

## ***Alice Carrard (1897 – 2000)***

*by Lyn Garland*



How to describe her musical influence? She was certainly a muse and taught by discussion and example.

I visited her from London; she was in her eighties then. From a drink and a chat about friends, we had a delicious lunch, which she cooked, and we ate out-of-doors on the patio under shady trees.

The afternoon was spent in the music room playing in turn, her two grand pianos placed side by side as usual, discussing details, but more often, the composer's intention. She told me whenever she began to study a new piece; she knew at once how it should go. Technique, interpretation and memory were one with her. Hungarian influences were all around from the stitching on the cushion covers to the black and white photograph of Bela Bartok, her teacher. There was a charming line drawing of Alice in profile, beginning at the top with the bun on her upswept hair. All her students will remember it.

After a strenuous afternoon we adjourned to the kitchen where she produced a delicious Hungarian dish, and wine, and we talked on.

I suggested that I should leave, but somehow we were drawn back to the music room. I watched and listened as she played one masterpiece after another. We had a night-cap close to midnight when she declared herself "in love with Beethoven Opus III" and proceeded to play it for us both in the dimly lit room on her favourite MUZICA piano. I shall never forget it.

I stayed the night.