This recently released DVD of Bruno Monsaingeon’s film about Nadia Boulanger’s approaches to teaching, students, and musical taste, is little changed from its original 1977 production. Although it lacks the original’s iconic opening, a clip from the movie Love Story in which Boulanger is mentioned, the remaining material provides a brief glimpse into Boulanger’s studio, and in particular the famous Wednesday classes held at her Paris home.

Viewers are treated to nearly an hour of footage of Boulanger working with an assortment of students on works by Mozart, Stravinsky, Schumann, and Bach. Filmed just two years before Boulanger’s death in 1979, and before her heath began to decline seriously, the documentary captures aspects of Boulanger at her intellectual peak as well as showing her as she often was during her last years. In the former, we see her use of the Socratic method in group teaching as she cross-examines a class of students during an analysis of Schumann’s Davidsbündlertänze.

Strings Attached concludes with the Artemis Quartet’s 2001 performance of Beethoven’s Große Fuge, which confirms the value of such a detailed approach by presenting a nuanced performance of this dense work that reveals not only its extraordinary counterpoint but its manic emotional range without sounding overwrought or hysterical. The second film, culled from the same Paris recital, gives further evidence that their approach yields interesting musical experiences that gratify intellectually and emotionally, particularly in their readings of Beethoven’s Op. 18, No. 2 quartet and Webern’s Six Bagatelles, Op. 6. Monsaingeon skillfully directs the viewer’s attention toward the subtle communicative acts that are required to create a convincing musical message, using tight shots to capture the eye movements of the individual musicians and wide-angle shots to highlight the interpersonal dialogue of more conversational passages. As a result, this DVD stands not only as an insightful portrait of one of the most engaging contemporary string quartets but as required viewing for anyone who seeks to understand the complex processes of musical collaboration.

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moment of reverie during Mozart’s Fantasie in C minor in which she dreamily narrates the harmonic events of the first movement as they go by. Here she is clearly speaking more to herself than the students clustered around her, and her commentary rarely goes beyond marking the large-scale events of the work, noting a modulation here, a cadence there, the return of a motif.

The film is too short to serve as an in-depth portrait of Boulanger either as a teacher or as a champion of new music during the twentieth century, although interviews with Igor Markevitch and Leonard Bernstein allude to her promotion of Stravinsky and the interest she took in young American composers during her long career. An interview with Monsiaugeon interpolated through the film touches on her belief in God as the creator of musical gift in individuals, and her belief that musicians so gifted have a responsibility to pass on and further that knowledge for others, as she has.

The DVD’s packaging and accompanying booklet make it clear that Mademoiselle has not been updated since its 1977 release, and unfortunately the transfer for this release is rather poor. Especially disappointing is the lack of an audio remastering; the sound fades in and out, and worse, there is considerable distortion in the music that is played, making listening to the excerpts and performances in the film almost painful. Nonetheless, Mademoiselle is an interesting if by no means comprehensive record of Boulanger’s last years of teaching.

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Max Lorenz is acclaimed universally as one of the greatest Wagnerian tenors of all time, but his reputation has been tarnished somewhat over the years by his alliance with the Bayreuth Festival during the years when Winifred Wagner openly accepted Hitler and the Nazi party as partners in reviving the festival after years of decline. Lorenz made his debut there in 1933 and became the most highly prized singer on the roster, particularly as Siegfried. Like many artists of that time, Lorenz chose to distance himself from politics and stayed in Germany for his art. He was married to a Jew and was known to be homosexual, but his artistic clout saved him and his family. While he figured prominently in the Nazi propaganda that came out of Bayreuth, he was never a party member and after the war was allowed to travel abroad to perform, including to New York and Paris. In his later years he was highly regarded as a teacher and mentor, with the American helden-tenors James King and Jess Thomas among his students.

This recent documentary makes no attempt to hide Lorenz’ association with the Nazis, but it does not judge him, and it does cite his protection of his Jewish family and homosexual colleagues at Bayreuth. The focus of the film is Lorenz the artist, and the many audio and video clips of him attest to his greatness. Preeminent among the commentators are the singers Dietrich Fischer-Dieskau, Rene Kollo, Waldemar Kmentt, and Hilde Zadek, and it is delightful to watch their expressions as they listen to Lorenz sing: smiles, raised eyebrows, knowing glances, and lip-synced text reveal their admiration for their colleague. Film clips include a dress rehearsal for the 1934 Götterdämmerung at Bayreuth with Frida Leider and several television appearances from the 1960s, with performances of Strauss’ song “Zueignung” and Otello’s death from Verdi’s opera, in which the