'O Body Swayed to Music': The Allure of Jacqueline du Pré as Spectacle and Drama

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The foyer of the Jacqueline du Pré Music Building at St. Hilda's College in Oxford features a glass engraving, completed in 1995, by Laurence and Simon Whistler of the British cellist after whom the building is named (Fig. 1).[1] The engraving, entitled *Crown of Genius*, depicts du Pré as a spectral, luminous, saintly figure, entwined and incorporated in music. Her body is invisible, save for her hands, wrists, and hair, which serve as metonymic signifiers. The body of the cello acts as a surrogate for the performer's body. The scroll, ornamented with clefs and other musical symbols, is transformed into a radiant crown that casts a halo effect. Ribbons of musical notation whorl around the instrument and are surrounded by the letters of du Pré's first name, which make a winding and playful trail around the portrait. The musical staves form into hand-like shapes at both ends, making it seem as though the notation is an extension of the performer, who is thus figuratively many-handed and supremely dextrous—maybe even supernatural. The engraving conjures a dazzling impression of something seen and heard in a reverie, in a flash. It heralds the Romantic trope of artist and artwork as a single, indivisible entity, recalling the final couplet of W.B. Yeats' poem 'Among School Children': 'O body swayed to music, O brightening glance,/ How can we know the dancer from the dance?' ([1928] 2012: 60). It is a perfect depiction of a Romantic ideal, and it illustrates something of du Pré's allure and her hold over the popular imagination.

One of the great cellists of the twentieth century, Jacqueline du Pré (1945-1987) had a relatively short professional career (roughly twelve years) but has a lasting reputation. She

stopped performing in 1973 at the age of twenty-eight when she was diagnosed with Multiple Sclerosis (MS), the onset of which progressively robbed her of her physical capacities and gave her life story a tragic dimension. Du Pré was renowned for her Romantic playing style, which was typically intense, seemingly uninhibited, and deeply personal.[2] Her appeal derived not only from the *sound* of her playing; the *sight* of her playing was also an important element. Much was made of the spectacle of du Pré in performance, especially her mannerisms and movement style, which rankled some music critics who deemed it excessive and untoward. Nevertheless, it enchanted many others and distinguished du Pré as a performer. It also made her MS diagnosis especially galling: a musician known for her physical abandon was abandoned, as it were, by her own body. This grim irony, as well as the dramatic appeal of her biography, has shaped her legacy. 'Jacqueline du Pré is our modern Chatterton', observed Dermot Clinch in *The New Statesman*; 'she has become a myth—a Channel Island genius, an English rose, cut down in full bloom' (1999: 39).

Du Pré's posthumous reputation, shaped by a memoir penned by her siblings that was adapted into a film entitled *Hilary and Jackie*, has acquired a thornier, sensational quality (Tucker 1999). The memoir tells how du Pré's sister, Hilary, acquiesced to Jacqueline's alleged desire to have a sexual relationship with Hilary du Pré's husband for the ostensible purposes of validation and recovery during a crisis period for the cellist in the early 1970s. The ménage features prominently in the film, which depicts du Pré as a sexual predator and a troubled, tragic genius. Unsurprisingly, the film generated controversy among the British musical establishment. Friends and associates of the cellist, led by Julian Lloyd Webber, objected to du Pré's portrayal in the film and have since endeavoured to repair her legacy.[3]

Du Pré captivated audiences and observers in her short life, and although biographers and cultural commentators have noted her appeal, it has not been analysed in detail. Du Pré is worthy of scholarly attention, however. Her career and legacy provide insight into multiple discourses including celebrity, classical music, gender, social propriety, and disability. The interaction of these discourses is telling. What motivated the artistic and critical responses to du Pré? What do depictions of her reveal, and what might they tell us about how the public personae of classical musicians, and female cellists in particular, have been constructed? Conversely, what do depictions conceal or not treat? For instance, the engraving of du Pré puts her disability out of mind by 'disappearing' her body almost completely, presenting her as a musical apotheosis, an abstraction, an icon of musicianship and Romanticism. The engraving memorialises du Pré as pure spirit, a magical creature from an otherworld who has transcended her sclerotic body and 'problem' physicality.

This essay queries the operation of apparently 'extra-musical' significations that become attached to musicians and affect how they are perceived and understood, both in their lifetimes and afterward. Du Pré's allure—the spectacle of her playing and the drama of her biography—is the subject of this investigation. Allure, like the 'it' factor, is difficult to analyse.[4] It cannot readily be quantified. Nevertheless, it is not simply fanciful. It leaves impressions and traces, which merit consideration by performers, spectators, critics, and scholars alike. In making the case that du Pré's public image was collectively constituted, multi-layered, and informed by her gender and performance style, I draw on a range of evidentiary sources, including newspaper reviews and magazine articles, observations made by those who knew her, audio-visual documentation, and dramatizations of her life. These sources yield insight into the enduring fascination that du Pré has prompted, as well as her cultural significance.

Musical Personae, Musical Personalism

Philip Auslander, who has advanced the study of music 'as' performance, proposes that '[what] musicians perform first and foremost is not music, but their own identities as musicians, their musical personae' (2006: 102). Auslander defines a musical persona as 'a performed presence that is neither an overtly fictional character nor simply equivalent to the performer's "real" identity', and contends that all kinds of musicians in all genres enact personae in their performances (102). Some musicians, especially popular musicians, may make their persona an overt part of their art by foregrounding its artifice and mutability (e.g. David Bowie). Other musicians, such as orchestral players, may not give much, or any, thought to their performance persona, yet it is still operative even if subordinate (the orchestral musician's 'neutrality', seriousness, and pseudo-anonymity are all part of a front, a performance of self that must be constructed and executed by way of costuming and behaviour). According to Auslander, a musical persona may be an extension or dramatization of the musician's personality, or some aspect of it, and the musician in question is obviously a key contributor, but he or she is not its sole author. A musician cannot construct a persona independently. Just as personal identity is ultimately a product of social construction, a musical persona can only ever be a result of mutual negotiation between those involved in its operations. Audiences are not just consumers or recipients of performers' personae, Auslander concludes; they co-create them.

> [The] audience, not the performer, plays the most decisive role in the process of identity formation, since it is the audience that produces the final construction of an identity from the impressions created by the performer. In some cases, this audience role can go well beyond the acceptance or rejection of the performer's claim to a particular musical identity: an audience can actually impose an identity on the performer. (114)

Audience co-creation of performers' personae indicates their investment in these artificial entities, an investment that is not purely economic but can also be 'cultural, emotional, ritual,

sometimes political, or even spiritual' (115). Musical personae are not just a function of performance, a by-product of discursive and semiotic framing. On the contrary, they play a vital part in helping us connect to music, to each other, and to 'extra-musical' matters. They provide conduits of meaning/feeling.

Musicology has traditionally given short shrift to what philosopher Stan Godlovitch refers to as the 'personalist' aspects of musical performance: those objects of attention that are not prescribed in the score or located solely in the acoustic realm but nonetheless inflect how music is experienced, especially live (1998: 139). One attends live music performance not only for the experience of hearing the sound but in order to witness, in concert with others, the art and labour of music-making. This is often a central part of the experience, or at least it can be, depending on one's convictions and abilities. Godlovitch writes of attending music performance:

> One hears, of course, but one also sees the hands or voice causing musical sound, the players' shifting facial attitudes, their bodies moving, their occasional recognition of the audience, their sweat. Some of it distracts, some of it flatters. No two players have it quite the same way. All this and more feeds what one hears and affects how one values what one hears. (140)

'Personalist' elements are often privately enjoyed during performance and afterward at various levels of awareness.[5] This enjoyment may remain unspoken and part of an impressionistic, overall effect. Alternatively, it may contribute to the critical reception of an event and the public discourse about a performer, including his/her persona.

Consideration of the experiential dimension of performance is especially warranted in Western art music, where an aesthetic philosophy of disinterested contemplation has long held sway. This philosophy posits music as a rarefied, disembodied ideal and treats theatricality and virtuosity as suspect categories. Musicians who attract audience attention on account of their manner of performance may be accused of showboating, of prioritising style over substance and

pandering to dubious tastes. Think of Liberace, who took theatricality to a gaudy extreme, or Nigel Kennedy, who famously rejected the conservative straitjacketing of classical music in order to highlight his individuality and personality. Musicians who move in apparent excess of the necessary physical requirements of producing sounds, or who make 'extraneous' sounds during performance (e.g. Glenn Gould), draw attention to themselves and their bodies, which supposedly distracts from more 'elevated' concerns.[6] A classical musician's body should notionally disappear into the music (as in *Crown of Genius*). This was not the case with du Pré, however, as is evidenced by the critical commentary on her, which frequently highlighted her alluring physicality.

Anatomy of a Performer

Reviews of du Pré's performances and articles about her regularly mention the same set of features: the way she would toss her head and shake her hair; her manner of 'flinging' herself about as she played; her 'exaggerated' arm movements; her dramatic facial expressions; and her close identification with the cello, as though performer and instrument were one. A few examples will illustrate the point. A reporter for *Time Magazine*, writing about a performance du Pré gave of the Schumann Cello Concerto with the New York Philharmonic in 1967, observed:

> One instant she looked like a puckish milkmaid, the next like Ophelia going mad. […] It was a performance to be seen as much as heard, for Du Pré couldn't sit still a minute. Swathed in acres of floor-length red chiffon, she attacked her cello in ungainly frenzy, reaching forward to take a massive chop with her bow, arching her back, tossing her head, closing in on the cello again and again. (Anon. 1967a: 75)

The author of a 1967 feature on du Pré for *Life Magazine* noted:

> In concerts her wheaten mane of hair flails about, sometimes tangling in the pegs, and she seems to be sawing the cello in two with her bow. But she has a grace and a glow. In the midst of a skittering crescendo she suddenly draws out a sound of

> burnished gold and, looking up, throws a smile at her conductor. (Borgzinner 1967: 111)

Some years earlier, the music critic Desmond Shawe-Taylor, writing in *The Sunday Times*, suggested that du Pré needed 'some sort of bandeau for her mop of fair hair, which constantly swings to and fro with the distracting abandon of a Betjeman tennis girl' (qtd. in Wilson 1999: 93). The reference here is to John Betjeman's 1941 poem 'A Subaltern's Love-Song', in which the speaker courts a young woman over tennis, the physical exertions of which suggestively double for sex. The implication is that du Pré should have kept her hair—and her fetching qualities—in check and allowed the audience, or at least this particular audience member, to focus on the music.

Other reporters thought differently and documented her physical attributes in a prurient, sexist fashion typical of the era. A 1967 *Newsweek* article entitled 'Mistress Cellist' begins:

> Like most people, cellists come in a variety of shapes and sizes. One of the shapeliest is 22-year-old Jacqueline Du Pré, a 5-foot 8-inch English beauty, with long blond hair and bright blue eyes. If the rest of her delightful statistics are her own business, her career is not. (Anon. 1967b: 104-05)

The aforementioned *Life* feature, subtitled 'The gusto of a gifted big blonde', elsewhere refers to her as a 'handsome, buxom blonde (5 feet 9, 150 pounds)' who plays with a 'rapturous fury' like that of the Russian cellist Mstislav Rostropovich (Borgzinner 1967: 111). The specifics of du Pré's height might have been in question, but not her 'knockout' quality. In the *Newsweek* article, du Pré notes her inability to wear 'mod' clothes while performing and jokingly asks: 'Can you just see me playing the cello in a miniskirt?' The male reporter replies 'Yes' (Anon. 1967b: 107).

Du Pré attracted many admirers who were positively smitten by the sight of her. Plácido Domingo recalls: 'Her stunning appearance, the flowing blonde hair, sitting there with her cello waiting for the moment of entry, with all the compelling appeal of a modern Mélisande. From

the moment she began to play I found myself hypnotized by her' (Wordsworth 1983: 79). The flutist Eugenia Zukerman expressed a similar opinion: 'It was so touching to see this tall, striking girl with the flowing blonde hair come onto the platform rather like Alice in Wonderland, sit down and wrap herself around the cello' (Wordsworth 1983: 103). A 'puckish milkmaid', 'Ophelia going mad', a 'Betjeman tennis girl', a 'modern Mélisande', Alice in Wonderland: there was no shortage of characters that du Pré conjured for those who saw her perform. The spectacle of her playing the cello was evidently a powerful source of fantasy. Du Pré's audience interpolated her into dramas of their own making—a practice that would continue after du Pré retired, and after she died. I will examine this aspect of her legacy later in the essay.

Documentary footage of du Pré in her early twenties shot by Christopher Nupen captures some of the aspects mentioned by reviewers and admirers, most notably her exuberant personality. Nupen's film *Jacqueline*, broadcast on BBC1 television in 1967, shows du Pré playing cello duets, informally, with her former teacher William Pleeth. Du Pré rocks about in her chair, sways from side to side, makes sudden pounces on the fingerboard, leans into glissandi, tosses her head, taps her feet to the music, ends phrases with mighty bow-arm flourishes, and generally conducts herself in a state of unbridled glee (Fig. 2) (Nupen 2004). This is du Pré letting loose in the context of informal chamber music. Documentary concert footage shows her to be much less 'wild', which makes one wonder if the negative remarks about her movement style may have been at least partially motivated by non-musical concerns. In Nupen's 1967 film of du Pré playing the Elgar concerto with the Philharmonia Orchestra, conducted by Daniel Barenboim, her gestural vocabulary is quite restrained (Nupen 2004). Her movements align with the physical requirements of playing the piece, although her facial expressions are often intense. For example, she cranes her head to the side and downward to follow the path of her fingers on

the instrument, and then looks upward, away from the cello, as if enraptured (Fig. 3). This was a recognizable habit of hers. Nupen's film *The Trout* (1970), which features a performance of Schubert's 'Trout' quintet played by du Pré, Barenboim, Itzhak Perlman, Pinchas Zukerman, and Zubin Mehta, contains a backstage, pre-performance sequence in which the musicians lark about, attempting to play the piece on each other's instruments (Nupen 2005). At one point, Perlman, playing du Pré's cello, appears to mimic her upwardly inclined head positions, a look of mock affectation on his face. Du Pré, playing Perlman's violin like a cello, does not notice this sly homage. Evidently the visual aspects of du Pré's playing style were sufficiently identifiable so as to be copied, and, in this instance, parodied. Du Pré had a repertoire of bodily actions that was familiar to her colleagues, but these actions were apparently not affectations on her part.

According to her associates, du Pré's movement style was simply a result of her 'natural' musical sensibility. Pinchas Zukerman remarks:

> Everything about Jackie in performance was completely natural and spontaneous. Sometimes people will ask why she made those flourishes with the bow. I am frequently asked why I 'dance' when I play. It is just a part of the natural and instinctive movement of the body; one has no conscious realization that one is doing it. The flourishes were something that was [sic] a part of Jackie's normal reaction when playing the instrument. Certainly it was no affectation or façade. (Wordsworth 1983: 107)

Zukerman's comments have testimonial value, though they are based on uncritical assumptions about 'natural' responses and feed into a Romantic discourse about du Pré as a musical genius. This discourse is alluring but ahistorical. It fails to account for other, less idealised, elements of du Pré's reception, which also informed her persona. There was more to the spectacle of du Pré in performance than a Romantic ingénue.

Cellist Provocateur

Part of the fascination with du Pré was doubtless due to her sex. She was not the first professional female solo cellist, but she was still a rarity at the time. Prior to the development of the endpin in the later nineteenth century, men had primarily played the cello and the instrument was gendered masculine. However, at the end of the nineteenth century, when more women began to play the cello in public it no longer appeared to be 'quite the manly regulator of the passions described a century earlier'; instead, as Roger Kennaway observes, a 'view of the cello as a sexually charged emotional vehicle' emerged, complicating and making ambiguous the instrument's perceived gender identity (2014: 185, 200). Women's aptitude and suitability for the instrument had traditionally been points of contention. At the turn of the twentieth century, women were encouraged to play the cello 'side saddle', with their legs tucked together for the sake of propriety. Commonplace assumptions were that female cellists had inferior tone quality and lacked the physical strength to project the sound of the instrument above an orchestra. Du Pré's powerful sound and technical prowess repudiated these sexist assumptions. Du Pré was strangely ambivalent on the subject of whether male cellists had a physical advantage over women. In a 1967 *Newsweek* article she dismissed the suggestion that 'being a woman limits my playing, technically, in any way', while in another interview given in the same year she stated: 'A woman cannot play as a man plays—she hasn't the physique and energy. A woman's hand is a limitation in itself. Rostropovich's hand is phenomenal. He can do anything with it' (Anon. 1967b: 107, qtd. in Wilson 1999: 232). Notwithstanding her contrary opinions on this issue, du Pré radiated confidence and command onstage, at least before MS began to affect her playing.

Indeed, du Pré's movement style and physical command of her instrument was reportedly too provocative for some audience members. Carol Easton, du Pré's first biographer, writes:

> Once she became a woman, the sexual element in her playing was unmistakable; it was said that Jacqueline du Pré made love to the cello in public, and certainly

> there was a voyeuristic element in watching her perform. But concert audiences, particularly genteel *English* concert audiences, are unaccustomed to the undiluted expression of emotions, from heartbursting ecstasy to ineffable sadness. When Jacqueline's face reflected the intense joy or anguish in the music, when her body rose, fell, swayed, and lunged with the rhythm and her long hair flew wildly about, she could not have been more exposed if she had appeared stark naked. The vast majority of her audience stood and cheered, having gratefully allowed themselves to be swept aloft by the power and conviction of her fantasy; others, however, found her ardour distracting and dangerous—even worse, embarrassing—and could be seen primly tapping three fingers of one hand on the back of the other. (2000: 107-08)

This account is anecdotal, and possibly embellished; it contains some questionable analogies. Playing the cello passionately hardly equates to 'making love' to it; this is not the same thing as enacting private feeling in public through music, ostensibly or actually, not even for 'proper' British audiences of the time. Nevertheless, the sensuality of du Pré's playing, including her relationship with the cello, was part of her public persona, which blurred these lines.[7] One reviewer noted the 'searing passion of almost orgiastic proportions, a passion as much physical as musical' that her playing evoked (qtd. in Wilson 1999: 227). Another made reference to 'a set of gestures and physical movements that all [but] merged her body with the cello' (Schonberg 1967: 26), recalling Man Ray's surrealist print *Le Violon d'Ingres* (1924) in which the sound holes of a stringed instrument are superimposed onto a woman's bare back.[8] A 1968 feature on du Pré and Barenboim (her husband) in *The New York Times Magazine* suggested that the couple formed part of a musical triangle that included her cello.

> When she plays, her involvement with the instrument seems so private and so passionate that someone waggishly suggested that Daniel Barenboim must have had to impersonate a cello to engage her affections in the first place. "You have to understand your cello," she said. "You have to get to know it like a human being; and you get attached to it, especially if it's the only one you play. When I first had to play a different instrument it was like adultery." (Cleave 1968: 51)

The relationship between a musician and his or her instrument is, as du Pré indicates, potentially loaded with personal significance. It is important to note, however, that although audience

members may have detected a 'sexual element' in du Pré's playing, this was not something she necessarily intended, at least not consciously.

Du Pré did not, apparently, set out to provoke, even if her manner of playing could prompt some tut-tutting.[9] Du Pré's primary goal was musical expression in a Romantic sense of the term; she reportedly had no political ambitions. In a 1970 profile for *The New York Times*, du Pré disavowed interest in the women's liberation movement, saying: 'I'm afraid I don't know much about it. […] A girl came up to me after one concert and said she was pleased at my success for women's lib. It rather frightened me. […] I would have liked her to enjoy the music … not for women's lib' (Nemy 1970: 54). Evidently du Pré did not recognize her symbolic potential or the various ways she was 'read' as a performer—the meanings her audience made *of* her, and *through* her. Du Pré's admirers projected fantasies of who she reminded them of (Mélisande et al.), who they wanted her to be (a feminist icon?), and what they thought motivated her movements and actions, onstage and off. Du Pré's allure was polymorphous, as was her persona. Du Pré did not prioritise her public image or seek to exploit her stage presence, but this did not dissuade her audience. Indeed, her relative passivity in this regard gave license for others to (mis)interpret her. Her life story became fodder for artistic (mis)representation in theatre and film, likely obscuring the 'real' du Pré but nonetheless illustrating the richness of her biography as a source of cultural engagement.

Dramatizing du Pré

Musical personae are initially shaped by how musicians present themselves onstage and offstage as well as by how audiences/commentators interpret, co-create, or project onto them. Persona, like reputation, is a discursive construction; it is not bound by personhood or authored

by any one individual. On the contrary, it can be appropriated by others and subsequently modified, reinforced, or enhanced by its appearance in a variety of forms, even after the retirement or death of the musician in question. A musician's persona can be adopted and performed, with varying degrees of felicitousness, by an actor/performer/musician, whether in the form of a 'tribute' act or some other type of impersonation. Sam O'Connell, writing about Rufus Wainwright's recreation of Judy Garland's 1961 Carnegie Hall concert, argues that a *cover* persona 'occupies a position between an artist's performance persona and a song character, while also accounting for the duality and competing presence of both a performer's performance persona and the reconstruction of the covered artist's star image that is invoked during performance' (O'Connell 2011: 317). Persona therefore functions as behavioural repertoire that can be cited or re-presented.

In addition to a cover persona—something a musician can perform in order to signify another musician's persona—one might also think about how the *characterisation* of musicians by dramatists/screenwriters, and subsequent portrayals by actors, relates to musical persona. There is a long tradition of dramatizing musicians' lives onstage and in film (e.g. Mozart in Peter Shaffer's *Amadeus*, David Helfgott in the movie *Shine*, Ian Drury in the biopic *Sex & Drugs & Rock & Roll*). This is appealing subject matter, but it also does cultural work. Dramatizing a musician's identity, thereby making it available as a role to be played, presents the possibility of altering how a musician's persona is currently understood, thus potentially reshaping its existence in the cultural imaginary—for good or ill. Arguably, musical personae, like plays, are not spatio-temporally bound, ontologically fixed entities. On the contrary, they are works-in-process, contingent phenomena, cultural scripts that are (potentially) multiply authored and continually renegotiated.[10] Consequently, the dramatic incarnation of musical personae (i.e. their

presentation in drama) can be noteworthy. The dramatizations of du Pré in theatre and film recall the critical and popular commentary that accompanied her professional life, but they give it particular slant. They make aspects of du Pré's allure apparent in a distinctive manner, even if they inadvertently work to throw the 'real' du Pré into relief by virtue of her absence, and by the interpretive distortions, or inaccuracies, they present.

Tom Kempinski's play *Duet for One* (1980), first produced at the Bush Theatre in London, and made into a film in 1986 starring Julie Andrews, is inspired by du Pré's biography but does not aim to replicate it faithfully. Kempinski borrows from du Pré's life story, but the play is not 'about' du Pré per se and makes no mention of her in the paratext or in publicity material.[11] *Duet for One* features the characters of Stephanie Abrahams, a thirty-three-year-old concert violinist forced to end her career because of MS, and her psychiatrist Dr Alfred Feldmann, a classical music enthusiast invited to treat Stephanie at the request of her husband, David Liebermann, a famous composer. Stephanie and her husband had been a 'team who used to make music together', like du Pré and Barenboim (1981: 14). The play's six scenes take the form of doctor-patient sessions in which Feldmann, using medication and therapy, attempts to help Stephanie confront and overcome her depression, which is prompted by her illness, anxieties about her marriage, and unresolved childhood issues. Kempinksi explores the 'tragic' figure of a professional musician who can no longer perform music, and the personal crises this inevitably provokes. He uses the therapy scenario to investigate Stephanie's character, dramatizing her unstable mental state, sexuality, and the poignancy of her situation. The play presents the difficult process of getting to know 'the dancer from the dance', as Stephanie is grudgingly forced to confront who she is independent of her identity as a famous musician.

Kempinski does not shy away from depicting a disabled, psychologically troubled person in an unflattering light, which is probably the most interesting thing about the play.[12]

Anand Tucker's film *Hilary and Jackie*, based on a memoir by Hilary and Piers du Pré, explores some of the same themes as *Duet for One*, namely identity crisis and the devastation wrought by personal illness, but it is primarily concerned with sister dynamics. In this film, du Pré's biography is told from her siblings' perspectives, as adapted by the screenwriter, Frank Cottrell Boyce. As the title suggests, the film focuses on the relationship of the two sisters; it is not a single-focused biopic (the order of the names in the title is not incidental either). Clearly, the truthfulness or authenticity of the film is questionable, which is likely why it provoked such a hostile response from du Pré's friends and associates upon its release. However, the film implicitly suggests that the 'truth' about du Pré is inherently unstable and relative, notwithstanding the claim of veracity espoused by the memoir on which it is based. Boyce's screenplay first sets out the narrative from Hilary's perspective and then replays it from Jackie's perspective, providing contrasting glimpses of their lives and accounts of their interactions. This is something of a canard, though, as Jackie's perspective is ultimately authored by Hilary du Pré (via her memoir, which serves as the source text for the narrative). The film *purports* to show Jackie's side of the story, but the Jackie it presents is her sister's version of her. This version, like Kempinksi's violinist character, is not very appealing. The film depicts Jacqueline du Pré as an insecure, stroppy, manipulative woman who lacks emotional intelligence and understanding. Hilary du Pré, by contrast, is shown to be generally sympathetic, self-sacrificing, and long-suffering (the bias here is blatant). The 'Jackie' of this film little resembles the wholly affectionate, generous portraits of her presented in Nupen's documentaries. This 'Jackie' shares none of du Pré's apparently bounteous love of life and music. Music, for the 'Jackie' of this film,

plays second fiddle to the character's personal ambitions, crises, and frustrated desires. In this respect, *Hilary and Jackie* de-romanticizes du Pré by showing her as a flawed human being with a less-than-perfect life off the concert platform. In order to wring maximum pathos from her life story, the film nevertheless relies on the Romantic trope of the artist as an isolated, suffering genius doomed to extinction.

Emily Watson does a good job of approximating du Pré's physical mannerisms as a cellist, replicating her often-dramatic facial expressions, head tossing, and bow arm flourishes. The film highlights this aspect of du Pré's playing. The judges at the Purley Music Festival, in which Jackie participates as a child, admit to being 'a little unnerved by the candidate's [i.e., Jackie's] rather overemphatic bodily movements', and Jackie's mother, Iris, also objects, blaming herself for having encouraged Jackie with 'music and movement' exercises as a child.[13] The film relates Jackie's physical movements to her obstreperousness; it depicts her as a mini-skirted, 1960s wild child caught up in the sexual revolution. Her performance mannerisms are not understood as signs of unconsciously expressed musical immanence. Rather, the script describes her shaking her hair about 'like a teeny rock guitarist'; elsewhere, Jackie likens herself and Danny (Daniel Barenboim) to The Beatles and joins him enthusiastically in an impromptu rendition of The Kinks' song 'You Really Got Me' (Boyce 1997). The script emphasizes their free-spirited association:

> JACKIE and DANNY are playing some of the Beethoven Variations for Cello and Piano. They keep looking each other in the eyes and grinning as they play. Suddenly, DANNY switches tack and segues into the storming arpeggios of "You Really Got Me". JACKIE laughs and joins in with the power chords on the cello. They keep going, getting faster and faster, her hair flying all over the place. It's really sexual but fun too. (Boyce 1997)

Whether the real du Pré and Barenboim would have swapped Beethoven for The Kinks in rehearsal (or even known the latter) is moot. The film aims to connect Jackie's musicality to her sexuality: an expression of one is invariably an expression of the other.

There are numerous examples of this. When she has to leave the stage at the Wigmore Hall to replace a cello string, she exclaims in passing: 'At least it wasn't my G string!' The script likens a post-coital embrace between Jackie and Danny to a cellist's embrace of the cello: 'They are sitting opposite each other and she has one arm over his shoulder and the other straight across his back. She caresses his back as if playing him. She hums quietly as she does so' (Boyce 1997). Before Jackie announces her desire to sleep with Kiffer (Hilary's husband), she pretends to hear Hilary tapping the melody to 'You Really Got Me' in her head, insinuating intimacy and understanding between them. Watson's posture and body language in this scene makes Jackie's intentions towards Kiffer grossly apparent: seated in front of Hilary and Kiffer and wearing a short dress, Jackie waggles her spread legs at Kiffer while shooting him meaningful looks. When her desire is subsequently realized and they are having sex, she hums a piece that her mother composed for her to play on the cello when she was a child. It is an awkward juxtaposition, befitting their liaison. The film characterizes du Pré as a highly sexualized, rambunctious woman who is forthright about her desires and frustrations and acts (them) out accordingly.

This version of Jacqueline du Pré is not the blithe creature of popular imagining and anecdotal remembrance. The film foregrounds Pré's 'problem' physicality, not only in terms of her sexual urges but also the behaviour of her body. She suffers from excessive perspiration when she plays and has to get dresses made to accommodate this. Moreover, she flaunts her unruly body, either out of an urge to provoke or because of gaucheness, as in this post-concert exchange:

FEMALE ADMIRER:	Casals was in the audience tonight. He was most impressed. He would be honoured for you to join him for supper.
JACKIE:	I'd love to but the problem is I stink.
FEMALE ADMIRER:	Excuse me.
JACKIE:	The sweat just runs off me when I'm out there. What about Pablo [Casals], does he have the same problem. Look at this…

She lifts up her arm and shows the massive underarm stain. The ADMIRER looks confused and alarmed. (Boyce 1997)

Jackie's body does not act as it ostensibly should, just as she does not always behave as she ostensibly ought. When the symptoms of her MS begin to manifest, her body further 'betrays' her. She discovers to her horror while in a dressing room about to go onstage that she has wet herself (due to incontinence) and is forced to change her dress. When she performs, she drops her bow (or imagines she drops her bow; it is unclear) and is unable to control her fingers properly. In her final performance, she cannot stand when she has finished playing and Danny has to help her off the stage. The film shows Jackie's eventual physical decline into a writhing mass of tics and spasms as she furiously '[rages] against the dying of the light'.[14]

Hilary and Jackie is bookended by a narrative frame that shows the two sisters as children, careening over dunes and running along a beach, ideally happy and free, before encountering a mysterious woman standing by the shore (the adult Jackie), who tells her younger self that 'everything is going to be alright' (an obvious platitude). The camera whirls around the young girls—a dizzying, circling motif that recurs throughout the film and serves as a filmic counterpoint to Jackie's dynamic physical movements, her tendency to 'dance' with the cello. The film presents du Pré as a force of nature whose larger-than-life personality and musical genius ruptured the lives of those around her.[15] The film's depiction of du Pré as extraordinary

(musically inspired) and ordinary (flawed), earthly and spectral, highlights aspects of her allure, even if it involves a misrepresentation (or assassination?) of her character. As this essay has outlined, du Pré was long reimagined by others; she was always a Romantic fantasy in the making.

Coda

Why does any of this ultimately matter? Du Pré died over twenty-five years ago; her legacy seems secure. She has not been forgotten about.[16] The purpose of this essay has not been to advocate for du Pré or reveal truths about her character. I have no insider knowledge that would enable me to offer such insights, and even if I did it would be supplemental to my object of study, which is how du Pré was received, represented, and reimagined, both in her lifetime and posthumously. Du Pré's allure as spectacle and drama is, in one sense, incidental to her playing. One does not need to know what du Pré looked like or anything about her biography in order to appreciate her musicianship. Her recordings speak for themselves in this regard. However, our engagement with music, both live and recorded, is typically not disinterested, especially if it affects us emotionally or imaginatively. We frequently personalise the act of 'musicking' (Small 1998), latching onto, and helping to create, performers' personae. This helps make music personally meaningful and socially significant. Du Pré's critical reception and afterlife in the cultural imaginary testify to the effect she had on those who witnessed her perform, as well as those who just heard (of) her. Du Pré *mattered*—and continues to matter—to her listeners and admirers; they respond(ed) to the spectacle of her playing and to her biography by investing *in* her and projecting *onto* her, casting her in an assortment of roles. Attending to how personae operate over time and across media can shed light on how we understand and/or

expect musicians to present themselves in performance, embody their playing, and function symbolically. These issues are still pressing today, especially in relation to female classical musicians, who are often required to conform to normative ideas of female beauty and whose physical allure is a valuable, marketable commodity.[17] It can also reveal how musicians are interpolated into cultural narratives that are not always entirely of their own making (e.g. the artist as suffering genius, social provocateur, outsider, deviant).[18] Theatre and performance scholars are well equipped to analyse the ways in which music operates 'beyond the score'.[19] The study of music 'as' performance involves attending to audiences' imaginative and emotional engagements with music and musicians. These engagements are culturally constituted and frequently ideologically motivated; they can have many manifestations, including drama, theatre, and film. This essay has demonstrated the importance of analysing the cultural narratives, myths, impressions, depictions, and fantasies about Jacqueline du Pré, and has investigated her allure, recognising the intricate interplay of sight and sound, perception and projection, 'the dancer' and 'the dance'.

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Notes

[1] Laurence Whistler (1912-2000) designed the artwork and engraved the principal part of it; his son, Simon Whistler (1940-2005), engraved the music.

[2] Pinchas Zukerman remarks in Nupen (2007): "The extension of music-making, the sound that came out of her being—it wasn't the cello, it was really her being—was just completely natural. It had no inhibitions."

[3] See Lloyd Webber (1999).

[4] See Roach (2007).

[5] Organists, whom audiences often cannot see during recitals, complicate, and maybe even frustrate, the enjoyment of personalist elements in musical performance. The audience can *imagine* what the organist looks like, and the movements he or she makes, during the actual playing, but this is not quite the same thing.

[6] See the chapter on Glenn Gould's corporeal liveness in Sanden (2013: 44-64).

[7] Kennaway parses a 1927 account in *Country Life* magazine of the Portuguese cellist Guilhermina Suggia (1885-1950) playing the cello, noting how it provides 'a description of a self-contained, controlling and sexually dominant woman. The cello is the object of a woman's control, and a means to her own private fulfilment' (2014: 203). Du Pré, who was awarded the Suggia Gift (a prestigious bursary for cellists) at age eleven, continued Suggia's legacy of empowered cello playing.

[8] The association of the cello with the female form has become a familiar cultural trope, and perhaps even a cliché. It features, for instance, in Nacho Duato's ballet *Multiplicity. Forms of Silence and Emptiness* (first performed in Weimar in 1999). This work contains a sequence, set to the prelude of J.S. Bach's first suite for solo cello, in which a male dancer, playing Bach (bewigged, and in period costume), 'plays' the body of a female dancer as though she were a cello. The female dancer, wearing a form-fitting vest and shorts that expose her bare arms and legs, dances with Bach, signifying the cello as a manipulated object as well as musical inspiration/composition. The choreography has a sensual quality, though its gender politics are questionable. A clip of this sequence is currently available on YouTube. Thanks to Bernie Cronin for bringing this piece to my attention.

[9] A contemporary of du Pré who *did* set out to provoke was Charlotte Moorman. Moorman acquired the soubriquet 'the topless cellist' on account of her arrest on the charge of indecent exposure while performing Nam June Paik's *Opera Sextronique* in New York City in 1967. Hilary du Pré reports that Jacqueline was once asked if she ever played topless, which would seem to be a reference to Moorman (1997: 237). For more on Moorman, see Rothfuss (2014).

[10] See Kidnie (2005).

[11] It should be noted that du Pré was still alive at the time of the play's first production and the film's release.

[12] In one session, Stephanie declares that she is having rough sex with a local scrap-metal collector. She suspects her disability arouses him, saying: 'I never have a climax but I pretend.

He fucks me like a sack because I'm a little restricted. I think that's what turns him on. He likes music too' (1981: 34).

[13] Du Pré's instruction, as a child, in Dalcroze Eurhythmics may well have influenced her movement style and gestural vocabulary.

[14] Anand Tucker references Dylan Thomas' 1951 poem 'Do Not Go Gentle into that Good Night' when discussing du Pré: 'She raged in her illness against the dying of the light with as much passion as she played in her prime'. Quoted in Davies (1999).

[15] The filmmakers make artful use of an actual storm that occurred in Britain in October 1987, which coincided with du Pré's death. The storm is cannily foreshadowed in the soundtrack for the scene in which Jackie has difficulty controlling her fingers and struggles to play the Dvořák Cello Concerto on stage. In close-up, point-of-view shots, threatening thunder rumbles are interspersed with the sound of her fingers clambering on the strings; wind and rain sounds subtly morph into scattered, 'torrential' applause as we shift to an external perspective.

[16] Some indicators: the February 2015 issue of *Gramophone Magazine* featured du Pré on the front cover, celebrating the 50th anniversary of her recording of the Elgar Cello Concerto with Sir John Barbirolli. In March 2015, the 20th Annual Jacqueline du Pré Charity Concert was held at Wigmore Hall. At the time of this writing, the Jacqueline du Pré Facebook page has over 69,000 'likes' and is regularly updated.

[17] See, for example, Griffiths (2010).

[18] See Mantere (2013).

[19] Cook (2014)

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