

I remember Freddie Page was so taken up with this exercise. . . [and] I said to him, "What if he refuses to take me?" He said, "What you do is go and fall down in a faint at his feet" (laughter).

I'll never forget that audition. I sat down and played the thing [Beethoven Sonata Opus 10 no. 1] right through, with the sweat running off my nose into my lap. . . . What did he say afterward? Not a word! He said, "Good morning." And I got up and walked out, and I thought, "But he hasn't said he's going to take me. . . . I remembered what Fred said, so I went back into the room and he said, "Yes (with big surprised eyes). You again?" And I said, "But you haven't said if you will take me." He said, "Yes, of course. . . ."<sup>7</sup>

Several photographs in the collection show happy occasions with the Schnabels and their students at Tremezzo, Lake Como. In several perceptive writings, Dorothy describes Schnabel's master classes in which 'one was musically reborn. . . whether listening or performing'.<sup>8</sup> His teaching was 'a tremendous education in style. . . . I gobbled it all up enthusiastically [and] even got on the floor underneath his hands to see how [he] was executing trills.'<sup>9</sup> Schnabel introduced to her many new ideas including the concept of mental practice. His wife, Therese Behr,<sup>10</sup> invited Dorothy to accompany for her singers and their classes, and much of the repertoire over the two years consisted of *Lieder*. In December 1938 the Schnabels fled Italy to escape Mussolini's persecutions and they then toured Australia and New Zealand.

A small but important collection of letters to Dorothy from the Schnabel family includes those from Therese Schnabel, her son, pianist Karl Ulrich Schnabel and his wife, American pianist Helen Fogel. There are also letters from Schnabel's secretary to Dorothy as a prospective student concerning the master classes, a list of performers and works performed during the summers of 1937 and 1938, and a few accounts for her lessons.

In February 1939 Dorothy returned to New Zealand where she met Dr Reuel Lochore, and they married in 1940. Dorothy taught and worked as a pianist for 2YA, playing all the major Bach works and the Schubert sonatas. She toured New Zealand with visiting artists and in the Dorothy Davies Trio consisting of herself, cellist Marie Vandewart and violinist Erika Schorss. In Christchurch their concerts were so popular that the audience would come up to the front to applaud.<sup>11</sup> This dauntless trio, performing during the war years, contributed greatly to the climate which led to the formation in 1945 of the Wellington Chamber Music Society. Dr J. C. Beaglehole and his wife Elsie encouraged them; he also designed the programmes.

Of the multitude of concerts Dorothy gave, relatively few programmes are included in the collection, and there is only one review—that of her seventy-fifth birthday recital at the Auckland