LIVING PIANIS ONE HAS EVE P - E = - T - O - E - M = - M = -CONNY BLOM OF ED-WITH-ELAST( JUST VEHICLES CE, BROTHER WH R-JOYCE HATTO-KÖHLER, I HA WAS BORN DEAT

## 10 SONGS FOR JOYCE HATTO

10 TRACKS, STEREO SOUNDPIECE

\_\_\_ / 50

IN THE BEGINNING OF THE 1950'S THE YOUNG BRITISH PIANIST JOYCE HATTO (5 SEPTEMBER 1928 - 29 JUNE 2006) SHOWED SOME PROMISE AS A SOLOIST, PERFORMING AT VARIOUS VENUES IN THE IONDON AREA. BUT GRADUALLY HER CON-CERTS WERE MET WITH MORE AND MORE NEGATIVE CRITIQUE. IN THE FIRST HALF OF THE 70'S HATTO CARRIED OUT A SE-RIES OF RECITALS FEATURING WORKS BY FRANZ LISZT, BUT AFTER SOME QUITE UN-FAVOURABLE REVIEWS OF HER PERFORMANC-ES SHE RETIRED FROM THE STAGE. HER PERFORMANCE AT WIGMORE HALL ON JULY 7TH 1976 WAS TO BE HER FINAL PUBLIC APPEARANCE, AFTER A SOMEWHAT PROMIS-ING BEGINNING OF HER CAREER BACK IN THE 50'S, HATTO NOW DISAPPEARED FROM THE SPOTLIGHT AND FEW WOULD AT THIS POINT EXPECT THAT THE AGING PLANIST WAS TO CREATE A MAJOR STIR IN THE WORLD OF CLASSICAL MUSIC MORE THAN 20 YEARS LATER.

IN THE EARLY YEARS OF THE NEW MILLENNIUM THERE WAS A SUDDEN BUZZ ON THE INTERNET. IN DIFFERENT NEWSGROUPS A RUMOUR WAS CIRCULATING ABOUT AN EL-DERLY BRITISH LADY THAT HAD RECORDED THE MOST EXQUISITE RENDITIONS OF THE PIANO WORKS OF RACHMANINOFF, LISZT, BRAHMS, SCARLATTI AND MORE. IN THE WAKE OF THIS ATTENTION THE PIANIST, WHO WAS NONE OTHER THAN JOYCE HATTO,

IN RAPID SUCCESSION UNLEASHED MORE THAN 100 CDS OF HER RECORDINGS OF CLASSICAL PIECES ONTO THE UNPREPARED MUSIC WORLD. THE DISCS WERE RELEASED WITH THE HELP OF HER HUSBAND WILLIAM BARRINGTON-COUPE, WHO WAS RUNNING A SMALL RECORD COMPANY CALLED CONCERT ARTIST, ON THESE ALBUMS, WHICH SUP-POSEDLY CONTAINED RECORDINGS FROM ALL THE YEARS OF HER PUBLIC EXILE, HATTO WAS INTERPRETING A VAST ARRAY OF THE MOST IMPORTANT CLASSICAL PI-ANO PIECES, AND THE RECORDS WERE MET WITH VERY POSITIVE REVIEWS. THE AG-ING PIANIST, WHOM FEW HAD HEARD ANY-THING ABOUT FOR THE LAST 25 YEARS, BECAME A PHENOMENON IN THE WORLD OF CLASSICAL MUSIC, AND THERE WAS ALMOST NO END TO THE APPRAISAL OF HER SKILLED AND SENSITIVE INTERPRE-TATIONS. SUPPOSEDLY THE REASON WHY SHE HAD STOPPED PERFORMING LIVE IN THE 70'S WAS DUE TO THE EACT THAT SHE WAS BATTLING CANCER. AND THE UN-CONTROLLABLE BURSTS OF PAIN CAUSED BY THE ILLNESS WOULD INTERFERE WITH HER LIVE PERFORMANCES. IN A STUDIO CONTEXT SHE COULD PLAY AND RECORD WHENEVER SHE FELT STRONG ENOUGH, NOT WHEN A CONCERT WAS SCHEDULED. IT WAS INDEED A TOUCHING STORY AND HER COMEBACK WAS TRIUMPHANT. OR SO IT SEEMED.

WHEN HATTO DIED IN JUNE 2006 AT THE AGE OF 77 THE EULOGIES WERE LONG AND FULL OF BIG WORDS ABOUT HER LEGACY. IN THE GUARDIAN WRITER/ACTOR/MUSICIAN JEREMY NICHOLAS WROTE THAT JOYCE HATTO "WAS ONE OF THE GREATEST PIANISTS BRITAIN HAS EVER PRODUCED" AND HER "RANGE AND CONSISTENT QUALITY HAS BEEN EQUALLED BY FEW PIANISTS IN HISTORY". IN 2007 TWO COINCIDENTAL EVENTS WOULD HOWEVER REVEAL A NEW AND SHOCKING CHAPTER TO THE HATTO SAGA.

At the Centre for the History and Analysis of Recorded Music at the University of London two researchers, Musicologist Nicholas Cook and postdoctoral fellow Craig Sapp, were working on a comparative study of performances of some of Chopin Mazurkas, and when entering a couple of tracks from a CD with Hatto's interpretations into their digital database for comparison, they discovered something puzzling. When comparing the sound waves of Hatto's performance with a 1988 recording by Eugen Indjic, they turned out to be not only similar, but identical. One of the releases had to be a bold case of plagiarism. Since the Joyce Hatto recordings were supposedly made between 1997 and 2004, according to the information in the booklet accompanying the CD, while the Indjic album was released already in 1988, there was only one thing to conclude. Not certain what to do with their discovery, the researchers hesitated, unwilling to get involved in any juridical conflicts.

MEANWHILE A SIMILAR DISCOVERY WAS MADE IN THE UNITED STATES WITH MUCH MORE COMMON TECHNOLOGY. WHEN BRIAN VENTURA, A MUSIC AFICIONADO LIVING IN NEW YORK, LOADED & CD OF HATTO'S TAKE ON LISZT'S "TRANSCENDENTAL STUDIES" INTO HIS HOME COMPUTER. THE ITUNES SOFTWARE HE USED TO TRANSFER THE MUSIC WITH IDENTIFIED THE "TRANSCENDENTAL STUDIES" VERY WELL, BUT CREDITED THE ALBUM TO THE HUNGARIAN PIANIST LÁSZLÓ SIMON, DRAWING THE INFORMATION FROM AN INTERNET DATABASE. FIRST THINKING THAT IT WAS A MISTAKE, VENTURA WAS STILL INTRIGUED AND FOUND SOME SEGMENTS OF THE LÁSZIÓ SIMON PERFORMANCE ON THE INTERNET FOR COMPARISON, THE RECORDINGS WERE EXACTLY THE SAME, VENTURA PRO-CEEDED TO WRITE AN E-MAIL TO JED DISTLER, A COMPOSER AND OCCASIONAL WRITER FOR GRAMOPHONE AND THE ONLINE PUBLICATION CLASSICSTODAY, AND SO THE STORY UNRAVELLED. A GROUP OF PEOPLE, AMONG THEM FORMER HATTO FANS, SET ABOUT TRY-ING TO IDENTIFY THE DIFFERENT RECORDINGS AND THE LIST SOON GREW TO AN IMPRES-SIVE LENGTH. AS IT TURNS OUT, NONE OF THE RECORDINGS RELEASED BY THE AGING COUPLE WAS ACTUALLY PERFORMED BY JOYCE HATTO. THE COUPLE HAD SIMPLY COPIED THE PERFORMANCES FROM CDs, SOMETIMES MANIPULATING THE SOUND A LITTLE TO MASK THE ORIGIN, AND THEN RERELEASED THEM UNDER HATTO'S NAME. THE MUSIC CRITICS, WHO OFTEN HAD BEEN MORE POSITIVE TO HATTO'S RECORDINGS THAN TO THE ORIGINAL RELEASES. HAD UNKNOWINGLY CREATED A PARALLEL STORY TO THAT OF JORGE LUIS BORGES' "PIERRE MENARD, AUTHOR OF THE QUIXOTE": IN THE 1992 SEPTEMBER ISSUE OF GRAMOPHONE ("THE WORLD'S UNRIVALLED AUTHORITY ON CLASSICAL MUSIC SINCE 1923" ACCORDING TO THE MAGAZINE'S OWN TAGLINE) BRYCE MORRISON, WELL KNOWN MUSIC CRITIC AND PROFESSOR AT THE ROYAL ACADEMY OF MUSIC IN LONDON. REVIEWED

## THE GREATEST LIVING PIANIST THAT ALMOST NO ONE HAS EVER HEADD OF PEOPLETOLD METHAD

YEFIM BRONFMAN'S RECORDING OF RACHMANINOV'S THIRD PIANO CONCERTO. MORRISON WAS LESS THAN IMPRESSED BY BRONFMAN AND FOUND THAT "THE PIANIST OPERATES AT TOO LOW A VOLTAGE" AND THAT "HE LACKS THE SORT OF ANGST AND URGENCY WHICH HAS ENDEARED RACHMANINOV TO MILLIONS." 15 YEARS LATER GRAMOPHONE PUBLISHED MORRISON'S REVIEW OF JOYCE HATTO'S RECORDING OF THE SAME PIECE. UNKNOWING THAT IT WAS NOT ONLY THE SAME PIECE BUT ALSO THE EXACT SAME RECORDING THAT HE REVIEWED UNFAVOURABLY WHEN IT WAS ACCREDITED TO THE CORRECT PERFORMER, MORRISON PROCEEDED TO PRAISE HATTO'S INTERPRETATION AND PROCLAIMED IT TO BE "AMONG THE FINEST ON RECORD" AND CONTINUED BY CLAIMING THAT "EVERYTHING IS VITALLY ALIVE AND FRESHLY CONSIDERED." ACCORDING TO MORRISON, HATTO WAS PLAYING WITH A "CLARITY AND VERVE THAT WILL ASTONISH EVEN THIS CONCERTO'S MOST SEASONED LISTENERS."

WHEN FIRST FACED WITH ACCUSATIONS OF PLAGIARISM, WILLIAM BARRINGTON-COUPE DENIED ANY WRONGDOINGS, CLAIMING TO HAVE NO CLUE HOW COME THE RE-CORDINGS OF HIS WIFE'S PERFORMANCES COULD SEEM IDENTICAL TO THOSE OF OTHER PIANISTS, BUT LATER HE MADE GRADUAL CONFESSIONS. ACCORDING TO BARRINGTON-COUPE HE WAS THE SOLE PERPETRATOR, AND HIS WIFE HAD REMAINED UNAWARE OF ANY UNLAWFUL ACTIVITIES UNTIL HER DEATH. BARRINGTON-COUPE CLAIMED THAT HE HAD STARTED SPLICING IN SMALL SEQUENCES OF OTHER PIANISTS' RECORDINGS INTO THOSE OF HIS WIFE'S ONLY TO MASK OUT THE REOCCURRING GASPS OF PAIN CAUSED BY HER ILLNESS, CHOOSING ONLY VERY SIMILAR PERFORMANCES TO KEEP WITH THE STYLE OF HIS WIFE'S.

THIS EXPLANATION COULD SEEM SOMEWHAT PLAUSIBLE WERE IT NOT FOR THE FACT THAT SEVERAL OF THE RECORDINGS ALSO FEATURED A FULL ORCHESTRA, MOST OFTEN CREDITED AS THE POLISH NATIONAL PHILHARMONIC SYMPHONY ORCHESTRA, AN ORCHESTRA THAT HAS NEVER EXISTED. THE SUPPOSED CONDUCTOR OF MOST OF HATTO'S CONCERTO RECORDINGS - RENÉ KÖHLER (A POLISH JEW AND TREBLINKA SURVIVOR AC-CORDING TO THE CONCERT ARTIST LABEL DESCRIPTION) ALSO TURNS OUT TO BE UN- TRACEABLE. NO RECORDS EXIST OF HIM IN THE SCHOOL HE WAS TO HAVE STUDIED AT, NOR ARE THERE ANY DOCUMENTS OF HIM CONDUCTING ANYTHING ELSE THAN THE ALLEGED JOYCE HATTO CONCERTOS. IF ONE WOULD BE WILLING TO ACCEPT WILLIAM BARRINGTON-COUPE'S EXPLANATION, ONE WOULD ALSO HAVE TO BELIEVE THAT BARRINGTON-COUPE MANAGED TO CONVINCE HIS WIFE THAT SHE HAS BEEN MAKING RECORDINGS WITH IMAGI-NARY ORCHESTRAS. THEN THERE IS OF COURSE THE OBVIOUS AND MORE INCRIMINATING FACT THAT THERE ARE NO TRACES OF ANY RECORDINGS DONE BY HATTO WHATSOEVER IN THE CONCERT ARTIST DISCOGRAPHY. IT SEEMS AS IF THE COUPLE'S DOING WAS NOT SO MUCH A CASE OF SPLICING AS SIMPLY COPYING AND PASTING. FURTHERMORE IT TURNS OUT THAT THE HEARTBREAKING STORY ABOUT JOYCE HATTO'S ILLNESS ALSO WAS A FABRICATION. SHE DID INDEED SUCCUMB TO OVARIAN CANCER, BUT SHE WAS ONLY DIAGNOSED IN THE LATE 90'S AND NOT IN THE 70'S, A STHEY BOTH HAD CLAIMED.

"10 Songs for Joyce Hatto" is constructed with more or less manipulated samples from the Hatto albums, and the track titles are taken from interviews with Hatto, or writings about her.

CONNY BLOM - 10 SONGS FOR JOYCE HATTO <u>Text:</u> Comy Blom <u>Bibliography</u>: Review, Bryce Morrison, Gramophone, September 1992 Page 85 Obituary: Joyce Hatto, Jeremy Nicholas, The Guardian, Monday 10 July 2006 Review, Bryce Morrison, Gramophone, February 2007 Page 66 Joyce Hatto: The Great Piano Swindle, Rod Williams, Intelligent Life magazine, September 2007 Fantasia for Plano, Mark Singer, The New Yorker, September 17, 2007 Language editing: None unfortunately, there was no money <u>Design</u>: Nina Slejko Blom Photos of Joyce Hatto taken from Concert Artist CD 9195-2 Printed by: Pro Grafika d.o.o & CAC <del>Bukovie</del> Landskrona

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3 PEOPLE TOLD ME I HAD TWO SPEEDS

4 WE ARE JUST VEHICLES

5 HATS OFF TO JOYCE

6 IN MEMORY OF RENÉ KÖHLER

7 I HAD A BROTHER WHO WAS BORN DEAD

8 JOYCE HATTO PART 1

9 JOYCE HATTO PART 2

10 JOYCE HATTO PART 3

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