decision of the Associated Board of the Royal Schools of Music to include the piece in their repertoire for

the 2021–2022 Grade 8 Piano Exam. With appealing melodies and fresh harmonies, the musical content is instantly attractive and suitable for the mature pianist.

“Air” is a study in singing melodies and pulsing chordal accompaniments, requiring careful voicing and balance between the hands. The textures in “Air” avoid the dense chords and contrapuntal textures that occur frequently elsewhere in Hopekirk’s piano music, enhancing its accessibility as pedagogical literature. An additional pedagogical advantage in “Air,” infrequently found in Hopekirk’s piano output, is the absence of harmonic intervals larger than an octave (excepting m.40).

Throughout the work, melodies expand and contract gracefully, and appropriate *rubato* must be supplied to support the ebb and flow of melodic lines. Unusual pedal notation in the final four measures indicates the use of sostenuto, *una corda*, and damper pedals simultaneously (m.45-48; see Example 5.5). Execution of this may depend on the capabilities of the instrument used for performance; however, if the pianist chooses to follow the score exactly, it will likely require the performer to depress both the sostenuto and *una corda* pedals simultaneously with the left foot at m.46.

Example 5.5: “Air,” m.45-48

* Sustain B throughout to the end, with Sostenuto Pedal

IV. Gavotte

Tempo: Allegro moderato e giocoso
Measures: 88
Pages: 5
Performance Duration: 2:30'-2:50'
Level: 10

Compositional Analysis:

This lively dance in G major, marked *giocoso*, gains much of its lighthearted character from constantly-varied articulation and large intervallic leaps in the melody. The opening staccato chords leap down a ninth to land awkwardly on middle C on the downbeat of m.1, immediately introducing the movement's *giocoso* quality (see Example 5.6). The music progresses with a rather clumsy gait, enhanced by the leaping melody, until a contrasting, lyrical section (m.9-16) appears with a more graceful effect. Sudden dynamic contrasts are plentiful throughout the movement.

Example 5.6: "Gavotte," m.1-8

While "Gavotte" adheres to a ternary form on the large scale, with sectional divisions at m.1-34, 35-54, and 55-88, the A section (m.1-34) also is constructed in a small ternary structure (see Table 5.1). Here, the gavotte theme (m.1-8), full of melodic leaps and ornamental mordent figures, contrasts with a middle section (m.9-24) that cycles through a circle-of-fifths chord progression (m.9-14) and closes with an extended dominant pedal bass sustained by the sostenuto pedal (m.20-24). The gavotte's B section (m.35-54) modulates to G minor, frequently colored with a lowered seventh (F-natural) that lends a modal effect. In this section, a folk-like melody, derived from motives introduced in the gavotte's primary theme (m.1-8), sings over a tonic drone bass in the left hand (see Example 5.7). As the B section progresses, the right-hand melody is traded for echoing scalar figures (m.42-50); however, the tonic drone bass continues for the entire section. The A section returns at m.55 and closes the work with a touch of humor: in the final three measures, Hopekirk writes a *rallentando* and fermata, followed by three leaping chords to be played *a tempo* and *subito piano* (m.86-88; see Example 5.8).

Table 5.1: Formal Outline of "Gavotte"

A (m.1-34)			**B (m.35-54)**	**A (m.55-88)**		
a	**b**	**a**		**a**	**b**	**a**
m.1-8	m.9-24	m.25-34	m.35-54	m.55-62	m.63-78	78-88

Example 5.7: "Gavotte," m.34-42

Example 5.8: "Gavotte," m.85-88

Suggestions for Teaching and Performance:

One of the most important performance aspects of this dance, as well as one of the most significant technical challenges, is effective management of articulation and pedaling. The right hand must frequently play staccato notes in the upper voice with fingers 4 and 5, while simultaneously sustaining notes in the lower voice with the thumb. Instructions for the damper

pedal are fastidiously notated for the entire piece, adding an additional layer of detail for the pianist. The coordination of this finger articulation and pedaling can be difficult to grasp, as the pedal markings do not always correlate logically with the articulation; fingers must frequently play either staccato with the pedal or legato without the pedal, contrary to a pianist's intuition. Hopekirk also notates the use of sostenuto pedal at m.20-24 and 74-78, sustaining a low pedal bass. Because many pianists are unaccustomed to using the sostenuto pedal, the physical coordination required to execute this well may not be natural and will likely need to be carefully rehearsed.

The many leaping chords in "Gavotte" (as in m.1-8, Example 5.6), as well as left-hand intervals of a tenth (m.2, 4, 6, 33), pose a significant challenge when played at the gavotte's *allegro* tempo, requiring dexterity on the part of the performer. Additionally, the execution of the written-out mordents (e.g. m.3, 7, 18, 20) is difficult at a brisk tempo because the right hand must use fingers 4 and 5 to play these ornaments. Once these challenges are mastered, however, the result is an effective, folk-like dance with a hint of comedy and a touch of sophistication.

V. Rigaudon

Tempo: Allegro
Measures: 108
Pages: 5
Performance Duration: 3:15'-3:40'
Level: 10

Compositional Analysis:

"Rigaudon," the closing dance in this suite, displays the characteristic lively spirit, duple meter, quarter-note upbeat, and square four- or eight-measure phrases of the traditional Baroque rigaudon. The similarities between this rigaudon and the preceding gavotte are notable. Both the

gavotte and rigaudon in this suite follow the same musical form: a large-scale ABA structure including an A section in a small ternary form and a through-composed B section that modulates to the parallel minor. Both of these lively dances are in G major and open with a falling fourth melodic motive from G to D, followed by a C (see Examples 5.6 and 5.9). Both feature a contrasting B section that opens with a variation of the A theme and subsequently transitions to running scalar figures (see Examples 5.7 and 5.10). Both deserve to be heard more frequently, though perhaps not on the same program, due to their lack of stylistic contrast.

Example 5.9: "Rigaudon," m.1-9

Allegro
mf
6
p
cresc.
p
cresc.
p

Example 5.10: "Rigaudon," m.45-48

45
mf
p

Suggestions for Teaching and Performance:

As in the preceding gavotte, crisp staccato articulation and precise pedaling are essential for a compelling performance of this rigaudon. The tempo should be lively but not too brisk, to avoid glossing over the detailed pedal and articulation indications provided by the composer. At times, the right-hand melody is stated in octaves (m.68-74) or double thirds (m.15-20); however, these passages do not pose significant technical difficulties. The dense chordal textures found elsewhere in Hopekirk's piano music are replaced in this dance by Baroque-style polyphony; the two-part counterpoint between the outer voices in the opening phrase (m.1-4; see Example 5.9) offers an especially effective example of this leaner texture. To capture the full effect of Hopekirk's contrapuntal writing in this dance, the pianist should use careful voicing to highlight the interaction of the various contrapuntal lines throughout the work.

Chapter 6: *Five Scottish Folk-Songs*

Publication: Boston Music Co., Boston, 1919
Movements: "The Land o' the Leal," "Turn Ye to Me," "Gaelic Lullaby and Love-Song," "Aye, wakin O!," "Eilidh Bhan"
Performance: December 21, 1920 (two movements, unspecified)
January 18, 1921, "Eilidh Bhan," "Gaelic Lullaby"
March 19, 1922, "The Land o' the Leal," "Turn Ye to Me"

Published in 1919 during Hopekirk's most prolific decade of composing for solo piano, *Five Scottish Folk-Songs* features Hopekirk's first solo piano arrangements of Scottish folk melodies. This was far from being Hopekirk's first exploration of Scottish folk music in her composition, however; her avid interest in Scottish music predated this collection by at least two decades. Hopekirk's piano concerto (1900) and *Iona Memories* (1909) both imitated Scottish folk styles, and Hopekirk's *Seventy Scottish Songs* for voice and piano (1905)—one of her best-known publications—included authentic folk melodies arranged for voice with original piano accompaniments. In 1919, Hopekirk selected several melodies from *Seventy Scottish Songs* and transcribed them for solo piano, resulting in this collection of *Five Scottish Folk-Songs.* Reviewers offered a high estimation of Hopekirk's writing in these arrangements:

> Five Scottish Folk-Songs, admirably transcribed for the piano by Helen Hope Kirk [*sic*], represents one of the most attractive additions to the piano solo repertoire seen in a long time. The songs selected, with one or two exceptions, are not generally known, but they are of such characteristic pattern, so genuinely folk-like in melody and make-up and withal so indefinably sympathetic in point of expressive simplicity, that they deserve to be taken up by every pianist who might enjoy so artistic a setting of such music as that given to these Scottish gems by Helen Hopekirk….The transcriptions demand accomplished players and call for a fairly well-developed technique together with a sympathetic touch and a decided artistic understanding for the expressive possibilities of such music.[217]

[217] "Scottish Folk Songs," unidentified newspaper, n.d. Scrapbook of Newspaper Clippings, Helen Hopekirk Collection, Library of Congress, 100.

Amy Beach, a friend and admirer of Hopekirk, was also fond of these works, describing them as "delicious" and "beautiful old airs…marvelously translated into piano terms."[218] Upon their publication in 1919, she wrote to Hopekirk:

> I rejoice that you are to make further use of the wonderful folk-songs of your wonderful land. To me, there is a great charm in the *simple* versions you have already made, and I should welcome more of them… The melodies are precious to us all, beyond words, and we cannot hear them too often, nor in too many settings. Only this morning I have been playing the ones I have taken so closely into my hand—"Turn ye to me" and the last one [Eilidh Bhan].[219]

Years after the collection's publication, Beach's enthusiasm for it appears to have remained unchanged, as evidenced by a letter she wrote to Hopekirk in 1928 from New York: "With me came your new pieces and the dearly loved Scotch melodies, and I have been playing them over and over, always with increasing joy in them, and in *you*!"[220]

These arrangements are satisfying to play, containing tuneful melodies full of simple but sincere emotion. Each opens with a brief introduction, either two or four measures long, which is followed by one or more stanzas of the folk melody. Flavors of Schumann and Debussy color the pianistic writing throughout the set. With their delightful folk melodies and Romantic-style settings, Hopekirk's *Five Scottish Folk-Songs* are sure to find sympathetic audiences.

As with the other works explored in this study, the score for *Five Scottish Folk-Songs* is currently out of print. For this study, the author completed initial research on this work by referencing a score provided via interlibrary loan from the Minneapolis Public Library. An

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[218] Amy Beach to Helen Hopekirk, March 10, 1919, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.
[219] Amy Beach to Helen Hopekirk, March 24, 1919, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.
[220] Amy Beach to Helen Hopekirk, January 28, 1928, Papers of Helen Hopekirk, University of Arizona Special Collections, Tucson, AZ.

original print of *Five Scottish Folk-Songs* also exists in the stacks of the Library of Congress, Washington D.C.

I. The Land o' the Leal

Tempo: Andante
Measures: 56
Pages: 3
Performance Duration: 2:10'-2:30'
Level: 10

Compositional Analysis:

"Land o' the Leal" is a Scottish air dating back to the fourteenth century A.D. It is said to have been sung in the Battle of Bannockburn in 1314 A.D., when the Scots defeated England in their quest for independence from English rule.[221] When Hopekirk set this tune for voice in her *Seventy Scottish Songs*, she adopted words written by Scottish songwriter Carolina Oliphant, Lady Nairne (1766-1845). The lyrics here depict a dying woman's farewell to her husband and her anticipation of passing from this world and crossing over to the "land o' the leal." The music balances the joyous anticipation of the future with the sorrow of present separation.

In her piano arrangement of "Land o' the Leal," Hopekirk sets three verses of the song, each with various characters. The first verse (m.4-20), in D-flat major, is to be played "with simplicity and pathos," while the second verse (m.25-40) modulates to A major and is marked "piu animato," as the lady looks forward expectantly to the joy that awaits her in the "land o' the leal." The final verse (m.45-56) returns to D-flat major and is now to be played "very freely," with much expression. A falling chromatic bass line (m.45-49) depicts the melancholy of the moment, as husband and wife say their final farewells.

[221] Steigerwalt and Muller, *Helen Hopekirk: Piano Music.*

The introduction makes surprising use of an augmented tonic chord, oscillating between augmented and major tonic chords (m.1-4) until the folk tune enters (m.5; see Example 6.1). When this introductory material reappears at m.20 as a transition between verses, Hopekirk effects an unexpected modulation to A major by simply lowering the third of the D-flat augmented chord by a half step and spelling the other chord tones enharmonically, reaching an A major chord (m.21-22; see Example 6.2). Later, Hopekirk uses the same technique to return to D-flat major, moving from an A augmented chord to a D-flat major chord (m. 41-42). Throughout the piece, the music is characterized by sweeping arpeggios, subtle chromaticism, and pedal markings indicating the use of both the sustain and *una corda* pedals.

Example 6.1: "Land o' the Leal," m.1-12

Example 6.2: “Land o’ the Leal,” m.20-25

Suggestions for Teaching and Performance:

“Land o’ the Leal” calls for a sensitive performer with a polished, warm tone. Since the active left-hand accompaniments in this movement often require frequent pedal changes, the pedal cannot be relied on to create a smooth, legato melody. Accordingly, the performer must use intentional fingering to execute the melody with a legato touch. Tempo fluctuations are frequent, and *ritardando* markings appear seven times in this brief, three-page work. Because of this, the pianist must be able to internalize a clear tempo for the piece and consistently return to that tempo after each *ritardando*. Maintaining a comfortable, flowing tempo with a natural sense of rubato will need to be rehearsed carefully.

Pianists approaching this movement should familiarize themselves with the song’s text and should note musical techniques Hopekirk uses to depict the narrative. Examples of this include a phrase in the first verse where the flowing accompanimental arpeggios shift to

energized pulsing chords, as the dying lady blissfully anticipates leaving the sorrows and cares of this world behind (m.13-18); the brighter character of the second verse, marked *più animato*, when she rejoices at the prospect of being reunited with her deceased daughter in the "land o' the leal" (m.25-40); and the sorrowful, descending chromatic bass line in the third verse (m.45-49; see Example 6.3), when husband and wife bid final farewells. Throughout the song, heartfelt lyrics paint a vivid mental image for this work; knowing these lyrics can enhance the pianist's musical interpretation and emotional connection to the music.

Example 6.3: "Land o' the Leal," m.45-49

II. Turn Ye to Me

Tempo: Andantino
Measures: 62
Pages: 5
Performance Duration: 3:10'-3:30'
Level: 10

Compositional Analysis:

This traditional Gaelic folk tune was given English words by Scottish author John Wilson (1785-1854), who wrote under the pseudonym Christopher North. Wilson's lyrics for this song

can be found in Hopekirk's *Seventy Scottish Songs* and depict a sea-side scene as a lover begs his "Mhairi dhu," or "dark Mary," to "turn ye to me." References to nature include colorful allusions to cheerily-shining stars, mourning sea-mews (seagulls), cold winter storms, and dancing waves. Throughout the piece, the 6/8 meter provides a gentle lilt, while arpeggiated left-hand gestures and rolled chords lend a flowing, expansive feeling, depicting the dancing sea waves alluded to in the text.

The melody in "Turn Ye to Me" is simple and tuneful, mostly moving by step, with a sense of wistfulness. In the first verse, the statement of the melody has a subdued character (m.3-18); however, as the piece unfolds, each verse gathers more energy, reaching a triumphant *forte* at the entrance of the third and final verse (m.43). Between each verse, Hopekirk inserts modulatory passages with harmonies reminiscent of Debussy (m.19-22, 39-42). The first and third verses are in the tonic, D-flat major, while the second verse modulates to E major through an enharmonic chromatic mediant relationship, with the fifth scale degree of D-flat becoming the third scale degree of E major. Interestingly, Debussy's "Clair de lune," which Hopekirk was known to perform, employs a similar harmonic technique, using a D-flat major to E major chord progression to effect a modulation to C-sharp minor (m.36-37). Hopekirk often includes harmonies with added sixth tones in this song. The introductory D-flat added-sixth arpeggios (m.1-2) offer a prominent example of this, as does the entrance of the folk tune in m.3 (see Example 6.4), where the melody emphasizes an accented neighbor tone on the sixth scale degree (B-flat).

Example 6.4: “Turn Ye to Me,” m.1-4

Suggestions for Teaching and Performance:

Although “Turn Ye to Me” begins simply, with a melody over an arpeggiated left-hand accompaniment (see Example 6.4), frequent four-part polyphony adds textural complexity as the piece progresses. Inner voices often move chromatically, with lengthy descending chromatic tenor and bass lines in the second and third verses that extend up to two octaves (m.23-28, 59). Bringing out the expression of these chromatic gestures while managing the multi-voice textures requires thoughtful attention.

A helpful exercise when learning this piece can be to imagine it as an orchestral work and assign different instrumental colors to each layer of the texture. As the piece progresses, the melody for each verse enters in a lower register than the previous verse, with increasing momentum and grandeur. By the time the third verse appears, the primary melodic voice is in the bass register, entering more than an octave below middle C (m.43). By imagining the melody

with different instrumental colors as it moves lower, perhaps moving from violin to viola to cello, the performer can conceptualize and create a warm, rich tone that penetrates without becoming harsh. Assigning various instrumental colors to each register of the melody, as well as to the accompanimental voices, can also help to delineate each layer of texture (melody, accompanimental voices, and bass) more clearly.

III. Gaelic Lullaby and Love-Song

Tempo: Andantino
Measures: 56
Pages: 3
Performance Duration: 2:15'-2:35'
Level: 10

Compositional Analysis:

For the third piece in this set, Hopekirk combines two folk tunes, published in her *Seventy Scottish Songs* under the titles "Hush-a-by, Darling" and "Winsome Mary." Hopekirk's title for the solo piano version accurately describes these two tunes as a "Gaelic Lullaby and Love-Song," respectively. The medley's form is ternary, with "Hush-a-by" as the A section (m.5-20, 33-48) and "Winsome Mary" as the B section (m.21-32). A brief introduction (m.1-4) precedes the A section and opens the piece with quotes from "Winsome Mary," while an extended coda (m.49-56) adds a fitting summary by borrowing from both folk melodies. In both "Hush-a-by" and "Winsome Mary," the melodies are constructed out of square, four-bar phrases, providing an unambiguous musical form for the movement.

"Hush-a-by" features a plain, stepwise melody in E-flat major with simple harmonies and an unceasing quarter-note rhythm in the melody (see Example 6.5). Hopekirk instructs the pianist to play "with simplicity" (m.1), suiting the inherent simplicity of the melody. In contrast

to “Hush-a-by,” “Winsome Mary” features an active melody full of dotted rhythms and leaping intervals, with performance instructions of “più lento e rubato” (see Example 6.6). While “Hush-a-by” maintains a moderate temperament and avoids musical surprises, “Winsome Mary” offers a broader range of dynamics and expression, as well as a greater diversity of rhythms, providing a desirable contrast to “Hush-a-by.” The use of Dorian mode in “Winsome Mary” also creates a more colorful harmonic language in this section, compared to the previously simple and subdued harmonies in the lullaby. When “Hush-a-by” returns at m.33, it appears as a modified restatement of the earlier material, now enhanced with offbeat accompaniments, greater chromaticism in the harmonies, and a melody that shifts to the tenor voice at m.41.

Example 6.5: “Gaelic Lullaby and Love-Song,” m.5-9 (“Hush-a-by”)

Example 6.6: “Gaelic Lullaby and Love-Song,” m.21-24 (“Winsome Mary”)

Suggestions for Teaching and Performance:

Given the relative simplicity of the first verse of “Hush-a-by” (m.5-20), the beauty in this section lies in the details: the moving lines in the tenor in m.5-12, the suspension at m.12, and the syncopated accompanimental chords at m.17-19. The second verse of “Hush-a-by” that enters later (m.33) offers more embellishments; however, the performer must be careful to maintain the simplicity of the original folk song, avoiding an overly-sentimental interpretation.

Overt technical difficulties in this work are minimal. Measures 41-44 may comprise one of the most difficult technical passages, with a leaping left-hand part that must manage both an E-flat pedal tone in the bass and a harmonized melody in the tenor (see Example 6.7). Although the technical hurdles in this piece are not overwhelming, the interpretive details require attention. Hopekirk provides detailed instructions regarding dynamics and pacing, with pairs of *ritardando* and *a tempo* markings occurring ten times in this three-page miniature. In these places, the performer must take care to shape a nuanced interpretation that adheres to the expressive directions but maintains an aura of simplicity, as directed by Hopekirk’s instructions to play the work “with simplicity” (m.1).

Example 6.7: “Gaelic Lullaby and Love-Song,” m.41-45

IV. Aye, wakin O!

Tempo: Andante
Measures: 22
Pages: 2
Performance Duration: 1:30'-1:45'
Level: 9

Compositional Analysis:

The text given in Hopekirk's *Seventy Scottish Songs* for "Aye, wakin O!" laments the absence of a lover:

> Aye wakin', O!
> Wakin' aye, an' eerie,
> Sleep I canna get
> For thinkin' on my dearie,
> Aye wakin', O!
>
> Surely night comes on,
> A' the lave are sleepin',
> I think on my bonnie lad,
> An' bleer my een wi' greetin',
>
> Aye wakin', O!
> Wakin' aye, an' eerie,
> Sleep I canna get
> For thinkin' on my dearie,
> Aye wakin', O![222]

According to the inscription in *Seventy Scottish Songs*, the first verse sets the traditional folk lyrics shown above, while the text for the second verse is credited to eighteenth-century Scottish poet Robert Burns (1759-1796).

Hopekirk's solo piano transcription of "Aye, wakin O!" presents a simple, one-verse setting in D major (m.5-18), with a brief four-measure introduction (m.1-4) that returns at the end as a conclusion (m.19-22). The folk melody follows a ternary form, with irregular phrase lengths explained by the structure of the text's poetry, provided above. The outer sections in the

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[222] Hopekirk, *Seventy Scottish Songs*, 4-5.

ternary form each consist of one five-measure phrase (m.5-9, 14-18; see Example 6.8) and set five lines of text, beginning and ending with the title phrase “Aye wakin’, O!” With every entrance of the phrase “Aye wakin’, O!,” a descending-fifth motive recurs (A – F♯ – E – D), becoming a unifying motive throughout the song (m.5, 9, 14, 18). The middle section (m.10-13) sets the remaining four lines of text with a four-measure phrase.[223]

Example 6.8: “Aye, wakin O!” m.5-9

Suggestions for Teaching and Performance:

“Aye, wakin O!” is the most technically-accessible work in this folk song collection, thanks to its brevity and leisurely *andante* tempo. Pianists will need to be able to execute arpeggiated tenth chords in the left hand (m.12) and must be able to comfortably reach 3- and 4-note chords spanning octaves in the right hand (e.g. m.10-13, 21-22). As in other transcriptions in this collection, the expressive nature of the melody requires a flexible yet consistent tempo, as communicated by the *ritardando* and *a tempo* markings that appear every few measures.

Multi-voice textures reminiscent of Brahms and Schumann require deliberate voicing. An especially notable example occurs at m. 7-8 and 12-13, where the right-hand melody suddenly

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[223] An alternative analysis may view the middle section as a five-measure phrase, with a phrase overlap at m.14.

moves from the top voice to the middle voice (see Example 6.8). Occasional suspensions and appoggiaturas in the accompanimental voices (m.6, 18) depict the longing of the text and should also be thoughtfully voiced.

V. Eilidh Bhan

Tempo: Allegro vivo
Measures: 16
Pages: 2
Performance Duration: 0:50' – 1:10'
Level: 10

Compositional Analysis:

Hopekirk closes this collection of folk songs with "Eilidh Bhan," an energetic Gaelic tune with words about a winsome "bonnie lassie." The passions and imaginations of the Celt, as Hopekirk described it in her foreword to *Seventy Scottish Songs*,[224] shine in this exuberant miniature. The song's pentatonic melody, dotted rhythms, and grace-note ornaments are all strongly characteristic of Celtic music (see Example 6.9).

Hopekirk presents a one-verse setting of this folk song in G minor, marked *Allegro vivo*, with a two-measure introduction (m.1-2) that is repeated at the end (m.15-16). Lowered sevenths lend a modal quality throughout the piece. Weak-beat accents (m.6, 8, 10, 14, 16), sudden dynamic contrasts (m.3-4, 9-10, 11-12), and questioning pauses (m.9-10, 13-14) add a capricious character. A curious *espressivo* direction at m.11 tames the energy for a brief three measures before the original vivacious character returns. The work closes with a whirlwind two-octave scale, to be executed in the space of one beat.

[224] Hopekirk, *Seventy Scottish Songs*, vii.

Example 6.9: "Eilidh Bhan," m.1-6

Suggestions for Teaching and Performance:

Notable technical challenges in this movement include rapid hand position shifts and fast finger movements. The active left-hand writing, with its many leaps (e.g. m.1-2, 7-10) and sixteenth-note double thirds (m.3, 5), can be especially treacherous in the fast tempo that the music calls for. In the right hand, an angular melody with large intervallic leaps requires dexterity to quickly shift between hand positions. On the second beat of m.13, the left hand will likely need to quickly cross over the right hand to supply the top note of the rolled chord (see Example 6.10).

Example 6.10: "Eilidh Bhan," m. 13-14

The use of pedal must also be carefully considered when approaching this piece. Unlike the detailed pedal instructions supplied in earlier works, especially her *Suite*, Hopekirk simply writes *col Pedale* at the beginning of this piece. No further pedal indications are given, leaving the details of interpretation and execution up to the performer. Because of the variety of articulation in this movement, with two-note slurs and two-note groups of staccato notes freely combined in the melody (as seen in Example 6.9), the damper pedal should be present but used carefully, so that the performer can accurately convey the variety of articulations that Hopekirk writes.

At a mere sixteen measures and a performance time of around one minute, "Eilidh Bhan" is the shortest work in this folk-song collection, as well as the most energetic. Because of its brevity and contrasting character with the previous movements, it pairs well with many of the other movements in this set and makes an impressive addition to a recital program. Despite the technical challenges it poses, "Eilidh Bhan" is thrilling to play and worth the effort required.

Chapter 7: *Two Tone Pictures*

Publication: E.C. Schirmer Music Co., Boston, 1930
Movements: "Dance to Your Shadow," "The Seal-woman's Sea-joy"
Dedication: Evelyn Benedict
Performance: May 12, 1929, "Dance to Your Shadow"[225]
April 27, 1930, "Dance to Your Shadow" and "The Seal-woman's Sea-joy"

Printed in Boston in 1930 when Hopekirk was seventy-four, *Two Tone Pictures* is Hopekirk's final published composition. She dedicated this set to Evelyn Benedict, a trained vocalist who became "a valued contributor to Hopekirk's circle of musicians and music-critics."[226] Hopekirk performed her *Tone Pictures* frequently after their publication and included both movements on her last public concert, given in Boston in 1939.

Two Tone Pictures is a set of two character pieces featuring Scottish folk melodies from Marjory Kennedy-Fraser's *Songs of the Hebrides.* Kennedy-Fraser (1857-1930), a Scottish musician and composer, was a contemporary of Hopekirk's and devoted much of her life's work to collecting the folk music of the Scottish Isles. Around 1906, Kennedy-Fraser began traveling the Scottish Hebrides with a wax-cylinder phonograph, recording and transcribing the melodies she heard from the islands' inhabitants. After transcribing the melodies, she frequently composed simple piano accompaniments to complement them. Between 1909 and 1925, Kennedy-Fraser published four collections of these folk melodies for voice and piano, with lyrics translated from Gaelic to English by Kenneth MacLeod; these collections included three volumes of *Songs of the Hebrides* and a fourth collection titled *From the Hebrides: Further Gleanings of Tale and Song.*

[225] Hopekirk had previously performed "Dance to Your Shadow" in April 1929 as part of a radio broadcast of her music, aired on WEEI in Boston. However, her first public concert performance of this piece came on May 12, 1929, when she programmed it as "Hebridean Dance."
[226] Steigerwalt and Muller, *Helen Hopekirk: Piano Music.*

Hopekirk valued Fraser's work, considering her a "truly gifted woman" who was "eminently fitted" for undertaking the task.[227] Despite modern criticism that Kennedy-Fraser's transcriptions were not true to the authentic folk melodies,[228] Hopekirk esteemed her transcriptions as valuable research:

> Her *Hebridean Folksongs* should be known by all who are interested in the subject. The accompaniments are very original and picturesque, suggesting the environment of the songs as she heard them in these far-off isles, with the surge and beat of the sea as the constant background. They have a great significance for musical art and the increasing knowledge of them in Great Britain is bound to permeate the thought and so to influence the composers of the future.[229]

The folk melodies Hopekirk selected for her *Two Tone Pictures,* "Dance to Your Shadow" and "The Seal-woman's Sea-joy," come from volumes three and two, respectively, of Kennedy-Fraser's *Songs of the Hebrides.* Both are examples of *puirt-a-beul,* or "mouth music." In the Scottish Gaelic language, the term "port" (plural *puirt*) designates a tune for a musical instrument, while "beul" is the word for "mouth;" thus, *puirt-a-beul,* translated literally, means "tunes from the mouth" and implies the use of the voice to sing instrumental melodies.[230] The melodies traditionally performed in *puirt-a-beul* are Gaelic instrumental dance tunes and can be performed either as accompaniment for Highland dancing or enjoyed by themselves as a form of entertainment, with or without instrumental accompaniment.[231] Given this connection to dance music, rhythm is an integral element in the *puirt-a-beul* style; lyrics remain only a secondary consideration, used as a tool for conveying the tune. Because of this, the texts in these songs are often nonsensical rhymes with meaningless vocables, designed simply to accentuate the rhythm

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[227] Hopekirk, "Scottish and Other Folk-Song, Part I," 737.
[228] Purser, Scotland's Music, 285.
[229] Hopekirk, "Scottish and Other Folk-Song, Part I," 737-738.
[230] Kenneth Elliott, Francis Collinson, and Peggy Duesenberry, "Scotland," *Grove Music Online,* published online January 20, 2001, accessed October 24, 2021, https://doi.org/10.1093/gmo/9781561592630.article.40113. https://doi.org/10.1093/gmo/9781561592630.article.40113
[231] Steigerwalt and Muller, *Helen Hopekirk: Piano Music*.

and stresses of the melody. Perhaps this attribute makes *puirt-a-beul* tunes especially suitable for piano adaptions, as the emphasis lies more on the rhythm and melody than on the meaning of the text.

As is the case with most of Hopekirk's piano music, the score for *Two Tone Pictures* is not currently in print. To complete this study, the author initially referenced digital scans of the score shared with the author by pianist Gary Steigerwalt. Additional study was completed by referencing a physical print of the original publication, accessed by visiting the stacks of the Library of Congress, Washington, D.C. The score existing in the Library of Congress appears to be the only publicly-accessible physical copy of this work; as far as the author can ascertain, no other libraries possess this score.

I. Dance to Your Shadow

Tempo: Allegro vivace; giocoso
Measures: 120
Pages: 6
Performance Duration: 2:20'-2:35'
Level: Artist

Compositional Analysis:

"Dance to your Shadow" is constructed from two contrasting, eight-measure themes. The first of these (m.1-8) is a jaunty, 2/2 dance with a pentatonic melody, weak-beat accents, and crisp staccatos (see Example 7.1), while the more delicate second theme (m.9-16), marked *piú allegro,* is set entirely in the treble register and features bursts of rapid repeated notes (see Example 7.2). Following the initial presentation these themes in m.1-16, they appear in varied iterations from m.17-56, with abrupt tempo and character changes accompanying recurrences of each theme.

Example 7.1: “Dance to Your Shadow,” Theme 1, m.1-4

Example 7.2: “Dance to Your Shadow,” Theme 2, m.9-12

A transitional, development-like section begins at m.57, borrowing melodic motifs from the first theme and accompanimental figuration from the second theme (m.57-60; see Example 7.3). In this section, an ascending chromatic line in the bass (m.57-62), combined with incessant sequencing, fortissimo dynamics, and *sforzandi*, heightens the intensity and peaks at a whole-tone, *accelerando* climax (m.63-68; see Example 7.4). This transitional passage ushers in a change to 6/8 meter (m.69), signaling the entrance of a *presto* jig (see Example 7.4). At this point, the right hand continuously repeats a lively motif adapted from the first theme, accompanied by chromatic octaves in the left hand (m.69-84; see Example 7.4). A brief *meno mosso* passage at m.89-96—a recurrence of the second theme—offers a momentary respite, before a racing, *con fuoco* coda (m.97-120) brings the piece to a close with a sparkling glissando (m.118).

Example 7.3: "Dance to Your Shadow," m.57-62

Example 7.4: "Dance to Your Shadow," m.63-71[232]

[232] In the author's opinion, an error exists in m.65 of the original printed edition of "Dance to Your Shadow" (E.C. Schirmer, 1930). The original publication prints F-E-D for the right-hand triplets on beats 2, 3, and 4 of m.65, while all other right-hand triplets in m.65-68 are notated F-D#-C#. The author believes that the F-E-D triplets in m.65 are erroneous and has corrected that in this score example.

According to an inscription included in Kennedy-Fraser's *Songs of the Hebrides,* "Dance to Your Shadow" portrays the cheerful song and dance of a Scottish Highland girl:

> But Mary Macrae heeded not, and went on in her own way, singing her songs and ballads, intoning her hymns and incantations, and chanting her own *port-a-bial*, mouth music, and dancing to her own shadow when nothing better was available.[233]

The nonsensical vocables common in *port-a-beul* appear in this song, with the tune for the first theme being sung entirely to meaningless Gaelic syllables:

> Ho ro haradal, "Hind ye" haradal,
> Ho ro haradal, "Hind ye" han dan.[234]

For the second theme, Kenneth MacLeod included lyrics in both Gaelic and English:

> Bandò ribinnean a shioda's de ribinnean,
> Bandò ribinnean a ruidealadh mu'd cheannsa.
> Bandò ribinnean a shioda's de ribinnean,
> Bandò ribinnean a ruidealadh mu'd cheannsa.
>
> Dance to your shadow when it's good to be living, lad,
> Dance to your shadow when there's nothing better near you.
> Dance to your shadow when it's fine to be living, lad,
> Dance to your shadow when there's nothing better near you.
>
> Dance to your shadow when it's hard to be living, lad,
> Dance to your shadow when there's nothing better near you.
> Dance to your shadow when it's sore to be living, lad,
> Dance to your shadow when there's nothing better near you.
>
> Dance to your shadow and let Fate to her fiddle, lad,
> Dance to your shadow when there's nothing better near you.
> Dance to your shadow for it's fine to be living, lad,
> Dance to your shadow when there's nothing better near you.[235]

MacLeod's imagery aptly captures the carefree attitude of "Mary Macrae's" dancing and the rugged, resilient spirit of the Highland Celts.

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[233] Marjory Kennedy-Fraser and Kenneth Macleod, *Songs of the Hebrides* (London: Boosey and Co., 1921), 3:23.
[234] Marjory Kennedy-Fraser and Kenneth Macleod, *Songs of the Hebrides* (London: Boosey and Co., 1921), 3:23
[235] Marjory Kennedy-Fraser and Kenneth Macleod, *Songs of the Hebrides* (London: Boosey and Co., 1921), 3:24-25.

Suggestions for Teaching and Performance:

The fluctuating moods, tempos, and meters of "Dance to Your Shadow" reflect the vibrant personalities and passions of the Highland Celt as described by Hopekirk,[236] and the many sudden contrasts between sections require flexibility and imagination from the performer. To effectively portray the musical character of each new section, the pianist may benefit from imagining a program for the music based on Kennedy-Fraser's tale of "Mary Macrae," referenced above.

Given the origins of *puirt-a-beul* as instrumental dance music, accurate realization of rhythms and musical accents is critical for an authentic interpretation of this style. In her preface to *Songs of the Hebrides,* Kennedy-Fraser underscores this importance, providing the following instructions for singers:

> In the light rapid rhythms of such songs as…*Dance to Your Shadow*…, the most exquisite discrimination of musical accents is called for, together with a perfect unforced articulation of the worlds; all underlining of individual words or use of emotional and characteristic colouring being achieved without sensibly breaking the intoxicating onward flow or dance of the rhythm.[237]

Musical accents are often placed on weak beats and appear especially frequently at the ends of phrases (for example, m.4 in Example 7.1). These accents can be accentuated by the performer through thoughtful pedaling; an effective pedaling choice may be to use little or no sustain pedal on the notes preceding the accent, followed by full pedal on the accented note(s).

The technical challenges in "Dance to Your Shadow" are numerous, especially given the *allegro giocoso,* and later *presto,* tempo of the movement. Chordal and octave textures, active inner voices, and rapid repeated notes are all treacherous at this brisk tempo and make this

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[236] As discussed in Chapter 3, Hopekirk's foreword to *Seventy Scottish Songs* describes the Highland Celt as "imaginative, 'dreaming dreams and seeing visions,' unpractical, of quick perception, living an inner life, a good lover, a good hater…The Celt would die for a dream." Hopekirk, *Seventy Scottish Songs*, vii.

[237] Marjory Kennedy-Fraser and Kenneth Macleod, *Songs of the Hebrides* (London: Boosey and Co., 1921), 3:xxiii.

movement one of the most technically-challenging works within Hopekirk's piano output. When playing the repeated notes of the second theme (m.9-16, 25-32, 89-96), the performer should maintain a pristine, rhythmically-even, and airy touch, in order to convey the delicate character and coordinate smoothly with the left-hand arpeggios. An especially difficult passage comes at m.33-40, where the left hand must play a *fortissimo* theme in leaping octaves while the right hand accompanies with chords moving at a blistering tempo (see Example 7.5). This passage will likely work best for the performer if they maintain a flexible right wrist and use a shaking motion to execute these right-hand chords, to avoid the accumulation of excessive tension and fatigue.

Example 7.5, "Dance to Your Shadow," m.33-40

Another technically-challenging passage is the transitional section between m.57-68, where the pianist's right hand must play both accompanimental octaves and a melodic line sandwiched between the octaves (m.59-62; see Example 7.3); effectively balancing the textural

layers and dynamic growth in this passage poses a significant challenge. In addition to these specific technical hurdles, the performer must thoughtfully manage dynamics and tempos throughout the work to sculpt a cohesive interpretation, with a gradual intensification that culminates in the closing *fff* glissando (m.118). For the pianist who is willing to tackle the challenge of learning this piece, the reward is an enthralling performance experience that is sure to delight audiences.

II. The Seal-woman's Sea-joy

Tempo: Allegretto
Measures: 42
Pages: 3
Performance Duration: 2:00'-2:20'
Level: 10

Compositional Analysis:

The second tone picture, "The Seal-woman's Sea-joy," contrasts sharply with the energy and brilliance of the first. Kennedy-Fraser's transcription of this folk melody, provided in her *Songs of the Hebrides,* is in a simple AABA form, featuring frequent repetition of melodic motives and phrases (see Example 7.6).

Example 7.6: Folk melody of "The Seal-woman's Sea-joy" from *Songs of the Hebrides*, by Kennedy-Fraser

When Kennedy-Fraser arranged the above melody for voice and piano, she used a five-phrase, AABBA structure based on the A and B phrases of the original folk melody (see Table 7.1); she

also added a brief introduction and coda. Building on Kennedy-Fraser's work, Hopekirk's arrangement of "The Seal-woman's Sea-joy" for piano retains the AABBA phrase structure with introduction (m.1-6) and coda (m.31-42), while also interjecting a brief interlude (m.15-18) before the B phrase enters. All of the ancillary sections in Hopekirk's arrangement—introduction, interlude, and coda—are developed from a motif of two descending whole-steps, B♭ – A♭ – C – B♭, which Hopekirk borrowed from Kennedy-Fraser's piano accompaniment (see Example 7.7, m.5-6; Example 7.8, m.2, 4). The whole-step relationships in this motif lend a whole-tone effect reminiscent of Debussy, whose music Hopekirk was so attracted to.

Table 7.1: Formal Outline of "The Seal-woman's Sea-joy"

Folk melody for "The Seal-woman's Sea-joy" Transcribed by Marjory Kennedy-Fraser, *Songs of the Hebrides,* Vol. 2			
A (m.1-8)	A (m.1-8)	B (m.9-12)	A (m.1-8)

"The Seal-woman's Sea-joy" for voice and piano by Marjory Kennedy-Fraser, *Songs of the Hebrides,* Vol. 2						
Intro (m.1-5)	A (m.6-10)	A (m.11-14)	B (m.15-18)	B (m.19-22)	A (m.23-26)	Coda (m.27-33)

"The Seal-woman's Sea-joy" for piano solo by Helen Hopekirk, *Two Tone Pictures*							
Intro (m.1-6)	A (m.7-10)	A (m.11-14)	Interlude (m.15-18)	B (m.19-22)	B (m.23-26)	A (m.27-30)	Coda (m.31-42)

Example 7.7: “The Seal-woman’s Sea-joy,” m.1-6, from *Songs of the Hebrides* by Marjory Kennedy-Fraser

Example 7.8: “The Seal-woman’s Sea-joy,” m. 1-4, from *Two Tone Pictures* by Helen Hopekirk

The folk tune for “The Seal-woman’s Sea-joy” is pentatonic and its use of 6/8 meter provides a lilting effect. In her publication of the work, Hopekirk included poetry at the beginning of the work that reads:

> She sang this Sea-joy all night long,
> In the cool calm joy of cool sea waves.

Hopekirk imitates sea-bird calls in the upper registers (m.12-13, 19-20, 37-38; see Example 7.9) and the lapping of the ocean waves in the left-hand arpeggios (m.1-9, 24-34; see Examples 7.8 and 7.9) to depict this nighttime scene on the sea shore. As with “Dance to Your Shadow,” the

accompanying lyrics "have no meaning save their musical emotional effect,"[238] reflecting the practices of *puirt-a-beul.* However, the meaningless Gaelic text conveys the crooning melody effectively:

> Ionn da, Ionn do, Ionn da, odar da
> Hio dan dao, Hio dan dao, Hio dan da, odar da.

Hopekirk's piano arrangement of this song displays the influence of Debussy, and the listener can hear impressionist undertones in the blurred textures, whole-tone effects, and extended pedals (m.1-4; see Example 7.8). The E-flat minor tonic chord is frequently extended with an added seventh, and Hopekirk adds a unique harmonic effect by oscillating between major and minor sevenths in these chords (m.1-6, 24-26, 31-34; see Example 7.8). Throughout the work, Hopekirk exploits the registral contrasts of the instrument to create a diverse palette of tone colors.

Suggestions for Teaching and Performance:

Performers approaching this work for the first time may be perplexed when attempting to discern the folk melody, because it wanders between upper and inner voices and is freely mixed with sections of introductory or interluding material (see Example 7.9). The tune itself, which enters at m.7, is constructed from one-measure fragments rather than easily-discerned multi-measure phrases, and Hopekirk's arrangement frequently obscures the phrase structures of the original melody. This ambiguity is especially obvious in m.7-14, in which a phrase's concluding cadence (m.10) is tied into the start of the subsequent phrase (m.11) by an ascending octave figure and a direction to sustain the pedal over the bar line (see Example 7.9).

[238] Marjory Kennedy-Fraser and Kenneth Macleod, *Songs of the Hebrides* (London: Boosey and Co., 1917), 2:147.

Despite the occasional ambiguity of the work's phrase structures, creating a cohesive interpretation becomes easier when performers know the original folk melody. Once the performer understands the phrase design of the original melody, they can make informed decisions about pacing, rubato, and dynamic inflection. Because the melody is frequently presented in disjunct, two-note "sigh" figures (see Example 7.9), pianists may have an undesirable tendency to slow down as they shape each figure, dragging the overall tempo of the movement. However, paying attention to the larger phrase structures in the piece reminds the performer to maintain forward motion in the middle of phrases and informs the performer of where rubato may be appropriately applied at phrase endings.

Example 7.9: "The Seal-woman's Sea-joy," m. 7-13, with annotated melody

While "The Seal-woman's Sea-joy" does not demand advanced technical skill to perform, an effective interpretation of this work requires a pianist with a sensitive ear and touch,

who can perceive nuances of tone color. Performers must be able to create flowing arpeggios; fluttering, ornamental bird-calls; and creamy, legato melodies. The extramusical imagery of this movement provides concrete interpretive guidance, which can be helpful for developing pianists, and this work could be a successful repertoire selection for students who appreciate Impressionist styles and modal harmonies. “The Seal-woman’s Sea-joy” can easily be performed on its own as a single movement and remains among Hopekirk’s most sophisticated, yet technically accessible, works.

Chapter 8: Conclusion

Summary

Helen Hopekirk (1856-1945) was a pioneering female composer who contributed to the rise of the American woman as a professional composer of art music. Although she was born in Scotland, Hopekirk spent most of her life away from her homeland, residing in Leipzig, Vienna, and Paris before emigrating to the United States in 1897. Hopekirk was an elite pianist, having studied initially at the Leipzig Conservatory and later with Theodor Leschetizky in Vienna, and she spent her early professional career touring as a concert artist. Later, in need of a more stable means of income, she accepted a faculty teaching position at the New England Conservatory in Boston, where she taught for four years (1897-1901) before transitioning to private teaching in the Boston area. Hopekirk's professional career spanned a period of six decades, from her professional debut in Leipzig in 1878 to her final public recital in Boston in 1939. Over the course of her career, Hopekirk performed regularly throughout the United States and Europe, worked with almost 250 piano students, and composed a substantial body of works.

As a female composer in the late nineteenth and early twentieth centuries, Hopekirk's journey to success was challenged by deeply-rooted gender biases against compositions by women. The system of sexual aesthetics developed by late nineteenth-century critics limited what genres were acceptable for women to write in. Critics posited that women were inherently inferior as composers and believed that works by women composers, particularly in large-scale forms, would never be able to compete with works composed by men. Hopekirk, along with her Boston colleagues Amy Beach, Clara Rogers, and Margaret Ruthven Lang, challenged these stereotypes, becoming the first American women to compose piano concertos, symphonies, large-scale chamber works, and large-scale works for choir and orchestra. Hopekirk in particular

is credited with composing one of the first piano concertos, as well as one of the first large-scale chamber works, by an American woman.[239]

Nearly all of Hopekirk's compositions feature the piano in a significant way, having often been written for her own performance. Among Hopekirk's published piano works are two Neoclassical dance suites, four sets of character pieces, two collections of folk-song arrangements, and six single works. In addition to her solo piano music, Hopekirk's oeuvre includes two large-scale works for piano and orchestra (*Conzertstück in D minor* and a piano concerto), a few small-scale orchestral works, two violin sonatas and other miscellaneous chamber works, and over one hundred songs. This study provides both a brief survey of Hopekirk's entire body of solo piano music and an in-depth analysis of four selected piano works by Hopekirk, chosen to represent various aspects of her compositional style: *Iona Memories, Suite for Piano, Five Scottish Folk-Songs,* and *Two Tone Pictures.*

Hopekirk's compositional style frequently reflects the influence of the Romantic composers whose works she performed, such as Schumann, Chopin, and Brahms, as well as the influence of the Neoclassical trends popular in the early twentieth century. An especially distinctive aspect of Hopekirk's style is the incorporation of Scottish folk music elements, stemming from Hopekirk's strong identity with her Scottish heritage and her interest in the music and culture of her homeland. In addition to these Romantic, Neoclassical, and Scottish influences, Hopekirk was also a Debussy enthusiast, and several of Hopekirk's compositions evidence the influence of French Impressionism. In this study, the author has defined four broad periods of Hopekirk's stylistic development: Romanticism, Scottish folk styles, Neoclassicism,

[239] Ford, "Diverging Currents," 138. See this study's Chapter 3, section I, "Hopekirk and the Rise of the American Woman Composer," for further discussion of the significance of Hopekirk's piano concerto and violin sonata.

and French Impressionism. The four works analyzed in this study exemplify these four attributes of Hopekirk's compositional style.

During her lifetime, Hopekirk's reputation rested largely on her skill as a concert pianist, rather than her reputation as a composer. However, while Hopekirk never created performance recordings by which present-day audiences can experience her pianistic prowess, through her compositions Hopekirk created an enduring legacy that has inspired subsequent generations of musicians. Although Hopekirk has been largely forgotten in the twenty-first century, her inspirational example and attractive compositions are worthy of rediscovery, and her legacy as a professional female composer during an era of male dominance deserves renewed attention.

Recommendations for Further Research

Given the limited amount of existing research on Helen Hopekirk, there is much opportunity for further work. Several suggestions for additional research are listed below.

1. Prepare a performance edition of Hopekirk's published works for solo piano. Currently, almost all of Hopekirk's music is out of print and is widely inaccessible.
2. Complete performance and pedagogical analyses of published piano works by Hopekirk not selected for this study. Works of particular interest may include her *Romance in A minor* (1885), *Three Pieces for Piano* (1915), *Five Portraits* (1919), *Serenata Suite* (1920), and *Two Compositions for Piano* (1924). Additionally, Hopekirk composed an unpublished Waltz in F-sharp minor, which would be worthy of study and performance.
3. Prepare performance editions and/or digitize the manuscripts of Hopekirk's unpublished violin sonatas, which currently exist only as handwritten manuscripts in the Helen Hopekirk Collection at the Library of Congress. A recording of these violin sonatas

would also be valuable for the field, as no recordings currently exist of Hopekirk's instrumental chamber music.

4. Complete an analytical study of Hopekirk's songs. Hopekirk's music for voice and piano was central in her output, and no thorough study has been devoted to these works.
5. Examine Hopekirk's legacy as a pedagogue by researching the achievements of Hopekirk's students and by exploring Hopekirk's published and unpublished articles about teaching, available in the Helen Hopekirk Collection, Library of Congress. While Muller's dissertation devotes one segment to Hopekirk's teaching and includes interviews with some of Hopekirk's students, the handwritten manuscripts in the Helen Hopekirk Collection have not been thoroughly explored, and a detailed study has not been devoted specifically to Hopekirk's teaching.
6. If the missing score for Hopekirk's Piano Concerto can be located in the future, this work would likely be highly deserving of an analytical study.

Much remains to be explored about Helen Hopekirk and her compositions. Hopekirk is largely unknown as an individual and access to scores of her music is currently limited; accordingly, little scholarly research has been devoted to her compositions. However, as a distinguished female pianist-composer in her day, Helen Hopekirk challenged the gender stereotypes that discriminated against the work of female composers and created a body of work that is worthy of renewed attention.

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Appendix A
CHRONOLOGICAL INDEX OF HOPEKIRK'S PUBLISHED PIANO WORKS

Gavotte in B minor	G. Schirmer, New York, 1885[240] Dedicated to George Lichtenstein
Romance in A minor	J. O. von Procházka, New York, 1885 Dedicated to Lucy Barclay
Serenade in F-sharp major	Paterson and Sons, London, 1895 Dedicated to Mrs. Charles Dudley Warner
Iona Memories I. Wandering II. Cronan III. In the Ruins IV. A Twilight Tale	G. Schirmer, New York, 1909 Boston Music Co., Boston, 1909
Sundown	G. Schirmer, New York, 1909 Dedicated to Florence Raeburn
Three Pieces for Piano I. Dance II. Prelude III. A Revery	G. Schirmer, New York, 1915 Boston Music Co., Boston, 1915
Suite for Piano I. Sarabande II. Minuet III. Air IV. Gavotte V. Rigaudon	Boston Music Co., Boston, 1917 Dedicated to Fannie Bloomfield Zeisler
Five Portraits I. Andante semplice II. Allegretto III. Allegretto grazioso IV. Lento V. Allegretto amabile	Boston Music Co., Boston, 1919

[240] Two different publication dates are given for Gavotte: the publication's front cover indicates it was published by G. Schirmer in 1884, while the copyright notice on the first page lists the year as 1885.

Five Scottish Folksongs	Boston Music Co., Boston, 1919
I. Land o' the Leal	
II. Turn Ye to Me	
III. Gaelic Lullaby and Love-Song	
IV. Aye, Wakin O!	
V. Eilidh Bhan	
A Norland Eve	Boston Music Co., Boston, 1919 Dedicated to Mrs. H. H. A. Beach
Serenata (Suite for Piano)	Boston Music Co., Boston, 1920
I. Maestoso	Dedicated to Arthur Foote
II. Minuet	
III. Sarabande	
IV. Arioso	
V. Rigaudon	
Robin Goodfellow	Boston Music Co., Boston, 1923 Dedicated to Heinrich Gebhard
Two Compositions for Piano	Boston Music Co., Boston, 1924
I. Shadows	Dedicated to Edith Thompson
II. Brocade	
Two Tone-Pictures	Boston Music Co., Boston, 1930
I. Dance to Your Shadow	Dedicated to Evelyn Benedict
II. The Seal-woman's Sea-joy	

Appendix B
GUIDE TO HOPEKIRK'S PIANO MUSIC BY LEVEL

	Movement	*Collection*
LEVEL 8	Portrait No. 3	*Five Portraits*
	Sarabande	*Serenata Suite*
LEVEL 9	Air	*Suite for Piano*
	Portrait Nos. 1, 2, 4, 5	*Five Portraits*
	Aye, wakin O!	*Five Scottish Folk-Songs*
	Minuet	*Serenata Suite*
	Brocade	*Two Compositions*
LEVEL 10	Gavotte in B minor	
	Cronan	*Iona Memories*
	Sundown	
	Dance	*Three Pieces for Piano*
	A Revery	*Three Pieces for Piano*
	Sarabande	*Suite for Piano*
	Minuet	*Suite for Piano*
	Gavotte	*Suite for Piano*
	Rigaudon	*Suite for Piano*
	The Land o' the Leal	*Five Scottish Folk-Songs*
	Turn Ye to Me	*Five Scottish Folk-Songs*
	Gaelic Lullaby and Love Song	*Five Scottish Folk-Songs*
	Eilidh Bhan	*Five Scottish Folk-Songs*
	Arioso	*Serenata Suite*
	Rigaudon	*Serenata Suite*
	Shadows	*Two Compositions*
	The Seal-woman's Sea-joy	*Two Tone Pictures*
ARTIST	Romance in A minor	
	Serenade in F-sharp major	
	Wandering	*Iona Memories*
	In the Ruins	*Iona Memories*
	A Twilight Tale	*Iona Memories*
	Prelude	*Three Pieces for Piano*
	A Norland Eve	
	Maestoso	*Serenata Suite*
	Robin Goodfellow	
	Dance to Your Shadow	*Two Tone Pictures*

Appendix C
ARTICLES AND INTERVIEWS BY HOPEKIRK

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