

LIVING PIANIS  
ONE HAS EVE  
PLE TOLD ME  
**CONNY BLOM** OF  
ED WITH ELASTO  
JUST VEHICLES  
CE, BROTHER WH  
**R JOYCE HATTO** I  
KÖHLER, I HA  
WAS BORN DEAT



# 10 SONGS FOR JOYCE HATTO

10 TRACKS, STEREO SOUNDPIECE

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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 LONDON AREA, BUT GRADUALLY HER CONCERTS WERE MET WITH MORE AND MORE NEGATIVE CRITIQUE. IN THE FIRST HALF OF THE 70'S HATTO CARRIED OUT A SERIES OF RECITALS FEATURING WORKS BY FRANZ LISZT, BUT AFTER SOME QUITE UNFAVOURABLE REVIEWS OF HER PERFORMANCES SHE RETIRED FROM THE STAGE. HER PERFORMANCE AT WIGMORE HALL ON JULY 7TH 1976 WAS TO BE HER FINAL PUBLIC APPEARANCE. AFTER A SOMEWHAT PROMISING 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 PIANIST 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 ELDERLY 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-COUPÉ, WHO WAS RUNNING A SMALL RECORD COMPANY CALLED CONCERT ARTIST. ON THESE ALBUMS, WHICH SUPPOSEDLY CONTAINED RECORDINGS FROM ALL THE YEARS OF HER PUBLIC EXILE, HATTO WAS INTERPRETING A VAST ARRAY OF THE MOST IMPORTANT CLASSICAL PIANO PIECES, AND THE RECORDS WERE MET WITH VERY POSITIVE REVIEWS. THE AGING PIANIST, WHOM FEW HAD HEARD ANYTHING 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 INTERPRETATIONS. SUPPOSEDLY THE REASON WHY SHE HAD STOPPED PERFORMING LIVE IN THE 70'S WAS DUE TO THE FACT THAT SHE WAS BATTLING CANCER, AND THE UNCONTROLLABLE 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.

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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 A 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 LÁSZLÓ SIMON PERFORMANCE ON THE INTERNET FOR COMPARISON. THE RECORDINGS WERE EXACTLY THE SAME. VENTURA PROCEEDED 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 TRYING TO IDENTIFY THE DIFFERENT RECORDINGS AND THE LIST SOON GREW TO AN IMPRESSIVE 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  
HEARD OF PEOPLE TOLD ME I HAD

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NO ONE HAS EVER HEARD OF

2 ORNAMENTS ATTACHED WITH ELASTOPLAST

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

# 10 SONGS FOR JOYCE HATTO





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THAT ALMOST NO  
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AD TWO SPEEDS  
AMENTS ATTACH  
LAST, WE ARE  
ATS OFF TO JOY  
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MEMORY OF RENE  
BROTHER WHO