LEONARD SHURE PIANIST 1910-1995

His Life's Story

Told through Clippings, Interviews, & Commentary

Compiled & Annotated by

Dan Gorgoglione

Revised: March, 2011

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PREFACE

The great American Pianist Leonard Shure – heir to the traditions of the legendary Artur Schnabel – is barely remembered by today's musical public, although his name is still mentioned with awe and reverence by older generations of musicians & the public who remember his work. However, during the 1930's & 1940's, Shure was one of classical music's biggest marquee names, featured annually as soloist with the top American orchestras, and on the most prestigious recital series – alongside such names as Rachmaninoff, Rubinstein, Horowitz, Serkin, Arrau, and the great Schnabel himself. Widely known and admired as a principal exponent of the most intellectually rigorous repertoire, Shure's performing career extended some 75 years (from 1915 until his retirement in 1990). Teaching was also of paramount importance to him: From 1927 until his retirement, Shure maintained a class of talented students – for both piano and chamber music.

Onwards from the 1950's – with artist managements increasingly reluctant to promote artists who devoted so much time to teaching, Shure severed his ties with the American management scene – and accepted only those engagements which best suited his teaching schedule. So, while Shure was to perform some impressive engagements over the next 4 decades (including the Cleveland Orchestra with Szell, NY Philharmonic under Bernstein, recitals at Carnegie Hall & Lincoln Center, etc), his performing activities were greatly diminished in comparison with his halcyon days of the 1930's & 40's.

In a recent YouTube interview, eminent pianist Leon Fleisher states that the 2 great American pianists of the 20th Century were William Kapell and Leonard Shure (and that remark is made by a man whom many would consider to be their equal). The legendary piano teacher Aube Tzerko (himself one of Fleisher's teachers, and a former student of Shure's) once told me "Leonard Shure was the greatest piano talent <u>ever</u> to come out of the United States, <u>bar none!</u>"

Although Leonard Shure's name has now faded from the public's consciousness, the influence of this great American musician still reverberates throughout the music world today (as this document will demonstrate). The following compendium is an attempt to reconstruct Leonard Shure's life and career -- the sum total of which reveals a most vivid and compelling story. Let us now open a window in time, as we follow his journey through the 20th Century.

LEONARD SHURE Pianist 1910-1995

His Life's Story, Told through Clippings, Interviews, & Commentary

Compiled and Annotated by Dan Gorgoglione - New York City, July 2010

Introduction

The 100th birthday of Leonard Shure served to bring together his many students and admirers from around the world. In anticipation of Shure's centennial celebration at the International Keyboard Institute & Festival (July 24, 2010), many of us reconnected through the internet - via e-mails, Twitter & Face-Book (media unimagined when we all first met...), and through our cyber-connections, we all shared stories and information about Shure. But, I sensed that something was very wrong...

No matter who I spoke to, it seemed that Shure's many students – and even his 2 sons whom I've been privileged to communicate with – had limited information about him. Of course we all knew *something* about Shure's life & career, but not a single one of us could claim to know *everything*. In fact, so many important details of Shure's career seemed unavailable that we all had more questions than answers. But, the catalyst for me was a chance conversation I had with distinguished pianist Gary Graffman, who said "You know, Dan, there were so many pianists who didn't play nearly as well as Leonard Shure, yet they had bigger careers than he did. *Why is that?*

Well, <u>that</u> did it! As it seemed nobody had the complete answers to Maestro Graffman's question (actually a question many of us had also asked), I set out to find those answers – never dreaming that my quest for information would result in the 200+ page document that I subsequently created.

I felt that the time was long overdue for a thorough and objective study of Shure's life, as viewed (1) by the critics who heard him, (2) by the journalists who interviewed him, (3) by the world's most important musicians who admired him, and (4) in his own words. In the interests of impartiality, I decided this study would forgo any comments from his students. I subsequently embarked on a research expedition to find every possible newspaper clipping, review, interview, and magazine article – and then to organize the materials chronologically & tie everything together with my own commentary.

In defense of my own attempts at impartiality, my observations of Shure are not simply those of a former student (I worked with him 1972-77), but also those of a musicbusiness executive: I served as Director and Vice President of Artists & Repertoire for CBS Masterworks and RCA Red Seal – so, from 1981 to 1994 I had a ring-side seat from which to observe the classical music business. My commentary will therefore lend insight with respect to Shure's overall stature within context of the music industry (an industry he grew to loathe – and after my 13 years of working in it, I can fully appreciate why!).

It is my hope that, after reviewing all this material, we can all acquire a deeper understanding of who Leonard Shure was, what he represented, and the rich artistic legacy he imparted to us. We can better appreciate the ramifications of his "my way or the highway" decision to teach as well as perform (a commitment he maintained throughout his life), and the heavy price he paid for that decision – from which we were to benefit. Instead of performing on the world's great stages for big fees, he was sitting in his studio <u>teaching us</u> – trying to get us to see exactly what he could see, to hear what he heard, and to do what he was doing. How privileged we all were!

Whereas it can be said that many concert artists feature their repertoire in a manner similar to that of a museum curator presenting an exhibition, Shure was no mere curator. He was a musical archeologist, forever digging in search of music's meaning & substance. Every lesson with Shure was akin to a mining expedition: He led us by the hand deep down into subterranean regions where few musicians dared to tread, showing us every last detail – moving onto the next detail only upon being convinced that we understood what we had just seen. The great critic Harold C. Schonberg made an insightful observation in his review of the 1960 Bernstein-Brahms Concerto performance at Carnegie Hall:

"Shure's performance of the Brahms was massive and rocklike, as if he were carving the concerto from the piano."

Yes indeed: Shure carved, he dug - and he found!

Here follows the life story of Leonard Shure – told through clippings, interviews, and commentary. I hope you'll enjoy it.

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N.B.: The Cleveland section of this document is incomplete. The archive of the Cleveland Plain Dealer's website has more than 300 articles on Leonard Shure, but the print-function on that site is totally inadequate. Anyone wishing to read this treasure-trove of Shure articles can to <u>www.cleveland.com/plaindealer</u> and click on "historical archives" – If you pay \$19.95, you'll have 1-month's access and you can read these articles on line. The Cleveland press articles reproduced here were procured by Ted Shure from a library clippings file – and are enough to provide a basic overview of Shure's Cleveland years.



LEONARD SHURE Pianist 1910-1995

CHAPTER I: Chicago

Where it all began...

Although born in Los Angeles, Shure spent his childhood in Chicago. His earliest musical performances – singing coloratura arias with his mother accompanying him from the pit of the Flo Zigfield Follies – seem not to have been reported in the press. The first press notice to be found covers his 1922 performance of 2 movements from Chopin's Concerto #2 (at age 12). The next review found is of Shure's triumphant return as a mature artist in 1935. However puzzling it is to discover that Shure may never have performed with the Chicago Symphony, he did play many important concerts in Chicago over a 35-years period, including a much praised series with the Budapest Quartet at Ravinia in 1941 & 1942 (featuring the Brahms, Schumann & Dvorak Quintets), and Beethoven Violin Sonatas with Henri Temianka (which they also performed in Washington & Cleveland). Shure's last known Chicago recital was in 1957.

Please note the "On the Aisle" article by the famed (and much feared) critic Claudia Cassidy from 1948, where she announces an impressive line-up of pianists coming to town – Novaes, Curzon, Michelangeli, Shure & Serkin. She then comments "Mr. Shure, well known in Chicago" – so indeed he was! (Cassidy also reviewed Shure's recordings – to be found in Chapter 12). Shure also did quite a bit of teaching in Chicago: Per his son Robert, Shure commuted regularly from Cleveland to Chicago in the late 1940's & early 1950's to teach at the Bougulasky School of Music.

*NB: Both reviews were written by the same critic, Edward Moore.

Other 17 -- No Title Chicago Daily Tribune (1923-1963); Mar 23, 1924; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. E14

RECITALS AND CONCERTS

Today-At 12: "Faust" in concert form, Nathaniel Finston, conductor; Walter Pontius, Louis Kriedler, Bettina Freedman, William Phillips, Sibyl Comer, and others, soloists, chorus of 50 from Apollo Musical club; Chicago theater. At 3: Philharmonic orchestra, Fritz Reak, conductor; Milan Lusk, F. Borsted, and Walter Brauer, soloists; North Side Turner hall. Leonard Shure, piano recital; Kimball hall. At 3 and 4:15: Art Institute ensemble; Fullerton hall. At 3:30: Jascha Heifetz, violin recital; Auditorium. Eusebio Concialdi, baritone; and Christian Jordan, pianist; joint recital; Playhouse.

TITS

KIMBALL HALL

Sunday Afternoon, May 20th, 1923

.. PROGRAM ..

1.	Concerto in C Minor (First Movement) .	Mazart
2.	Sonate in A Flat Major op. 26 Andante con Variazioni Scherzo	Beethourn
	MinsightFreedreed. Allegro	
1.	Nocturne in F Sharp Major op. 15 No. 2	Chopin
	The Three Hands	Ramean
	111	• Lisze Palmgren
	Spring Rain At the Zoo Skating	Khun
۱.	Concertisus	Carpenter
	Karl Reekzeh at the Second Plano	
	STERNWAY PIANO USED	
e- 1		
		and the second

make them balance."	ford, April 1923. is rightly called the 'wonder child'. He played with musicianly understanding, a clarity and and power enough in the heavier passages to	are so remark-	Chicago Evening Post: Chicago, November 1922. 'Leonard Shure, 'the 11 year old prodigy' was the soloist of the concert. His playing was unusual. There was a grasp of the music, a full tono, clean tochnic and all carried with astonishing poise. There were no prodigy airs, but young Master Shure went right to the plane and played what he had to play. He made a hit with the public and was obliged to play two encores, the first time this has happened at the Chicago in my experience.'	The child plays like a matured artist; a tone of achable tochnic; refinement, keen and plastic rhythm hading that is positively uncanny. His control of the resources of finger tochnic and dynamics is nothing linary."	vening American: - Chicago, November 1922. ung Shure is a wonderful child if ever there was one - a b whom one listens in mingled admiration and excitement year old phenomenon unfolds his remarkable talents to your	 Pantagraph: - Bloomington, Ill., June 1921. 'Leonard Shure, a boy pianist, played with finished technic and understanding. The enthusiasm exited was spontoneous." Daily News: - Chicago, May 1922. 'Leonard Shure, plano soloist with the symphony orchestra under Mr. Finston showed a fleet and accurate technic and a sharp rhythmic accent." 	ts: Minor Concerto so well in so far as finesse was im by this writer several reincarnation of Mozart or t this time."
- 	ball hall. Works requiring rannid and ball hall. Works requiring rannid and easy digital performance he plays with uncommon facility. Jie would seem to be on the path that leads to brilliant virtuosity.	such times, Saint-Shons "Rondor Capriceloso," for one, his tono became a bit hard and even his usually infail- ble intonation went a hair's breadth or so awry. Then again, he would play as gioriously as over. has gioriously as over. as gioriously as over. as gioriously as over. as a solution of the second second second second the second second rectal at film.	one of the great presidigitators of the art, jusging masses of whiring notes with the surget hand of them all, For an act of supreme wizardry, one of Ries' "Ferpetuum Mobile," a rapid fire stant that fairy siltered. There were occasions in the course of the program where Mr. Helfetz ap- peared to be predecupied with some- thing outside of violin playing. At	BY EDWARD MOORE. Jascha Heldetz of the margle field bow, having been absent from Chi- cage for a full year, returned to the Auditorium yeslerday afternoon. As many competent violinists as there are before the public at present, he is still	Other Events in Music Are Chronicled.	Heifetz' Magic Fiddle Shows Mastery of Art	The second secon
		KIMBALL HALL wabash avenue and jackson blvd.	SUNDAY AFTERNOON MARCH 23rd, 1924, at 3 P. M. at	Piano Recital	Other Events in Music Are LEONARD SHURE	Karl Reckzeh	

/	STEINWAY PIANO USED	4. Liszt — Concerto in E flat-major . Karl Reckzeh at the Second Piano	- Etude in I - Liebestraun	3. Debussy — Reflects dans l'eau Chopin — Fantasie Impromptu	Scherzo Rondo	Presto Andantino	2. Schumann — Sonate in G minor op 22	 Mozart — Fantasie in C minor Schubert — Impromptu op. 90 Beethoven — Rondo G major op. 51 . 	PROGRAM	•		
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LEONARDSHURE												

Recitals and Concerts

Chicago Daily Tribune (1872-1922); Apr 30, 1922; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. F12

Recitals and Concerts

TODAY—At 11:45: Chicago Theater Symphony orchestra, Nathanial Finston, conductor; Leonard Shure, planist, soloist, Chicago theater.

symphony Concert Fills the Chicago EDWARD MOURE Chicago Daily Tribure (1872-1922), Nov 6, 1922; ProQuest Husancel Newspapers Chicago Tribure (1849 - 1987) pg. 21

Symphony Concert Fills the Chicago

Critic Finds It Has Passed Experiment Stage.

BY EDWARD MOORE. If you desire to hear the Chicago theater's symphony concerts these Sunday noons, it is a good plan to be on time. Long before Conductor Nathanici Finsion and his orchestra had finished their program yesterday, the theater was filled to complete capacity and the box office had stopped soiling tickets. You will probably infer from this fact that the concerts have passed the experimental stage and have Bono into the rating of permanent attractions, and you will be quite correct. Mr. Finston and his men played

Air. Finsion and his men played such pleces as the Tschaikowsky Variations and Polonaise and the Grainger "County Derry" tune with the technical virtues of tone, balance, and accuracy, and also with the spirit that means vitality. Leonard Shure, a boy planist with an uncanny facility of fingers. played two selections of Chopin's F Miror Concerto, and won a double encore for the feat. Leonard Shure Leaves Ranks of Prodigies; Now Mature Artist EDWARD MOORE Chicago Daily Tribune (1923-1963); Jan 24, 1935; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. 13

Leonard Shure Leaves Ranks of Prodigies; Now Mature Artist BY EDWARD MOORE.

Jeonard Shure, who used to classify among the startling youthful talents among planists and who has been away for some five years since that time, returned to Orchestra hall last night to reveal what has been accomplished during the interval.

There has been a good deal. He retains the cagerness of youth, but he has studied, played, and thought, with the not unexpected result that he has been attaining maturity in performance.

It was by no means a customary program by which he reintroduced himself to Chicago, even though no item on it was far off the beaten path. Numerically there were just three numbers, Schumann's Fantasie in C, Mozart's Sonata in D, and the twentyfour Chopin preludes, and nothing else. These three, however, are of such contrasting nature that they gave him an excellent interpretive test, and he came through it with flying colors.

He has the kind of technical development that makes him a first class Mozart player, and the kind of an imaginative mind that gives him standing in the projection of Schumann and Chopin. The fine tone and accurate rapidity that turned the laces and arabesques of the one was translated into something warm, appealing, and personal in the music of the other two. He is the sort of player who, one imagines, would be more than ordinarily interesting in not a single example but a whole series of recitals. Notes of Music and Musiclams Chicago Daily Tribune (1923-1963): Mar 30, 1947; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) or. E10

Notes of Music and Musicians

Henri Temlanka, violinist, and Leonard Shure, planist, will give a recital of Beethoven sonatas in the University of Chicago series in Mandel hall at 8:30 p. m. Tuesday. Sonatas to be played include A minor, Opus 23; A major, Opus 12, No. 2; E flat major, Opus 12, No. 3; and G major, Opus 96.

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Notes of Music

Chicago Daily Tribune (1923-1963); Jan 17, 1943; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. C9

Notes of Music

The Chicago conservatory is presenting a series of scholarship fund concerts at Curtiss hall under the direction of Leonard Shure. The second concert will be presented the evening of Jan. 27 and is devoted to music of Schubert, including the Sonatine for Violin and Piano, D major, some of the songs, marches for four hands, and the Trio in B flat major. Performances are by members of the faculty.

Pianist Plans Concert in Leon Mandel Hall Chicago Daily Tribune (1923-1963); Oct 24, 1957; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. S13

Pianist Plans Concert in Leon Mandel Hall

Pianist Leonard Shure. Cleveland, will give an all Beethoven concert at 8:30 p.m. tomorrow in Leon Mandel hall, 57th st. and University av. Shure, who made his American debut with the Boston Symphony orchestra under Koussevitsky's baton, has played with the New York Philharmonic, the Chicago and Cleveland symphonies, and at the Tanglewood Music festival in Massachusetts. His program will include the Sonata in A-flat major and Thirtythree Variations on a Waltz by Diabelli.

String Quartet Acclaimed in Ravinia Finale CECL SMITH Chicago Daily Tribune (1923-1963); Aug 17, 1942; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) DE. 15

String Quartet Acclaimed in **Ravinia** Finale

Two concerts by the Budwpest String Quartet, at Ravinla Park, Saturday ere-ning, with Leonard Shure, plunisty and on Hunday afternoon, with Million Preves, violist. The Saturday program: String Quariel, G major, opus 18, No. 2.....Beethoven

minor, opus 31,.....Brahma The Sunday program: Siring Quariet, D major, opus 64, No. 5 ["The Lark"].....Ilsydu String Quariet, E minor, opus 116 ["From My Life"].....Smetana Quintet for Two Violins, Two Violas and Cello, G major, cours 111

opus 111.....Brahms

BY CECIL SMITH.

With the two final concerts of the Budapest String Quartet over the week-end, the triumph of chamber music at Ravinia was complete. On both occasions the audience greatly exceeded the 1,400 seat capacity of the pavilion, and the applause left no doubt that the patrons of Ravinia have now accepted chamber music as a desirable, if not indispensable, part of the summer music season.

In the six works included in the week-end programs the members of the Budapest String Quartet seemed to move from one artistic pinnacle to another.

On Saturday evening the Brahms F minor piano quintet, a stronger composition, provided the last of three opportunities for Leonard Shure, the young American planist who had

played earlier in the week. Mr. Shure showed a good feeling for his share in the ensemble, but a constant hardness and lack of smooth legato make his playing somewhat less than satisfying.

In the other items of the Saturday program-Beethoven's Opus 18, No. 2 quartet, and Mendelssohn's E-flat quartet, the Budapest players also achieved their usual feats of wizardry. The whole week was a glorious success. Could we have two weeks next summer?

Monteux Closes at Ravinia in Blaze of Glory **CECIL SMITH**

Chicago Daily Tribune (1923-1963); Aug 10, 1942; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. 18

Crowds Flock

to Ravinia for

String Quartet

BY EDWARD BARRY.

flocking to Ravinia park these nights for the programs of the Budapest

String guartet. What they are re-ceiving is much more than mere nourishment. The quartet's offerings.

In their variety and quality, consti-tule nothing less than a feast.

Last evening's program consisted of three well differentiated works by three of the greatest masters of chamber music. There were Mozart's

quartel in E flat (Kochel 428), the

Brahms quartet for plano and strings,

Op. 25, and Beethoven's quartet in E

minor from Op. 59. The capable Amer-

ican planist, Leonard Shure, took part

In general, the group's performance

was marked by an eloquent, free flow-

ing style in which the subtly chang-

ing character of the music was per-

feetly mirrored in a thousand beau-

lifully conceived and expertly execut-

ed effects. There was never any tenfullveness nor tightness, never any,

preoccupation with such elementary matters as precision or balance or

It is probably unethical to pick out

one member of a quartet for special

comment, but it is impossible to pass

over the superb playing of First Vice-

linist Jose F. Roismann. Especially

In the Brahms, his phrasing had an

extruordinary power and, at the same

sensational a figure for a chamber

Attendance was 1,777, which is an

time a lovely case and plasticity.

in the Brahms.

Conderigeers of Chicage and its suburbs, who are slarved for chamber music during nearly all the year, are

Monteux Closes at Ravinia in Blaze of Glory

Two concerts by the Unicago Sym-phony orchestra, Pierre Monteux con-Presented at Reviois Dark. duetluz. Saturday evening, Aug. 7 and Bunday afternoon, Aug. 8, 1942.

The Saturday program: Nacturne No. 1.....Stringham Suite from "Petrouchka"....Stravinsky Symphony No. 1, C Minor Brahms

The Sunday programi Academic Fesilval Overture......Brahms Symphony No. 3. O Minor...Saint-Sains Alborada del Graeloso...........Rayil Fictures at an Exhibition....Biustorsky

[Orchestrated by Maurice Ravel] Fête Folonaise, from "Le Pai Mairré Lui "...... EDWARD BARRY Chicago Daily Tribune (1×23-1963); Aug 15, 1941; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. 17 [First time in Chic

BY CECIL SMI

In the evening the guarantors and workers of Ravinia gathered in the pavilion, after a buffet supper, for a special program. The Great Lakes Naval Training Station Glee club under the direction of Lieut. Com. Hjalmar Hanson sang several songs.

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Members of the Chicago Symphony orchestra contributed their talents to the program, as did the Budapest string quartet. Mr. Monteux played ihe additional viola part with the Budapest players in Mozart's G minor quartet. Leonard Shure, who will appear in three of next week's chamber music programs, played plane solos.

cnicago Daily Tribune (1923-1963); Aug 14, 1942; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. 18

Ovation Given String Quartet at Ravinia Park

BY EDWARD BARRY.

Assounding things are happening en the north shore this week. A string quartet, usually the scorned Cindereils among the higher musical media, is drawing throngs of people to Ravinia park and calling forth the type of rapid fire applause usually reserved for the virtuoso or the prima donna.

The guartet is the Budapest, which accounts adequately for the phenomena mentioned above. At last night's concert the first big ovation came after the Haydn quartet in D mejor. Opus 76, No. 5. The performence was marked by purity and ease. Phrases were balanced against each other adroitly and tonal effects were fastidious and perfectly in accord with the character of the music.

The program's second item --- the Everak quintet-offered as strong a contrast with the Haydn as could be imagined. Here was tonal bigness without stridency, and tremendous rhythmic urgency without a hint of the headlong or the uncontroled. The planist. Leonard Shure, joined the quartet for this performance.

Altho luckier cities will laugh at the idea of any one being astonished at this late date by the excellence of the Dvorak quintet, Chicago has for so long been on starvation rations as far as chamber music is concerned that not many of us can claim to have been prepared for the full im-

Mr. Szell and Mr. Rubinstein wind up Ravina's orchestra concerts,

but an engaging rumor is going about that Mr. Szell will linger into the seventh week, to give his services in Mo-zart's Quartet in E flat with the Budapest string quartet. This would follow in

the pleasant habit Artur Rubinstein. established by using Leonard Shure as planist with the group, and would have the additional value of introducing Mr. Szell to Chicago in his original guise as planist.

music concert as 10,000 would be for a symphony or opera performance.

unanimity of phrase.

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U. of C. to Combine Composers and Chamber Concerts

Albert Goldberg Chicago Daily Tribune (1923-1963); Jun 2, 1946; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. D3

U. of C. to Combine Composers and Chamber Concerts

13 Concerts to Be Given; First Oct. 25

By Albert Goldberg

With other Chicago entrepreneurs of music resolutely setting their faces against the future and even the present, finding comfortable security in entrenched conservatism, there is a ray of hope for the musically curlous in the announcement of next season's chamber concerts to be presented by the music de-partment of the University of Chicago. The new series, to consist of 13 concerts, beginning Friday, Oct. 25, will combine the types of music formerly presented separately in the Composers concerts and Chamber concorts. Approximately the same amounts of both old and new music will be played as under the previous plan, but the individual composi-tions will be spread thru a larger number of programs, with the new frequently rubbing shoulders with the old.

Several artists and chamber music groups will be heard here for the first time. These will include the Guilet String Quartet, composed of French musicians; the Sluyvesant String Quartet, known for record-ings by Prokofieff and Shoslakovich, and the Pasquier Trio, a group of three brothers specializing in the neglected literature for violin, viola, and cello combination. Henri Temianka will make his first appearance here in 16 years in a program of four Beathoven sonatas for vialin and plano, on April 11, played with the former Chicago planist, Leonard Shure. Raya Garbousova, the Rus-



ut Temi Naya Gar

sian cellist, frequently heard as soloist with the Chicago Symphony or-chestra, will make her first appear-ance here as a chamber music play-er on March 7 with Erich Iler Kaim in a program of works for collo and plano, including sonatas by Valen-tini, Beethoven, Hindemith, and Debussy, and shorter ploces by Schumaan and Chopin.

chicago Tribune 5/2/48 (1923-1963): May 2. 1948: Marpanerer Chicago Tribune (1149-1987) On the Aisle by Claudio Cassidy Aisle.

ca the Alsie Chaudia Cervidy Chicago Daily Tribune (1923-1963); May 2, 1948; ProQuen Historical Newspapers Chicago Tribune (1849 - 1987) ng. Da

Almost nothing in music will be at the old stand next season. The Chicago Symphony orchestra has announced

its intention, for the first time in its history. to rely on guest conductors for the 30 weeks of 1948-'49 concerts. The Adult Education council has withdrawn from concert management and the Musical Arts Piano series has been taken over by Mary Wickerham, who also presents the Fine Arts Quartet. The busicat man in town will be Harry Zelzer, who retains his own concert series, and in collaboration with J. Charles Gilbert has acquired the Allied Arts, relinquished by Warren Thompson and Edgar L. Goldsmith because of Mr. Gold-



Rubinstein

The Musical Arts Piano series offers the following artists, also in Orchestra hall: Guiomar Novaes, Oct. 19; Clifford Curzon, Nov. 16; Arturo Michelangeli, Dec. 7; Leonard Shure, Jan. 18; Rudolf Serkin, Feb. 1; audi-tion winner, March 29. Newcomers on this Tuesday evening list are Mr. Shure, woll known in Chicago, Mr. Curzon, a celebrated English pianist who will appear with Bruno Walter and the New York Philharmonic next season, playing the *Emperor* Concerto, and Mr. Michelangeli, the young Italian who was catapulted into an American debut by his success in England last summer. This series is now under the management of Mary Wickerham, Inc., 224 S. Michigan av., which also handles the Fine Arts Quartet, listed for six Wednesday evening concerts in Fullerton hall.

String Quartet Gives Ravinia Pleasant Time EDWARD BARRY Chicago Daily Tribune (1923-1963); Aug 12, 1942; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. 21

String Quartet Gives Ravinia **Pleasant Time**

BY EDWARD BARRY.

Because many a string quartet performance is a scratchy, nerve racking affair, large numbers of people have the notion that this is a type of music which one is expected to respect rather than enjoy.

If any such were at Ravinia park last night for the first of the four 1942 concerts by the Budapest String quartet, their ideas must have undergone a quick revision. Here was a finely fused and sensuously attractive tone issuing from, of all things, a string quartet. Plainly, the Budapest group understands that in any sort of successful musical performance the ear must be wooed to some extent. Otherwise music's other expressive devices will nover achieve their proper effect.

Of course, the quartet commands these other devices as unerringly as it does tone. Delivery is seemingly simple and straightforward, but its cloquence is greatly increased by a wealth of inflection.

The quartet's qualities were expressed in their purest form in the Mozart quartet in G [Kochel 387] and in Debussy's single quartet. Listening to these one could appreciate the fact that the four performers had worked together so long that they knew every nook and cranny of one another's minds.

Their playing had a miraculous agreement about it-not merely agreement as to when to start and stop but agreement as to the proper handling of the most subtle and delicate effects.

The planist, Leonard Shure, joined the quartet for the program's third and last item, the Schumann quintet. The performance in general was warm and rhapsodic. The piece's more brilliant episodes were delivered with a flourish that left the audience speechless. At the end, applause com-pelled the repetition of the third movement.

The members of the quartet are Josef · Roismann, first violin; Alexander Schneider, second violin; Borls Kroyt, viola, and Mischa Schneider, cello.

This was the opening concert of the Ravinia festival's seventh and last week. It was played amid sharp autumnal fragrances that emphasized the approaching end of summer. The quartet has concerts tomorrow and Saturday night and Sunday afternoon. On Aug. 22 a performance of the Shostakovich Seventh symphony by the Chicago Symphony orchestra under Frederick Stock's direction will bring the year's activities to a close.

Chicagoland Stage and Musical Offerings, Here and Coming SEYMÖUR RAVEN

Chicago Daily Tribune (1923-1963); Jan 16, 1949; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987)

Musicians of Many Nations **Coming Here**

BY SEYMOUR RAVEN

Russian born virtuosi and their neighbor Poles and Ukrainians will march into Chicago's concert halls in the next fortnight like a small army, and any one inclined to press for a settlement of competing nationalisms in music had hetter mund un a hig enough gang for a fair battle or wait a week until the mighty Slavs are too far away to hear the taunts, Consider the line-up: Jascha

Heifetz, Nathan Milstein, Viadimir Horowitz, Witold Malcuzynski, and Serge Jaroff and his singing, dancing, whistling, and knife throwing Don Cossacks, All these men appear at Orchestra hall, and if that looks like a crowd, how to describe three opera performancestwo on the same day-by two different companies, one Ukrainian and the other Polish, in the Civic Opera house.

While Horowitz, Milstein, and Heifetz can account for at least 50 appearances with the Chicago Symphony orchestra among them, it is Mr. Helfetz who will be soloist this time, the others playing recital engagements, With an all-Brahms program scheduled for this week's Thursday-Friday program, Mr. Heifetz will be heard in the D Major Violin Concerto. Eugene Ormandy, current quest conductor, will build his orches. tral program on the Symphony No. 1, in C minor, and the Variations on a Theme by Joseph Haydn,

Mr. Milstein, like Heifetz a onetime pupil of Leopold Auer, will perform the following program tomorrow evening: Bach's Sonata in E minor; Mozart's Adagio in E major (K. 261); Brahms' Sonata in D minor; Chausson's "Poeme;" Brahms' Hungarian Dance in D minor; Nabokoff's Chorale e Alleero; Stravinsky's 'Pastorale," an ranged jointly by the recitalist and Samuel Dushkin; and Wienlawski's Polonaise in D major. At the piano will be Artur Balsam,

Mr. Malcuzynski, first of the planists on the calendar, will perform the works of his fellow Pole, Chopin, exclusively in this afternoon's program, Among his offerings are two scherzos (in B minor and B-flat major), four etudes from Opus 10 and one from

(Continued on Page 12)

If American born musicians are outnumbered this week by their naturalized confreres, they are anything but obscure. Leonard Shure, born in Los Angeles and trained in Chicago before studying in Europe with Artur Schnabel, returned to America in 1933 after several years of concert giving abroad. He has appeared with many symphony orohestras, among them the Boston, Minnespolis, Cleveland, Montreal, and Chicago, In his Orchestra hall recital Tuesday night he will play all of the intermezzos and capriccios of Brahms' Opus 116, Beethoven's Sonata, Opus 110, in A-flat major, and the latter composer's Diabelli Variations, onus 120,



Nathan Milstein, who appears in violin recital tomorfow aight in Orchestra hall.

Vladimir Horowitz, whose

Jan. 24 and Feb. 28 plano

Jascha Heifeiz, who ap-

Symphony of chestra Thurs-

day night and Friday alter-

noon in Orchestra half.

Dears

with the Chicago

recitals are sold out.



Source pienist. whose Tuesday night recital in Orchestra hall is devoted to music of Beetboven and Brahms.



ON THE AISLE

Notes on Leonard Shure's Esoteric Program;

By Claudia Cassidy

ONFRONTED BY AN ESOTERIC PROGRAM such as Leonard Shure played in Orchestra hall Tuesday night, it is difficult to know whether the artist is making a courageous gesture, or mere-ly one of self-indulgence. To offer the average audience Brahns' "Fantasien," Beethoven's Sonata in A flat, opus 110, and the Diabelli Variations, opus 120, is not only to risk some empty seats in the hall, but, far more important, to intimate that in this rarelled ream of niano literature you have something significant to see

piano literature you have something significant to say. To comprehend, much less to communicate, the quintessence of Beethoven and Brahme is to possess a master key to the secret doors of music. Artur Schnab-el has it, and Myra Hess, and at the moment I can think of no other planist now playing who has discovered that open sesame, to which technique is no more than intuition's tool,

But there is always a chance that a miracle will happen, so I went with some anticipation to Orchestra hall. Mr. Shure played seriously and with a good deal of ability. There were times when a big style took authoritative command, other times when bravura was merely eccentric. There were moments of lyrical reassurance. But there were and stretches of monotony. The Brahms capricclos had some backbone; the inter-mezzos released almost none of their beauty. The institute period their beauty. The ineffable Beethoven sonata was dull. The variations, which are magnificent of interminable, were happiest, oddly, when they remembered Mozart,

If I may split hairs, this was a conscientious, but not quite a scrupulous, performance. Mr. Shure was technically competent and probably devoted to the music he played. But in a world where imaginative insight is the touchstone, his understanding was limited, and carthbound.

Other 36 -- No Title Chicogo Daily Tribune (1923-1963); Jan 9, 1949; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987)

Entertainment Calendar

MUSIC

TODAY: Kirsten Flagstad, soprano, Orchestra hall, 3:30. . Jack Hansen, pianist, Fullerton hall, 8:20. . . . TOMORROW: De Paul University Symphony orchestra, Orchestra hall, 8:15. . . TUESDAY: Chicago Symphony orchestra, Eugene Ormandy, guest conductor, Claudio Arrau, pianist, Orchestra hall, 2:15. ... Thomas LaRatta, planist, Kimball hall, 8:15. . . . WEDNESDAY: Coleman Blumfield, planist, Kimball hall, 8:20. . . THURSDAY: Chicago Symphony orchestra, Eugene Ormandy, guest conductor, Claudio Atrau, pianist, Orchestra hall, 8:15. . . FRIDAY: Chicago Symphony orchestra, repetition of Thursday's program, 2:15. . . SATURDAY: Jennie Tourel, soprano, Orchestra hall, 8:30. . . . NEXT SUNDAY: Witold Malcuzynski, pianist, Orchestra hall, 3:30.

COMING: Nathan Milstein, violinist, Orchestra hall, Jan. 17, at 8:15. . . . Leonard Shure, pianist, Orchestra hall, Jan. 18, at 8:15. . . Fine Arts String quarter, Fullerton hall, Jan. 19, at 8:30.

Leonard

LEONARD SHURE Pianist 1910-1995

CHAPTER II: Berlin

Where everything changed....

"Mr. Shure emulates his lord and master without becoming ridiculous; he is an Apostle, not a mimic. Weber, Schubert, Schumann – one gladly accompanies this voyage into the blue when it is guided, as here, by a true Romantic." (Vossiche Zeitung, May 1928)

By age 14, Shure had been performing publicly for 9 years. But in a 1940 interview, Shure claims it was his father who decided "that was enough" and sent his gifted son to Europe for further study. The great pianist Mischa Levitski suggested that Shure go to study with Artur Schnabel "for veneer" – but Shure intuitively knew that he required far more than veneer. Various sources report that Shure played for Alfred Cortot (although it's not clear where that audition took place), but in 1924 Shure & his mother arrived in Berlin – only to discover that the great Schnabel didn't accept "wunderkinder" into his class. But, thanks to the intervention of composer Erich Wolfgang Korngold, an audition was eventually arranged, and thus a productive 9-year association was born: Shure studied with Schnabel for 3 years, and subsequently became his first and only teaching assistant for the next 6 years. It has recently come to light that Shure collaborated with his teacher on the famous Schnabel-Beethoven Sonatas edition, although he was never officially credited for doing so. (And, students who brought that edition into Shure's lessons were told not to do so again!).

Research is still ongoing concerning Shure's performing activities in pre-Nazi Germany. A great debt of gratitude is owed to Phillip Moll for researching the archives of the Berlin Staatsbibliothek and Staatliche Akademische Hochschule fur Musik – where he found the historic documents that appear in this section – including reviews and programs. There is also a sound-document from this era: a recording of Chopin's Rondo for 2 Pianos, Op. 73, played by Shure & Karl Ulrich Schnabel – probably recorded at the time of their 2-piano concert in 1932 (per the attached review). This recording is currently available on a Town Hall CD.

While serving as Schnabel's assistant at the Berlin Hochschule, Shure was to teach such wellknoan pianists as Frank Glazer, the 6-year-old prodigy Ruth Slenczynski (see Shure's comments about her in Chapter XIII), and the Toronto pianist Aube Tzerko – who went on to teach such well known pianists as Leon Fleisher, Misha Dichter, Edward Auer, Gabriel Chodos, Lincoln Mayorga, Yoriko Takahashi, Rabecca Penneys, Stephen Prutsman, and many others. In 1932, Shure married Argentine violinist Anita Sujovolsky, who was a pupil of Carl Flesch. (Anita's sister, pianist Berta Sujovolsky, was a Schnabel pupil, and later became a prominent teacher in Buenos Aires). As we see in Thomas F. Glick's essay (Chapter VIII), Shure knew Anita as early as 1929, when he heard her playing chamber music with the likes of Hindemith, Feuerman, and Albert Einstein.

By 1933, Shure & Sujovolsky found themselves happily married, with their careers flourishing throughout Germany, and proud parents to their son Robert. Shure was recognized as the heir-apparent to the great Artur Schnabel, and life was beautiful. So perhaps they were simply too young, happy, and successful to realize that a monstrous dictator was about to ruin everything...

an 23. Mars und am 4. April 1928 in Becksteinsaal 2 Honzorte Unier) gebeu zu disfor. Ich bin Schüler von Geren Rofessor The hierdurch un Crhandris am 1. und 23. charts 1928 I hereby request permission to give two (piano) concerts in the Bechstein hall on the 1^{xt} and 23^{rd} of March 1928 or the 23rd of March and the 4th of April. I am a student of Herr Professor Schnabel To the administration of the State Academic College of Music. die Direktion der stante chad. Hochschule J. Musik Respectfully, (permission granted) Leonard Shure were probably his debut performances in Germany. A review Shure's Berlin recitals of March 23rd & April 4th, 1928 of the April 4th recital appears on the following pages. Hochachtungsvore: Leonard S. hung Berlin d. 25. 1. 28. Binarti, akad, Hunhariputa ter i 2 6-1402 1928 V 动气性毒

Staatl. akadem. Hochschule für Musik Bleinscheiße abgemiste Meinsehrißt guf um 22 FEB 1929

1 1

Herr. Leonard Shure, geboren am 18. April 1910 zu Los Angeles, der von Oktober 1927 bis Närz 1929 an der Hochschule für Musik studiert hat, ist mir als ausgezeiohnater Klavierspieler bekannt. Er hat in mehreren Vortragsabenden Proben seines reifen Könnens und grossen Talents gegeben. Ich kann ihn als Künstler und Musiker aufs wärmste empfehlen.

Der stellvertr, Direktor.

State Academic College of Music

Herr Leonard Shure, born April 10, 1910 in Los Angeles, who studied at the Music College from October 1927 until March 1929, is known to me as an excellent plano player. He offered proof of his mature ability and large talent in several performances. I can recommend him most warmly as artist and musician.

Assistant director

Schünemann

March 23, 1928 8 PM Bechsteinsaal

Bach, Beethoven Op. 101, Chopin, Schumann Kreisleriana

April 4, 1928 8 PM Bechsteinsaal

Weber Sonata in D minor, Mozart Sonata in B-flat major, Schubert Moments Musicaux, Schumann Sonata in F minor, Op. 14

December 13, 1929 8 PM Beethovensaal

Brahms Op. 116, Beethoven Op. 101, Mozart Sonata in D major, Schubert Sonata in C minor

January 10, 1930 8 PM Beethovensaal

Beethoven Op. 2 / 3, Chopin, Schumann Sonata in F minor, Op. 14

March 13, 1930 8 PM Beethovensaal

Brahms Händel-Variations, Mozart Sonata in A major, Chopin, Schubert Wanderer-Fantasie

December 12, 1930 8 PM Beethovensaal

Bach English Suite in G minor, Beethoven Op. 110, Chopin 24 Preludes

February 12, 1931 8 PM Beethovensaal, with Anita Sujovolsky, violin

Brahms Sonata in D minor, Op. 108, Beethoven Sonata in G major Op. 30 / 3, Mozart Sonata in B-flat major, Schubert Rondo Brilliant

December 18, 1931 8 PM Beethovensaal, with Anita Sujovolsky, violin

Sonatas by CPE and JS Bach, Mozart, Beethoven C minor, Op. 30 / 2

January 10, 1932 8.15 PM Singakademie

Mozart Concerto in A major (Michael Taube, conductor)

February 5, 1932 8 PM Beethovensaal

All-Schumann: Fantasy, Symphonic Etudes, Kreisleriana

April 5, 1932 8 PM Beethovensaal

Duo-program with Karl Ulrich Schnabel (two Bechstein pianos)

Schumann Andante and Variations, Mozart, Brahms, Schubert, Chopin Rondo

Vossische Zeitung

May 4, 1928 N.B.: This review is most likely from Shure's professional debut. The jammed concert schedule of 1920's Berlin precluded more than a few words for each concert, and so performers were lumped together in "group reviews". This perceptive critic only needed a few words to inform readers that he was in the presence of a 17-year-old successor to Schnabel.

Piano Concerts

[after taking pianist Elly Ney to task for her wayward performance of, among other pieces, the Brahms F Minor Sonata the critic goes on to say:]

The classical interpreter of the sonata which she [Ney] so lovelessly distorted is Arthur Schnabel. One was reminded of him on the second evening of his disciple Leonard Shure. Mr. Shure emulates his lord and master without becoming ridiculous; he is an apostle, not a mimic. Weber, Schubert, Schumann – one gladly accompanies this voyage into the blue when it is guided, as here, by a full-blooded Romantic.

Klavier-Konzerte

Rönnte man Elly Neys Ronzert am Sonntag (im Beethoven-faal) doch ungeschehen machen! "Génie oblige" — gegen diesen Grundsag Lifzts, zu dem die Ney ohne Ueberhebung sich betennen darf, wurde hier verstoßen. Gelten erlebten wir an diefer bedeutenden, freilich leicht verstimmbaren Frau eine fo lähmende Depression. Sie blied gleichgültig vor Beethoven, deffen (auch dem Durchichnittsbesucher geläufiger) Tegt fich Uenderungen, unhöflicher gejagt, Fehlgriffe, gefallen laffen mußte, fie deutete die objektivierte Lyrik des Brahmsschen Op. 5 mit schwer erträglicher, mit taritierender Billfur zum Capriccio um. Darf Elly Ney ihrem (durch fie felbst, ihr Temperament, ihre hingabe, ihre Technit, ihre Musitalitai) verwöhnten Publitum ein fo häßliches Ronzertieren zumuten? - Der Maffische Interpret ber von ihr lieblos vergerrten Brahms-Sonate ift Arthur Schnabel. Un ihn wurde man am zweiten Abend feines Jüngers Leonard Shure erinnert. Berr Ghure eifert feinem herrn und Deifter nach, ohne lächerlich zu werden; er ift Apostel, nicht Ropist. Beber, Schubert, Schumann - gern leiftet man diefer Fahrt ins Blaue Gefellichaft, wenn ein Romontiter von Geblilt, wie hier, fie lentti - Much hellmut Barmald und Dorel Band. man gaben zweite Ubende. handman, ein entschiedenes Talent, darf fich an Lifgts H - Moll-Sonate ichon wagen, die er denn auch mit einiger Bravour bezwang; Barwald hielt mit Olud eine finftere nachtstimmung Sindermiths fest, und das Genrehafte, das Farbige und Ethnische, englischer und brasilianischer Mulifen von Grainger und Milhaud.

Elle Bogel und Georg Gundlach, beide im Meistersal, brauchen nicht erst vorgestellt zu werden. Der "mittelschwere" Litzt der "Wanderlahre" und ber "Solrées de Vienne" findet an Gundlach einen werklüchtigen Deuter, während die Pianistin mit dem achtbaren, gelegentlich spirituellen Bortran der nachgelassenen C-moll-Sonate Schuberts ihre Position behauptete. — Max Nahrath (Steinweg-Saal) und Bittor Andersen (Saal Bechliein) debutierten, der jugendliche derr Nahrath schraglickeiner Bechoven-Sonate, der schwarzeichen, ja. zündenden "Sinfonischen Etuden" Schumanns. Herr Andersen lasste Beethoven. Wirtlich, dieser Pianist trankt an Uphasse, mindestens an dem syntattischen Leugen Borte zum Sag zu runden, der Unschiften diese Prasienen Bereichen zu geschlicht under hoven. Wirtlich, dieser Pianist trankt an Uphasse, mindestens an dem syntattischen Unvermögen, Worte zum Sag zu runden, der Unschifteliet, den Cas, wenn er einmal gelingt, finnvoll zu gliedern. Die Rattossteit diese Prasseres berührte peinlich. — Ist herr Erich Reich eit schließlich, der sich am Flügel selbst begleitete, Gänger oder Planist? Uns scheit, er ist keines von beiden. Sein Bariton ist ungelchult, sein Klavierschiel primitiv. Mozu diese Schaustellung zwiesacher Talentlosseliet auf dem Konzertpodium? E. N.

Vossische Zeitung Online. 1918 - 1934 © 2010 Walter de Gruyter GmbH & Co. KG, Berlin, www.degruyter.com April 23, 1932

Concert-Echo

Karl Ulrich Schnabel and Leonard Shure, the two pianists, got together for performances of works for four hands and two pianos. They did their job very well and their temperaments – Schnabel holds himself back more, Shure lets himself go more – blended in appealing harmony. "Andante and Variations" for two pianos, two violoncelli and horn by Robert Schumann stood at the beginning of the program, a work which keeps the accompanying instruments too much in the background, but in which nevertheless the spirit of the master, in all its amiability, glows throughout.

Echo der Konzerte

Klavier-Abende

Sandra Droucker und Theophil Demetriescu gaben Rlavier-Abende. Das Spiel der letten Schülerin Anton Rubinsteins ist ganz auf Innerlichkeit gestellt: es ist schlicht und doch start im Ausdruck; und alles Technische ist in bester Ordnung. Der in Berlin aktlimatisierte Rumäne, der sich bei Eugen d'Albert seine letten pianistischen Anregungen geholt hat, ist ganz anders geariet. Von dem Geist seines Lehrmeisters spüren wir nichts in seinem Spiel. Es ist vielmehr so, als ob er alles zu vermeiden trachte, was als Temperamentsausbruch empfunden werden lönnte. Er ist sachlich; und selbst die Musielschusten Rozartschen Sonate läht ihn kühl.

Rarl Ulrich Schnabel und Leonard Shure, die beiden Pianisten, hatten sich zusammengetan, um Werte zu vier händen und sür zwei Rlaviere vorzutragen. Sie machten ihre Sache lehr gut, und ihre Temperamente — Schnabel hält sich mehr zursick, Shure läßt sich mehr los — verschmolzen zu reizvoller harmonie. "Andante und Bariationen" sür zwei Klavieve, zwei Biolincelli und horn von Robert Schumann standen am Ansang des Programms, ein Wert, das die begleitenden Instrumente allzuschr nur als "Begleitung" erscheinen läßt, in dem jedoch der Geist des Meisters allenthalben in voller Liebenswürdigteit aufleuchtet. M. M.

Vossische Zeitung Online. 1918 - 1934 © 2010 Walter de Gruyter GmbH & Co. KG, Berlin, www.degruyter.com Staatliche akademische Hochschule für Musik Berlin-Charlottenburg, Fasanenstraße 1

Zwei Vortragsabende der Klavierklasse Prof. Artur Schnabel

am 25. und 29. Juni, 8 Ubr im Theatersaal der Hochschule

Dieses Programm berechtigt zum Eintritt

Während der Vorträge bleihen die Saaltüren geschlossen

Erster Abend Montag, den 25. Juni, 8 Ubr * 1. D. SCARLATTI, 5 Sonaten a) G-molf (Allegrissimo) b) F-dur (Allegro) c) F-dur (Allegro) d) E-dur (Allegro) b) D-dur (Allegro) L u'd w ig H e i m fi c b 2. CL. DEBUSSY, a) La Soirée dans Grenade b) Les Colfines d'Anacapri c) Clodes à travers les feuilles d) Minstrels R u d o lf W i t t e l s b a c b L u b a J u d k o w s k a	Zweiter Abend Treitag, den 29. Juni, 8 Ubr * * * * * * * * * * * * *
3. F. MENDELSSOHN-BARTHOLDY, 17 Variations serieuses Op. Luba Judkowska	Gunnar Gentzel, Eugen Alexander Winkler Fritz Huth
 P A U S E	PAUSE A. L. v. BEETHOVEN, 6 Bagatellen Op. 126 Andante con moro
4. F. CHOPIN, a) Polonaise A-dur Op. 40 Nr. 1 b) Polonaise-Phantasie Op. 61 Leonard Shure	Allegro Andanie Presso Quasi Allegreno Presso – Andante amabile e con moto Presso – Andante amabile e con moto
5, J, BRAHMS, Sonate Fis-moll Op. 2 Allagro non troppo ma energico Andante con espressione Science Alleren	5. R. SCHUMANN, Dritte große Sonate (Konzert ohne Ordvester) F-moli Op. 14
Scierzo: Auegro Finale: Introduzione (Sostenuto) – Allegro non troppo e rubato Richard Laugs	Auegro Scherzo: Molio, comodo Ouasi Variazioni (Thema: Andantino, von Clara Wieck) Prestissimo, possibile Leonard Shure
KONZERTFLÜGEL BECHSTEIN	KONZERTFLÜGEL BECHSTEIN

	Programmheft nit Liederworten			19. bis 27. November 1928	Staatlichen akademischen Hochschule für Musik in Berlin	aufgeführt von der	zur Feier der hundertsten Wiederkehr seines Todestages (19. Novemher 1828)	Franz Schubert	IN V IN VIEW IN VI	Werke
Margarete Schmidt. Erika Schorss. Heinz-Herhert Scholz, Herbert Lehmann und Bruno Seesselberg	Violoncelli, op. 163 Allegro ma non troppo Adagio Scherzo: Presto — Trio: Andante sostenuto Allegretto	Leonard Shure 3. Quintett C-dur für zwei Violinen, Bratsche und zwei	Menuetro: Allegro Allegro	2. Sonate ("moll für Klavier Atlegro Adamio	Fantasic Pruder		r ۲۶ Uhr im Konzertsaal der Hochschule *	Sonnabend, den 24. November 1928	Fünfter Abend	

1928 .

Dam bohe akademische Hachschule für Musik von wird hiermut ampthich bescheinigt, dags it die Steat. TLICHE AKADEMISCHE HOCHSCHULE FÜR MUSIK IN BERLIN. boucht hat. 1944 am 2 6. JAN. 1929 aby ann.c foren ann Mauplach . Balen - 192.0 Colora First 1927 his 10 June 1910 12 r chensen Leonard Fasanenstraße Charlottenburg, deu L'andra 24-26-K 3 Hay 1929 hunc the Ingeles huculun 1.5.4.1.1.4. · · · · · Signed Prof. Dr. Georg Schünemann Other courses: The assistant Director Major: Piano Is hereby certified to have studied at the State Academic College of Music from October 1927 to Born on April 10, 1910 Los Angeles Herr Leonard Shure Fasanenstrasse 1 Charlottenburg, the 23rd of March 1929 March 1929. State Academic College of Music in Berlin Instrumentation Ear Training Music History Music Theory

LEONARD SHURE Pianist 1910-1995

Chapter III: The 1930's – Shure Returns to America

Where all doors opened to him...

The tumultuous events that engulfed Germany in 1933 were certainly worrisome to the Shures, but to abandon their solidly burgeoning careers and the life they had built for themselves was no simple matter. The decision to leave was finally made one night on a deserted Berlin street: Shure suddenly found himself on the receiving end of an SS officer's revolver, with his crude comment "Jew – we'll get you someday!" Shure hastily packed up his wife & child, leaving behind the life they had known, as well as his pianos & possessions (all subsequently lost), and cast their fate at the mercy of America.

Why Shure went directly to Boston is not completely known, but most likely the reason was a letter of introduction that Schnabel had written for him to Serge Koussevitzky. The Shure's were met at Boston's Back Bay Station by the much beloved Harry Ellis Dickson, whom they had known in Berlin. (Dickson had a life-long career with the Boston Symphony – as violinist & associate-conductor of the Boston Pops – and was to become father-in-law to Massachusetts Governor Michael Dukakis (the 1988 US Democratic Presidential nominee).

Koussevitzky elected not to audition Shure – engaging him as soloist after having only a few conversations about music, sensing intuitively that he already knew how Shure would play. Reportedly, at the 1st rehearsal of the Brahms D-Minor concerto, Koussevitzky suddenly stopped the orchestra, turned to Shure, and said "See, I told you I knew how you would play!"

Chapter III includes New York Times legendary critic Olin Downes' review of Shure's Carnegie Hall debut with Koussevitzky & the Boston Symphony. Note his use of the word "*thrill*" – a word Downes would repeat when Shure returned to Carnegie with this same concerto in 1940. Also included here is Shure's earliest known publicity brochure, which features Koussevitzky's telegram to F.C. Coppicus (Shure's first manger). Also here are photos from that period, his Town Hall recital debut flyer, and reviews of his early recitals, as well as articles announcing his association with "New Friends of Music" – an organization he performed with for many years. Shure also collaborated in the Town Hall debut-recital of French Cellist Paul Tortelier – who was at that time principal cellist of the Boston Symphony.

Shure's American success was immediate – and would continue at an impressive pace for the next 17 years. However, there was a huge price to pay: Anita was unable to adjust to America, their marriage came to an end, and she took their baby to live in Buenos Aires. Shure would not see his son Robert again for another 14 years. (Anita Sujovolsky continued her career in Argentina, particularly as a member of the *Cuartetto Americano* – for whom Alberto Ginastera composed his 1st String Quartet).

ANITA SUJOVOLSKY

Below is a biography of Anita Sujovolsky that appears on the internet (in Spanish) – which interestingly refers to Shure's 1st wife as "Ana". It also mentions her sisters: the pianist Berta (who at one point was engaged to marry Aube Tzerko), and Juana – an actress who went on to have a considerable film & stage career in South America under the professional name Juana Sujo – apparently becoming successful enough to have a theater in Caracas named for her. Through his wife and sister-in-laws, Shure was to socialize with such film legends as Max Reinhardt, Lilly Palmer and Luise Rainer – and also the 15-year-old violinist Henryk Szeryng.

22 / Nuestra Memoria

Ana Sujovolsky.¹⁸ Violinista y docente. Nació en Buenos Aires, el 21 de septiembre de 1909. Murió en 1950. En 1927 la enviaron a Berlín¹⁹ para estudiar violín con Carl Flesch. Se casó con Leonard Shure, un pianista norteamericano, alumno de Arthur Schnabel. Luego de la asunción de Hitler al poder, un guardia de la SA amenazó a Shure con su revólver Luger en la frente, diciéndole: "Un día de éstos te vamos a matar, judío". Este episodio fue motivo suficiente para decidir salir de Alemania. En 1933 partieron rumbo a los Estados Unidos. Divorciada de Shure, en 1934 regresó a Buenos Aires. Al llegar al país, junto con su hermana Berta, pianista, tocaron juntas diversos conciertos. Fue concertino de la orquesta de la APO. Integraba un cuarteto de cuerdas, el "Cuarteto Americano",²⁰ junto con Francisco Heltay (violín), Hilde Heinitz (viola) y Germán Weil (violoncello). Jacobo Ficher le dedicó su *Concierto para violín y orquesta Op. 46.* Realizó grabaciones para diversas películas y conciertos por radio, como solista, con acompañamiento de orquesta.

¹⁹ Junto con sus hermanas, Berta y Juanita. Juanita estudió actuación con Max Reinhardt e Ilka Gruening. Al volver a Buenos Aires, fue muy conocida en la radio, el teatro y el cine. Su seudónimo fue "Juana Sujo". Se fue a Caracas, donde realizó una gran carrera. Falleció a temprana edad y renombraron al teatro "Los Caobos" como "Teatro Juana Sujo".

²⁰ El 18 de julio de 1945 estrenaron, en el Salón del Consejo de Mujeres de Buenos Aires, *Cuarteto de cuerdas* (1943), de Juan José Castro: 1) Allegro enérgico; 2) Vivo gracioso; 3) Lento; 4) Pericón (Vivo). Además, Alberto Ginastera le dedicó su *Primer Cuarteto* al Cuarteto Americano.

Reprint of cable received by F. C. Coppicus from Serge Koussevitzky, Conductor of the Boston Symphony Orchestra

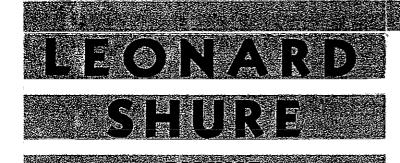
"Delighted your interest in Leonard Shure. Consider him outstanding pianist younger generation. Every American musical organization should do utmost to assist this brilliant talent of which America may indeed be proud.

(Signed) SERGE KOUSSEVITZKY

LEONARD SHURE

American

Pianist



EONARD SHURE was born in Los Angeles in 1910. He gave early evidence of an extraordinary musical

talent. When he was five years old, he was placed under the tutelage of Karl Reckzeh in Chicago. At fifteen, he won a scholarship that entitled him to go to Europe for further study. For three years he worked on concert repertoire, making his professional debut in Berlin, and later appearing widely in Europe as a concert pianist. After an absence of nine years, he returned to this country to make his American debut with the Boston Symphony on Dec. 18, 1933.

His career, as yet, is a half-told tale — the brilliant prolog to a still more brilliant future. In the words of the music critic of the Boston Globe, "Though he has yet to pass his 2-ith birthday, Mr. Shure is a pianist of the first rank."

What is more, he is American-born.

"See America First" has been the slogan of our enthusiastic countrymen, who point with pride to the scenic wonders with which Nature has endowed this country.

Then why not "Hear Americans First" as a slogan for our naturally endowed artists?

Leonard Shure's musical achievements have already signaled him as outstanding. He has the critical endorsement of our foremost musicians. Mr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, stresses especially the importance of this young, but *already tried* talent. He urges the musical organizations of our country to engage him. Not solely for the reason that he is an American pianist—but for the more potent reason that he is an American pianist of impressive gifts—one who is, in the words of Olin Downes, music reviewer of the *N. Y. Times*, "distinctly to be reckoned with in the years immediately before us."

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STEINWAY PIANO

7 C 4

A BRILLIANT NATIVE ARTIST Soloist with Boston Symphony Orchestra NEW YORK (Morch 3) 1984

BOSTON (Dec. -18, 1933))

Mr. Shure is still a young man of 23, who has already gone far as a pianist. Brahms' Concerto is hardly one with which to win easy popular acclaim yet the signs of approval continued long and loud last evening. In fact, memory would have to go back a long time to recall an occasion which brought forth an equal amount of applause. Difficulties he tossed off without taking thought over them or seemingly being aware of their existence. Technic has for him become a tool which he may use when and how he wishes. His tone is resonant and firm – a tone for the noble things of music

He is a pianist with exceptional gifts, which were shown to the greatest advantage in the first movement of the concerto. It was a pleasure and something of a thrill too, to realize the presence of a talent of scope and virility; not an intellectualist only, but a young musician with the virility, the enthusiasm and fire appropriate to his years, and a young artist in love with his task. His performance had its compelling virtues, and struck fire when he took command at the keyboard with authority and audacity when, in a word, he could lead and pontifically declaim the superb and powerful music, Limes (Olin Downes)

In New York Debut Recital (APRIL 11, 1934)

IS playing last night added weight and breadth to his stature as an artist. The planist imparted to each composer on the program the qualities characteristic of the musical thinking and inspiration. Mr. Shure has a thoroughly grounded technic. In addition, he is blessed with a clear, perceptive mind and innate musicality. His range is large and varied. He commands sweep and power, as well as delicacy. And he leaves no doubt of the seriousness and sincerity of his musicianship. He is, briefly, an important newcomer .- Times.

MR. SHURE approached his task with virility, ease, and assurance and furnished a style of performance notable for tone quality, much poetic sensitiveness with lofty intellect.' He played the music of the three composers with devotion and sympathy, with elaborate finish in details and with brilliant technical prowess. In Schubert's "Wanderer Fantasy," he disclosed with rare taste the lyric spirit of the beautiful Schubert song of the same title."-Sun.

I.J.IS is a distinguished musical talent. His program was a supreme test of mature musi-cianship. It was in the Schumann that Mr. Shure came to his full stature as a thoughtful and intensely sensitive musician, who is thinking through everything he plays. This makes his performance decidedly individual and important. His Brahms was musical in the extreme .- Evening Journal.

2d NEW YORK RECITAL (Oct. 25, 1934)

Leonard Shure strengthened his hold on the public with another demonstration of his gifts. . . . He was greeted by an audience whose anticipations were obviously surpassed in every respect. . . . His most praiseworthy qualities were clean and fluent fingerwork, a resourceful technic, and a warm and buoyant temperament, and a delicacy in pianissimo. -World-Telegram

Leonard Shure, who made an impressive debut last season, confirmed the opinion that he is one of the most gifted of the young American artists He is a careful colorist and a brilliant virtuoso. . . .-. Times.

BOSTON RECITAL (Nov. 13, 1934)

There were beautiful pianism and divining musicianship and colossal temperament in much of the Chopin playing. Even more was this true of Shure's magnificent presentation of the great Polonaise in F-sharp minor.-Evening Transcript.

No pianist within memory-of Mr. Shure's generation-has interpreted Chopin with so much fire and poetry and so little bombast. Shure is not only a dramatic and poetic musician, he is also a manly one. ---Globe

LEONARD SHURE \cdot Planist

Daily Boston Globe (1928-1960); May 13, 1934; pg. A51

Drama · Music

MUSIC AND MUSICIANS

Upon This Lean Music If the truth is to be served, the Recording Angel who

Season balances the acpoints of the music season just past ought to swap his wings for a handterchief and become temporarily a jachrymose Jeremiah wailing aloud. For this season has been lean indeed event for the Boston Symphony and People's Symphony concerts, the Boston Morning Musicales and the week of Metropolitan Oper-.

The total number of concerts and recitals, after these deductions, was lamentably small. Right under our poses, however we may find the cause: Depression. Those recitalists, who exphemistically are termed "less than first rack" and who were ubiquitous in prosperous days gone by, have obviously not felt able to pay for the privilege of singing and plyring in public. Many eminences of voice and instrument have not dared to risk probable diminished audiences and consequent financial disappointment. Two, however, Myra Hess and Fritz Kreisler, were fortunaie to find that slim purses were no deterrent to the ardor of their following.

lowing. Before the coming of the Metropolitan we had been treated to more or less opera of a sort, but the less raid, qualitatively, of that, the better. The chamber programs by members of the fourth of the New England

The chamber programs by inductive of the faculty of the New England Conservatory of Music, and the annual series of concerts by the Student Orchestra there, were distinctive and enjoyable occasions. One could not escape a disquieting thought, when observing the augiences which packed Brown Hall for those free chamber concerts, that Boston is, irankly, averse to paying for such pleasures. For no other chamber group even attempted to give here this season an independent concert for which admission was charged. The Gordon Quartet's appearance at the Ritz-Carlion was part of a subscription series for a purpose of charity. When the Pro Art Quartet played at the Boston Public Library last Fall no admissions were charged and the audience was large. Up to this season chamber groups had been having a progressively difficult time; their number had consistently lessened, and now they seem to have reached a nadir in this locality.

A few soloists of interpretive power and mastery of instrument gave cause for periodic rejoicing: Arthur Schnabel, Jan Smeterlin, Ossip Gabrilowitsch, Albert Spalding, Miss Hess and Mr Kreisler.

But three newcomers proved to be of high rank: two singers, Vera de Villiers and Emy-Lou Biedenharn, and Leonard Shure, planist. The Bach Cantata Club offered a characteristically pleasurable evening of old vocal and instrumental music.

vocal and instrumental music. With this, let us determine to hope for the best when the leaves have turned to yellow, and so, drying our tears, place this sorry ledger on its dusty shelf.

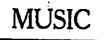
Dr Koussevitzky to Open Symphony Season Oct 11

Dr Serge Koussevitzky will open the 55th season of the Boston Symphony Orchestra in Symphony Hall, Friday, Oct 11. The conductor returns for his 12th season. Before sailing for this country, Sept 19, he will open a Sibelius Festival in Helsingfors, Finland, and will appear in Stockholm.

There are but three changes in the orchestra personnel. The usual series of Friday afternoon and Saturday evening concerts will be given; also six on Monday evenings and six on Tuesday afternoons.

Soloists for the Friday-Saturday Lotte include: Lehmann. series soprano; Sergei Rachmaninoff, Artur Schnabel, Jan Smeterlin and Leonard Shure, pianists; Joseph Szigeti and Nathan Milstein, violinists; Raya Garbousova, cellist. Jeanette Vreeland, Elizabeth Wysor, Paul Althouse and Julius Huehn will sing in the last movement of Beethoven's Ninth Symphony. Dimitri Mitropoulos, Greek pianist, composer and conductor, will be guest conductor in mid-season.

Two concerts in March by the New York Philharmonic Orchestra, conducted by Arturo Toscanini, will be sponsored by the Boston Symphony, whose subscribers will have option on all seats. MUSIC Daily Boston Globe (1928-1960); Dec 19, 1933; 1, pg. 13



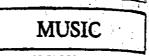
SYMPHONY HALL Boston Symphony Orchestra

Leonard Shure, a young American pianist lately returned from eight years of study and concert work in Germany, played for the first time last evening with the Boston Symphony Orchestra. He was heard in the D minor concerto of Brahms, a formidable work and one full of difficulties. For this third Symphony concert of the Monday series Dr Koussevitzky also selected Beethoven's third "Leonore" overture, the nocturnes "Clouds" and "Festivals" of Debussy, and the second suite from Ravel's ballet, "Daphnis and Chloe."

Mr Shure gave evidence of his ex-Mr Shure gave evidence of his exceptional talent at the age of 4. Study with Karl Reckzeh in Chicago followed; until his 15th year Mr Shure appeared publicly in this country. Then, in 1925, he went to Germany to study under Artur Schnabel, remaining with that master until 1928. Last night's performance, according to record, was his first public appearance in this city.

The resourceful technique of hand that enables him to overcome the many problems of execution in the D minor concerto is notable; yet even more impressive is Mr Shure's ma-ture intellect. He really "interpreted" the work, and drew out all of Brahms' musical thought, even in the solid, austere first movement. The poetry of the slow movement was not slighted, nor the spicy Hungarian flavor of the Rondo obscured. A few passing deficiencies, such as undersounding the bass early in the first movement, a fleeting discrepancy in tempo with that of the orchestra during the adagio, did not mar the general excellence of his playing. Though . he has yet to pass his 24th birthday. Mr Shure is a planist of the first rank.

The program was especially satisfying, well varied and splendidly played. Dr Koussevitzky, save for certain fluctuations of tempo in the concerto, where none is indicated in the score, was at his best. C. W. D. MUSIC C W D Daily Bastan Globe (1928-1960): Feb 29, 1936; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 12





The Second Symphony by Roy Harris was given first performance by the Boston Symphony Orchestra yesterday afternoon. It proved to be the most provocative new symphonic score heard here thus far this season. Richard Burgin is conductor this week in place of Dr Kousseviizky. Lis program begins with the Overture to Weber's "Euryanthe," continues with the "Emperor" Piano Concerio of Beeth. oven-Leonard Shure, soloist, and ends with the Symphonic Dance from Hermann Hans Wetzler's opera "The Basque Venus."

Mr Shure accomplished an externally striking interpretation of the "Emperor" Concerto, save for some muddled passages in the initial entrance and the cadenza of the first movement. He played exuberantly, competently and with evidence of considerable feeling on his part. The style was right, there was no lack of the outer Beethoven spirit. It may therefore seem ungracious to point out that Mr Shure did not provide a revelation of the poctry and emotion which give the concerto its rank as a great masterpiece. The planist was warmly applauded, and recalled to the stage several times.

LEONARD SHURE SOLOIST WITH BOSTON SYMPHONY Daily Boston Globe (1928-1960); Feb 27, 1936; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 18

LEONARD SHURE SOLOIST WITH BOSTON SYMPHONY

Leonard Shure, former pupil of Artur Schnabel, and now a prominent pianist of Boston, will be soloist with the Boston Symphony Orches-



LEONARD SHURE

tra at the concerts in Symphony Hall tomorrow afternoon and Saturday evening. He will play the "Emperor" Concerto of Beethoven. The concerts will be conducted by Richard Burgin, concertmaster and assistant leader of the Bosion Symphony. The program includes the "Euryanthe" Overture of Weber, the Second Symphony (first performance) by Roy Harris, American composer, and a suite of symphonic dances from Hermann Hans Wetzler's "The Basque Venus." MUSIC C D Daily Boston Globe (1928-1960); Feb 19, 1935; . pg. 29



and above all breadth of feeling and inspiration. That medical man who prescribed an apple a day was wrong; the best antidole to life's cares is a Mozart piano piece after breakfast each morning.

SHURE IS SOLOIST WITH BOSTONIANS

California Pianist Heard in a Brilliant Performance of the Brahms Concerto.

AUDIENCE IS ENTHUSIASTIC

Strauss's 'Domestica' is Climax of Knussevitzky's Program at Carnegie Hall Matinee.

B. OLIN DOWNES.

A young American planist, Leonard Shure, played the Brahms First Piano Concerto with the Boston Symphony Orchestra, Sergs Koussevitzky conductor, when that remarkable body of instrumentalists gave its second concert of the week yesterday afternoon in Carnegie Hall. The purely orchestral compositions were Mozart's overture to the "Marriage of Figaro" and the Strauss "Symphonia Domestics."

Mr. Shure was born in Los Angeles. He is 24 years old. Twenty years ago, as a precoclously gifted child, he began his studies with Karl Reckzeh in Chicago. In his fiftsenth year he became a pupli of Artur Schnabel, with whom he studied from 1925 to 1928. Recently Mr. Shure played the work that he interpreted yasterday with the Boston Symphony in Boston, his first appearance in America since his departure for Germany nine years ago.

He is a planist with exceptional gifts, which were shown to the greatest advantage in the first movement of the concerto. movement of the concerto. I hen it was a pleasure and something of a thrill, too, to realize the presence of a talent of scope and virility; not an intellectualist only; not a miniaturist or harpsichordist of the immunity concerts of the twentieth century; but a young musician with the virility, the en-thusiasm and fire appropriate to his years, and a young artist in love with his task.

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In this opening movement of the concerto Mr. Shure did not show the perfect sense of ensemble that he probably will acquire inter. An arpergrated passage of accompani-ment, for instance, stuck out; nor way this the only instance of imperfect proportion. His perform-ance had its compelling virtues, and struck fire, when he took command at the keyboard, with authority, audacity; when, in a word, he could lead and pontifically declaim the lead and pontifically declaim the superb and powerful music. In these places he had a spiendid fist, yet not a wiry or metallic tone. He kept, as a rule, within the limita-tions of a full and sonorous quality. So that the first movement gave

strong indications of a new planistic talent, distinctly to be reckoned with in the years immediately before us.

LEONARD SHURE

Leonard Shure was born in Los Angeles, April 10, 1910. He showed exceptional talent as a child, and was taken to Chicago at the age of four, where he studied piano with Karl Reckzeh. He gave concerts in America until his fifteenth year, when he went to Germany to study with Artur Schnabel. He was with Mr. Schnabel from 1925 to 1928. Since then he has given recitals in various German cities, including a "Schumann Abend," and other classical programmes in Berlin.

Leonard Shure returned to this country last summer. His recent performance of Brahms' First Concerto with this orchestra in Boston was his first appearance in America since 1925.

The other movements of the concerto, well played, were not, how-ever, more than conventionally effective. It is with the performer as with the composer: the slow move-ment is the true test of his capacity -seldom the fast one. The fast movement carries performer and listener along by sheer rhythm, accent, excitement to which it is easy to respond, and which often can creats the illusion of deeper qualities than actually showed in the performance.

This principle, of course, does not hold true of the first movement of the Brahms concerto, except in re-Lation to the demands of the sec-ond part. Neither in this part nor in the finals could Mr. Shure sus-tain the interest he had created at tain the interest he had created at the beginning. There was not the sense of conviction, or enchained thinking. Various passages were beautifully played, but the atmos-phere was not completely present, and the sensation of the arch of Brahma's great form was lost. Mr. Shure has an unusual talent. He would probably be the first to agree that he could still learn much from his teacher's interpretation of the soncerto that he essayed yesterday.

concerto that he essayed yesterday. The mercurial music of Mozari, which opened the program, was da-lightfully played by the archestra. The pièce de résistance, from the The piece de resistance, from the bravura standpoint, was of course the Strauss "Domestica," which the orchestra played, despite fa-tigue at the end of a long tour, with compelling virtuosity. That the competition is the tage too

That the composition is twice too long is unfortunate, since, despite the rather painful exhibitionism of the father of the Strauss household, there is splendid music in the piece.

It starts with commonplace me It starts with commonplace ma-terial, material principally complo-uous for its adaptability for devel-opment. The faise start is repeated at the beginning of the night-music, which Mr. Koussevitzky does his best to give distinction by empha-ciping an inner voice to set off the eizing an inner voice, to set off the mediocrity of the Mendelssohn-like refrain. But after these baid spots are past, and between large amounts of notes written with re-greltable industry and lack of amounts of notes written with re-greitable industry and lack of tasie, there is remarkable music. The love music soars considerably higher than most of Stranss's pages of erotism, if so it is to be called. The fugue with its good-natured hubbub and gemütlichkelt, is rich to overflowing with ideas. But the man seems never to have enough. man seems never to have enough. The last tan minutes of the piece, because of other ten minutes of re-because of other ten minutes of re-dundancy, make the listener rest-less in his seat, anxious to call it an afternoon.

Nevertheless, there was long and deserved applause at the end of the concert. There had been a good half dozen recalls for Mr. Shure. There were many recalls, of course, for Mr. Koussevilzky,

It may be added, to join a moral to this tale, that conductor and orchestra had acquitted themselves or chestra had acquitted themselves of these feats at the end of a siz-day tour, during which six differ-ent symphonies, plus the Scrizbin "Poème de l'extase," the Sibelius violin concerto and the Brahma plano concerto already mentioned, and other works by Vaughan Wil-lams, Stravinsky, Bach, Ravel, Schubert and Debussy, had been played. The symphonies were those of Brahms in E minor and C minor, Sibelius's Second, Schubert's "Un-finished," the new work of Nicolal Instance, the new work of Nicolai Berezowsky and the Strause work heard yesterday. Granting that some of these works had previous performance in the season, are there many orchestras in America uncre many ormesuras in America who could have given six such pro-grams, with only five repetitions in the whole week, and emerged with so much glory? Are there? And how do our resident orchestra programs compare with these?

> The New Hork Eines Published: Merch 4, 1934 Copyright © The New York Times

CAMBRIDGE, MASS. The Longy School of Music has announced the appointment to its faculty of Leonard Sture, pianist. A native of Alos Angeles, Mr. Shure be-gan his studies in Chicago, with Karl Reckich. He then studied in Germany with Artur Schnabel, and of late years has been Mr. Schnabel and the scheme of the same Germany.

Mr. Shurescame to the United States in June of this year and has taken up his resi-dence in Cambridge. He will engage in teaching and concert work. The Longy School will give one scholarship for study with Mr. Shure to an advanced pianist. D. F.

Music G.M.S. Christian Science Monitor (1908-Current file): Jan 11, 1934; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1997) pg. 5

Leonard Shure

Last night in Jordan Hall, Mr. Leonard Shure, planist, made his Leonard Snure, planist, made nis Boston début as a recitalist, playing the following program: Schubect, "Wanderer" Phantasie, Op. 16; Brahms, Phantasien, Op. 116; Schu-mann, Sonata, Op. 14 in F minor. At a recent concert of the Boston

Symphony Orchestra, Mr. Shure appeared as assisting artist, and at that time it was generally conceded that he showed no inconsiderable talent for playing the plano. Last night his evident talent was again apparent, in the matters of both strength and technic. Mr. Shure seems to feel that his instrument is percussive, and must therefore be vigorously attacked. Or possibly he at present leans toward those compositions which lend themselves more readily to percussive enthusiasm. Not that there were no mo-ments of quiet beauty. The few occasions on which Mr. Shure allowed himself and his audience the enjoy. ment of a melody well sung presaged the best sort of things which no doubt will come from him when he has learned the art of balancing his various talents. There will also be more enjoyment on the part of his audience when he shall have overcome a few disturbing mannerisms which now detract considerably from his performance. His audience gave him tumultuous applause.

G. M. S.

NUUSIC C.S.B. Christian Science Manitor (1908-Current file): Feb 27, 1934; ProQuest Historical Newspapers Christian Science Monitor (190

Music

Longy School Concert

Despite the storm, an audience of good size gathered in Agassiz Theater at Radcliffe College last evening to hear a concert by members of the Longy School faculty, Leonard Shure, planist heard lately with the Boston Symphony Orchestra, and Anita Shure, violinist, played two tonatas, one by Beethoven, the other by Brahms, Rulon Robison, tenor well known hereabout, Icunded out the program with two I founded on the program with two groups of songs, the first by Schu-

The program, while it held noth-ing new or unfamiliar, was thoroughly worth while. The players had chosen well and gave to the pieces careful and discriminating per-formance. The Beethoven sonata, No 10 in Opus 96, is music partly in the manner of the composer's earlier years. Its clarities, its preciseness are almost Mozartian. One felt that the violinist missed some-thing of this clarity and galety, and that in the warmer passages she did not quite achieve the full possibilities of the music. At any rate, in the Beethoven she did not match the sparkling grace and the rich-ness of tonal color the planist en-compassed. The Brahms D minor Sonata, on the other hand, revealed to better advantage her real abilities. Here were fire and warmth and quick musical understanding to companion the magnificent exposition of the piano part which Mr. Shure set forth.

Shure set form. Mr. Robison's performance was in his usual carefully polished, mu-sicianly and intuitive manner. His diction was faultlessly clear, his phrases neatly rounded, his moods caffly rounded. His humor is genigal phrases neatly rounded, his moods defily pointed. His humor is genial and apt; his portrayal of more somber moods, as in Schumann's "Ich grolle nicht" and Brahms's "Feldeinsamkeit," is equally feli-citous. His ease of manner on the stage adds placematik to his near citous. His ease or manney of trage adds pleasantly to his per-C S. B.

LEONARD SHURE TO OFFER PLANO RECITAL WEDNESDAY Daily Boston Globe (1928-1960); Jan 8, 1934; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 9

LEONARD SHURE TO OFFER PIANO RECITAL WEDNESDAY

Leonard Shure, a young American pianist, pupil of Artur Schnabel, will give his first public recital in Boston at Jordan Hall Wednesday eve-Mr Shure, now living and ning. teaching in Cambridge, returned to America last year after a long period of study and concert work abroad.

He recently appeared at a Monday evening concert of the Boston Sym-phony Orchestra, playing the D minor concerto of Brahms. , i Members of the faculty of the Longy School of Music are announced to give a concert in the theatre of Agassiz House, Radcliffe College, at 6:15 Tuesday. The performers in-clude Anita Shure, violinist; Leonard Shure, pianist; Rulon Robison, fenor, and Edwin Billteliffe, piano accom-panist. panist.

GMSE GMS. The Christian Science Monitor (1908-Current file): Nov 13, 1934; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1997)

Music

Leonard Shure

night in Jordan Last Hall. Leonard Shune, pianisi, offered a program which included the Weber Sonata in D minor, Op 49, Mozart
Sonata in D major (K 576) and the Chopin Ballade in F Minor, Op,
⁵², Valse in E flat, Op. 18, Nocturne in B. Op 62, No. 1, and Polonaise in F sharp minor, Op, 44,

Among the pleasant tasks which fall to the lot of the concert reviewer is that of recording progress, especially when that progress is the fulfilment of previous promise. In his recitat here last season Mr. Shure offered an ample technical equipment erring a little in the matter of tonal enthusiasm. In but a few instances did one note genu-ine sensitiveness to nuance. This year Mr Shute brings forward that quality in greater degree, thereby enhancing his work Although the Weber sonata is considerably out-moded it contains a few measures here and there which still continue to be of interest, as in the Andante con moto written in variation form. In this movement the pianist did his best work, turning a neat phrase

The best work, turning a near phrase here, singing a melody elsewhere. The Mozart sonata also furnished Mr. Shure with an Adagio wherein he might find opportunity to use a gracious manner with a composer whose melodies are grace itself. Nowhere during the program did Mr. Shure exhibit more discrimina-tion in performance then in this tion in performance than in this movement. The other movements of the Mozart were sacrificed to speed and an attendant thythmic distortion disconcerting to at least one listener

A pedestrian opening to the Chopin Ballade hardly prepared one for the musicianly performance which later marked the work. Sensitiveness to tonal color and a well planned outline of the central portion re-vealed the stride forward which Mr. Shure has made in the field of interpretation, although a disappointing return to pedestrianism occurred after a peculiarly clear exposition of the middle passages. The Valse and the Polonaise gave Mr. Shure ample opportunity to propound his theories regarding the piano as a percussive instrument and the lase percussive instrument, and the less explosive performance of the Noc-turne, which he gave in a very musical manner, provided pleasure for at least one pair of cars.

The large udience found Mr. Shure very much to its liking and accorded him prolonged applause throughout the evening, demanding and receiving numerous encores at the close of the program.

tion and the second

G. M. S.

gathering. When Mr Shure swept boldly through the manifold, difficulties of Brahms' D' minor Concerto last month, it was evident that here was a that he did last evening confirmed make interesting their "blood-and-make interesting their "blood-and-this impression. The three pieces that made his program, Schubert's "Wan-derer" Fantasy; the "Phantasien," Op. 16, of Brahms; and Schumann's in-116, of Brahms; and Schumann's in-imitable F minor sonata, Op. 14, are imitable F minor sonata, Op. 14, are bwould like to hear him play Mozart. Sethoven and Chopin. C. W. D. Orchestra nearly a month ago, was heard by a large and brilliant pression at his initial public appear-ance here, with the Boston Symphony essential to realizing his ideals. All musician of high and serious aim, and une possessing the intellectual, emo-tional, and technical equipment who aroused a very favorable imton recital in Jordan Hall last even-ing. This young American musician, today rare specimens, though occa-Leonard Shure played his first Bos-JORDAN HALL Leonard Shure Beethoven and Chopin.

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sionally a fragment of the Brahms may be heard. The Schumann Sonata was designated on the program as a

MUSIC Daiy Boston Globe (1928-1960); Jan 11, 1934; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 24

MUSIC Daily Boston Globe (1928-1960); Jan 22, 1936; INTERNAL USE ONLY ALL HNP TITLES ETC pg. 18

Brahms, his taste evidently runs to music of grandiose proportions and technical difficulty. While Mr Shure has not penetrated quite as deeply into the Brahms of these enjoyable miniatures as he later may, the pian-is caused them to be by far the most projoyable music of the evening of each, and did what he could to make interesting their "blood-andare not intensified by their length, nor, to modern ears, is Schumann's Sonata a jewel without flaw. Yet Mr Shure brought out the more tender, first Boston performance. Though Mr Shure pleased one lisconcerned, the performance was more to be praised than the music itself. The mingled poetry and naive melo-drama of the "Wanderer" Fantasy termezzi and the zestful capriccii of Where Schubert and Schumann were the more intimately moving aspect

posers represented last night, Mr Shure accorded what the music of each demanded. He demonstrated in addition, that he had so immersed himself in these pieces that all was plain in his mind as to how they should be interpreted. Mr Shure's playing is not only of virtuoso order, it is for the most part ordered and controlled, clear in rhythm and sonorities. Beethosurvey cort halls. To a large and extremely cordial audience, he played four compositions, one of them the "Kreisleriana" of Schumann, the "Hammerklavier" of Berthoven, that in C minor Sonata of Chopin. In the case of Mr Shure, his elo-quent performances are not a mat-ter of highly individual "readings." He is one of those especially for-tunate musicians whose intelli-gence, grasp of style and substance inely balanced. To each of the com-posers represented last night. Mr Shure accorded what the music of in rhythm and sonorities. Beetho-ven he played nobly, and the same was true with Schubert. The pres-ent reviewer has not heard any bet-ter performance of Schumann. One wishes that Mr Shure would some-time present the "Etudes Symphon-iques." Nor, in late years, has the Chopin Sonafa been recreated here so incandescently. The first move-Leonard Shure again proved, last night, his right to the title of "art-ist," with all that is implied in the word. Beyond doubt or peradven-ture he has extended his powers of ture he has extended his powers of whelmin technic, style and interpretation since last he was heard in local conment was almost emotionally over-Here, as elsewhere, the pianist did JORDAN HALL Leonard Shure MUSIC

show a failing: He tends, in moments of intensity, to let himself be car-ried away and to force his tonc. To be sure, the fault is minor, because it is mitigated by obvious sincerity and a truly heroic style. He is also prone to gasp audibly—an idiosyn-cracy of his teacher. Artur Schna-bel—and this is irritating. Were cracy of his teacher, Artur Schna-bel-and this is irritating. Were these shortcomings removed. Mr Sure's art would be virtually unblemished. At the end of the recital the au-

dience remained, ciapping and

shouting "bravo," The demonstra-tion was as merited as it was un-

it was un-C. W. D.

usual.

р<u>г</u>, 9 LEONARD SHURE TO PLAY "KREISLERIANA" TUESDAY Daily Boston Globe (1928-1960): Jan 20, 1936; INTERNAL USE ONLY ALL HN

LEONARD SHURE TO PLAY "KREISLERIANA" TUESDAY

nowadays at his Jordan Hall piano Schumann that is seldom heard ton planist, will offer a score of Leonard Shure, well-known Bos-



ven and Chopin. Mr Shure was formerly a star pupil of Artur Schnabel, the emi-nent teacher, in Berlin. recital Tuesday evening at 8:30. This is the "Kreisleriana," eight fantastic gram draws from Schubert, Beethomeces. The remainder of his pro-

LEONARD SHURE

pg. 23 MUSIC Daily Bosh Boston Globe (1928-1960); Dec 7, 1937; INTERNAL USE ONLY ALL HNP TITLES ETC.



hear an ausiere program: Beeth-oven's sonatz, opus 109, Brahms Variations and Fugue on a theme by Handel, and Schumann's Fan-tasy in G major, opus 17. Such a program is in Itself proof of an artist, entirely worthy and intelligent in his aims. Mr. Shure's performance—though one's pleas-ure must be mixed with justifiable by one of Boston's most gifted younger planists Leonard Shure. This expectation was borne out by the fact that an andience of good public from attending the recital to deter a faithful and enthusiastic size and lusty palms gathered to A foul night could not be expected Leonard Shure

artifies have taken exceptions to Mr Shure's dynamics his alternating use of forfusino and promission with little comfortable ground be-tween. In justice, one must hasten to add that Mr Shure is most gen-unely effective in his quieter mo-ments—the test of an artist. In the measures requiring sound and fury, the planist has never iterned that there is a wast difference between loudness and power. Thus, last night when Mr Shure applied most per-cussion to his instrument, he was likely to get least out of it. The Brahms was probably the most successful performance—in style and performance it was the Brahms for the fact that his work share's takents. We must blame Brahms for the fact that his work. erticism serve always to further these genuinely artistic aims. This will not be the first time that

great in parts, contains many long, arid stretches. We can praise Mr Shure for his magnificant perform-ance of the more ponderous—and, shall we say, more Brahmsian—yari-ations. Unfortunately, Mr Shure's lack of dynamic and tonal variation robbed this work of a considerable degree of its effectiveness. Inrougrout: the audience was appreciative and demonstrative.

> pg. 37 Daily Boston Globe (1928-1960); Aug 19, 1934; NEW ENGLAND CONSERVATORY

NEW I ENGLAND · •

CONSERVATORY

of music are on their way to Boston to enroll on Sept 13 for the 68th Japan, and the British Isles, students offers, will come from nearer points to get the training which this institution Conservatory of Music. innual session of the New England From Asia, the registration Africa, Europe, Thousands increasing and

gogues who make up the faculty have been augmented this year by the addition of Leonard Shure, internationally famous concert pianevery year. The famous musicians and pedafind ist and teacher. Students who as pire to become concert planists will circumstances. conditions which arise soloist appearances and the unusua the technical training necessary to his teaching helpful in giving under such

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CD Daily Boston Globe (1928-1960); Nov 13, 1934; INTERNAL USE ONLY ALL HNP TITLES ETC pg. 22

MUSIC

JORDAN HALL Leonard Shure

has lost none of its ardor. fore a good-sized gathering in Jordan ing has since gained in repose, but it thoughtful interpretations. His playpianist of formidable technic and than a year ago revealed him to be a Hall last evening. His debut here less Leonard Shure, pianist, played be-

of the program. In between came a sonata in D of Mozart (K 576). The and from the Chopin group at the end ber, Weber's D minor sonata, Op 49, that was evident from his first num-He is fond of "romantic" music;

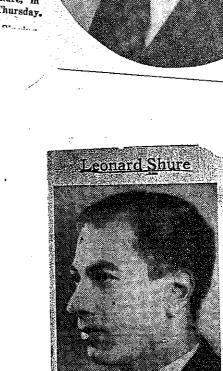
Weber sonata is a surprisingly massive work for its period, one whose ideas could have been put into orchestral dress. Mr Shure played it with the utmost bravura, yet neglect-ing no degree of shadding. Accuracy and speed are felicitously balanced in bis art. The intense, full tone that he in-variably produces might have discon-certed some in what was an otherwise penetrating and tasteful performance of the Mozart sonata. Some prefer a

Shure's generation-has interpreted Chopin with so much fire and poetry and so little bombast. Generally speaking, there are three types of Chopin players: the pounders, who are soulless and raucous; the key-an inpeckers, unmittgatedly monotonous, ing drips with sentimentality. Mar-as Shure is none of these. The Ballade of in F minor, Op 52, was truly in the and the stryler; the Valse brillante, Op 18-a commonplace and much abused in B, Op 62, No. 1, was as carefully pressive study in waltz trythm. The subdued conclusion of the Nocturne subdued conclusion of the Nocturne 49, and faded away in the best of taste. 49, and faded away in the best of taste. 40, and faded away in the best of taste. 41, Shure is not only a dramatic and po-the the way positively thrilling. Mar-a Shure is not only a dramatic and po-Pentler, more limpid tone in Mozart That, however, is a secondary matter No planist within memory—of Mr C. W. D.



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N.Y.ti T. APR 3 1934 John B. Sanroma Left: Leonard <u>Shure</u>, piani Town Hall; Right: Erno Va Right—Leonard Shure, in Town Hall Recital Thursday.



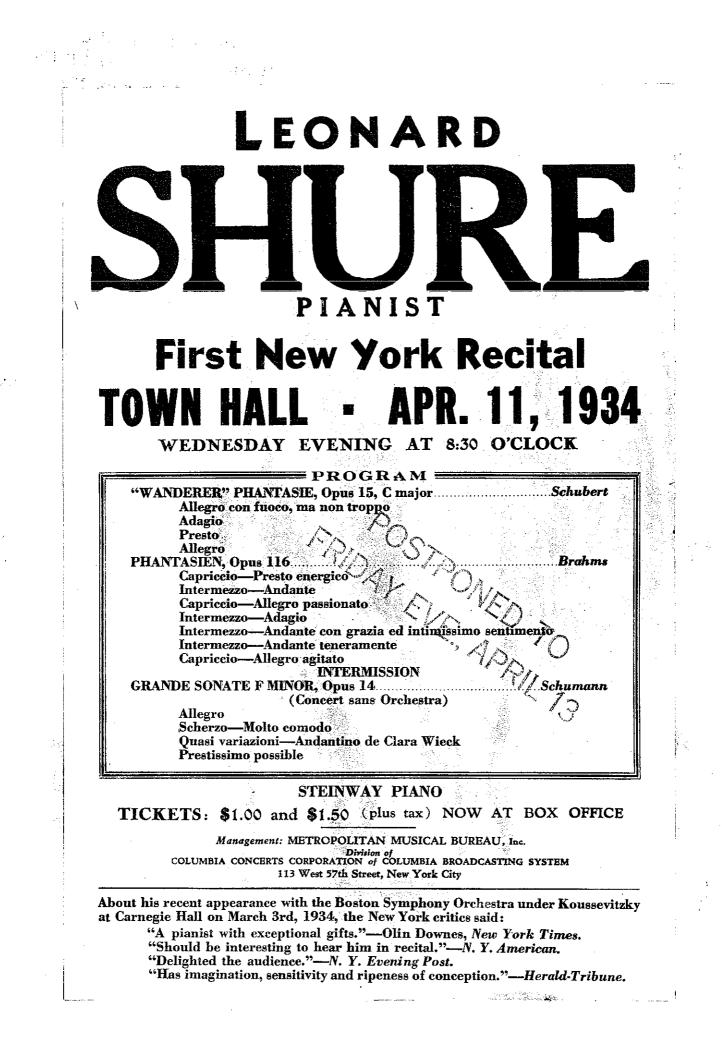
Appearing in recital at the Town Hall next Wednesday evening.



Leonard Shure

LEONARD SHURE

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Leonard Shure, pianist, appears with the Boston Orchestra at Carnegie Hall today in the Brahms concerto. The orchestra ends its fourth visit with Strauss's "Domestica."

The New Hork Eimes

Published: March 3, 1934 Copyright © The New York Times

(duplicate) By OLIN DOWNES.

A young American planist, conard Shure, played the Brahms First Piano Concerte with the Boston Symphony Orchestra, Serge Houssevillity, conductor, when that remarkable body of instrumentalists gave its second concert of the week Yesterday afternoon in Carnesie Hall. 'he purely orchestral com positions were Mozart's overture to the "Marriage of Figaro" and the Strauss "Symphonia Domestica." Mr. Shure avas, born in Los Angeles. Hei 4, 24 years old Twenty years agn as a precoclously gifted child, ba began his studies with Karl Reckrein in Chicago. Inhis fifteenth year he became e nupil of Artur Schnabel, with whom he studied from 1925 to 1928. Becently Mr. Shure played the work that he interpreted yesterday with the Boston Symphony in Boston, his first appearance in America since his departure for Germany the verse are a sensitive of the second seco thus the first of the particular solution is the second s

RECITAL BOW MADE BY LEONARD SHURE

Young Pianist, Heard Recently as Orchestra Soloist, Is Favorably Received.

PLAYS WEIGHTY PROGRAM

Clarity and Grasp of Content Characterize His Schubert, . Brahms and Schumann.

Leonard Shure, who gave his first New York recital at the Town Hall last night, is one of the most gifted of the young pianists who have appeared here in recent months. He was heard recently as soloist with the Boston Symphony Orchestra at Carnegie Hall and left an impression of talent and achievement. His playing last night added weight and breadth to his stature as an artist.

The program did not concern itself with the customary concert trifles. It embraced Schubert's "Wanderer" Fantasy, Op. 15; Brahms's Seven Fantasies, Op. 116, and Schumann's Grande Sonata in F minor, Op. 14. And the pianist imparted to each composer the quality characteristic of the musical thinking and inspiration.

thinking and inspiration. Mr. Shure has a thoroughly grounded technic, but that is not unique, since many young planists have as much. But he is blessed, in addition, with a clear, perceptive mind and innate musicality. His interpretations remind one of his teacher, Artur Schnabel, by the clarity of their statement and the justness of their proportions, even if there is not the final simplicity that maturity alone can evoke.

It was refreshing to hear a young pianist—and Mr. Shure, a native of Los Angeles, is but 24—who could play without muddiness, who could establish movingly the difference between two Brahms intermezzi and who could encompass the tenderness and essentially personal utterance of this music. Mr. Shure's range is large and varied. He commands sweep and power as well as delicacy. And he leaves no doubt of the seriousness and sincerity of his musicianship. He is, briefly, an important newcomer.

Leonard Shure Heard In Piano Recital K.Y. Sum

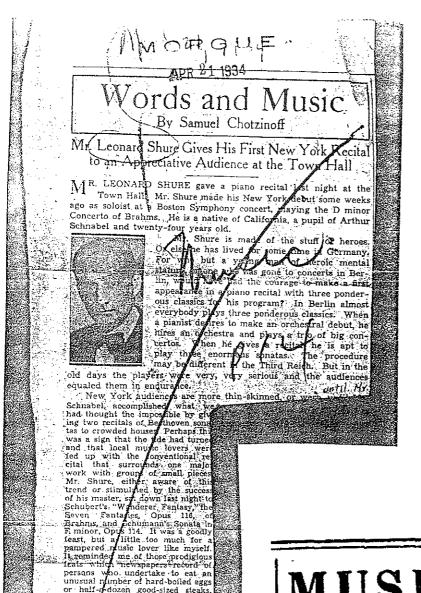
Leonard Shure, a twenty-fouryear-old planist of Los Angeles, who studied in Germany with Artur Schnabel and played as soloist, with the Boston Symphony Orchestra in 1925 in its own city and again this season in Boston and New York, gave his first recital here in Town Hall last evening. This artist is wont to challenge compositions of profound intellectual and emotional content for his first appearances. He attained a good amount of artistic success here recently with no less a work than the Brahms plano concerto in D minor. Last night his program comprised three groups, Schubert's fantasy, "Der Wanderer," seven "Capricci" and "Infermezzi," opus 116, by Brahms, and the sonata in F minor by Schumann. The recital in spite of some imperfections of style, was one of the most noteworthy given by a younger planist of the season now drawing to its close. Ψ/W , seven and assurance

and furnished a style of performance notable for tonal quality-frequently fine, much poetic sensitive-ness with lofty intelligence. On the other hand there were moments of broken musical outlines in his work, an otherwise singing tone was marred by hard touch and a lack of deeper perception for concern of the composer's intent was conspicuously absent. Mr. Shure played the music of the three composers with devotion and sympathy. with elaborate finish in details and brilliant technical prowess. He was less successful in his Brahms numbers. He failed to hold the poetic bers. He falled to hold the poetic balance in certain of these pleces with results which too frequently approached monotony of mood and color. With Shubert's great "Wanderer" fantasy, which is now rarely played, Mr. Shure found himself in admirable accord. In his music he disclosed with rare this music he disclosed, with rare taste, the lyric spirit of the beauti-ful Schubert song of the same title as used by the composer for his piano creation. The performance of this work by the player was of outstanding excellence generally. S. A. D.

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The New Hork Times

Published: April 14, 1934 Copyright © The New York Times



dozen good-sized steaks, with, apparently, no ill

eaking seriously, it takes a superlative artist to "get away" with the kind of program that Mr. Shure elected, and Mr. Shure, who

Shure bleeted, and Mr. Shure, who is a very, talented young man, is not yet that kind of an artist. Not that he does not possess enough of the required qualifies to become one, in time. His technique is suf-freier, his left hand is resonant and powerful, his tone is pleasant in quie moments, his rhythm is in-cisive, his taste is good, his imagi-nation enables him to grasp mucical form and to feel and express emo-

form and to feel and express emo-

ford and to feel and express emo-tion! He has all these, but he seems to lack a sense of humor-his de-portment at the plano and his ratifer, fuvenile, heroic, attilude toward the music of Schuberi. Brahms and Schumann made me suspect that serious lack. Mr. Shure ich his face express his emo-tions at every bar. It was, in turns, ecsatic, bad, spiritual; yearning and mishathropic. I suppose the artist's countenance was a help to those among us who expect the player's hearing of the heat groups behavior to take the place of pro-gram, notes. A would have con-sidered, it that myself but for the "paines" of the changing expres-tion.

siont. Mi. Shure's interpretations were very intelligent' but altogether too heror for my taste. Even the great-est compositions are not altogether weighted with "Sturm und Drang." I suppose that at twenty-lour one can't help feeling that way. I must hope that the young man will soon take 4 des weighty view of good music and permit himself to relax in the presence of Schubert, Schu-mann and Brahms. He is much too

mann and Brahms. He is much too good a planist to remain a peren-nial romantic. 1.11

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MUSIC NOTES

This evening's major recital events will be Jascha Heifetz's first appearance of the season, at Carnegie Hall, and the appearance of Leonard Shure, pianist, at Town Hall

Ehe New York Eimes

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LEONARD SHURE

L EONARD SHURE was born in Los Angeles, April 10, 1910. He showed exceptional talent as a child, and was taken to Chicago at the age of four, where he studied piano with Karl Reckzeh. He gave concerts in America until his fifteenth year, when he went to Germany to study with Artur Schnabel. He was with Mr. Schnabel from 1925 to 1928. Since then he has given recitals in various German cities, including a "Schumann Abend," and other clasiscal programmes in Berlin.

It was in 1933 that Mr. Shure returned to this country, and his first appearance here since 1925 was with the Boston Symphony Orchestra. He played Brahms's Concerto No. 1 in D minor in Boston at a Monday Evening concert, December 18, 1933, and the same work at Carnegie Hall, New York, March 3, 1934.

BOSTON SYMPHONY PROGRAM

The stirring Overture to von Weber's romantic opera, "Eurygathie,"," and Beethoven's Fifth Concerto for Piano and Orchestra, Opus 73 in E Flat, comprise the program to be broadcast by the Boston Symphony Orchestra on Saturday, February 29, over an NBC-WJZ network from 8:15 to 9:15 p.m., E.S.T.

Leonard Shure, twenty-five-year-old Californian pianist, a protege of Artur Schnabel, will be the soloist in the Beethoven work. In the absence of Dr. Serge Koussevitzky this program will be conducted by Richard Burgin. (935)

The soloist in the piano concerto was Leonard Shure. He was distinctly in the weath and contrived to bring to the solo part precisely the qualities that are needed to vitarize it. He had; the power to had his own with the ensemble, the lyricism to make the melodies sing, and the command of keyboard resource to realize a conception at once sturdy and full of fire. That soloist, conductor and orchestra stood in high favor with the audience was made clear for unusually hearty applause. Of Saturday's soloist entry brought the current reading level down a few pegs when Leonard Shure appeared in Brahm's Second Piano Concerto. A' cog slipped somewhere along the line and the first two movements 1 im ped and trudged ahead heavily, with Mr.

tridged ahead nearly, while Mr. Shure tugging along: Things perked up in the Andante where planist and orchestra flung wisps of reverie mood about in a clean-cut ensemble of neat dynamic dove-tailing. The Finale went off in a torrent of crisp tone, making further amends.

Leonard Shure in Exacting Program The Christian Science Monitor (1908-Current file); Dec 7, 1937; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1996) pg. 10

Leonard Shure in Exacting Program

The Arts in floston

In a program which bade fair to be taxing not only to the plunist but to the listener as well, Leonard Shure played in Jordan Hall last hight listing for his first item the Sonata in F major, Op. 109, by Brethoven, following it with the Draims Variationen und Fuge, On. 24 The final work on the printed program was the Behumium Fun-tase in C major, Op. 17. Since we last heard him, Mr. Shure has set itimself the task of polishing the poetle facet of his at life continues to exhibit an enormous

and the poet facet of his at polishing the poet facet of his at present the poet facet of his at present the poet of the second termendous advantage in presenting contrasting moods. As if to bring this fact cleuly to our attention, he apparently chose his material with considerable care, since each of the three numbers played de-monded the utmost of the planist in the matter of interpretation. The Beethoven was broadly con-resived, even thunderous at times, and if Mr Shug made his con-trasts too sharply severe in outline, at least the performance never grew monotonous and it was often ariest-ing the interpretation.

at least the performance never give monotonous and it was often artest-ing in its infensity. The Brahams vallations, on a theme by Handel, were also given with definess and power. Mr. Sintre did not always hold our attention during the performance, but that was not entirely his fault. The work is not, to us, a consistently interest-ing composition. ing composition. The Schumann Fantasic revealed

The Schumion Fantasic revented precisely the stille alread which Mr. Shure has made. Here he opened with bravura which was at once hold and authoritative and while the general outline was vigorously etched, with sonorities which were accasionally almost overpowering, one could not for a moment ques-tion the sincerity of the planist nortion the sincerity of the planist nor deny the effectiveness of his per-formance. Especially in the lyrical pussages, his diversity of touch gave him a distinct advantage, and en-abled him to present some measures of unusual beauty. Mr. Shure con-tinues to approach the planoforte as a percussion instrument, but he is also tapidly acquiring a sense of proportion and balance which should much him to reach still greater enable him to reach still greater goals An enthusiastic audience applauded him and demanded numerwhich he gave a notable performance of the Chopin Etude Op. 25, No 9, C, M. S, ACTIVITIES OF MUSICIANS

Boston Orchestra's Plans for the Coming Season — Other Items

VERGE KOUSSEVITZKY WIII conduct the opening concert of a festival in Stockholm on Wednesday, after having led the Stadtorchester in a Sibellus Festival at Helsingfors. His Stockholm program, as announced, will include P. E. Bach's concerts for strings, Sibelius's symphony No. 7 and Tchalkovsky's symphony No. 5. Dr. and Mrs. Koussevitzky plan to sail on the Gripsholm from Gothenburg on the following day for New York.

Mr. Koussevitzky will open the orchestra's fifty-fifth season in Boston on Friday, Oct. 11, in Symphony Hall. As previously announced, Dimitri Mitropoulis of Athens will be a guest conductor. Soloists in Boston will include: Lotte Lehmann, soprano; Sergel Rachmaninoff, Artur Schnabel, Jan Smeterlin and Leonard Shure, pianists; Joseph Szigeti and Nathan Milstein, violinists, and Raya Garbousova, 'cellist.

The coming season of ten concerts in New York, opening on Thursday evening, Nov. 21, and closing on Saturday afternoon, April 4, will be the orchestra's fiftieth successive year here and the twelfth under Dr. Koussevitzky's baton. Beethoven's Ninth symphony, with the assistance of the Schola Cantorym, will be given in Carnegie Hall at the first Thursday and first Saturday concerts.

1733

SHURE GIVES RECITAL.

Pianist Plays Infrequently Heard Weber Sonata in D Minor.

Leonard Shure, who made an impressive début last season, returned last night in a concert at the Town Hall. The young planist, in a program of music by Weber, Mozart and Chopin, confirmed the opinion that he is one of the most gifted of the young American artists.

The program began with the infrequently heard Sonata in D minor, Op. 49, by Weber; continued with Mozart's Sonata in D (K. 576), and ended with a Chopin group: the Ballade in F minor, Op. 52, the Grande Valste brilliante in E flat, Op. 18; the Nocturne in B, Op. 62; No. 1 and the Polonaise in F sharp minor, Op. 44.

Weber's piano music, ignored by most concert artists, provides rich opportunities for the pianist, who is both a careful colorist and a bril-liant virtuoso. Mr. Shure palpably possessed these qualifications. He gave the sonata a vigorous and finely shaded reading. His interpretation was eloquent testimony that his talent is developing steadily and soundly.

There was not a correspondingly high standard in the performance of the Mozart sonata. Perhaps it is because much of Mozart's plano music is so finely wrought that it shines most brightly in the intimate salon. Mr. Shure played the work with a delicate touch and with the sureness and agility of a redoubt-able technique. But there was not enough warmth in the reading of the music.

Chopin was published in vivid chopin was published in vivia style. Mr. Shure imparted to the Ballade boldness of outline and a feeling of power, but was less suc-cessful in conveying the subtlety and nostalgic quality of the score. The large audience responded to this interpretation as it did to the interpretation, as it did to the others, with marked cordiality.

10/26/34 NYT

NEW FRIENDS SEASON PROGRAMS

the first on Oct. 29. This will be the fourth season of chamber music to be instituted by this organization, of which I. A. Hirschmann is president.

artists follow:

SERIES A.

Oct. 29-Pro Arte Quartet; William

French horn. Viola Quintet in G minor, K. al5....Mozart Horn Quintet in B flat, K. 407....Mozart Viola Quintet in G. UP. 111......Brahms

Nov, 12-Pro Arte Quartet; Horov. 12-Pro Arte Quartet; Ho... tense Monath, piano; members dell, flute. of the New Friends of Music Or-State The Op. 25, in D: String Tria. Op. 9, 0, 100-100 (String Tria. Op. 9, 100-100 (String T

Chestra. Plano Trio in B fiat, Op. 97....Beethoven Divertimento for winds K. (30), No. 4, in B fiat; Divert for strings, and in B fiat; Divert (K. 334), No. 4, in B fiat; Divert (K. 334), No. 4, in B fiat; Divert (K. 334), No. 4, in D fiat; Divert (K. 334), No. 4, No. 7, No. 1, In D.....Beethoven Trio in E, K. 50, No. 4, No. 4, Trio (D, 70, No. 1, In D.....Beethoven Nov, 26-Budapest Quartet; Mischa Trio (D, St....Brahms)

Levitzki, piano, and other soloists. Trio, Op. 1, No. 2, in G......Beethoven Claricat Quintet, Op. 115......Brahms Trio, Op. 1, No. 1, in E Clat....Beethoven

Dec. 10-Trio of New York, and soloists.

Jan. 28—Griller Quartet; Myra Hess, piano; Elisabeth Schumann, soprano.

Feb. 11-Busch Quartet; Enid Szanthe, contraite; William Primrose,

Feb. 25-Gordon Quartet; Leonard

SERIES B

Nov. 5-Pro Arte Quartet; Marcel Maas, piano; Diez Weismann,

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liam Primrose, viola; members of the New Friends of Music Or-

chestra Viola Quintet in C. Op. 29......Beethoven Viola Quintet in B flat, K. 174; Serenade for winds in E flat, K. 375......Mozart March 3.-Philharmonic - Symphony

The programs and participating Dec. 3-Helen Teschner Tas, violin; Fritz Magg, 'cello; Webster Aitken, plano; members of the New Friends of Music Orchestra

101. 29-710 Alle Quinter Stone, Quinter for plano and winds in E fat. Dr. 16: Trio (Variations), in Rethown to a Quinter in E man. K. All. Mozart Quinter for plano and winds. In E fat. Mozart Quinter in E flat, K. 407. Mozart & 452. Moza Moza

Dec. 17-Budapest Quartet; Kurt

Feb. 18-Gordon Quartet, and other

participanis. String Trio, Op. 8......Beethoven Ducis for soprano and contraito: Ro-mances and Ballades.....Brahma Clarinet Quintet in A, K. S81......Mozart

Quartet; Mischa Levitzki, piano; William Primrose, viola; Roman

Totenberg, violin. Horn Trio, Op. 40......Brahms Duo for violin and viola in B flat, K. 424; Viola Quintet in C, K. 515...Mozart



The antepenultimate or fourteenth concert of the New Friends of Music season at the Town Hall yesterday afternoon dealt with Brahms. Hortense Monath and Leonard Shure were the planists in the

day afternoon dealt with Brahms. Hortense Monath and Leonard Shure were the planists in the waltzes for four hands at one plano, Op. 39. Miss Monath joined with Joseph Schuster, first 'cellist of the Fhilharmonic-Symphony Orchestra, in a performance of the E minor Sonata, Op. 38. The program end-ed with the B flat Quartet, Op. 67, played by the Perolé String Quar-tet, consisting of Joseph Coleman, Max Hollander, Lillian Fuchs and Ernst Silberstein. Miss Monath and Mr. Shure played the waltzes with an aware-ness of their charm and tender-ness, Brahms was not interested in virturoso display in these compo-sitions, but in the spirit of the waltz. In the opening waltzes of this group of sixteen, the tons was driven too hard in places and the essential framework of the planists won tamed their power and played with warmth and gracs. The fifth walt in E had a delicate interlac-ing of the tone of both planists; it might have been one person with twenty fingers at the instrument. There were felicities of treatment in other parts of the work, especially with a glowing tone, and the plano somata for 'cello and plano was Monath. Mr. Schuster's 'cello sang with a glowing tone, and the plano the glowing tone, and the plano for cello glow of the first movement and the wry gayety of the allegratic were among the high points of the performance. The restrained coda of the first movement and the wry gayety of the allegratic were among the high they duartet a vivacious, coherent of these concerts responded warmiy to this interpretation, as they did to the work of Miss Monath, Mr. Shurs and Mr. Schuster. H. T.

Che New Jork Eines Published: March 8, 1937 Copyright @ The New York Times



Each Number of the Group's Well Arranged Program is Followed by Ovation

MOZART WORK IS FEATURE

Stradivarius Quartet, Leonard Shure and William Primrose Are Afternoon's Artists

The concert given by the New Friends of Music at Town Hall late yesterday afternoon was a red-letter event in the organization's current series. An exceptionally wellcontrived program of decided in-terest was excellently performed, resulting in ovations after all of the numbers presented. The participants included the Stradivarius

ticipants included the Stradivarius Quartet, Leonard Shure, piano, and William Frimrose, viola. One of the great masterpieces of music, Mozart's string quintet in C major, was the principal offer-ing. It was led up to by way of the Schumann quartet in F major, Op. 41, No. 2, and the earliest of Mozart's piano trios, that in B flat known as Koechel, No. 254. In the trio Mr. Shure presided at the key-board, and Mr. Primrose lent his proficient services in the Mozart quintet. quintet.

prontcient services in the Mozart quintet. The Stradivarius Quartet, com-posed of Wolfe Wolfinsohn and Bernard Robbins, violins; Marcel Dick, viola, and Iwan D'Archam-beau, 'cello, merited the highest praise for the finesse, sensitiveness and tonal purity of their engross-ing work. Every phrase was mold-ed with loving care, and the metic-ulous attention bestowed on minute details never was permitted to in-terfere with larger outlines in in-terpretations noteworthy for sym-pathetic, searching approach. A Study in Moods

A Study in Moods

A Study in Moods A Study in Moods It happens that the Schumann quartet programmed, is the one among the composer's three crea-tions in the genre most difficult to make effective. But given with the full understanding of its intimate character, as it was at this concert, its many beauties became duly im-pressive. The contrasted moods of the variations of the slow move-ment were as perfectly captured as the lilting grace of the scherzo and the brilliance of the final pages. Expert was the distinction made between the treatment accorded the Mozart trio of 1776 and that brought to the masterly quintet written by the composer a decade later when at the height of his powers. If the quintet ranks as one of Mozart's finest inspirations, the trio nowhere rises to the level of his best work in the period of its composition, except in the soulful adagio. The trio, however, had so superlative a rendition by Mr. D'Archambeau that all of its possi-bilities were expounded to the ut-most. An Ideal Performance

most.

An Ideal Performance

An Ideal Performance The special treat of the afternoor naturally was the quintet. The en-semble left no stone unturned to make its reading worthy of so out standing a creation. It was a real privilege to hear this magnificent but infrequently performed opus under such ideal conditions. The richness of color in the min-uet, the exquisite interplay of vio-lin and viola tone in the andante, and the almost orchestral quality of the vivid closing pages of the quintet were but a few instances of Mozart's superb workmanship in this line when at his unrivaled best. The artistis engaged in its unfold-ment made patent every whit of its imaginative, subjective and ro-mantic content. N. S.

Share at Town Hall

It cannot be said that Leonard Shure, who gave a piano recital at Town Hall last night, lived up to the expectations aroused by him at his previous appearance in this city. When Mr. Shure made his debut here as soloist with the Boston Symphony Orchestra three years ago, he was hailed as one of the most promising of the younger generation of American planists. Last night this promise was buried beneath a host of mannerisms which marred what otherwise might have been exceptional playing. Mr. Shure's program was serious,

Mr. Shure's program was serious, chaste and nicely planned. It con-tained but three numbers, each a masterpiece of its kind eminently suited to exhibit an artist's com-mand of his metier. These were Beethoven's sonata in E major, Op. 109, the Chopin sonata in B flat minor and Schumann's "Kreis-leriana." leriana.

The interpretation granted Beethoven's searching composition could scarcely have wandered farther afield in style and conception. Evidently Mr. Shure considered it a romantic, rhapsodical work in which unlimited liberties could be taken in rhythm, dynamics, tempi and so on. His was a decidedly original and personal notion of this into something quite new and ex-tremely strange. The only move-ment of the sonata from which in-dividual idiosyncrasies were absent was the prestissimo, and the excel-lent performance of this division demonstrated how far above the average Mr. Shure's playing could be when unblemished by the man-narisme marticand

be when unblemished by the man-nerisms mentioned. Mr. Shure possesses a brilliant and highly developed technique and a wide range of color effects were at his beck and call. But it was chiefly in pages where the former asset was a primary consideration and the latter of larger invertion asset was a primary consideration and the latter of lesser importance that he made his best effects. Thus, it was in the prestissimo, already alluded to, and the "allegro vivace" variant of the last movement of the Beethoven, and likewise in the scherzo and finale of the Chopin that he accomplished his most note that he accomplished his most noteworthy work.

worthy work, Elsewhere he went his own way too often regardless of the com-posers' printed instructions. He was spasmodic and given to exaggerated and violently abrupt dynamic changes in many instances, and even in the Beethoven sonata sen-timentalized ad libitum. The theme of its variation cycle was changed from andante to adagio, rubato em-ployed almost everywhere, and the ployed almost everywhere, and the last variant turned into a stretto in which the tempo kept constantly increasing in speed up to the final statement of the theme. In keep-ing with such license, the bass was altered at the old of the enhance altered at the end of the scherzo of the Chopin sonata and an appog-giatura added in the culminating bar of the trio of the Funeral March. And yet with all these slips from grace, there was a sweep and power, a play of color and control of tone in this playing, that could not but be admired.

nov. 4, 1937.

NEW YORK

Leonard Shure Is Heard Here

HERALD TRIBUNE.

of tempo in the Beethoven work; the slow movement was opened at an unduly deliberate pace, and quite frequent changes of pace and the prolongation of certain measures militated against the conception of the work as a whole Ap over of the work as a whole. An over-ac-centuation of dynamic shading was also sometimes noticeable, with emphatic, but hard-toned fortissimi. In the Chopin work. Mr. Shure's freedom in regard to tempo proved less unorthodox, and the interpreta-tion, while uneven, had its appealing and poetic measures, the speed of the imegined wind area the and poetic measures, the speed of the imagined wind over the graves in the finale marked his best play-ing of the evening thus far. He has the ability to play with authority and breadth and largeness of style, if he can temper his interpretative idiosyncrasies with due discretion.

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F.D.P

Leonard Shure, who had made his debut here in 1934 as soloist with the Boston Symphony Orchestra, gave a piano recital last night in Town Hall with a program devoted to three ponderable compositions: Beethoven's sonata in E major, Op. 109: Chopin's sonata in B flat minor had originally planned to preface these with Brahms's Handel Varia-tions, but, considering the substan-tiality of the musical repast actually served, he was probably wise in deferring hte Variations to some other occasion.

In Piano Recital

Beethoven, Schumann and

Brahms Opus Deferred Artist Made NewYorkDebut With Boston Orchestra

Chopin Works Comprise

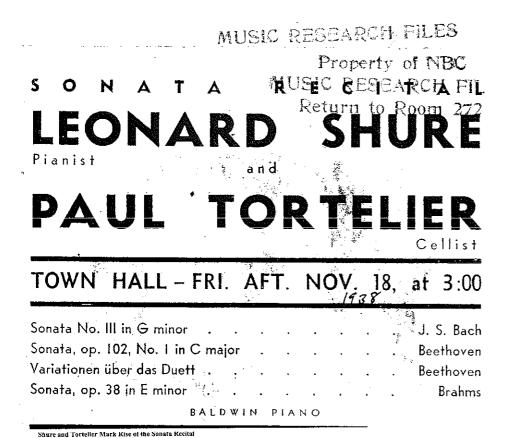
Program at Town Hall

Mr. Shure, whose native city is Los Angeles, had given an impression of unusual promise when he had played here with Dr. Koussevitzky's musicians, and also in two recitals within the same year. On his reappearance yesterday, he again displayed a notable technical equipment, an exceptional ability to combine digital brilliance with clarity of medium and detail, and notable pianistic strength and spirit was again in evidence,

The persuasiveness and expressive conviction of his performance of the two sonatas was somewhat hampered. however, by certain interpretative mannerisms which had been hinted at in his earlier recitals. This was particularly noticeable in the matter

Leonard Shure, pianist, who had made his New York Leonard Shure Signdebut as soloist with the CI Boston Symphony Orchestra in 1934, and had shown individual gifts in several subsequent recitals, again appeared at Town Hall. As is his wont this young artist progammed no trifles. His list held the Beethoven sonata in E major (op. 109), the Chopin sonata in B flat minor and the Schumann Kreisleriana. His playing, as formerly, was endowed with brilliant sweep, color and technical mastery. His interpretations were, however, in some cases strongly individual, extending to over-worked rubatos and exaggerations in dynamics. The Beethoven work suffered especially in having its classic character distorted in this manner. In the Chopin and Schumann, the pianist seemed more in his medium, though here too his marked virility and power of presentation lost some of its effect because of unorthodox detail. Close attention paid to these habits should easily eradicate them and immeasurably benefit the pianist's interpretations. Breaking his custom of the past Mr. Shure granted an encore to his applauding listeners.

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Istian Science Monitor (1908-Current file); Jan 12, 1939; Ouest Historical Newspapers Christian Science Monitor (1908 - 1997)

Shure and Tortelier Mark **Rise of the Sonata Recital**

that of Jordan Hail. But the recital was the cellist's, and (in much smaller type) Mr. Blank was ac-knowledged as being "at the plano." And the program inevitably was built dutifully around a concerto and included "Le Cygne" and some-thing by Popper. If recent years have not seen the lion he down with the lamb, it has at least seen first-rate planists consent to be first-rate planks consent to be seen on concert platforms with cellists, and cellists admit planksts to a position of musical equality. It has seen the vogue of the sonata recital.

The inclusion of Beethoven's variations on the duet, "Bei Manner, welche Liche fuhlen," from Mozart's "Zauberfote," did not deter MM Shure and Tortcher from calling their concert a sonata recital; and since the variations (published in since the variations (published in the composer's thirty-third year) were enjoyable, pretty good Bee-thoven, and certainly no mere solo for the cello, we shall not press the charge of misrepiesentation More-over there were three veritable sonalas, of three very dissimilar sorts: Bach's in G minor, No 3, Beethoven's in C major, No, 1 Op. 102, and Brahm's in E minor, No, 1, Op. 38. Op 38.

Bach's polished contrapuntal da-logue in three movements—two fast, one slow—was most successfully conveyed in the beautifully interwoven cantillena of the Adagio. In the quick movements, notably the open-ing Vivace, an impression of excessive speed, of over-facile fluency, blurred the sharply incised detail

When the present century was of Bach's vivacious line and slighted When the present century was of Bach's vivacious line and slighted younger, a planist and a cellist might not infrequently be heard in collusion upon such a platform as that of Jordan Hall. But the recital than that of the planoforte, toler-was the cellist's, and (in much knowledged as being "at the plano." knowledged as being "at the plano." built dutifully around a concerto built dutifully around a concerto better to preserve the essential spirit of his music.

More satisfactory from this point of view was the performance of Beethoven's C major sonata—a late work, unconventional in form, charsectioner's of major solutions in form, char-acteristically brusque in manner, and unpredictable in its transitions. From the exquisitely thoughtful intro-ductory Andante to its vigorous final Allegro it was played with admirable propriety of style and mood. The romantic vicissitudes of Brahm's E minor sonata--its pas-sion and its playtuness, alke-were almost equally well rendered, with a reservation concerning some in-consistency of tempo in the first movement. Especially charming was the deheacy of rhythm and phrase achieved in the minute.

achieved in the minuet. Little need be said about Mr. Torteiter's firm, neat tone and al-most impeccable technique, nor about Mr. Shure's musicianship and easy, assured command of the key-board. The listener was not always convinced, last night, that a true balance of tone had been achieved, how that all points of recluracity nor that all points of reciprocity involved in ensemble playing had been finally solved. Yet it was a concert above the average in interest and in excellence. A large and cordial audience evidently thought so, too, and with even fewer reserva-S. S. tions.

Che New Hork Churcs Published: November 19, 1938 Copyright © The New York Time

Pianist and 'Cellist Heard

Two talented musicians from Bos-

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MUSIC

Daily Boston Globe (1928-1960); Jan 12, 1939

MUSIC

JORDAN HALL Shure-Tortelier

Leonard Shure, planist well-known to Boston audiences, and Paul Tortelier, violoncellist and member of

teller, violoncellist and member of teller, violoncellist and member of the Boston Symphony Orchestra, collaborated in a recital in Jordan Hall last night. For their first ap-pearance together in this city they presented a program of three sonatas and one set of variations. A demonstrative audience applauded the performers warmly. The individual abilities of lact night's artists is already known, as Mr. Shure has played several solo recitais here and Mr. Tortelier ap-peared last year as soloist with the Boston Symphony. As cooperating performers their teamwork is com-mendable. There was evident a nice balance between the two in-strumental voices and a successful effort to present their pieces as uni-fied structures. A conservative program began

A conservative program began with J. S. Bach's Sonata No. III. This work by the versatile poly-phonic master is well-constructed and effective. Its intricacies af-forded no barrier to a workmanlike trading. reading,

Two works by Beethoven, the. Sonata in C Major, from the early third period, and a set of Variations on a Theme by Mozart, were next in order. The Sonata, with its free-dom of form, its alternating slow and fast tempos, and its general characteristics of Beethoven's last period, requires perhaps something more of fantasy, of waywardness, for its maximum effectiveness, Yet last night's performance was far from being unsuccessful. The Varia-tions are entertaining and pleasant to hear.

to hear. In conclusion stoed the Brahms' Sonata in E minor. Here the per-formers really warmed to their task. This is music that is intense and

concentrated. Mr. Shure and W Tortelier mastered its technical dif-ficulties beyond question, and in ad-dition gave a performance that was both dramatic and lyrical.

LEONARD SHURE Pianist 1910-1995 Chapter IV: The 1940's – America at his feet...

"Most of the Americans of his generation are amateurs by the side of him" (Olin Downes, New York Times, December 12, 1943)

Olin Downes' stunning proclamation – made 10 years after Shure's American debut – serves to underscore Shure's preeminence amongst the greatest pianists of that time. So, at this point, it is interesting to examine Shure's performing activities within an historical context by asking 2 important questions:

1) Where were some of the greatest planists at that time?

Leonard Shure: American debut 1933 Claudio Arrau: <u>Absent</u> from America 1923 to 1941 Artur Rubinstein: <u>Absent</u> from America 1922 to 1936 Mieczysław Horszowski: <u>Absent</u> from America 1927 to 1941

#2) When did Shure's direct contemporaries arrive in America?

Leonard Shure: American debut 1933 Rudolf Serkin: American debut 1936 Rudolf Firkusny: American debut 1938 Clifford Curzon: American debut 1939

Per above, #1 demonstrates that at the time of Shure's 1933 debut, he stepped into a fortuitous void created by the absence of Arrau, Rubinstein, and Horszowski, all of whom remained in Europe (having permitted their American careers to lapse). #2 demonstrates that Shure established himself in America well before Serkin, Firkusny or Curzon had arrived (3 years before Serkin, 5 years before Firkusny, and 6 years before Curzon). The press clippings presented here in **Chapter IV** prove beyond any doubt that Leonard Shure was indeed "right up there with the big boys" – and that he beat 3 of his most celebrated colleagues to the table. When those 3 fine pianists finally arrived on the American scene, it was <u>Shure</u> to whom they would be compared – and clearly, he was a tough act to follow.

So, seen in this context, the conundrum quickly emerges, because by the beginning of the 1950's, the careers of <u>all</u> the afore-mentioned pianists would eclipse that of Shure's. <u>What happened?</u> That issue is addressed in chapter VI. For now, let's enjoy Shure's 1940's press, reported at the pinnacle of his public success. And, and let's catch up on what was happening in his personal life: Shure married his 2nd wife in 1936, and their daughter Jane was born to them in 1940. Sadly, their marriage came to an end; Shure would marry his 3rd wife in 1944.

Highlights of the 1940's include Shure's first performances with the Budapest Quartet, his move to Cleveland, collaborations with Rodzinski, Mitropoulos and Szell, his final performances with the Boston Symphony & Koussevitzky, his triumphant appearance in Tanglewood (as the 1st pianist ever to perform there), and his last-minute engagements replacing the indisposed Vladimir Horowitz and Rudolf Serkin (earning him a moniker "the pinch-hit pianist"). The 1940's would also see Shure bringing his "Talmud" to Carnegie hall – i.e., Beethoven's Diabelli Variations (which he would again perform at Carnegie in 1967). Also during this decade, his repertoire became mildly adventurous, although such forays proved to be temporary: In his entire career, Shure gave only two 20th Century premieres: A piano sonata by his 16-year-old pupil James Randall (who later became an avant-garde composer & professor of composition at Princeton University), and "Music for Piano & Strings" by Gardiner Read. Otherwise, 5 Shostakovich Preludes (from Op. 34) made it onto one of his programs, as did 2 Debussy Preludes, and a performance of Debussy's Violin Sonata. So, these few works -- plus a 1950's performance of Debussy "Reflects dans l'eau" – would be the extent of Shure's performances of 20th Century music.

MUSIC C W D Daily Boxton Globe (1928-1960); Feb 22, 1941; 1 pg. 15

MUSIC SYMPHONY HALL Boston Symphony Orchestra Serge Koussevitzky conducted at

the Boston Symphony concert yesterday afternoon, the first Boston performance of two orchestralchoral scores: Folk-Song Symphony by Roy Harris, and the Choros No. 10, "Rasga-Coracab" by the Brazilian Hector Villa Lobos. The remaining number of the program was Brahms' Second Piano Concerto, in which Leonard Shure was the soloist. The Cecilia Society, trained by Arthur Fiedler, assisted in the Harris and Villa-Lobs,

Little space is left for Mr. Shure's performance of Brahms' great masterpiece. He made the score vivid, tautly emotional, yet without distortion. This was the performance of a talented young artist, innocent of the Olympian breadth or the color range of a Schnabel or Gabrilovitch at middle age, but in a youthful way valid and moving. Mr. Shure-together with Mr. Koussevitzky and the orchestra-merited the ovation that followed. Mr. Fiedler, too, was warmly applauded when he appeared on the stage after Villa-Lobos work. C. W. D.

Exclusive Management: ANNIE FRIEDBERG, Fisk Building, New York

Baldwin Piano



Piantst

This fine young American artist is greatly gifted. His technical command of the instrument is so complete that it is necessary to describe him as virtuoso. Splendid power and a truly amazing facility with a sure command of style and an unerring sense for the exploita-tion of every dramatic moment. are the salient elements in his mechanical equipment. They are used

The Battle Creek (Mich.) Moon-Journal:

The recital of Leonard Shure, pianist, provided what in the sporting

world is termed an "upset." Electrified the audience which cheered him lustily and kept him overtime for several clever little "Etudes" before he smilingly retired

for the evening.

Leonard SHURE

brilliance. His pianism is sure and fine. His tone is deep and singing. Like all young lovers of Brahms, he puts his loving care into the poetic passages. His tremolo cadenza in the concerto's second move-ment was delicate and lovely beyond all description.

New York Herald-Tribune: December 1, 1940, By Virgil Thomson

Mr. Leonard Shure played the piano solo with the same gentle

New York Journal and American: December 1, 1940

of the keyboard and his reading of the solo part in the concerto reflected capable musicianship and a technical equipment that was ample for the demands of his share. Mr. Shure had several seasons since earned his laurels as a disciple

New York Sun: December 2, 1940

distinctly in the vein and contrived to bring to the solo part precisely the qualities that are needed to vitalize it. He had the power to hold his own with the ensemble, the lyricism to make the melodies sing, and the command of the keyboard resource to realize a conception at once slurdy and full of fire. That soloist, conductor and orchestra stood in high favor with the audience was made clear by unusually hearty applause. The soloist in the prano concerto was Leonard Shure. He was

PM: December 2, 1940

and received a backing from the training orchestra that matched his poetic and virtuoso performance. Leonard Shure played the solo part of the D-minor Piano Concerto

Chicago (Ill.) Herald-Examiner:

LEONARD SHURE'S PLAYING OF MOZART DELICHTS AUDIENCE AND CRITIC, TOO

LEONARD SHURE

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BIOGRAPHY

LEONARD SHURE was born in Los Angeles in 1910. He gave early evidence of an extraordinary musical talent. When he was five years old he was placed under the tutelage of Karl Reclezeh in Chicago. At the age of fifteen he went to Europe to study. He made his professional debut in Berlin, and afterwards appeared widely in Europe as a concert pianist. In 1933 he returned to this country to make his American debut with the Boston Symphony Orchestra in Boston and later in New York.

LEONARD SHURE's musical achievements have already signaled him an outstanding artist.

In 1939 the Shures came to New York where Shure has devoted his time to teaching and concert work. He has given recitals and has played with orchestras all over the states.

His concert engagements this season include: Boston Symphony in Boston; with the Coolidge String Quartet in Buffalo, N. Y.; Montreal Symphony in Montreal, Canada and Hartford, Conn. Symphony Orchestra in March.



Leonard Shure will be plane soloist with National Orchestra Saturday.

Ehr Line fork Eimes Published: November 24, 1940 Copyright & The New York Times

New York Times: December 1, 1940, By Olin Downes

Concerto Played by Leonard Shure

Pianist Offers the Brahms D Minor Work with National Orchestral Association

FIRST CONCERT IN CYCLE

'Academic' Overture and the First Symphony of the Same Composer on Program

It was a pleasure, and more than a pleasure — a thrill — to hear the performance of the Brahms D minor plano concerto given by Leonard Shure and the National Orchestral Association yesterday afternoon in Carnegie Hall. The occasion was the first concert of the Brahms cycle that the orchestra is giving this season as its Gabrilowitsch Memorial series. The other items were the "Academic overture, which seems to be coming into its own this season, and the First Symphony. Mr. Shure's performance would have won the high commendation of the great artist in whose memory this series

For this interpretation, by pianist and orchestra alike, was entirely worthy of the music. For once the piano did not seem inadequate, when it took up the theme that flashes like lightning from the instruments, and hurled it back in the Homeric tussle. It is a page of epical grandeur, matched by the conception of pianist and conductor. But the excellence of the performance was not confined to this episode, naturally the first to seize the attention. In what is actually a noble symphonic movement, there is the contrast of material and the balance of structure that such composition implies, and there was poetry in the performance as well as rugged power. The slow movement, which is sometimes prettified, remained a masculine expression, and part of a powerful form. Here and there

masculine expression, and part of a powerful form. Here and there could have been a softer edge, but the mood was fully established. The driving power and spirit of the scherzo, with its intensity, was perfectly grasped and played as a young man and a real musician should play it. For some the finale of this concerto is preferable to that of the other Brahms concerto in B flat, for it has a more symphonic amplitude, and yesterday this movement, admirably prepared in transitional passages, was the worthy capstone of the edifice. Mr. Shure may be complimented also upon his technical address. With a lesser equipment the music could not have been projected adequately. Many a concert pianist fit to cope with almost any other concertos of the repertory finds himself physically handicapped when he undertakes the matters broached in the monumental scores of Brahms.

Franms. There was long applause for Mr. Shure which also expressed appreciation of the part that Mr. Barzin and his orchestra had taken in the interpretation. The orchestra, in its performance of the rousing overture and the symphony, completed the impression of the occasion.

CONCERTO PLAYED BY LEONARD SHURE

Pianist Offers the Brahms D Minor Work With National Orchestral Association

FIRST CONCERT IN CYCLE

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WITH SOME ORCHESTRAS

Leonard Shure, New York planist, will appear as soloist with the Montreal Symphony Orchestra, Jan. 12, in Montreal, Canada.

> Ehe Netu Hork Eimes Published: December 22, 1940 Copyright © The New York Times

WITH MUSICIANS ON MANY FRONTS

Philadelphia Orchestra Closes Its Robin Hood Dell Season Budapest String Quartet to Appear at Ravinia

T a recent meeting of the board of directors Henry McIlhenny, curator of decorative arts of the Philadelphia Museum of Art, was elected president of the Robin Hood Dell Concerts to succeed Samuel R. Resenbuam, who tendered his resignation because of increased business responsibilities. The final weak of the Dell's current season opens tomorrow night with an all-Wagner program conducted by Saul Caston, who also will lead the orchestra on Tuesday and Thursday nights, when John Charles Thomas, baritone, and Larry Adler, harmonics, will be the respective soloists. Mr. Thomas will offer numbers by Wagner, Mozart, Giordano and others, and Mr. Adler will play an arrangement of a concerto by Vivaldi. An all-Viennese program devoted to works by Mozart and Johann Strauss, with Eugene Ormandy directing and Audrey Mildmay, soprano, as soloist, will bring the season to a close on Friday evening.

The Ravinia Festival will close with a series of programs to be given by the Budapest String Quartet, Aug. 12, 14, 18 and 17, at Ravinia Park; with Milton Preeves, viola; Leonard Shure, plano; Dudley Powers, 'cello, and Benny Goodman, clarinet, as the respective soloists. The final orchestral concerts will be presented this Tuesday, Thursday and Saturday and next Sunday, with Pierre Monteux as guest conductor. Helen Traubel, the Metropolitan soprano, will be the assisting artist at the last two of these orchestral events. Her offerings will be largely drawn from Wagnerian works, but also will include numbers by Gluck and Richard Strauss. The management announces that for the first four weeks of the sixweek festival the attendance surpassed that of last year by 7,711 admissions.

WITH SOME ORCHESTRAS

Leonard Shure, pianist, will appear as soloist with the Montreal Symphony Orcnestra, under Douglas Clarke, today, in Montreal, Canada. Later this season Mr. Shure will be heard with the Boston Symphony Orchestra and the Hartford Symphony Orchestra.

The New Hork Times

Published: January 12, 1941 Copyright © The New York Times

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Ehr New Hork Eines Published: August 3, 1941 Copyright © The New York Times

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Debussy Number Praised

BERKSHIRE MUSIC SETS NEW RECORD

Three Tanglewood Concerts of Week-End Are Attended by Almost 30.000

WEATHER AIDS, FESTIVAL

Mozart E Flat Symphony, 'La Mer' of Debussy and Brahms's First Are on Program

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES. LENOX, Mass., Aug. 10-The second week of the eighth annual Berkshire Symphonic Featival, bergenire symptomic restival, which came to a close at Tangle-wood this afternoon, topped all other similar periods of the ven-ture's short but flowering life. Al-most 30,000 persons attended the three concerts of the long week-end, exceeding last week's record of 26,000.

Today's weather was the answer to a festival official's dream. A and clear and the sun shone brillianty. It was easy to understand why 9,500 persons arrived for the concert. It was also easy to un-derstand why hundreds of persons preferred to leave their seats in the music shed unoccupied and to join the thousands who sat and reclined on the lawn, where the wind whispering through the pines, elms and oaks sang a charming obbligato to the music of Serge Koussevitzky and the Boston Symphony Orchestra.

phony Orchestra. It is not morely perfect weather, however, that brings out the crowd. There were lowering clouds last night before the concert began and distant flashes of lightning and light rains, but those factors did not prevent a new andience high of 11,000 from appearing and staying from the first part to the end.

Hallfax to Attend Benefit

Word was received here today from Lord Halifax, British Ambassador, that he had accepted the invitation to be the guest of honor and principal speaker at the gala benefit for the USO and the Britbehefit for the USO and the Brit-ish War Relief at Tanglewood next Friday evening. He wired his ac-ceptance to Jerome D. Greene of the Boston Symphony board of trustees. James Finney Baxter 3d, president of Williams College, will preside preside.

This afternoon's program brought forward nothing new - merely three masterpieces. It began with Mozart's E Flat Major symphony, which forms, with the G Minor and the "Jupiter," the composer's composer's matchless diadem of three mature works in the form. Then came Debussy's "La Mer" and for a noble preoration Brahms's First symphony.

For Mr. Koussevitzky and the Boston Symphony these three works are well loved and familiar interpretations. None the less they played them with a freshness of feeling that matched the brisk loveliness of the day. The Mozart symphony went with a radiant lightness and clarity. The Brahms C Minor had the spaciousness and loftiness of utterance that the work demanda.

Debuasy Number Praised

Perhaps the most memorable performance was that of Debussy's wonderful score, which has been! one of Mr. Koussevitzky's chefs, d'oeuvre in recent years. There is not space to list the felicities of details of this performance. The audiance seemed to be aware of the manifold excellences of the reading; it gave conductor and orchestra a rousing ovation.

At last night's concert there was even more audience responsive. ness, if that is possible. There were braves at the end of each performance, Leonard Shure, plano soloist in the Brahms Second concerto, deserved his tribute of applause and cheers. He played with variety of color, rhythmic steadfastness and communicative fire. His interpretation, however, needed to be somewhat bolder and larger to match the rich reading given by the orchestra,

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 10 .-A record crowd of 11,000 listeners thronged the grounds at Tanglewood last night to hear a concert by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, and another huge audience, drawn by prevailing splendid weather, has gathered here this afternoon.

gathered here this atternoon. From the standpoint of applause the feature of last hight's concert, which opened with an amiable read-ing of Mozart's Serenade, "Eine Kleine Nachtmusik," was the per-formance of Brahm's second piano concerto in B-flat, maior with concerto, in B-flat major, with Leonard Shure as soloist. Mr. Shure, Leonard Shure as soloist. Mr. Shure, young American artist, scored a de-cided success? with the audience. Critical reaction prompts me to a more sober estimate. This pianist has temperament, rhythmic feeling and a touch of the heroid welcome assets for this most notable of piano concertos. But last night, he had not enough reserve technique

concertos: But last night he had not enough reserve technique. This is not to say that Mr. Shure did not encompass all the notes of a difficult solo part. He did, and the difficult colsode in octaves and sixths of the second movement went uncommonly well. But too often he gave the impression of a final effort. gave the impression of a final effort, of an insufficient surplus upon which of an insufficient surplus upon which to draw, if necessary, for a bravural performance. Certain passages in the opening allegro were taken too slowly, although this might have been the fault of the conductor; and an amount of caution was evident throughout.

Wagner Preludes Given

Mr. Smite was at his best in the rugged scherzo, where his virile tone-quality and ancisive rhythms came roff to fine advantage. The slow movements also went well and breathed a postic simplers slow mevements also went well and breathed a poetie atmosphere. Here much of the planist's good work was negated by the poor playing of the orchestra's first .cellist. The last movement lost out somewhat through Mr. Shure's inability as yet to lighten his passage work. It was deftly played, but the soloist's full, weighty tone'did not match the fillweighty tone did not match the filigree design.

A total impression of this performance revealed a highly talented young planist who, with more varied dynamic range and wider technical development, nay become a highly significant artist. But should not the most celebrated soloist available have been engaged for a festival of this kind?

8-11-41

Shure Wins Big Hand At Tanglewood TH PARKER The Hardford Couroni (1923-present): Aug 10, 1941; ProQuest Historical Newspapers Hanford Couroni (1764 - 1985) 98.8

Shure Wins **Big Hand At** Tanglewood

Planist, Here in Spring, Plays Brahms 2d Concerto With Boston Symphony; Record Crowd

BY T. H. PARKER. Slockbridge, Mass., Aug. 9.-Leon-

HY T. H. PARKER. Stockbridge, Mass., Aug. 8.—Leon-ard Shure, planiat, who stopped in at Hartford during the apring to play in the Beothoven featival of the Hartford Symphony orchestra, be-came the brave of Tanglewood here tought after a handswalely claquent performance of Brahms's Second Planto Concerto, with Dr. Berge Koussevitzky and the Boston Sym-phony Orchestra. Mr. Shure was accorded the trib-ute accorded to heroes of the Berk-shire Symphony Pestival, beginning with the anti-Emily Post applause-between movements of the composi-tion, and the all-out shouting, shireking and parade of curtain calls at its conclusion. It was prob-ably even noisier than usual as the audience hit an all-time record this evoning, 11,000, of which 4500 were thereformance was brick and busi-herformance was brick and her-herformance was brick and her-herformance to length, and he-how he found form Brethoven. But the Brahms had a superlative clo-quence not given the Beethoven. Fundamental in Mr. Shure's clo-quence not given the Beethoven. Fundamental in Mr. Shure's clo-quence was the bright, warm clear flow he found for Brahams' com-plex ideas. The framework of the cont in his performance of it. Handsome Colorist.

Handsome Colorist,

Handsome Colorist, But most of all, Mr. Shure is a handsome colorist. Without being picky, he lets no phrase go by with-out a shrewd iwist, or some dash of color. His dynamic treatment is remarkably happy. Although Mr. Shure's style is not big (in fact there were a few eli-mactic moments when the orchestra threatoned to wash him out) he has a most persuasive way of muting-passages into a urinte of color, of achieving delicate, poetic effects in the most plantssime of ways. Add to that his formarkably fluid tone, and you have, I think, the essentials of Mr. Shure's cloquence as nearly as they can be skimmed off in a hasty report from this out-post. It hardly need be said that Dr.

off in a hasty report from this out-post. It hardly need be said that Dr. Koussevitzky and the orchestra gave a hearly performance of their al-lotment of the score. It was leas in the perforvid style of last Sung-day's second. Brahma Symphony, but it was certainly sufficiently in-tense and hale or at least so to my tastes.

Minneapolis Symphony

Special to The Christian Science Monitor

Minneapolis, Minn.

Leonard Shure was a last-minute substitute as soloist in the Brahms second Piano Concerto at the fourteenth regular program of the Minneapolis Symphony Orchestra, and his playing was brilliant enough to erase all the disappointment usually associated with that word "substitute." The young planist, virtually unknown here, surprised a dubious audience by the authority and vigor of his playing, its strong rhythmic impulse and clear articulation.

The concerto under Dimitri Mitropoulos' direction had heat and passion and a deep vein of tenderness, though the first movementreflecting Shure's rather hard percussive tone-took on at times a sharp and jerky angularity. But the performance on the whole was a heroically designed tour de force, to which the soloist lent a youthful power and a fierce concentration on every measure.

The symphony of the evening was the Beethoven Second—firmfibered, incisively punctuated, and brought alive by an ebb and flow of phrase which found every shadow and high light in the score. The "three B's" program was well rounded out by the Overture to the Bach D major Suite in a brisk and warm performance. CARNEGIE HALL PROGRAM



LEONARD SHURE

Leonard Shure met a supreme challenge when he pinch-hit at 24 hours' notice for Vladimir Horowitz with the Minneapolis Symphony and won a triumph of the first magnitude. The brilliant pattern was repeated when he was last-minute replacement for Rudolf Serkin with the Buffalo Philharmonic, and for other outstanding figures, all occasions to test not only his keyboard gifts but his repertoire. Besides his phenomenal pinch-hitting record, the pianist has chalked up successes as soloist six times with the Boston Symphony under Koussevitzky; the Montreal Symphony, Cleveland Orchestra and Toronto Symphony, plus his recital appearances which have taken him to many states. Dazzling execution sound musicianship—force and temperament—Leonard Shure has all the attributes of sure-fite audience appeal.

Leonard Shure, American planist, has been struck by the same sort of lightning twice within a month. Four weeks ago he got a sudden call from Dimitri Mitropoulos. Could he get to Minneapolis the next day to replace Vladimir Horowitz at the orchestra's concert that night? He said "Yes." caught a plane, arrived in the morning in time for a rehearsal and appeared at the concert. Last Monday night he received a similar call. The phone rang after he had gone to bed. Could he get to Buffalo to replace Rudolph Serkin, who had an attack of appendicitis? Again his answer was "Yes," he oaught a plane and arrived the next morning in time for the final rehearsal. Each time the composer was Brahms. In Minneapolis he played the Second concerto, in B flat major; in Buffalo the First, in D.minon

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Leonard Shure Is Soloist Orchestra, No. 4 (Op. 58) of Beethoven, with Leonard Shure as At Philharmonic Concert soloist.

Rodzinski Conducts Beethoven

Piano Concerto No. 4 Artur Rodzinski conducted the exactitude. The second movement Philharmonic- Symphony Orches- was played in a subdued and altra yesterday afternoon at Car- most offhand fashion, creating a negie Hall in what was largely a mood of casual, momentary pen-repitition of Thursday night's siveness which was most convinc-

Mr. Shure set forth the piece with cool reserve and an admirable delicacy of touch, qualities which

enhanced his meticulous technical Czech program of Martinu and ing. The style throughout was Smetana. The addition was the graceful and easy, the tone slightly G-major Concerto for Piano and remote and always brilliant. P. B.

Philharmonic Plays to Throng

The New York Philharmonic-Symphony Orchestra, Artur Rodzin-Leonard conducting, with ski Shure, pianist, as soloist, repeated in Carnegie Hall yesterday afternoon its program of Saturday night before an audience that virtually filled the hall. Mr. Shure again played the Fourth Beethoven Concerto in G major, and the orchestra gave "Memorial to Lidice," Martinu; Quartet, "From My Life," Symphonic and Smetana-Szell, Poem, "Blanik," Smetana.

BEETHOVEN 4TH SYMPHONY TO BE PLAYED TODAY Chicago Daily Tribune (1923-1963). Oct 31, 1943; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. SW8

BEETHOVEN 4TH SYMPHONY TO BE PLAYED TODAY

Beethoven's Fourth Plano Concerto in G major, with Leonard Shure as plano soloist, will be performed by the New York Philharmonic Symphony orchestra at 2 o'clock this afternoon over WBBM-CBS. Dr. Artur Rodzinski will conduct the orchestra in the playing of Martinu's "Memorial to Lidice " and Smetana's quartet "From My Life." Norman Corwin, intermission guest, will read a part of one of Wait Whitman's poems, and Stephen Vincent Benet's "Prayer for United Nations."

The New Hork Eimes

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LEONARD SHURE SOLOIST

Pianist Offers Beethoven's 4th Concerto With Philharmonic

Leonard Shure, pianist, playing the Fourth Beethoven Concerto in G major, was the soloist with the Philharmonic - Symphony Orchestra in Carnegie Hall last night, Artur Bodzinski conducting. The Artur Bodzinski conducting, The other numbers on the program were Martinu's "Memorial to Li-dice"; Quartet, "From My Life," Smetana, and Symphonic Poem, "Blanik," from the same com-poser's "My Country." All of these had been played by the orchestra on Thursday and Friday. Mr. Shure's conception of the

Beethoven work lacked in depth, breadth and exaltation. The whole reading seemed cramped and on the surface. There were, indeed, moments of real beauty, as at the beginning of the Andante, where the melody was finely sung, and tat the beginning of the Rondo, where there was brilliance and dash, but even here certain mannerisms tended toward a triviality utterly out of keeping with the spirit of the music. The same tenspirit of the music. The same ten-dency was noticeable in the An-dante, where the tempo was much too slow.

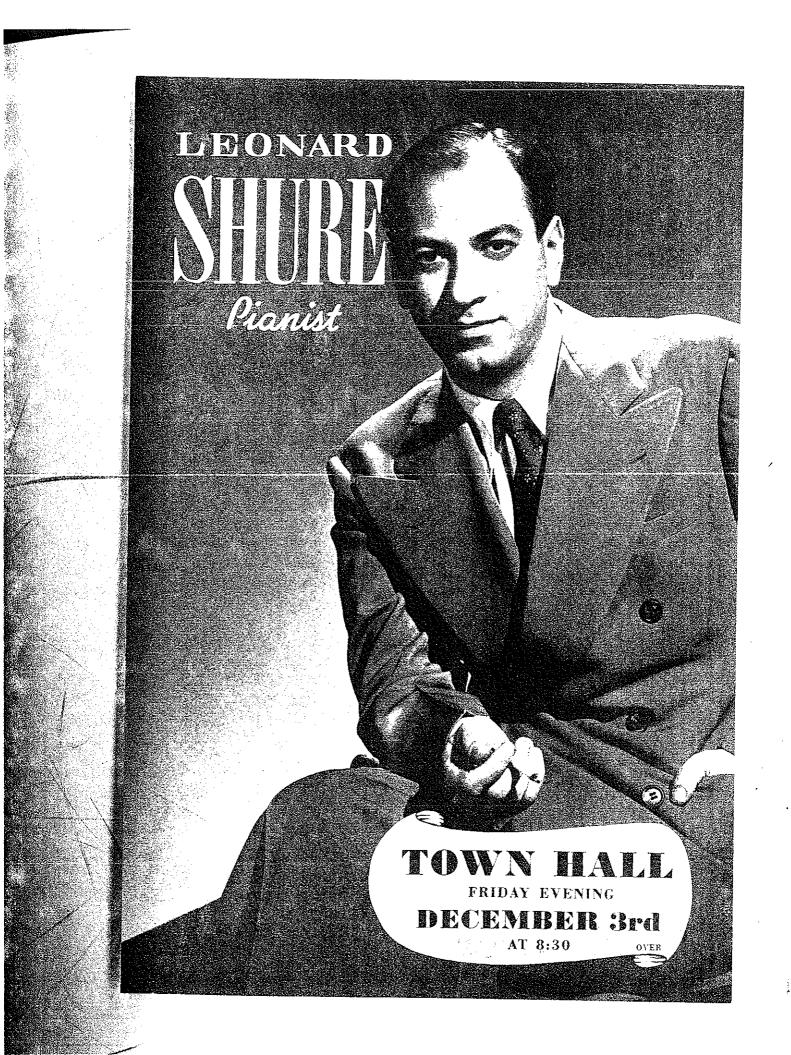
Mr. Shure's technique was excellent and his phrasing admirable. He gave the impression of being able to do anything he wanted to do. It was what he wanted to do -or not to do-that was at fault. R. L.

31-4-3

Shure Appears as Piano Soloist

Leonard Shure appeared as piano soloist with the Philharmonic-Symphony at Carnegie Hall over the week end, focusing his gifts on Beethoven's G major concerto, No. 4. Artur Rodzinski conduct-ed. A clear, ringing tone and well-scaled dynamics marked Mr. Shure's reading, besides the flu-ent touch needed to tripple through some of the snaggier spots like the double trills in one of the first-movement cadenzas. Mr. Rodzinski held all forces within cannily planned limits.

||-|- 43



LEONARD SHURE Pianist

Program

I.

5 Preludes, Op. 34.....Shostakovitch

II.

Sonata in B flat (Köchel 333).....Mozart Allegro Allegro cantabile Allegretto grazioso

III.

4 Ballades.....Chopin

INTERMISSION

IV.

Sonata in F minor, Op. 14.....Schumann (Concerto without orchestra)

Allegro

Scherzo (molto commodo)

Quasi variazioni (andantino di Clara Wieck)

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LEONARD SHURE IN PIANO RECITAL

Heard in Unusual Program at The Town Hall—Is at Best

in Schumann Concerto

By OLIN DOWNES

Leonard Shure, who played last night in Town Hall, is a formidable planist. Very few of the young artists of his generation compare with him now in point of technical resource, control of tone, and very thoughtful musicianship. Why, then, is his playing prevailingly so unsatisfactory?

unsatisfactory? Most of the Americans of his generation are amateurs by the side of him. Planistically there do not seem to be very many more worlds for him to conquer. He can devote his thoughts entirely to interpretation. As an interpreter he can command almost any different degree of "piano" or "forte" that he needs. He has also a control of tone color. He could—he can — produce several different planes of sonority at the same time, with as many fingers of one hand. He has also, when he desires it, a beautiful control and elasticity of rhythm. What resource of the virtuoso is denied him?

But a Mozart sonata (K. 333) as played last night, was a good example, in at least two of its movements, of the way not to play Mozart. In the first movement, played too fast and in too stiff a rhythm, and with a laconism manifestly intentional, as it was unnatural to the music, the lyrical essence and natural pulse of the music were gone

music were gone. For all of the beauty and sensibility of Mozart, Mr. Shure might have been playing a prelude, hard as nails, of Shostakovich, which had gone before. Mozart's middle movement was better, because there Mr. Shure had calculated in advance—as apparently he had calculated in advance everything that he did, and grimily carried out the decision to the letter, the comma and the period—to be lyrical; and he was so, with style and taste, if also with a coldness perhaps donned in the name of classicism. But Mozart was never cold, nor was he the uneasy person that the finale implied him to be. The program was unusual, refreshing in its independence of tradition, and offering in a single group four of the highest poetical flights of Chopin. That is to say, the four Ballads, each a masterpiece, each a unique stroke of genius. In these pieces many interesting and thoughtful things were done, but didactically, not spontaneously, not in a manner; that carried conviction to the listener; and some passages were episode and, to us, forced in conception. It was brilliant performance, in the better sense of the word, but it was more a tour de force, technically and interpretively, than it was Chopin.

ly, than it was Chopin. The fact was, that one found oneself arguing rather than listening with fascination to Mr. Shure. It could be said that professional critics are expected to do that, as an outcropping of their invidious natures. But a performance which springs from deep within an artist of Mr. Shure's equipment should carry another impression. It might in the sum of it delight or contradict. But it should have its instinctive unity and sense of conviction. The creative current was seldom felt in this playing, while a species of cerebration which defeats the creative impulse was often present.

The best performance of the evening was that of the rarely played Schumann "Concerto without orchestra." It is not one of Schumann's most successful outpourings, but Mr. Shure made much of its every detail and was impressive in the movement of Variations on the theme of Clara Fleck; and this finale had an amount of lyrical stress which indicated potentialities of different sort than the rest of the evening had emphasized on the part of Mr. Shure.

The New York Eines

Published: December 4, 1943 Copyright © The New York Times

MBER 4, 1943

Leonard Shure Is Heard In Recital at Town Hall Planist Offers Music by Mozart,

Chopin and Schumann Leonard Shure hegan his Town Hall recital of piano works last night in a somewhat unorthodox fashion by playing five prefudes of Shostakovich. From these he proceeded to Mozart's B-flat Major Sonata (K. 333) and on through four Chopin Ballades to the Schumann F minor Sonata, Op. 14.

Mr. Shure exhibited ample musloianship in his performances. The music he made was sonorously well integrated and esthetically satisfying in that it managed to capture the attenion and hold it constantly. He lacked, however, a certain suppleness, particularly needed in the right hand, to bring his runs and trills into line with the rest of his playing, which was first rate.

All such passages were executed properly enough, but not with the sureness which makes for perfect ease in performance; he had not quite the facility to do with these sequences what he wanted to do with them in order to give complete expression to his execution. In the first movement of the Mozart Sonata, for instance, the running right hand figures and ornamentations were not sufficiently accented to give the needed decisive quality to the piece.

Notable points in the recital were that first movement because of its healthy pace, the excellent rhythm i and tone-quality of the Chopin (A-flat Major Ballade, and the fine is first movement of the Schumann Sonata. P. B.

50 Leonard Shure in Recital By Winhtop P. Tryon *Christian Science Monitor (1908-Current file)*: Oct 25, 1946; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1996)

Leonard Shure in Recital

By Winthrop P. Tryon

Ohio, James Randall, Whether to of a young man from Cleveland, ries last evening, brought out an ing at New England Mutual Hall ern pretenses of style or technique. youthful composer's effort, bear-ing the simple title, Sonata, proved extraordinarily interestquality bring his music to public say Mr. Shure was fortunate in American work, the composition in the Duncanbury Concert Sebe described as having fresh and But suffice it to remark that the attention, is not easy to decide. Boston program, or to say The Sonata, written in four movements, without break, may ingly expert and sympathetic. terpretation of it proved gratify-Randall was the fortunate one the choice of a novelty for his Boston program, or to say Mr. fashioned burden of form or conindividual sound, carrying no olding, and that the performer's inin having an artist of Mr. Shure's Leonard Shure, pianist, appear-

music, continuing the tradition, fair to observe, of MacDowell. It has the voice of melody, too, in odd moments that recalls somesomething far short of extreme. Foster. what the Allegheny It pervades rather than domi-Romanticism, however, runs to mood ្ព

is unmistakably American

complicated action. Furthermore, of nery assertiveness and busy, nates. There comes through plenty

and important as anything else the Sonata is unmistakably plano music, the real two-handed, key-board article; and it wants an presentation. advanced executant for its proper

e of them, In Beethoven's Six Va-riations, op. 34, he was a Bee-thoven player to the last re-quirement; and in Schumann's Kreisleriana, op. 16, he was Schu-manesque to a degree. These pleces he offered early in the the wrong way round from con-ventional method at the close, playing Debussy ("Ondine" and "Feu d'Artifice") like Chopin, and evening. Central on his program fell the new Sonata. Possibly for perversity's sake, and possibly out of conviction, he turned things for expression than for exhibi-tion, though when it comes to mechanism, he has speed, bril-liance, and dash equal to the best 61) like Debussy. In any case, his to take a share in the applause behind the backdrop by Mr. Shure recital was an occasion Chopin (Polonaise-Fantasie, op Mr. Shure as pianist showed himself more zealous in general The composer was present at the recital and was led out from

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pg. 22 MUSIC JOHN RILEY Daily Boston Globe (1928-1960); Oct 25, 1946;

MUSIC

2 E. MUTUAL HALL Leonard Shure

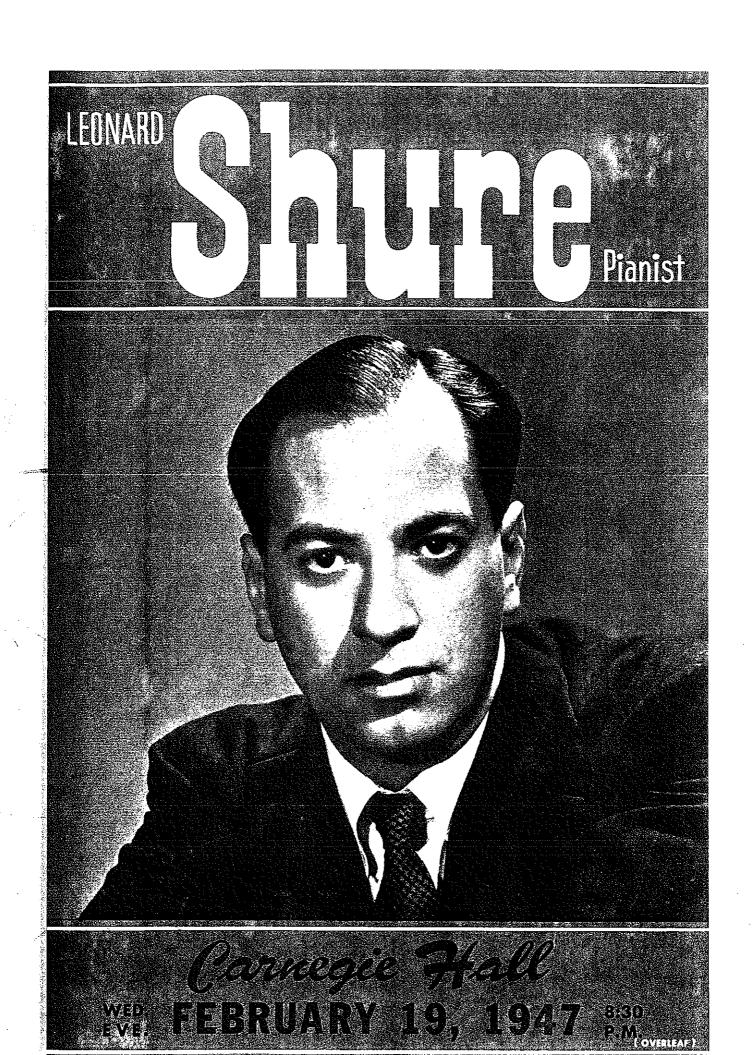
By JOHN RILEY

has a good sense of the drama in music and effectively employed the sound use of them in the opening Beethoven Six Variations. He also poser, James Randalf, but for variattempted a venturesome program, including Schumann's seldom-done and rather tenuous Kreisleriana, which was fatal to the audience's this was enough to throw it out of balance. There was a hard coldness ous reasons it did not quite come off reception. contrasts in the Schumann piece. But certain details were awry and weights and of accents and he made knows the values of pause, of tonal and a Sonata by the teen-age comcanbury Concert Series. Mr. Shure ning, the first of the season's Dun American pianist, gave a recital in New England Mutual Hall last evepestuous nature in interpretation. He masculine technique and a temtore Right after the interval Mr. Shure Mr. Shure is a planist of clean and Leonard Shure, through James talented Randall's Runor

ture of Mr. Randall, but it hardly is the subject for a full-dress recital. small audience. was favorably received by a very pleted the listed program, which Works of Debussy and Chopin comlight. The piece is undeniably facile Sonata, a recognizably derivative work in which everything from Mozart_through_Stravinsky_and and promises something for the fu-Aaron Copland shines like a furtive

symphony dedicated to the United Shure thinks it is so good he has rector, has been invited to stage themselves in the performances of Vienna and the Minister of Ed-Nations. His plan is for a work performed it in Boston and will operas. One of the operas will be Orchestral and subsidiary parts of ucation to return to Vienna to in three sections Idea, Growth play it at his recital Wednesday "Danton's Death," a new work by the two operas to be presented help rehult Anstria's main lier. sion up his sleeve. He wants a ty-five minutes to play, but Mt was the festival's chief stage di- to cooperate with the colleges been invited by the Burgermaster visit. Urged on by his parents, July 27 to Aug. 31. Its program the young piano student played a will include two plays, four chamled about it at his press confer-ence last week. He wondered if controversy. Mr. Rodzinski chuckphony ended so suddenly, Artur bass string had snapped. . commission to Mr. Copland as his bringing it to a conclusion when first choice. success of "A Lincoln Portrait," ance when ground is broken for the new U. N. headquarters by the East River. Because of the like to have it for fall performhad a 16-year-old pupil named ence last week. He wondered if it would make the Hit Parade. It song specially composed for the ing the prefix "ex." head, in his own hand he is writhis letters, but in front of the title spondence because of the stand he himself faced with a large corremonic stationery. He also found large amount of unused Philhar-Mr. Kostelanetz has offered the number was Chopin's F sharp Thomson, has another commis- up with a sonata that takes thir- politan, who before the Anschluss to give his company. was at the boy's home on a social sical Festival will be held from James Randell. Shure was serving as guest prois called "Judson in the Hudson." Ginastero of Argentina at the the old stationery in answering had taken. Rodzinski found himself with a the New York Philharmonic-Sym-Institute of Music last year, he fessor of pieno at the Cleveland letters he received contained a "musical director" on the letter-EX: When his relations with sound like several planos and THE WORLD OF MUSIC: SYMPHONY DEDICATED TO U. N. SOUGHT COMPOSER: By ROSS PARMENTER set of variations he had composed, ber concerts, eight orchestral con-iseries of auditions next Thursday Mr. Bomhard will rehearse the NDRE KOSTELANETZ, who Mr. Shure was so impressed he certs and four operas. Wilhelm for a cast of principals to sing in professionals with the students a Realization-and he would night in Carnegie Hall. has already commissioned asked to see something else the Furtwaengler has been invited as operas next season in colleges in few days before the actual per-works from Aaron Copland, high school senior had written. A an orchestral conductor and Dr. the South and Midwest. "Opera formances. Jerome Kern and Virgil few weeks later Randell showed Lothar Wallerstein of the Metro- for College" is the name he plans He decided to use up One evening he While Leonard One of the Opera Singers, a group of almost eighty local opera enthusiasts under Herbert Fiss, will present "Aida." Ella Flesch, who will sing the principals. Next Thursday and Saturday the Wilmington joined the list of cities producing Sunday afternoon. New York Public Library next posers will present a program de-voted to the music of Camargo Guarnieri of Brazil and Alberto opera with everything local except Maryla Jonas succeeded. Her final like to finish their recitals with a too difficult for local talent. harpsichords all going at once. bang. Recently in the Composer's News Record. first issue of a new publication, also brought out last week the singers invited in to take the roles the title role, will head the list of SNAP: Many pianists would LEAGUE: The League of Com-**OPERA:** Wilmington, Del., has SALZBURG: The Salzburg Mu-The league Washington hard, who previously conducted at tras and singers will prepare their Princeton University, will start a part of the productions and then composer. FOR COLLEGES: Moritz Bom- later appear. The college orches-Leonard Shure, pianist, and 16-year-old composer, James Randell. tutte"---will be sent to the col-His idea is Rebman Mosque Theatre, Newark, N. J. tive index of "Modern Music," School for Social Research, he being on the faculty of the New where he was formerly a leading Dr. Graf is ready to help the city professionals with the students a will sing in a performance the Army. . . . Ferrucio Taglia-vini and his wife, Pia Tassinari, will be his first New York aphouse. . . . Maurice Wilk's violin recital at Town Hall on Saturday ernoon at the Greenwich Play-Society of Music, under Frederick 11. . . The Greenwich-Stamford her recital at Carnegie Hall March be supported by 65 members the New York Philharmonic Composers' magazine from which will preparing a book-length cumula-Symphony. . . Frani Muser is soloist next month with the Dallas in six years. She will be piano and settled in Australia, is visit-Hephzibah Menuhin, who married the State Department. could not go without release from now an American citizen. musical authority. two sinfonietta concerts this aft-Kitzinger, will present the first of ing this country for the first time last year. . . . Maria Jeritza will the school and permission Bohème" on pearance since his discharge from first copy in 1924 till its final one HEMIDEMISEMIQUAVERS INVITED: Dr. Max Graf has cover the League March 20 at But besides from the He iţs at of ន្ព ŭ

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SHURE LEONARD

"Very few of the young artists of his generation compare with him now in point of technical resource, control of tone, and very thoughtful musicianship . . . Most of the Americans of his generation are amateurs by the side of him. Pianistically there do not seem to be very many more worlds for him to conquer."

---OLIN DOWNES, NEW YORK TIMES

"His playing is at all times tonally exquisite. It reveals, too, an artistic integrity that strains to grasp each depth of meaning, each small but valuable detail of the com--CHICAGO DAILY TIMES poser's inner thought."

"Leonard Shure who was obtained in place of Vladimir Horowitz, contributed largely in making it a memorably exciting program. The Brahms of Shure was a heroic Brahms, intense, vivid and vibrant, full of violent crescendos and urgent accelerandos. Its sheer virtuosity and dynamics are beyond praise. Seldom is such remarkable brilliance combined with such subtle nuance."

•	Ρ	R	0	G	R	A	M	-

I.	Six Variations, Opus 34 .		•	•	•	•	•	•	BEETHOVEN
	Kreisleriana, Opus 16 Aeusserst bewegt	•	•		Sehr	Iebhaft	•	•	SCHUMANN
	Sehr innig und nicht zu rasch					langsar	n.		
	Sehr aufgeregt					rasch			
	Sehr langsam				Schn	ell und	spie	lend	
		INT	ERMIS	SSION					
111.	Sonata moderately fast; lyrical	•	٠	•	slow	, ; lyrical		JAł	MES RANDALL
	very fast				fast	tempo			DEDUCCY
IV.	Ondine .	•	•	•	•	•	•	•	. DEBUSSY
	Feux d'Artifice	•	•	•	•			٠	. DEBUSSY
۷.	Polonaise-Fantasie, Opus 61	•	•	•	•	•	·	•	, CHOPIN
		BALC	win	PIAN	0				
								Mak	e checks pavable to-

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Randall Sonata Played by Shure

Last year James Randall was a 16-year-old student in Cleve-land. Leonard Shure, his piano teacher, happened to hear several of his compositions, and last night played one of them in Carnegie Hall. It is a sonata, in four movements, and contains real promise. Under the circumstances one does not lock for pro-fundity, and its slow sections drag a bit. There is, however, an honestly lyrical strain, effective pianistics, and a few forceful moments. The first two movements are as good as some imports with more impressive names; only the last movement is a little too clever.

Shure also played Beethoven's "Six Variations" (opus 34), Schumann's "Kreisleriana," and pieces by Debussy and Chopin. The Beethoven work is not one of the composer's characteristic pieces, and considerable skill is necessary to make it sound like more than working out of a formula. Shure's performance, altogether capable, could have profited by a smoother legato, a more singing tone. The "Kreisleriana" was errati-

The "Kreisleriana" was erratically played. Certain sections, such as the opening penultimate parts, lacked sufficient breadth. Shure's tendency to interpret his ritards too literally often broke the continuity of the line. His technic is well disciplined, and he projected the slower sections with

warmth. To his credit, the atmospheric postlude that concluded the piece showed true understanding of its function.

H. C. S. 47 -

BRILLIANT PLAYING IS SHOWN BY SHURE

Pianist's Recital at Carnegie Hall Includes Beethoven's Six Variants on Original Theme

Leonard Shure, planist, gave a recital last night at Carnegie Hall. A highly intelligent artist, Mr. Shure had decidedly positive ideas as to his intentions in all the music he presented. He possessed, as well, the technical skill and the control of color to bring these ideas to complete realization in a series of interpretations that, taken as a whole, had much of interest to offer.

Mr. Shure began his program with Beethoven's "Six Variations on an Original Theme," Op. 34, in which the various moods of the variants were admirably contrasted in an imaginative reading that fully disclosed the virtuosic character of the set, as well as its poetry. Such details as the brilliantly-delivered, tricky central measures of the second variation, or the lightness and rhythmic grace of the final variant called for special praise. But the rubato effects freely introduced or the libetties in rhythm employed in the "Marcia," were hard to reconcile with the composer's style, and open to question.

with the composer's style, and open to question. The eight component pieces of Schuman's "Kreislerians" were as ably played, as regarded tachnical security and charm of tinting. But fine as much of the performance of the work proved, its total impression was of interpretive unevenness, largely due to a tendency to rush the faster pieces at too high a rate of speed, with the result that they lost their clarity and play the interpret monetar

also their inherent meaning. A special feature of the recital was the first New York presentation of the Sonata by James Randall, 16-year-old Cleveland high school student. Modern in its idiom without being unduly dissonant, the lengthy composition in four movements boasted a combination of dramatic power and tender lyricism hardly to be expected from so youthful a composer. There was real rhythmic life in the corner movements and the scherzo, and though the thematic material varied in worth, and the use of repeated chords in the accompaniments of the slower parts of the work became a mannerism, the isonata augured well for the composer's future. Mr. Shure played it with loving care, and the audience was on stirred by this music that there was an ovation at its close, to which Mr. Randall responded from one of the upper boxes.

boxes. Mr. Shure also performed Debussy's "Ondine" and "Feux d'artifice" in masterly fashion. He knew how to give these offerings line and proportion. Both were tonally expert, the "Ondine" being as remarkable for command of subtle sound as the "Feux d'artifice for scintillation and bravura. Chopin's "Polonaise - Fantasie" completed the contributions. N. S.

> Ehe New Hork Eimes Copyright © The New York Times Originally published February 20, 1947

Shure Recital Pianist Plays Variations by Beethoven at Carnegie Hall By Arthur V. Berger

Leonard Shure, who gave a recital in Carnegie Hall Wednesday night, is a planist with considerable keyboard dexterity which is conditioned by a strong temperament and a substantial musical orientation. He has a good sense of the architecture of the music he plays, and an adequate notion of the stylistic properties of such very different composers as Beethoven, Schumann and Debussy, who figured on last night's program.

It was somewhat regrettable that Beethoven's very fine set of Six Variations, Op. 34, was subjected, at times, to a metrical license that detracted from its neatly etched contours, and that the first and penultimate movements of Schumann's "Kreisleriana" were played so rapidly that their shapes were almost indistinguishable. Mr. Shure, moreover, goes in for a type of pianism in which a fluid haze is always sought by means of pedal, so that Wednesday there was little of the contrast that occasional "secco" passages may provide.

Other qualifying factors Wednes day were his insistence on taking all the repeats in the Schumann (a sufficiently lengthy work to start with) and his gesture, however selfless and generous in itself, of introducing a prolix sonata by a sixteen-year-old high school student of Cleveland, James Randall. Mr. Randall's advisers have allowed him to take himself much too seriously. He has fallen prey to the most obvious influences of sentimentality and grandiosity that beset us these days. There is everything from Chopin to Franck Palmgren. The overflow of and maldigested impressions derived from his listening is something he obviously confuses with creation, and it is unfortunate that his mentors allow him to do so, for he obviously has a certain talent for and predisposition toward composition.

RADIO ROW

By SIDNEY LOHMAN

ODDMENTS: A five-week spring festival of Sunday night concerts will replace the Sunday Evening Hour on ABC from 8 to 9 P. M. beginning May 4. The broadcasts will be by the Detroit Symphony, under the direction of Valter Poole. Soloists for the five programs in the order they are scheduled to be heard are Eva Likova, soprano; George Miquelle, 'cellist; Ruggiero Ricci, violinist; Leonard Shure, pianist, and Jakob Gimpel, pianist.

> Ehe Arw Hork Etmes Published: April 27, 1947 Copyright © The New York Times

ONE THING AND ANOTHER

By SIDNEY LOHMAN

Beginning at 9:05 tonight, WQXR will present the first of a series of six Sunday evening concerts by the symphony orchestra under the direction of Leon Barzin, from Times Hall. Leonard Shure, pianist, will be the guest soloist for this evening's program. The concert series is part of WQXR's tenth anniversary year commemoration, and has been arranged jointly by Mr. Barsin and Abram Chasins, WQXR music consultant.

> Ehr. Xew Hork Eimes Published: January 13, 1946 Copyright © The New York Times

SHURE IMPRESSES IN PIANO RECITAL

Wins Ovation From Carnegie Hall Audience for Readings of Chopin, Beethoven Works

In previous recitals Leonard Shure, the pianist, has followed the practice of playing only a limited number of major works. In his appearance last night at Carnegie Hall he carried it a step further than he has done in the past. He played only the four Chopin Ballades and the thirtythree Variations Beethoven wrote on a waltz by Diabelli.

Not only this, but when he had completed the Beethoven work, after acknowledging the continuing applause by coming to the stage five times, he asked to be excused from giving any encores.

excused from giving any encores. Since he is a performer of strength, energy and vast technical resources, fatigue was clearly not the chief reason for his request. He obviously made it because he felt the Beethoven work deeply, and after playing so important a work he knew anything else would be out of place.

The variations took fifty-three minutes to play. Each one was clearly defined from the start, but it was not until around the eleventh or twelfth that the pianist's spirit seemed to reach close communion with the composer. From then on, however, the rapport intensified and his playing of the amazingly inventive work became more and more impressive.

One variation suggested the deep. slow tolling of a funeral bell. The next was like the loud reckless dance of a clown. Later a silvery. rippling variation was succeeded by a very speedy one where the rushing notes were punctuated by a heavy rhythmic figure. And so it went, with the imaginative playing changing to meet the requirement of each variant.

The Chopin Ballades were impressive too. Perhaps some of the sudden contrasts were too extreme, but Mr. Shure had searched the works for himself and, with his wide range of dynamics. he managed to convey both their pages of quietly beautiful narrative and their moments of desperation.

R. P.

Che New Hork Eimes Copyright © The New York Times Originally published November 5, 1947

J.



Leonard Shure Interprets Chopin and Beethoven in Carnegie Hall.

A Chopin-Beethoven program is not as inconsistent as it may sound when the Beethoven is he of the "Diabelli" Variations. For in that work Beethoven packed, with sublime disregard for the pianist's comfort, everything that came before and quite a few things that came after. Schumann learned from them, and Liszt, too. Traces of Chopin's technic are present, and in amazing variations like the thirteenth the discerning listener can get a glimpse of the dissolving world upon which Bartok and Berg gazed. The variations were played last night in Carnegie Hall by Leonard Shure, who prefaced them with all four of the Chopin Ballades, the latter group some-thing of a cosmos in itself.

Mr. Shure was in better form han in his last New York recital. His playing of the "Diabelli" was completely dependable — intelli-sent, well-planned and conscien-lous to the point of taking every repeat and second ending (not an inmixed blessing when it came to such long variations as the wenty-first). There were sections, such as the fugue, which ould have had more clarity, and variations like the sixth were played with neither the utmost ase nor tonal beauty. The work

calls for a super-pianist, and Mr Shure is not that. Last night though, he was an artist who showed no mean degree of insight into the late Beethoven style, and had the technical ability to carry out his dignified conception. His Chopin was an odd mixture

of forceful playing coupled to some doubtful mannerisms. The second and fourth Ballades were played quite well; the second; indeed, was the high point of the recital. Here was healthy drama built to a logical peak, and the quiet ending had just the right note of simplicity. The First Bal-lade, however, had a sentimentalized, drawn-out lyric section, while strange things happened to the accents in the second theme of the Third Ballade.

HAROLD C. SCHONBERG.

Leonard Shure

Young Planist Is Heard in Carnegie Hall Recital By Jerome D. Bohm

The piano recital of Leonard Shure in Carnegie Hall last night was both a mystifying and startling experience for the young pianist began the evening with quite inept performances of Chopin's Four Ballades and finished it with an extraordinarily perceptive discourse of Beethoven's Variations on a Waltz by Diabelli.

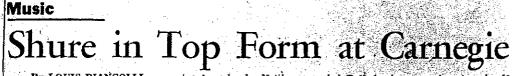
Mr. Shure's approach to the Chopin Ballades was extremely mannered. Exaggerated rubati, sudden, unjustifiable shifts in tempi, and a want of spontaneity tempt, and a want of apoint of divested these poetic creations of form and meaning. Even Mr. Shure's ordinarily complete con-trol of the mechanics of his in-trol of the mechanics of his instrument temporarily failed him. But after the intermission, a wholly different musician seemed to be functioning at the keyboard. Beethoven's wonderful variations on Diabelli's trivial waltz present interpretive problems of insuperable difficulty to all but the greatest artists. There are even those including Paul Bekker, who consider that these variations are for the eye only and should never be played.

But Mr. Shure brought to them not only the essential command of the technical and tonal resources of the piano, but the musical insight needed to illuminate every facet of Beethoven's metamorphoses astounding of what, in the hands of a lesser composer would have been hopelessly banal subject matter.

To make every moment of the fifty minutes required in the unfolding of these variations fascinating is no mean achievement and Mr. Shure is to be felicitated on his truly remarkable achieve-

Nery HERALD-TRIBUNE

EW YORK WORLD-TELEGRAM, WEDNESDAY, NOVEMBER 5, 1947.



By LOUIS BIANCOLLI.

It took plenty of courage and winded at closing time. more musicianship to put through

along at around 10 o'clock.

Most planists stay away from —after his technique—is the frank the "Diabelli" classic, appalled pleasure he gets out of playing, equally by the job of memorizing] As for last night's readings on

As for the Chopin Ballades, they usually come in ones or twos, rarely in threes, and almost never as a foursome. Both Chopin and Beethoven had a chance last night

the program played by Leonard night's renderings, nobody could were all by the same composer shure in Carnegie Hall last night. Kick. Long ago people stopped and took each on its merits. In the source scored nobly on both worrying about whether Leonard the end you got something like shure would he able to take a shure would he able to take a four different ways-all equally valid—of looking at Chopin. The "Diabelli Variations" of Bee-thoven were all the bill called for kids in 'a playground; and just inked in sound sequence. Again, --no trimmings and none of those about as happy. For the next thing you always preferred reduced pedaling in notice about Mr Shure's playme.

after his technique—is the frank others. But the set was expounded

33 variations and the dangers of what might be called the personal moods. putting a crowd to sleep at about side, sticklers for interpretive So the 14th or 15th round. form could object to a few over-stressed spots and an occasional cises on the minor waits theme brittle run in the melodic line. of a minor composer. Mr. Shure What was good, however, fully convinced you Beethoven had to covered up the few defects. get out every variation as a psy-Mr. Shure read the Chopin oble had all 32 of them

at a long haul. Neither sounded Ballades in a way to set each off from the others in dramatic con-On the technical side of last trast. You almost forgot they

about as happy. For the next thing you always preferred reduced pedalling in notice about Mr. Shure's playing places and less emphatic drive in as a unit, neatly strung out, and adequately varied to suit shifting

So often you feel Beethoven overed up the few defects. Mr. Shure read the Chopin chic heed—all 33 of them.

Composer Gardner Read writes that the late planist Leonard Shure played the first performance of his "Music for Piano and Strings" on a national CBS broadcast in 1947. It was of particular interest to learn this because in his later years Shure had no conspicuous connection to new music. In 1947, New Friends Lists Next Programs The Recompton Past (\$23-1954), May 15, 1949, Profuest Historical Newspapers The Washington Post (1877 - 1994) both Shure and Read were teaching at the Cleveland Institute of Music.

NEW FRIENDS PLAN CONCERTS FOR FALL

Season Will Open on Oct. 30 -Mozart, Bach, Brahms and Schoenberg to Be Offered

The compositions of Mozart Bach, Brahms and Schoenberg will occupy the programs of the New Friends of Music for another season next fall, it was announced yesterday. Mozart's chamber music will continue to form an important part of the programs, and Schoenberg's string music and his song cycle, "Buch der haengenden Gaer-ten," will be presented in celebra-tion of his seventy-fifth birthday.

Bach will be the series' featured composer, in commemoration of the 200th anniversary of his death. The first program, played by the Seidenberg Little Symphony on Oct. 30, will include two of his orchestra suites. Later in the season Joseph Szigeti will play the sonatas for solo violin, and vocal music will be sung by the Bach Aria Group. Brahms will be represented by

his chamber music as yet unperformed by the New Friends, including three string quartets and two sextets, plus more of his vocal output, including a recital of the lieder by Lotte Lehman.

Hortense Monath will be soloist in the first program in Mozart's E fiat Piano Concerto (K. 271), and Reginald Kell, British clari-netist, will return later to perform the Clarinet Quintet.

Other artists to appear during the organization's season will be Kathleen Ferrier, Horszowski, Lu-boschutz and Nemenoff, Nikita Magaloff, Leonard Rose, Alice, Howland, John, Garris, Robert Howland, John Garris, Robert Bloom, John Wummer, Leonard Shure, Julius Baker, Ignace Stras-fogel, Milton Katims, Benar Heifetz, plus the Budapest, Paganini, Hungarian, Pro Arte and Fine Arts string quartets and the Al-beneri Trio.

> Ehe New York Eimes Published: February 18, 1949 Copyright © The New York Times

Program of New Friends

Members of the Gordon String Quartet-Jacques Gordon and David Sackson, violins; William Lincer, viola, and Naoum Benditzky, 'cello -took the major responsibilities of yesterday afternoon's session of the New Friends of Music at Town Hall.

With Leonard Shure at the piano, Mr. Gordon and Mr. Benditzky played the Mozart piano trio in É major, K. 542; and, assisted by Leon Barzin, who temporarily laid aside the baton for the viola, the entire Gordon Quartet played the Brahms viola quintet, Op. 88, in F major. Between these works came Mozart's F major sonata for four hands, in which Mr. Shure collaborated with Josef Wagner, planist.

The New York Times

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SCHOLARSHIPS AT MANNES

Jerry Sabransky, Lillian Shawn Win Awards at Music School

Leopold Mannes, associate director of the Mannes Music School, yesterday announced the winners of seven scholarships given by the school. Jerry Sabransky of Cleveland won a violin scholarship and will be instructed by Paul Stassevitch. Lillian Shawn of Brooklyn won a vocal scholarship and will be

a pupil of Olga Eisner. Winners of plano scholarships are: Shirley Van Brunt of Flushing, whose instructor will be Frank Sheridan: Harold Fink of Cleveland and Gordon Manley of Canada, to study with Leonard Shure, and Miriam Kartch of Carlstadt, N. J., and Lorne Watson of Canada, who will be pupils of Rosalyn d Tureck.

> The New Hork Cimes Copyright © The New York Times Originally published October 19, 1941

New Friends Lists **Next Programs**

New York, May 14 (U.P).-The New Friends of Music has announced programs for the second year of its two-year plan of concerts, devoted to the chamber works of Mozart, Bach, Brahms and Schoenberg.

The first program in the series of 16 Sunday afternoon concerts at Town Hall will be given on October 30. The emphasis for the coming season will be on the music of Bach, whose death 200 years ago will be commemorated in 1950.

Among the artists who will appear in the series are Lotte Lehmann, Kathleen Ferrier, Hortense Monath, Joseph Szigeti. Horszowski, Luboshutz and Nemenoff, Nikita Magaloff, Reginald Kell, Leonard Rose, Alice Howland, John Garris, Robert Bloom, John Wummer, Leonard Shure, Julius Baker, Ignace Strasfogel, Milton Katims, Benar Heifetz, and the Budapest Quartet, the Paganini Quartet, the Hungarian Quartet, the Albeneri Trio, and the Pro Arte and Fine Arts Quartets. MUSIC NOTES

Today's events: "Falstaff" at 2 o'clock and "Peter Grimes" at 8, Metropolitan Opera Company; My-ra Hess, piano, Carnegie Hall, 2:30; Margaret Halstead, soprano, Town Hall, 3; Chamber Art Society, Igor Stravinsky and Robert Craft, conductors; Soulima Stravinsky and Beveridge Webster, pianists; W. H. Auden, poems; choir from the Church of the Blessed Sacrament, Town Hall, 5:30, Herma Menth, piano, Carl Fischer Concert Hall, 5:30.

5:30. Also Philharmonic - Symphony, Walter Hendl, conductor, Lubka Kolessa, piano, Carnegie Hall, 8:45; Vladimir Elin, baritone, Town Hall, 8:30; Howard University Choir, Warner Lawson, conductor, Hunter College Auditorium, 8:30; Albert Spalding, violin, McMilin Theatre, Columbia University, 8:30; Leonard Shure, piano Washington Irving Shure, piano, Washington Irving High School, 8:30; Roth Quartet, assisted by Otto Herz, piano, New York College of Music, 114 East Eighty-Fifth Street, 8:15; "Caval-leria" Rusticana and "Pagliacci," Salmaggi Opera, Brooklyn Acad-any 2:30 emy, 8:30.

The New Hork Simes Published: February 26, 1949

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LEONARD SHURE'S FRIENDSHIP WITH CLAUDIO ARRAU

Before leaving the 1940's, mention must be made about Claudio Arrau, and the dramatic impact he had on Shure's life – specifically with respect to reuniting Shure with his son, Robert.

One can only speculate with respect to the impact and emotional turmoil suffered by the 24-year-old Leonard Shure: having just achieved the kind of career success that happens perhaps a handful of times in a century – to be quickly followed by divorce from his wife and what would ultimately be a 14-year separation from his infant son. The cruel devastation of such experiences, coupled with the pressures of instant success – were to leave severe emotional scars on Shure for many years afterwards. (Students who witnessed Shure's occasional bouts of cruelty can therefore ascribe those moments to the root of it all). Shure's parting from Anita in 1934 must have been particularly bitter, as there was no further communication between them.

In 1945, Claudio Arrau (who had been friendly with the Shures in Berlin), arrived in Buenos Aires for a gala performance of Beethoven's *Emperor* Concerto to celebrate the end of World War II. Anita Sujovolsky instructed the 13-year-old Robert "Go to the concert, go backstage and tell Arrau whose son you are". In Robert's own words "When I went back stage, the room was full of people, and there I was – all of 13 years old and wearing knee-pants. For whatever reason, everyone started to make a path for me to reach Arrau. Once I was in front of him, I introduced myself – he gave me a big hug, and said "please meet me tomorrow, and we will talk about your father!". The next day, Arrau spent 4 hours with Robert, and promised to report to Shure about their meeting when he returned to New York.

Early in 1946, Robert received a package from New York: In it was a letter from his father, along with the acetates of Shure's NY Philharmonic/Rodzinski performance of Beethoven's 4th Concerto. Thus, the reconnection was established, and both father & son were subsequently reunited in Cleveland in 1948 -- where Robert would settle permanently in 1950, upon the untimely death of Anita Sujovolsky (from cancer).

Robert Shure would remain in contact with Claudio Arrau from that time until the end of his life.

LEONARD SHURE Pianist 1910-1995

Chapter V: Cleveland – 1941 to 1956

Shure's Cleveland years were to be among the most productive of his career. Having left Boston in 1939, he had brief residencies in New York and Chicago, but finally settled in Cleveland in 1942, where he took a 3-year position at the Cleveland Institute of Music, substituting for pianist Beryl Rubinstein who had been drafted into the military. (Shure's own desire to serve during the war was prevented by a 4-F classification due to his back problems). At the conclusion of his duties at CIM, he decided to return to New York to pursue performing full-time, but returned to Cleveland by 1948 to take up his duties as chairman of the piano department at the Cleveland Settlement School, where he would remain until 1956. His relationship with the Cleveland Orchestra included 13 performances over the years 1941-1972, including 6 performances with George Szell. Cleveland also reunited Shure for performances with the Budapest Quartet, as well as concerts with violinists Henri Temianka, Joseph Knitzer, and numerous recitals with Joseph Gingold, as well as performances of all the major Schubert & Schumann lieder cycles with various local singers. It was also in Cleveland where Shure would meet his 3rd and his 4th wives.

As seen in Chapter IV, Shure continued to maintain a large performing presence in New York during the 1940's. In addition to several Carnegie Hall & Town Hall recitals (each receiving multiple reviews from the 6+ newspapers in existence at that time), 1943 brought his first engagement with the New York Philharmonic under Rodzinski. Backstage at that performance, Shure was warmly greeted by Rodzinski's assistant conductor – a young man Shure recalled having met years before at his concerts in Boston & Tanglewood. As they chatted amiably that evening, neither of them could imagine that just 15 days later the young man would step-in to conduct for an indisposed Bruno Walter and achieve instant fame: Yes, that man was Leonard Bernstein -- who would conduct Shure's subsequent NY Philharmonic engagement in 1960.

The press clippings from Cleveland demonstrate that Shure was a much cherished and admired citizen of that city, and he was to command a large following there over many years, even after he had moved onto New York and Boston.

Of the many pianists to study with Shure in Cleveland, one notable pupil came to him after having attended Schnabel's master classes at the University of Michigan – her name was Jeanette Haien. She then settled in New York, where she took on a 6-year old pupil who would study with her for 10 years – that little boy was Murray Perahia.

In 1976, I had the great fortune to spend an evening with soprano Beverly Sills, who was then at the peak of her fame. I told her I was studying piano with Leonard Shure, to which she said "*Really?* I know him – We met when I was living in Cleveland!"



LEONARD SHURE'S PERFORMANCES WITH THE CLEVELAND ORCHESTRA

12/11 & 12/13/1941: Subscription concert at Severance Hall; Rudolph Ringwall conducting; Brahms Piano Concerto No. 2

4/2/1944: Radio Broadcast; Rudolph Ringwall conducting; Beethoven Piano Concerto No. 5

10/15/1944: Special Concert at Cleveland Public Auditorium for the War Chest Festival; Rudolph Ringwall conducting; Tchaikovsky Piano Concerto No. 1

7/28/1945: Summer Pops Concert at Cleveland Public Auditorium; Rudolph Ringwall conducting; Tchaikovsky Piano Concerto No. 1

10/23 & 10/25/1947: Subscription Concert at Severance Hall; George Szell conducting; Beethoven Piano Concerto No. 3

2/9/1948: Hartford Connecticut (Orchestra on Eastern US tour); George Szell conducting; Beethoven Piano Concerto No. 4

10/13 & 10/15/1949: Subscription Concert at Severance Hall; George Szell conducting; Mozart Piano Concerto in B flat

3/21/1954: Afternoon Symphony Concert at Severance Hall; George Szell conducting; Beethoven Piano Concerto No. 5

3/3 & 3/4/1972: Subscription Concert at Severance Hall; Louis Lane conducting; Brahms Piano Concerto No. 1

CPD 12/12/41



CPD 9/17/41

LEONARD SHURE

EDITOR'S NOTE-This is the first of a series of sketches of musicians who will appear as soloist this season with the Cleveland Orchestra.

His debut with the Cleveland Orchestra will be made this winter by Leonard Shure, 31-year-old planist who has had wide experience ! as a concert musician in Europe. Shure, a native of Los Angeles,

first studied piano at 5 in Chicago. He went abroad at 15 to continue his studies and made his professional debut in Berlin, later studying under and serving as assistant to the famed Artur Schnabel.

Returning to America in 1933, Shure joined the Boston Symphony Orchestra. He played with that organization in Boston and New York and since has appeared with musical groups throughout the United States and Canada.

Shure will be soloist at two concerts here in December. He will present Brahms' Second Piano Con-ja certo.

Leonard Shure Is Welcomed at

By MILTON WIDDER

A finely balanced program of orchestral music under Director Rudolph Ringwall and the debut apican pianist, marked the eighth con-icert of the Cleveland Orchestignet Severance Hall last night The Los Angeles fort virtuoso made a distignt full with the audi-ence with the audie-fingered and dy-through the years are and has not hean heard

created quite a sensation. He is ed with a high degree of under surely one of the great exponents of standing and sympathy, plano music among the younger artists.

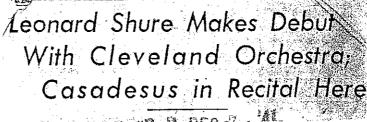
Severance Hall is among the most difficult in the work by the Clevelander. Mr. Shepliterature for piano and orchestra, also gave Leonard Rose, the orchestra's first cellist, a chance to shine and he lived up to it nobly.

The first half of the program consisted of "Overture to a Drama," by pearance of Leonard Shure, Amer- Cleveland's distinguished music-Shepherd, and Jan Sibelius' First Columbia Broadcasting System for

namic resposition of the Brahms' 17 years ago and has not been heard

His delivery of the Shepherd composition had all the earmarks of a "labor of love," so well did the or-The concerto, a masterplece that chestra present this fine orchestral herd was on hand to acknowledge

the applause of the audiences This program will be repeated under the direction of Mr. Ringwall Saturday night and the first half of it will be broadcast by WHK. Saturday afternoon at 5 the orchestra goes on the air for WGAR and the is second international broadcast.



By Herbert Elwell Brand American pianist, will be heard here for the first time when he appears as soloist with the Cleveland Orchestra at its symphony concerts under Rudolph Ringwall at Severance Hall Thursday and Saturday, eve-r'ngs. Shure will be heard in the Brahms Second Plano Concerto in B flat major, a work in which he had marked success when he performed it with the Boston Orchestra under

HERBERT ELWELL Koussevit z k y lost summer at the Berkshire I

Leonard Shure Wins Acclaim for Piano Recital

An overflow crowd gave Leonard Shure, pianist, a great reception for his exceptional recital last night at the Cleveland Institute of Music, where he is guest head of the piano department.

The Shure program was a classical one that gave him the opportunities to demonstrate both his musical insight and technical skill at the keyboard.

Only four composers were represented during the evening-Mozart, Debussy, Chopin and Schumann. The Mozart sonata was notable for its clarity, and while the artist seemed to oversimplify the piece. it was a meritorous performance that rang true.

To this reviewer both the Debussy and the Chopin were the outstanding works in the expositions by Mr. Shure. The Chopin was the Bal-lade in F minor which was played with power and drama. The clos-ing work was the Fantasy in C major by Schumann, full of poetry and romance.

It is too bad that in casting about for instrumental soloists for the Summer "Pop" concerts, the Cleve-land Summer Orchestra management overlooked the talents of Mr. Shure,-MILTON WIDDER.



BY HERBERT ELWELL

The first Cleveland recital of Leonard Shure drew marked enthusiasm from a capacity audience last night at Willard Clapp Hall of the Cleveland Institute of Music. where this distinguished planist heads the piano department this summer. His mastery was apparent to those who heard him as soloist with the Cleveland Orchestra a few seasons ago, and his artistry was even more impressive last night in a program which offered severe tests of technique and challenged the most profound musicianship."

The Brahms Variations and Fugue on a Theme by Handel, Op. 24, and the Schumann Sonata in F minor, Op. 14 (concerto without orchestra), were the two principal works, chosen more for their intrinsic worth, no doubt, than for their cooling effect on a hot summer night. Between these sturdy ve hicles came a batch of musical "bon mots" in the form of Five Preludes, Op. 34, by Shostakovich. The pianist encored with a Mazurka and the D Minor Prelude of Chopin, which, made a stunning climax to an eve-ning of magnificently dramatic pianism.

Glories in Sensuousness

Here is an artist who evidently glories in the sheer sensuousness of the sound of the piano and who calls upon the most opulent conceptions of the warmest blooded romanticists to provide him with the robust luxuriant effusions with which he seems to like to surround himself. There is something almost extravagant in the enthusiasm he communicates, something demoniacally aggressive in the intensity of his conviction.

His tone is fat and round and deep, more neutral than manysided in its colorings. His playing is direct, serious, sincere, and in the quieter passages of the Schumann it was inclined to be more mystic than tender. He is not as much at home with the facile lightly turned phrase as with the massive, heaven-storming language of Brahms. He appears to be too fine an artist to take much interest in trivialities, and the Shostakovich Preludes, placed as they were, were not of a quality to do justice either to him or to his program, which in all other respects was one of the most outstanding pianistic achievements heard here for some time.

Planist Is Impressive His Clevelands Pep

By MILTON WIDDER

land with his debut recital at the the opening theme of the famous -Cleveland Institute of Music last Seventh Symphony.

This 33-year-old planist demon- it the very favorable impression he

preludes by Shostakovitch and the ure to this listener. Schumann.

revolutionary composer were not un ago he was soloist in the Brahms like what one expects from the in-Second plano concerto with the triguing pen of Shostakovitch. They Cleveland Orchestra in Severance were odd, yet they held one's inter- Hall.

lest and no doubt Mr. Shure's play-Leonard Shure made a grand en ling of them added to their charm trance into the musical life of Cleve-

Cleveland Institute of Music last night where he will be head of the Probably this is the first time the piano department for the summer Schumann work was played in session as well as for the fall and Cleveland. Mr. Shure handled it with true artistry and sealed with

strated a flervi temperament, poetic made with the first half of his proinsight and an unisual technical gram. The third movement in this facility in a taxing program that sonata-a variation on a theme by included the Brahms Variations on Clara Wieck who later became the Fugue on a Theme by Handel; five composer's wife-gave most pleas-

Sonata in F minor (Op. 14) by Mr. Shure, born in Los Angeles. started to study the piano at the age He is an exciting planist, plays of 5. At 15 he went to Europe and with authority and dramatic intent. studied with Artur Schnabel, later The Brahms variations were beau-tifully executed for the most part peared with many large orchestras and his conception was masterful in this country and abroad and has The quaint, quicksilver-like pre-made an enviable reputation both as ludes by the contemporary Russian a teacher and performer. Two years

RECITAL PROVES SHURE'S STATURE

Pianist Keeps Composers in Mind as He Plays

the earth have appeared in solo re- lowed. Five preludes of Shostakc cital at various times in Cleveland, vitch, presumably included becaus but of the entire lot none came off with a greater degree of success rent programs; no matter how with a greater degree of success rent programs, no matter now than did Leonard Shure, new head of the plano faculty at the Cleve-including the "Ballade in A. Flat," land Institute of Music, when he land Institute of Music, when he "Two Maz played a recital last night at Sever- Fantasie," ance Chamber Hall.

uled to be given at the institute, but have been accustomed to hear. I heating difficulties caused a last- is not personalized, but rather 1 minute change to Severance. As a felt throughout that the performer result many put in their appearance had the composer in mind rather on lower Euclid, only to find that than projecting himself. If we are they had to rush out to University to accept the biographers stories of Circle. Some of these found no Brahms and Beethoven for all their seats left, for Shure's recital had contrasting moods, why not allow occasioned considerable interest.

reputation as an artist of the fin caliber, and his recent tour h earned most favorable press notic His recital was ample proof of h stature and position, fully substan tiating the claims his most vigoror champions made in his behalf,

Not the Usual Rehashing

His program was not the usu: renashing of the accepted, repe: toire. Right off, he opened wit the five fantasias comprisin Pianists from the four corners of "Sonata in A Flat, Opus 110" to.

Shure's plano playing frankly The recital was originally sched- was not the sort audiences here casioned considerable interest. Shure came to Cleveland with a so ably did. S. M.

Leonard Shure's Schumann Studio Called Enjoyable

Leonard Shure Fexcellent and citing planist, gave a recital at Cleveland Institute of Music night, in the series of faculty eve which is becoming one of the 1 sical landmarks of Cleveland.

Concentrating on the romai composers, the program consis of the B flat minor Sonata Chopin, Schubert's "Momer Musicaux" and the "Kreislerian studies of Robert Schumann.

By far the most enjoyable a brilliant of the three were the Sch mann works which were interpret as fantasias, skillfully and beau fully. The light Schubert gei sparkled and glistened.

One can always count on N Shure to surprise his audience wi something new and untried. He d not disappoint last night. His pla ing of the Chopin sonata, whi technically able, was more on th dynamic and dramatic side the one has been accustomed to so fa There was a coarseness in the fir. movement that jarred an dhad dis turbing effects,

There were no such reservation in the minds of the members of th audience. The Chopin, as well a the other numbers, were enthusia: tically applauded-M. W.

2/22/45

Shure Sticks to the Romantic in Brilliant Piano Exhibition

BY HERBERT ELWELL taking tirgency, such electrifying Leonard Shure of the plano dramatic instinct. The program in-Leonard Shure of the piano aramatic institute. The program in-faculty of the Cleveland Institute of Music last night gave a recital be-Schubert and the "Kreisleriana" of Schumann. Many portions of both fore an appreciative audience at works revealed the same sincere and idealistic purpose of discoverwhich chapp man, his program and idealistic purpose of discord was devoted to three major com-ing true meaning, however illusive, posers of the romantic school, especially in vigorously assertive Chopin, Schubert and Schumann, and, being contined to one period, that well known shibbleth of the that well known shibbleth of the was confined perceptibly to one romantics, "Sturm und Drang.

style of playing. It would seem nucless to add that that so fine an artist as Shure, will that style was appropriately ro- no longer be a resident here, but mantie in its warra, intense emo- will divide his time next season tionalisin, though one night qualify between New York and Cleveland. if by pointing out that it was more:

romantic in its moments of dramatic stress than in its tranquil moods, if by romantic one includes the intimate, personal coloring, the sad, tender and searching introspec-tion generally associated with the ; word.

A certain neutral whiteness of tone quality in slow, soft singing lyric passages, such as the trio of the scherzo in the Chopin B flat minor Sonata, or the heart-rending cantilena of the funeral march, was a little like a screen in front of: innocent nudity, and yet the musical conception was perfectly intact and completely rational. The impression, perhaps false, of insuf-ficiently communicative lyricism may be traceable to the somewhat violent contrasts of a wide dynamic range.

Pianistically the exhibition was brilliant in the extreme. Seldom does one have the thrill of hearing the first movement of the Chopin Sonata portrayed with such breath-

Institute of Music Recital Gets Enthusiastic Response

BY MILTON WIDDER

ompletely enjoyable musical eve-Jusic, and their efforts were well his audience. Jusic, and their efforts were were his autoence. ewarded, for a full house applauded hem both enthusiastically. The two interpretation, yet his authority, his were Leonard's Shure, head of the sincerity and digital experimess over-dance department, and Marie Sina, when any objections, Mr. Shure's nelling Kraft, mezzo-soprano. Mr. Shure played, the 'C minor for this observer, an interesting and distance the sonate was Min. Shure played the other and Mrs. for this observer, an interesting and for this observer, an interesting and for this observer, and interesting and the state same the whole cycle. "Die for the audience, which gave him a ichone. Muellerin" by the same heartening reception. omposer, with Pianist Shure as the

jorthodox artist. Rather, he is an Two fine Cleveland artists pooled autocrat at the keyboard. He knows ceir talents last night to give a what he wants, how to get it from his instrument and, what is most ding at the Cleveland Institute of important, how to get it acress to

 iccompaniet.
 The glahist is an impressive artist integration of the integratintegration of the integratintegration of the integration of th It seemed last night - as Mrs.

Shure Here With Quartet Friday

Leonard Shure, planist and member of the Cleveland Institute c. Music faculty, will appear with the **Budapest** String

Quartet Friday night at 8:30 in Public Music Hall in a concert sponsored by the Cleve-land Concert Course Association. The Budapest;

one of the famous chamber music or-

Mr. Shure ganizations in. the world, makes its debut in Cleve-land at this concert. The program will include works of Schümann. Mozart and Schubert.

Members of the quartet are Josef Roismann and Edgar Ortenberg, violinists; Boris Kroyt, viola, and

violinists; Boris Kreyt, viola, and Mischa Schneider, cello. Tonight at 8:15 another famous chamber group, the Albenari Trio, will make its debut here with a concert in the Cleveland Museum of Art music series. Its members are Alexander Schneider, violinist; Benar Heifetz, cellist, and Erich Itor Kahn, planist.



Famed Concerto Gets Fiery

Pop Performance JUL 2 1 15 BY HERBERT ELWELL

The Tschaikowsky B flat minor Piano Concerto, which got to be "THE Concerto" in much the same manner that Frank Sinatra got to be the "THE Voice" may not have caused, anybody to swoon last night at the pop concert of the Cleveland Summer Orchestra under Dr. Rudolph Ringwall, but it got a mighty big hand from the 6,391 who heard it performed by Leonard Shure, who, perhaps fortunately, cannot yet be referred to as "THE Pianist," even though he did the most brilliant and most vividly colored work of any soloist at the pops this season and was rewarded with vociferous applause.

In some of his octave passages Shure sacrificed clarity to speed, and in the middle of the last movement, for some reason, he and the orchestra fell out and parted company for a few measures, which of course does not make his the best performance of the season, but I still maintain it was the most brilliant in the sense of being dynamic

and explosive and generally evoca

tive, not to say provocative. The atmosphere evoked was not the result of any inner emotional surge that wells up with irresistible power, but rather a magnificent carpentry job of upholstering and general repair that released a tremendous lot of breath-taking notes. The planist seemed at times to have to resort to the pulmotor to get this juke-box-ridden master-piece to breathing again, but he succeeded and showed himself to be one of the finest technicians of the keyboard we have been privileged to hear. He responded with three encores, a Schubert "Mo-ment Musicale" and two Chopin Preludes, d and g minor.

Ringwall injected vigorous life into the orchestral offerings in addition to providing an excellent accompaniment for the soloist. The program opened with Herold's Overture to "Zampa." The concertmaster, Ben Silverberg, did capably the solos in a portion of Rimsky-Korsakoff's "Scheherazade". Suite and the Largo from Handel's "Xer-xes." Other works included "March of the Sardar" by Ippolitoff Ivan-off, "On the Trail" by Grofe and "Artist Life" Waltz by Strauss, as well as numerous encores well as numerous encores.



Shure's Keyboard Artistry Is Striking; Randall Work Hailed

BY HERBERT ELWELL The distinguished concert planist scale the summits. His facilit Leonard Shure appeared in recital coupled with musical discernme last night at Public Music Hall. He that is both authoritative and it was presented by Ruth and Lester dividual, enables him to transm Glick and was applauded by a tonal messages of singular potenc

in various parts of the country, vases with true epic grandeur.] Shure has special affiliations in the romantic vein, his playing rar-Cleveland, where he first appeared by takes on intimacy of characte in 1941 as soloist with the Cleveland but paradoxically acquires an in Orchestra. His concert and teach- personal tone. Yet it is none it ing activities here, including his less fascinating for its organic ar recent association with the Cleve functional unity, its construction land Institute of Music, have won vigor and intense conviction. him a large group of admirers who. The Randall Sonata won enthus recent association with the Cleve, functional unity, its constructiv

already well established among of Music, and Edwin T. Randall (those who know him here, that he the Plain Dealer editorial staff.

is a planist technically equipped A certain penchant toward brot friendly and enthusiastic audience. and striking dynamic contrasts a Well known for his concertizing lows him to paint large tonal can

him a large group of admirers, who were present to pay tribute to his exceptional artistry. His program was a repetition of the one he recently played in Can-negie Hall, New York, where he received high praise for his vir-tuosic accomplishments. It began with Beethoven's Six Variations, Op. 34, followed by Schumann's "Kreisleriana." Later he intro-duced the Piano Sonata of James Randall, C haker Heights High great rewards and also heavyr re Randall, E hak er Heights High School student, and closed with works by Debussy and Chopln, re-sponding to vociferous applause with numerous encores. Shure confirmed an impression already well established among of Music and Edwin T. Bandall (

Music School **Settlement Signs Concert** Pianist Leonard Shure, noted concert planist and former Clevelander, will return next month to head. the piano department of the Cleveland Music School Settlement, Howard Whit taker, director of the settlement, announced today. Shure first appeared here in 1941 as solo-ist with the Cleveland Or- Leonard Shure chestra. He later was a member of the piano faculty at the Cleveland Institute of Music.

Since leaving Cleveland two years ago, Shure has been on a concert tour in the East and teaching. He assumes his new post Oct. 4. With his wife and two children, he is living at 2249 Demington Dr., Cleveland Heights.

Cleveland Youth's Sonata Is Star of Shure Recita

By ARTHUR LOESSER Musio Critic

The distinguished planist Leonard remarkable command of resou Shure, now a part-time Oleveland. When one reflects that it er, was heard in a recital in Music the work of a lb-year-old, the w Hall last night.

A fair-sized audience had a fulllength opportunity to admire and enjoy his remarkable planistic powers, and his great capacity for emotional projection.

There were many fine, not overworked classics on Shure's program, yet the most noteworthy offering of the evening was a Sonata by James Randall, a piano student of Shure's, a young man who has received substantially all of his training at the Cleveland Institute of Music.

The Sonata is a work of extended scope, and certainly reveals an ex-

traordinary talent, combining h a genuine strength of feeling ar

"genius"- inevitably suggests it to one's mind

Randall bowed his thanks to audience together with Shure.

Shure further put his great sk into the service of Schuman moody, rambling set of fantai called "Kreislerians." They seen a little long, yet the slower mo' ments' especially were filled w moments of dreamy exquisitent The program opened with B thoven's F major Variations, wh Shure tended to interpret a lit on the solemn side,

It was in his last group th Shure reached his greatest heigh Debussy's "Feu d'Artifice" was do with tremendous sweep and bt liance, and Chopin's Polonali Fantaisie with a romantic emph sis that was both warm and not Both these renditions were stirri, to a degree.

Pignist Leonard Shure Thrills at Settlement

By JAMES FRANKEL

A rare treat of musical masterpieces was served by a peerless planist at the Music School Settlement last night.

The performer was the distinguished Leonard Shure. He played to eager listeners who filled several large halls to hear him.

Most thrilling portion of the night came at the beginning: Beethoven's Sonata in A Flat Major, played in memory of music's late friend, E. J. Kulas.

This noble work is a passionate reflection on life and death. The wondrous Shure communicated its profound and exciting thoughts from his own inner depths to the listeners'. His deep, mature emotions united with his superb technique in a stirring, memorable performance.

The less heroic works of Chopin and Schubert followed, and I for one felt a slight but distinct change in the atmosphere: We were no longer probing the depths-superficiality was creeping in.

But this certainly is no complaint, for Chopin's delicate Ballade in F minor and the sunny melodies of Schubert's Sonata in C minor were a joy to hear from the dramatic fingers of Leonard Shure.

And since the Polonaise Fantasie in A flat major is not one of Chopin's more inspiring in-ventions, here was opportunity to concentrate on the planist's technical wizardry.



Concert Pianist to Teach at Institute Summer Classes BY HERBERT ELWELL

Leonard Shure, distinguished concert planist, will come to Cleveland in June to head, the plano department of the Cleveland Institute of Music summer school. This announcement was made yesterday by



Ralph S. Schmitt, president of the institute trustees. Shure will be r e m e mbered by Clevelanders for his superb playing of the Brahms Second Concerto with the Cleve-land Orchestra in December, 1941. Shure was born in Los Angeles in

LEONARD SHURE the full character is the started studying. plan o with Karl Reck-zeh in Chicago at the age of 4 and gave his first recital at 6. He went to Europe in 1925 and studied with Artur Schnable. He made his debut in Berlin in 1927. For the next six years he gave concerts on the continent and assisted Schnable in his teaching.

He has been soloist with the Bos-ton Symphony, both in Boston and New York, and has taught at the New England Conservatory in Boston, the Longy School in Cambridge ind the David Mannes School in New York At present he is teach-ng at the Chicago Conservatory of Music.

Shure has appeared with the Montreal and Buffalo Symphony Orchestras.



VELAND PLAIN DEALER,

Appointment of Leonard Shure, Cleveland concert planist, to the newly created post of musical director of the Karamu Theater was announced by Russell W. Jelliffe, director of the famous art center. yesterday.

Shure, who teaches at the Cleve-land Music School Settlement, studied music in Germany three years and lived in Europe for a decade. He has been a resident of Cleveland the last seven years.

The musician conducted his own string orchestra in Boston before he came to Cleveland. His work as a concert pianist has brought him wide public acclaim.

In his new post he will advise the theater on musical matters and will build an orchestra from Karamu talent. He will start the orchestra with a string section and add other instruments,

Eventually, the pianist plans to have an orchestra sulfable for conhave an orcnestra suitable for con-certs and for use with lyric thea-ter productions, such as the "Wise Woman" and "The Medium," on which he is working with Benno D. Frank, director of the theater.

Graceful Mozart Concerto ls Well Played by Shure

BY HERBERT ELWELL idealism which has long been ad-The well-known pianist Leonard mired in Shure's artistry. Shure head of the piano depart. The first performance in this ment at the Cleveland Music School country of the new Sinfonietia by Settlement, assisted George Szell the French composer Poulenc unand the Cleveland Orchestra at doubtedly brought pleasure to some Severance Hall last night in the presentation of Mozart's Concerts for Plano and Orchestra in B flat thing hybrid, sentimental and in-major, K. 456. It may seem surpris-nocuous. The lack of originality icould be excused on the ground ing that this work had not been beard here before, but Scell re-cently has made us aware of sev-ral Mozari concertos which have bar one be? There is virtue in be-been undeservedly neglected. been undeservedly neglected.

One may be particularly grateful something really to be modest for having heard this concerto, for about. It has especially endearing qualities of lender emotion and origination of the source of the

It has especially endering quanties constitution to hypera of tender emotion and originality of the end did not know Poulencias design. The orchestra is allotted a the sophisticated author of some more important role than is cushighly distinguished music, one tomary in some of the better known might say this Sinfonietta came Mozart concertos, and the piano is from the pen of a student who was sometimes on an equal facting with fabling his way among scrahs of

The quasi chamber music charac-ter of the work was discretly evidently as it always has been. If sensed by both orchestra and solo-ist, in a performance that was warm being scandalously radical, you do and sympathetic. One or two spots it by being scandalously reac-seemed to suffer from a slightbulker.

seemed to suffer from a slight tionary. lack of assurance, but in the main To this reviewer it was like view the work was projected with keen ing what at a distance seemed to fidelity to style and with the fine be a pretty bouquet of flowers, but

Mozart concertos, and the plano is from the pen of a student who was sometimes on an equal footing with febling his way among scraps of instruments of the orchestra in de-veloping melodic fragments.

WESTERN RESERVE UNIVERSITY

CLEVELAND, OHIO

Fine Arts Series

Sponsored by the W. R. U. Women's Club

RECITAL

by

Maurice Goldman, baritone - Leonard Shure, piano

Tuesday, January 13, 1953, 8:30 p.m. Severance Chamber Music Hall

FRANZ SCHUBERT 1797-1828

Litanei

An die Musik

In memory of Beryl Rubinstein

Die schöne Müllerin, a song cycle to poems of Wilhelm Müller

Das Wandern Wohin? Halt! Danksagung an den Bach Am Feierabend Der Neugierige Ungeduld Morgengruss Des Müllers Blumen Tränenregen Meinl Pause Mit dem grünen Lautenbande Der Jäger Eifersucht und Stolz Die liebe Farbe Die böse Farbe Trockne Blumen Der Müller und der Bach Des Baches Wiegenlied

It is requested that there be no applause until the conclusion of the program.

Baldwin Piano is by courtesy of The Higbee Company

TUESDAY, MAY II, 1954



Is Sentimental

BY HERBERT ELWELL

The distinguished concert ianist, Leonard Shure, gave his nnual faculty recital last night t the Cleveland Music School lettlement and was applauded sy a large, appreciative and varmly demonstrative audience. His program consisted of the Beethoven Sonata, Op. 101, in A najor, six of Schubert's "Monents Musicaux," Op. 94, and he Schumann Fantasie in C najor, Op. 17. Generally, this vas music that looks backward ind inward in secret experiences if the heart where tender per-ional sentiment. reigns/ in hapsodic tranquility.

: Shure was in deep contemplalive atunement with these moods of romantic mooning: He never descended; to the level of gush-.ng, and he sustained, simple, thaste and lovely striospheres witch, vanishing diminuendos. nysteriously hushed planissinos, ind enough pedal luster to mingle wonderfully melting colors.

The sterner stuff of classic

A inger was little in évidence even ly fingered with fond repetition. Exclusitely as all this was in lingering adjeus and sweet car conveyed through sensitive and Exquisitely as all this was In pretnoven a conducences (1) Lingering adeus and sweet car conveyed through sensitive and Dorobuca. Erimann, where the ressis were abuildant also in the masterful planfam, it might be stiffening elements of the final Schumann Fantasie," the second observed that the program was fugue give way at the end to movement of which had much in wasterful planfam, it might be caprice. The little Schubert common with the march in the heavily weighted in the some-pleces were like anemones and Becthoven Son'ata. Severity whit effete charms of romantic violets pressed in the pages of turns into a playful foil for commonstalgia and was therefore a old books of poetry and delicate. passionate inward exploration. Trifle one-sided.

Shure Shows Rare Skill in Piano Recital

By FRANK HRUBY Music Critic

Leonard Shure, former of quiet reflection. Gleveland pianist, played a recital at the Lakewood Civic Auditorium last night, his third such appearance in the West Shore Concerts' 10 years of operation.

The very large audience on hand was a testament to his extraordinary abilities as a piano soloist, well remembered from his tours of duty here with the Cleveland Institute of Music and the Music School Settlement.

Schubert, Beethoven, and Schumann would have to look far to find a more devoted performance of their music. Shure played the "Wanderer" Fantasy of Schubert with a buoyancy and spirit that made the four continuous movements seem almost short.

Shure's musical depth perception was beautifully illustrated in the Beethoven E Major Sonata. It is for the most next a study in intro.



The distinguished planist, Leonard Shure, appeared last ingin in the West Shore Con-natic music of strong and varied emotional substance. Shure extracted from it a lovely positive extracted from it a lovely positive estracted from it a lovely from the droady finder from it a lovely from the droady finder from it a lovely from the droady finder from the direction of greater polse and depth. The distinguished planist,

playing it is, in the direction of greater, poise and depth. Listening to the compositions he offered was like meeting a group of old friends. He opened with the Fantasian, Opus 116, of Brahms, followed with Beetho-ven's E: Major Sonata, Opus 109, included. Debussy's "Reflections in the Water, It and Threworks," and concluded with Chopin's B Flat Minor Sonata, Opus 35.

Extracts Poetle Essence

One had the impression that here was the iding of interpre-tive insight that is given to only a fave planists. If burns in rev-erence and cous in revelation. It was a play of hereinipilifon, con-trolled with inowledge and mas-tery f and 41s affects was spir-ifially invigorating.

3/19/56

spection, and its performance - Shure's playing, while con last night was a masterpiece taining all the necessary ingredients of technical and <u>x 433 22399 1 1</u>

expressive mastery, is most significantly characterized by his clear and unified total perception of the pieces he blays.

⁷Pianist Shure Thrills Crowd at Willoughby

2/8/60

By ARTHUR LOESSER Music Critic

Leonard Shure, distinguished pianist, gave a recital yesterday afternoon at the Manakiki Country Club, near Willoughby. It was the last event this season of the series presented by the Country Concerts Assn. of which Shure is the director,

Shure was particularly successful in his performance of the great Schubert Sonata in C Minor, revealing its beauties with unusual skill and sensitiveness. He brought out the poignant poetry of the adagio most happily, and brilliantly solved the problem of making the repetitious and prolix finale hang together convincingly.

His high order of pianism was also well in evidence in his playing of Brahm's Variations on a Theme by Handel. I imagine Shure's musicianly rectitude would prevent him from ever failing to respect every repeat mark in this score.

However, I have the low-minded practical feeling that this very long and not quite great work could be projected more cogently if some of its systematic redundancies were sup-pressed.

Shure's program also included a rapid, elegant performance of Mozart's Sonata in D Major, K. 576.

There was a large audience, which expressed its approval with cheers and foot stamping as well as with applause.

Judith Adler Bride of Leonard Shure

· Leonard Shure, noted pla-nist, was married for the third time yesterday in Tulsa, Okla., to Mrs. Judith Fink, known on the stage as Judith Adler.

Shure is head of the piano department at the Cleveland Music School Settlement, Mrs. Fink is the granddaughter of the late Jacob P. Adler, Shakespearean actor.

The couple will live at 2737 Hampshire Rd., Cleveland Heights.

4/9/55



LEONARD SHURE Pianist 1910-1995

Chapter VI: The 1950's

"You know, there were many pianists who didn't play nearly as well as Leonard Shure, yet they had bigger careers – Why is that?" – Gary Graffman

Chapter V included coverage of Shure's Cleveland activities through 1956 (the year of his move to New York), so this section will offer additional information on Shure's life in the 1950's. This decade was to bring its share of heart aches, such as the dissolution of his 3rd marriage in 1954, but it brought him joys as well, including the birth of his daughter Elizabeth in 1950, his marriage to Judith Adler in 1955, and birth of their son Edward in 1959.

Let's complete our discussion begun in Chapter IV with respect to changes in Shure's professional life: Shure's performing career reached its apogee in the late 1940's. But from 1949 onwards, his engagements diminished considerably, his public prominence receded, and Shure's once fledgling colleagues such as Serkin, Curzon and Firkusny raced on ahead of him. Also, Rubinstein, Arrau and Horszowski had returned to America, reestablishing their careers in a big way, and a stunning group of young American pianists flooded the concert halls: William Kapell, Eugene Istomin, Van Cliburn, Byron Janis, Leon Fleisher, Gary Graffman, Jacob Lateiner, Seymour Lipkin, etc. Thus, Leonard Shure soon found himself buried beneath the shuffle. His performing activities were suddenly cut back by perhaps 75-80% - to a slower pace that continued to be his norm for the next 4 decades. Let me site 3 probable reasons for this, as follows:

- Such colleagues as Rubinstein, Horowitz, Arrau, Firkusny, and Horszowski married only once, so they were never beset with Shure's personal-life complications: By 1956, Shure found himself married for the 4th time, a father to 6 children, and a caretaker to his father & mother-in-law – which was certainly enough pressure to slowdown any major performing career. (The number "6" includes 2 step-children).
- 2) Shure's conflicts with artist managers came to a head at this time (see his 1950 CPD article on this subject). Now, whether he broke ranks with them or vice versa is something I won't speculate on, but his choice to work with smaller managers came at a price: They didn't have the power of the larger firms, so they couldn't get him the amount of work he was accustomed to.

3) Shure's solo repertoire didn't grow significantly after 1950. After age 40, the only major works added to his performing repertoire were the 2nd Sonata of Weber (!) and the Schubert Sonata in B-Flat Major, Op. Posth., so his repertoire was perceived to be "limited".

Also inexplicably, Shure's regular appearances in New York over a 16 year period came to a halt in 1949, culminating with his recital that year at Washington Irving High School on the People's Concert Series (a series still operating today). Shure didn't perform again in New York until his Carnegie hall recital of 1956 – and his return was considered such an important event that the *New York Times* dispatched *two* critics to cover it – Harold C. Schonberg and Allen Hughes (those reviews appear on the following pages). As I was to hear from the great man himself, Rudolf Serkin attended Shure's recital that night, and got so engrossed during the finale of the Schubert C-Minor Sonata that he began playing along on his lap – much to the distress of the lady sitting beside him. When Shure threw his arm up into the air after the last chord, Serkin did likewise – and hit that poor lady in the face!

Having married his 4th wife in 1955, the Shure's made the decision to relocate to Manhattan, where they took up residency in 1956. Shure accepted a position as chair of the piano department at the Henry Street Settlement School, and the following year joined the faculty of Mannes College (where he had taught briefly in the early 1940's). Thus began a productive 10 year period during which many important pianists & musicians would study with him, including Jerome Rose, Lawrence Leighton Smith, Phillip Moll, Alicia Schacter, Ilan Rogoff, John Wustman, Gilbert Kalish, Paul Hirsch, Ursula Oppens, Virginia Eskin, Victor Rosenbaum, John Browning, Pinchas Zukerman, Yehuda Hanani, and many others.

Another major event of the 1950's included Shure's 4 years on the faculty of the Aspen Music Festival (1957-1960) where his master classes in the Aspen Tent were standing-room-only, attracting such young auditors as James Levine and Lynn Harrell. Among the pianists who worked with Shure at Aspen include David Del Tredici, Edward Auer, Michael Oelbaum, and Gabriel Chodos. Memorable Shure performances at Aspen included Beethoven's 3rd & 4th Concerti with Izler Solomon conducting, and many chamber music performances – including "*Die Winterreise*" with Mack Harrell (which Shure also performed at the 1954 Marlboro Music Festival with Soprano Mary Simmons – they would later perform it in New York).

These years also brought about Shure's 2^{nd} major recording period – he was to record 3 LP's for Epic – but more on that in chapter XII.

The late 1950's also included Shure's complete cycle of Brahms Sonatas & Trios at New York's Metropolitan Museum – where he joined forces with Alexander Schneider and Leslie Parnas. The would return to this venue with a Brahms program during the 1971-72 season.

Before moving on, let me supply the following personal details: Shure's 3rd wife, Anne Quiring, came from a prominent Cleveland family that included many doctors. His 4th wife, Judy (fortunately still with us!) is from one of America's most prominent theatrical families. Although not a musician, Judy knows a thing or two about great teachers – she is the niece of legendary acting coach Stella Adler. (Shure became step-father to Judy's 2 children – Joanna & David).



Leonard Shure In Piano Recital

During the first portion of the piano recital he bave in Carnegit Hall last night, Leonard Shure played Viennese music as through to the manner born Weltschermz and heroism, vigorous dance and simple songall were there as he gave us Beethoven's Sonata in E major. Op. 109 and Schubert's post-humous Sonata in C minor. There were no ostentatious displays of pianism, because Mr. Shure knew they had no place there. He appeared to be playing music he loved in the hope that we would love it too. And since he loved it for what it was, he refused to disguise it with beguiling tonal glitter just to attract a wayward car. And that was all very good.

But we were promised something different afterward, a new locale, a change of style, a wealth of new sensations. Chopin did not walk the Vienna Woods for inspiration. Mr. Shure's playing of at least the Sonata in B flat minor, however, suggested that he might have. Here there were heaviness and melodrama and somewhat beery sentiment; the pianist was still in Vienna. What was all wrong for Chopin would have been all right for Brahms. A. H.

Leonard Shure Plays Piano Recital

L last night his first Carnegie Hall piano recital in some years. Only three works were on his program-Beethoven's Sonata in E. Op. 109; Schubert's posthumous Sonata in C minor, and Chopin's Sonata in B flat minor.

This is the kind of serious program normally associated with Mr. Shure. His playing, too, was as one remembers it. It was big in concept, a little severe tonally and technically secure.

Mr. Shure is an experienced pianist and musician. To all of the music he brought an interpretive maturity and a regard for stylistic niceties. His most exciting playing occurred where expected, in the Chopin sonata, which gives the pianist more leeway than the two other works on the program.

In a way, this was a turbulent reading, with a few jagged accents and great washes of tone. The perform-

EONARD SHURE played ance was strong rather than poetic, propulsive rather than colored. Mr. Shure kept the music in inevitable movement, and it was a big structure he created.

His Schubert also was largescale, and perhaps a trifle noncommittal. One might have looked for a few curves in the last movement rather than the prevailing neo-Schnabel strictness; and a few pedal touches would not have been amiss. Which is not to detract from a generally superior reading.

The Beethoven sonata also had its big moments, though Mr. Shure was not fully in command of his resources here. He went at the second movement with such enthusiasm that a few blurred patches resulted; and the final variation of the last movement also could have had more control. But Mr. Shure is an' individual pianist with something to say, and his ideas are H. C. S. worth hearing.

The New Hork Eimes Published: February 25, 1956 Copyright © The New York Times

School of Music In Aspen to Gain By May 1 Event

Colorado Center Will Be the Beneficiary of Concert in Scarsdale

Special to The New York Times.

SCARSDALE, N. Y., April 4 A scholarship benefit concert will be given at Scarsdale High School on May 1. The Aspen Music Festival and Music School of Aspen, Colo., will be the

beneficiary. Proceeds will provide scholarships for talented Westchester!

music students. Tickets may be obtained from Mrs. Arthur Her-schensohn of 131 Park Road, Scarsdale, the Westchester committee vice president.

Mrs. Richard B. Pomeroy of Scarsdale is chairman of the Westchester Committee of the Aspen School.

The program for the benefit includes Jennie Tourel, mezzo-soprano, and Leonard Shure, pianist, who perform and teach at the beneficiary. The Juilliard String Quartet will also perform, without remuneration.

Members of the quartet are Robert Mann and Isidore Cohn, Raphael Hillyer violinists: viola, and Claus Adam, 'cello. Among the aides for the fete

are Mrs. Baldwin Guild and Mrs. Philip Langworthy of Hastings, Mrs. John S. Wortley of North Tarrytown, Mrs. Hen-

> Ehe New Hork Times Published: April 5, 1959 Copyright @ The New York Times

ry W. Wyman of Purchase, Mrs. Walter Archibald and Mrs. Mrs. George Crossley of White Plains, and Mrs. Raymond Parker of Dobbs Ferry.

Among the twenty-six Scarsdale committee members are Mrs. Albert L. Greenspan, Mrs. Sterling F. Boos, Mrs. Harold H. Bennett, Mrs. Rudolf P. Berle, the Misses Virginia Hoff, and Joyce Barthelson, Mrs. John H. Naylor and Mrs. Simon Breines.

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Music: Gallant Composer WORLD OF MUSIC: STRAVINSKY

Milhaud, Crippled by Arthritis. Conducts_

By HOWARD TAUBMAN Special to The New York Times.

A SPEN, Colo., Aug. 15-Darius Milhaud is a victim of arthritis and is obliged to use a wheelchair. But when he must appear before the public as a performer, he will not let himself be wheeled onto the stage. He conducted one of his pieces at yesterday's Aspen Festival concerts and, with the help of a couple of canes, walked on-slowly and gallantly.

Mr. Milhaud may be determined not to let pity for his infirmity affect the public's reaction to his music. But he need not worry. His position as one of the distinguished composers of our time is solidly established. And his courageous behavior on the concert stage makes one feel a partner in his indomitable pride.

The composition he conducted was the "Cantate de l'Enfant et de la Mère," a tender incantation to the relationship between mother and child. Written about twenty years ago, it attempts to fuse spoken text with musical commentary, and like most efforts at such fusion, it is not successful throughout.

Mr. Milhaud's tact as a musician is so great that he refuses to overwhelm. the spoken words. As a result, the listener feels frustrated. Charming musical ideas appear but are not allowed to develop and flower as their nature demands. One is certain that the composer could have done much more to express the emotion of the text if he had not been so concerned with letting it speak for itself. There are times when a musician can be entirely too respectful of his colleague, the poet.

Mr. Milhaud is an incisive conductor. He indulges in no wasted motions; his heat is direct and clear, and his feeling for his own music is impeccable. His wife Madeleine was the eloquent speaker, and the instrumentalists were Brooks Smith, Albert Tipton, Reginald Kell, Marjorie Fulton and Leslie Parnas.

Nikolai Graudan undertook the most searching task of a solo 'cellist—the performance of an unaccompanied Bach Suite. Mr. Graudan may hold with Casals that "Bach is all," for his playing of the C minor Suite had perception and humanity. A slow movement like



Darius Milhaud

the Sarabande sang with an awareness of its depth of emotion. The large line was never absent from Mr. Graudan's playing. One would only cavil at a lack of contrast in tempos. Nearly all the movements were taken slowly. Bach is not all gravity and nobility.

Eudice Shapiro, violinist, and Leonard Shure, pianist, joined in a vibrant performance of Schubert's A major Duo, Op. 182. Their playing had lyricism that was not enfeebled by powder-puff delicacy. The strength and vitality in Schubert's conception were conveyed. One was quite willing to forgive Miss Shapiro's momentary wariness of tone in return for her temperament, and Mr. Shure plays with the breadth of a large-minded interpreter.

The program ended with two groups of songs sung with sensitivity and purity of tone by Phyllis Curtin, accompanied at the piano by Mr. Smith.

Her performance of Theodore Chanler's "Eight Epitaphs" after Walter de la Mare reminded one how beautifully made are these songs. Mr. Chanler's music is evidently the product of endless refining thought. It has a voice and mood of its own. Each of the epitaphs is a characterization, and the last two, so brief that they are gone before you have had time to appreciate them fully, are perfect gems.

After the understatement of Mr. Chanler's songs, the uninhibited outpourings of Rachmaninoff seemed almost gross. Even Miss Curtin's taste as an artist could not make one feel comfortable in the face of all this emotionalism.

By ROSS PARMENTER

GOR Stravinsky will be 75 years old on June 17 and the Aspen Music Festival, which will open nine days after his birthday, will honor him through the ten weeks of its season. Works of his, tracing nearly the whole span of his creative life, will be performed in the programs to be given in the Colorado town by the musicians who run the festival and its concurrent school.

Probably the earliest works in their original form to be presented will be "Three Poems from the Japanese," which he composed between 1912 and 1913 for soprano, two flutes, two clarinets, piano and string quartet. Still earlier songs, "Two Poems to Verlaine's Words" (1910) and "Two Poems to Balmont's Words" (1911), will also be presented, but instead of being given in the original settings for voice and piano, they will be given in later versions for voice and small orchestra.

A staged version of "L'Histoire du soldat" (1918) will be the most ambitious undertaking, but the full music of the "Pulcinella" Suite, with the three voice parts (1919), will also be given. Later works will be the "Duo Concertant" for piano and violin of 1932 and the "Danses Concertantes" for orchestra of 1942.

Haydn will be the other chief composer of the festival. Among the works of his that will be traversed are the "Theresien' Mass and a series of concertos one each being allotted to a 'cellist, a pianist, a flutist, a trumpeter and a French horr player.

Pianists of the school faculty will be Rosina Lhevinne, Joanna Graudan, Edith Opens, Alexander Uninsky and Leonard Shure. Singers will be Phyllis Curtin, Adele Addison, Jennie Tourel, Leslie Chabay and Mack Harrell. String players will include Roman Totenberg, William Primrose and the Juilliard Quartet. Composers will be Darius Milhaud and Charles Jones. Izler Solomon will teach conducting, direct the concerts and conduct the orchestra.

> Ehc New Hork Eimes Published: February 17, 1957 Copyright © The New York Times

The Aspen idea has been summed up by pianist Leonard Shure. "The blending of music and nature is the most beautiful I have seen anywhere in the world. Here musicians live for music. There is no struggle to exist; we struggle only to make music. The people who come here as students or listeners want to share this selfless dedication to music."

RESUME: Bruno Walter was "the heart and soul" of the Metropolitan's revival of "The Magic Flute." Lucine Amara contributed "the loveliest singing." . . . Gerald Cockshott's "Apollo and Persephone," presented by the After Dinner Opera, was "a real winner." . . 'udith Jaimes re-vealed "an affinity for the piano," playing Arensky's Piano Concerto with the Little Orchestra Society, under Thomas Scherman. . . Among recitalists, Leonard Shure was "an individual planist with something to say," Incz Palma was a planist with "fire and imagination" and Walter Brewus, violin-ist, played Paganini's "Palpiti" Variations with "brilliance."

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LEONARD SHURE Pianist 1910 – 1995

Part VII – Other Cities...

Before continuing onto the 1960's, here are 3 pages of Shure reviews – one each from Hartford, Washington, and Los Angeles.

Hartford: During the 1940-41 season, Shure was to appear with conductor Leon Barzin at in Carnegie Hall with the Brahms 1st Concerto, and also in Hartford with the Beethoven "Emperor" Concerto. Shure also appeared in Hartford as soloist with George Szell & the Cleveland Orchestra in 1948.

<u>Washington, D.C.</u>: Shure was to play many prestigious engagements in Washington, the earliest known being his Beethoven Violin Sonata cycle with Henri Temianka at the Library of Congress (recordings of which still exist). So far I've found Paul Hume's review of a 1952 recital, and a review of Shure's Beethoven 3rd performance at Wolf Trap from 1971. Shure did appear as soloist with the National Symphony under Howard Mitchell a few times during the 50's, reviews of which have yet to be found.

Los Angeles: Although Shure was born in Los Angeles, it seems he only performed there 3 times. His debut there in 1965 reunited him with Henri Temianka, who conducted him in a Beethoven 3rd performance.

Concert By Symphony is Excellent ant (1923-present); Mar 13, 1941; I Newschillers Hartford Courant (1764 - 1985

First Concert By Symphony Is Excellent

Hariford Orchestra, Conductor Barzin, Leonard Shure, Pianist, Open All-Beethoven Cycle

BY T. H. PARKER.

After too many mouths of silense, the Hartford Symphony Orchestra and Leon Barzin reentered the musical scene at Bushnell Memorial Wednesday night, and with a fine, brave performance of their own, and a flourishing concertist to bool, bandsomely launched a new sensell, Upon this foretaste we can certainly all throw our hats over the Travelers Tower and not even care where they come down The program, all-Beethoven, in-chiggs the "Leonoro" Overlure No. 3, the "Emperor" Concerta and the

Fifth Symphony, Leonard Shure, planist, of New York, was soluist.

The Hight Idea.

This new cycle-venture of the Symphony Society of Connecticut is positively the right idea and all to the good. In the past, when genreal programs were bring played, the Hartford Symphony willy-nilly was comparing with the major orchestras that cume here. On occasion they even performed works which had been done here but a week before by such paramount inseries before by an analyment in-structure tables as the floston, Com-parison was absolutely inevitable, unescapable. It was infortunate, and happily unnecessary. Now, however the Bartford Sym-

phony will have a most important niche of its own. A Beethoven cycle this year, Mozart, Brainns and other eveles projected for coming seasons, in addition to performance, the symptiony is about to roll back our musical horizons as never before, with concentrated excursions into new realms.

But there will be more than the reward of opus expansion here. The plan is creating a whole new audi-ence in this city. The average age of last night's house could not have heen more than 25 years. The fact that the Symphony Society is breaking its back to make these concerts price-available to everybody, plus

Symphony's First **Concert Excellent**

(Continued from Page 1.)

the expansion of literature, apparently is about to develop a new phalanx of concert-fanciers to support music in Hartford, in all directions, i when those who have paid its way in the past, are no longer here. The need of new blood and frankly, new gold, in local music, right now is 'acute.

High Finesse,

In beginning another senson, the Hariford Symphony came forth last night with a discipline, precision and finesse beller, I think, than it has ever shown before, and there have been plenty of high spots in the past. There is more substance and more quality. The orchestra is smaller than we would like of course, but within its confines it was certainly lipiop last evening. Its woodwings have been wonderfully bolstered. I am sorry to report. that its brass can still fail at critical moments, but perserverance will help. Heavier tympant would help. Log.

Too, the archestra is more knowledgeable in assuming the rich and varied work Mr. Barzin sets out for I was impressed all over again this time with the unflagging de-tailing, the shrewd small effects, the soundness of essentials and the the soundness of essentials and the skill in decoration with which Mr. Barzin works. And with his fine-sense of contrast in dynamics or tempt resulting in deeply etched patterns and designs throughout the music, or the way in which he endlessly lets small choirs of instru-ments suddenly come to the forments suddenly come to the fore for some special moment of color. And above all by his ceaseless vigor, vigil and plain, hard work.

Brisk Mr. Shure.

Mr. Shure, the evening's concertist, proved to be a brisk, dominant; young man who took over the plano lock, stock and harrel the moment he came in, and I daresay would have taken over the orchestra too, if he hadn't liked the way things were going. He unleashed a tech-hique so fluent that he gave the impression he could have played "The Emperor" one hand, if the conventional way were not to use two. From incredibly fitting pla-plassimi scales to handfuls of chepping chords, his technique was a caution. At the same time, how-ever I thought his interpretation and sigle over-brittle and a little too businesslike.

too businessilke. I did like the forthrightness of his final section and the many louches of poetry in the second, ex-cent where he went Chopin instead of remaining Beethoven. What I missed most was that cluster thing called "quality." or musicality. I didn't find enough of that.

Onward And Upward.

Onward And Upwara. Mr. Barzin has always been an outstanding conductor of concerti-with that inestimable talent for joining the pleers so the scams do not show, and scaling the orchestra to the solo instrument. This he demonstaried again last night, night, while the orchestra certainly eave its most substantial, sure congave its most substantial, sure con-certo performance. In fact, I found more musicality in Mr. Barsin's and the orchestra's playing, than Mr. Shure's.

The evening had opened with a

playing or the "Leonore" rather on the ministure side, a scale rather emphasized by Mr. Barzin's delicate emphasized by Mr. Barzin's delieate reading and somewhat too chury helpfuiness to the ordirsting. In the Concerto things took on more di-mension and force, But in the Fifth Symphony the Orchestra rose to new peaks. The vigor, crispness and inclsiveness with which they at-tacked, austained and completed it was almost startline. The wealth of detailing, the solidness and vitality were handsome in anybody's terms. This was brave music they were.

were handsome in anybody's terms. This was have music they were making, not only with their bow-arms but their minds. Mr. Barzin's reading took on the clarity and fineness of a steel engraving. It was mighty artful going, a very handsome offering. It deserved all the enthusiastic hand it got. It de-served a bigger andlence to hear it too. I only hope the city's con-tiction will realize that they have here something they cannot afford to miss.

Appears With Symphony The Hariford Couront (1923-1984); Feb 8, 1948; ProQuest Historical Newspapers Hartford Courant (1764 - 1985) pg. A14

Appears With Symphony



LEONARD SHURE.

Mr. Shure, noted planist, will perform Beethoven's Fourth Plano Concerto as assisting artist with the Cleveland Orchestra when that group appears at the Bushnell Memorial tomorrow evening in the next event of the Bushnell Symphony Series. George Szell will also conduct the Cleveland musiclans in Hindemith's "Symphonic Metamorphosis on Themes of Carl Maria von Weber": Schumann's "Symphony No. 4" and "The Mol-dau," Symphonic poem No. 2 from the cycle, "My Country," by Smetana.

rear Post (1923-1954); Ian 7, 1952; Interiord Neuroscient The Workington Barry (1877 - 1993)

Postlude Shure Gives Admirable Performance

By Paul Hume

performance of great The a highly intellectual music is occupation. Yet to state that a musician

apparing before the public today is a thoroughly musical artist, and one who produces music as the result of clear. intelligent thinking coupled with, all the physical resources necessary for the proper realization of that music is often, to con-demn that artist to a smaller listening public than he genuinely deserves. Leonard Shure played a piano

recital yesterday in Lisner Auditorium. Everything he did sounded beautiful, without giv-ing any suggestion of sounding all alike. His opening Brahms, the Handel Variations and Fugue, sounded as Brahmas should. It made the piano sing and grow great in the way that no other piano music than Brahms' does.

we say that Shure When played the music as the composer wrote it, we mean htat where emotion is proper. Shure provided emotion. But it was not an artificially contrived affair. In the poetic chromatic variation, just preceding the one in G just preceding the one in G Minor, the piano's deeper chords provided a perfect foundation for the rising melody, superbly

etched in the top voice. In Chopin, the G Minor Ball-ade, and the asotunding A Flat Fantasie-Polonaise, the music was sensitive, yielding here and there to the most sensuous phrasing, yet never violating the rules for playing rubato laid down, in almost identical words, by hold Chocing and Market and States by both Chopin and Mozart. The Ballade, heard more often than any of the other three Ballades, has never held more meaning or mas never neur more meaning of more beauty to this listener. It was a reading of amazing purity, pure Chopin being a rare com-modity these days. And finally, in this three-com-

poser program, there was Schubert, the Schubert of 1828, the composer's last year. In the C Minor Sonata, Shure made clear the great difference in the essential styles of the romantic composers, Schubert, Chopin and Brahms. While outer similariand ties exist in the music of all three, in such matters as final cadences, and the approach to key changes, the inner impulses of each composer are as unlike as anything in music.

The Sonata is not Schubert's greatest, if we may say there is a greatest. But under Shure, its beauties were far more pronounced than its weaknesses.

Yet a recital such as yesterday's has a serious drawback. The entire program was written within a period of slightly more than 30 years, from 1828 to 1861. We would have appreciated something earlier and something later, that we might even more fully appreciate Leonard Shure's rare capacities as a planist.

Not Limelit in Post, Times Herald (1959-1973); Aug 14, 1971; prical Newspapers The Washington Post (1877 - 1993)

Excellence Not Limelit

Excellence doesn't always find its way to the limelight, and in some cases may even purposely stay clear. Leonard Shure, for example, is not a name known to thegeneral public, though many will have concert goers heard of him.

But as fellow musicians can testify, he is about as good a planist as they come, prodigiously well-equipped on the technical side, and knowledgeable, serious and penetrating as an interpreter. In short, whether his fame reflects it or not, he is an artist of the first rank.

A good demonstration of the fact occurred yesterday afternoon at Wolf Trap, where Shure was soloist with the National Orchestra of the Wolf Trap American University Academy. He was heard in the Beethoven Third Piano Concerto, which happens to be a particularly fitting vehicle for his gifts.

Shure combines a rigorous sense of structure with immense kinetic drive and huge tonal resources, all of which are indispensable attributes for Beethoven, and especially the virtuosic, dynamic Beethoven of the Third Concerto. But Shure's performance yesterday went further.

Such architectual sweep and thrilling propulsion as he gave us signified not just an ordinary appreciation of the works merit, but a deep underlying affinity for its innermost content.

There is a special kind of grim, austere strength to Beethoven's C Minor compositions (witness the opening movement of the Fifth Symphony) that requires the titanic might of a Shure for its full realization.

I don't mean to suggest that the gentler side of the music was in any way slighted. The sublime Largo left, in fact as deep an impression as anything in the Concerto. Still, it was the granitic outer movements that revealed Shure's true artistic measure.

The youthful Academy Orchestra, under Frederick Fennell's direction, gave the soloist respectable, if not particularly distinguished, support.

I arrived at the concert somewhat late. I regret to say, too late to hear Brahms' "Nanie," with the Academy Orchestra and Chorus under Vera Tilson's direction.

The concluding Mahler Symphony No. 1, again under Fennell's baton, was more to be admired in the ambition than in the deed. There's no suprise in this, of course, since the demanding score was bound to tax the limits of these players to the limit and often well beyond. Unquestionably, the ensemble must have learned a great deal from having to grapple with this source of symphonic colossus, things they could have learned in other way. Fennell no clearly worked hard on the preparation, and guided the performance across one hurdle after another with much skill.

Though he did get the players to surpass their own level on many technical points, it seemed to me that he didn't quite succeed in conveying the characteristic spaciousness of Mahler's music, the nostalgic pushpull of the composer's style. Let's not carp, though; on the whole it was an enviable achievement.

-Alan M. Kriegsman

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ano-Violin Program Scheduled e Washington Post (1923-1956); ian 20, 1946; Churt Historical Newmanes The Washington o; os Post (1877 - 1993)



Completing the series of concerts devoted to Beethoven's chame ber music for plane and strings, the Elizabeth Sprague Coolidge Foundation in the Library of Congress will present Henri Temianka and Leonard Shure on Monday, January 28; Wednesday, January 30; and Friday, February 1, in performances of the sonatas, for violin and piano.

The sonatas will not be played chronologically but in the follow, ing order: January 28-D major Op. 12; F major, Op. 24; C minory Op. 30, January 30-A major, Op. 30; G major, Op 30; A major, Op 47; February 1—A minor, Op. 23; A major, Op. 12; E flat major, Op. 12; G major, Op. 96.

Week's Program For Symphony The Itashington Past (1923-1954): Nov 13, 1949; ProQuest Historical Newspapers The Washington Post (1877 - 1994) pg. 13

Week's Program For Symphony

A N important American symphony shares this week's National Symphony program with the first piano concerto of Brahms.

It is the second sym phony of Paul Creston. It was introduced to Wash-ington two years ago by Eugene Ormandy

SHURE

and the Philadelphia Orchestra, who are including it in their repertoire again this season. It is a rather brief work but of unusual excitement

Leonard Shure, soloist in the Brahms, was called upon several times last season to substitute for Vladimir Horowitz-few pianists could attempt the job. Shure won handsome commendation wherever he went.

. Howard Mitchell opens the program with one of the big three overtures of Weber, the Euryanthe, and brings our first hearing locally of Ravel's Valses nobles et sentimentales.

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THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION

The Sonatas

For

Violin and Piano

By

LUDWIG VAN BEETHOVEN (1770-1827)

Presented by

HENRI TEMIANKA, Violin and LEONARD SHURE, Piano

THE COOLIDGE AUDITORIUM January 28, 30, February 1 1946

Allegro con brio Adagio cantabile Scherzo (Allegro–Presio) Finale (Allegro–Presio)	INTERMISSION III. Sonata in C minor, Op. 30, No. 2 [1802]	11. Sonata in F major, Op. 44 [1801] Allegro Adagio molto espressivo Scherzo (Allegro molto) Rondo (Allegro ma now troppo)		Monday evening, January 28 at 8:30 o'clock * 1. Sonata in D major, Op. 12, No. 1 [1797–98]
Adagio sostenuto-Presto Andante con variazioni Finale (Presto)	INTERMISSION III. Sonata in A major, Op. 47 [1802-03] (The "Kreutzer" Sonata)	II. Sonata in G major, Op. 30, No. 3 [1802] Allegro assai Tempo di minuetto, ma molto moderato e graziaso Allegro vivace	Allegro Adagio molto espressivo Allegretto con variazioni	WEDNESDAY EVENING, JANUARY 30 at 8:30 o'clock * *

FRIDAY EVENING, FEBRUARY \$ at 8:30 o'clock

*

I. Sonata in A minor, Op. 23 [1800-01]

4

Presto Andante scherzoso, più allegretto Allegro molto

II. Sonata in A major, Op. 12, No. 2 [1797-98]

Allegro vivace Andante, più tosto allegretto Allegro piacevole

III. Sonata in E flat major, Op. 12, No. 3 [1797-98]

Allegro con spirito Adagio con molt' espressione Rondo (Allegro molto)

INTERMISSION

IV. Sonata in G major, Op. 96 [1812]

Allegro moderato Adagio espressivo Scherzo (Allegro) Poco allegretto-Adagio espressivo-Tempo I-Allegro Los Angeles Times (1923-Current File); Jun 25, 1965; ProQuest Historical Newspapers Los Angeles Times (1881 - 1987) pg. C10

Pianist's Artistry Impresses

Times Staff Writter

Leonard Shure, who opened the UCLA summer concert series in Royce Hall Wednesday night, may be a connoisseur's pianist. He seems to favor repertoire of limited popularity, eschews the grand manner, has little of the eccentric and does not play to the gallery. He relies entirely on his musicianship, his technique and his clairvoyant sense of form.

Yet one could not imagine a pianist of broader appeal. His facility alone should make him a favorite with people in all walks of musical life. So should his integrity: Mr. Shure is plainly no charlatan. One has confidence in his mastery at all times.

Scope of Authority

One of his most striking qualities is the scope of his authority. In a way, it is hard to analyze, for it extends into every phase of his playing and shapes it. It emerges in the consistently individual concept with which he exposes a piece. It shows in the case with which he disposes of virtuosic difficulties and in the directness with which he communicates musical substance.

Hence there was no inridental hric-a-brac in Schubert's obscure but ineffably beautiful C Minor Sonata, Opus Posthumous, Its remarkable turns of phrase and harmony, its richly tapestried texture, the loveliness of its musical landscape were drawn with unerring instinct for color, design and dramatic balance.

The intricacies of Beethoven's piano style at its most lyrical and introspective were revealed with equal immediacy in the

THE SOUNDING BOARD

ALBERT GOLDBERG Las Angels Timas (1923-Current File): May 9, 1965; ProQuest Historical Newspapers Los Angeles Times (188) - 1987)

THE SOUNDING BOARD

Pianist Impresses in Beethoven Work

BY ALBERT GOLDBERG

Some uncommonly good Beethoven playing was heard in UCLA's gloomy Royce Hall Sunday night, when Leonard Shure played the Piano Concerto No. 3 in C Minor with the California Chamber Symphony conducted by Henri Temianka, on the "Let's Talk Music" series.

Aithough Mr. Shure is a Los Angelez-born pianist, this was said to be his first appearance here, a circumstance that can only be explained by the fact that since his early years his notable career has been pursued in other parts of the United States and in Europe. He is still a young man, however, and Los Angeles would do well to become better acquainted with this native son.

Beethoven's C Minor Concerto does not attract as many planists as it once did. It is neither as difficult nor as large-scaled as the G Major and the "Emperor," yet for those very reasons it presents special problems of its own, Mr. Shure was very well aware of those problems. He did not play it in the light-hearted manner of early Beethoven and he did not attempt to magnify its proportions beyond their natural scope.

Sonata in A Fiat, Opus tal independence, main-110. The mellifluous poetry of the first movement, the profound reflectiveness of the Adagio, the assectiveness of the fugue, parenthetical title for

were tempered by a tone

whose most remarkable

quality was songfulness.

Even the Scherzo, a note-

worthy display of Mr.

Shure's manual and digi-

parenthetical title for Schumann's Sonata in F Minor, Opus 14. The work is all true-blue romantic virtuosity and few pianists today know what to do with it. In Mr. Shure's

Respectful Beethoven

Rather, he approached it seriously and with eminent respect. It had the Beethoven style and the Beethoven sound, and the pianist's firm and well modulated tone, his precise technique and cultivated taste all contributed to a satisfying interpretation. He refrained from scampering through the first movement as so many pianists do, the serene Largo was made to sing beautifully, and the humor of the finale was underscored by his inclsive rhythmic control. If the orchestra did not capture the Beethoven spirit quite as well as the soloist it at least provided an adequate accompaniment.

hands it sounded less tawdry, oldfashioned and effusive than in the hands of

one who merely makes a show of its demanding brayura effects.

So what's musicology be tween friends? The large audience loved it and the performance of the suite was entertaining, with some excellent contributions from the solo players.

MUSIC REVIEWS DAN CARIAGA Los Angeles Times (1923-Current File); Jan 14, 1980; ProQuest Historical Newspapers Los Angeles Times (1881 - 1987) pg. E7

MUSIC REVIEWS

Pianist Leonard Shure at Royce Hall

Now in his 70th year. Leonard Shure, the American pianist born in Los Angeles who went to Germany in his early teens to study with Artur Schnabel, then resettled in this country in 1933, returned to Los Angeles Friday night. His recital in Royce Hall Auditorium at UCLA marked only his third appearance in this city since his birth here in 1910.

An ingratiating if non-charismatic stage presence and healthy technical equipment made this program—listing Schubert's "Wanderer" Fantasy, the Sonata, Opus 109, of Beethoven and Schumann's Sonata in F-minor, Opus 14—one easily approached. Shure had the resources and the assurance to traverse it without strain.

He also had stylistic and idiomatic niceties under his fingers. Authority reigned in these performances; so did dexterity.

In moments, interest lagged. An inward rather than a projective planist, Shure often seemed to be reciting only to himself, with the result that conviction, compulsion and communion are missing from his readings.

This is not always true. Friday, portions of the slow movement in the Schubert work sang out, the Finale of Opus 109 was delivered affectingly and the quiet inner section of Schumann's self-proclaimed "Concerto Without Orchestra" achieved many beauties.

But for the most part, Shure's rapport with a living audience would seem to be limited to being in the same place at the same time. The revelation of feeling, the illumination of shared concerns, the interaction of coincidental realities—these are clearly not high among his artistic priorities. He plays; we listen.

Even on those terms, much could be sensed to be missing here. Great concentration marked Shure's playing of the "Wanderer" Fantasy, but some of that self-communion could be described as pianistic mumbling—the pianissimos becoming ghostly white. The opening of the Emajor Sonata emerged tortured, but unresolvedly so. And long stretches of the Schumann work—one which can be vivid, colorful and handsomely eccentric—came out merely uneventful. By the final movement, when Shure became the victim of a bad memory lapse, minds were wandering.

A patient, friendly and distinguished audience (including many other planists) applauded dutifully at the end, but no encore was offered.



LEONARD SHURE Pianist 1910-1995 Chapter VIII – The 1960's

There could not have been a more glorious way for Shure to ring in his 50th year: 1960 saw his return engagement with the New York Philharmonic – under Leonard Bernstein! Of their 4 performances, the 3rd concert's radio broadcast has come down to us, thanks to the efforts of Robert Shure, who arranged for an engineer to record it – and it is as hair-raising a performance as anyone could imagine. Bernstein had been a fan of Shure's since his student days in Boston and Tanglewoood, and now Shure was his to command: Together, they took a capacity Carnegie Hall audience on an intense journey through the Brahms Concerto #1 that provoked lengthy applause – *after the 1st movement!* The 2 reviews I've found – from the NY Times and Musical America – are certainly positive, but do not adequately represent the excitement of the occasion, which rendered a level of music-making that is all too rare today. The success of those concerts makes one wonder why they didn't cause an automatic resurgence in Shure's career, although I know for a fact that managers did come calling again (Herbert Barrett told me he pursued Shure at that time, and Shure confirmed it). But, for whatever reason, no significant follow-up occurred.

While Shure's Brahms-Bernstein performance was much discussed at that time, 2 subsequent events occurred to put a damper on it: The first American appearances (only 7 months later) of Sviatoslav Richter – whose instantaneous public & critical success was to virtually obliterate that of any other pianist who appeared in NY at that time, and also Glenn Gould's performance with Bernstein/NYPO of the Brahms 1st Concerto in 1962. Now, there's no way Gould wasn't aware of Shure's success with that piece only 2 seasons before, so his bizarre plan to present a "new" interpretation caused Bernstein to announce his disclaimer prior to their performance – an action that became the talk of the town. Thus, the Gould-Bernstein Brahms 1st Concerto performance became legendary, while Shure's performances were all but forgotten....

Shure spent the academic year 1962-63 in Europe, teaching in Zurich and Munich, and both years he sat on the jury of the International Munich Competition. (Neither year yielded a 1st prize winner, although Shure mentioned "There was a German boy with some talent, so we gave him 2nd prize". P.S., that boy was Christoph Eschenbach!). On his return to America, he was a guest professor for a year the Eastman School of Music, and he embarked on a series of successful New York recitals at Hunter College. In 1966, he accepted a position at University of Texas-Austin (where he stayed 5 years), and during the summers of 1967 and 1968 he gave master classes in Israel (where he would return in 1984). Shure's last 1960's performance in New York was to be his final Carnegie Hall recital (March 1967) which was well received.

Most significantly, the 1960's brought about Shure's reunion with Boston, where he was hired to teach the very first applied music courses ever offered in the history of Harvard University. As Shure conducted those successful chamber music seminars over 4 sweltering Boston summers, he could never have dreamed that, by 1971, he would resettle there -- for the remainder of his professional life.

SHURE – AND SHURA.....

Previously, I mentioned the "atomic-bomb" effect of Richter's arrival in America, an event that trounced the efforts of all other pianists who appeared in New York during 1960. Even Artur Rubinstein, in the 2nd volume of his memoirs, expressed his resentment of Richter's overwhelming success that year. Another pianist to endure the "Richter effect" that season was Shura Cherkassky, who himself had suffered the "Shure-Schnabel effect" 2 decades earlier. Allow me to explain:

Cherkassky was one year younger than Shure, and arrived in America from Odessa as a child. His prodigy career actually exceeded that of Shure's, but then he went to study with Josef Hoffman at Curtis (at the same time Shure went to Schnabel in Berlin). As everyone knows, Hoffman was the polar opposite of Schnabel, and both Shure and Cherkassky can be considered as the heir-apparent of their respective teachers. In her excellent biography, Elizabeth Carr explains that Cherkassky was groomed by Hoffman to a style of playing & repertoire that was going out of fashion. Now, this is in direct contrast to Shure, who was being groomed for the incoming stylistic trend -i.e., pianists were now abandoning short, virtuoso "encore" pieces in favor of programs with only 3 or 4 large works. Upon his graduation from Curtis, Cherkassky was unable to get an American career going, where as Leonard Shure was lighting up the circuit, following in the programming foot-steps of Schnabel. So, Cherkassky went back to Europe, where he had some success until 1940 – when of course he had to return to America along with everyone else. Unable to get management or engagements, he sat out the war in virtual poverty in Los Angeles -- while Shure was enjoying his greatest successes. After the war, Cherkassky returned to Europe, and established a big career there.

Cherkassky made his grand re-entry into New York with a NY Philharmonic engagement in 1960 (under Krips) playing the Prokofiev 2nd Concerto. And, just as with Shure, he had a huge success, but nothing came of it -- they had both been "Richtered". Cherkassky wouldn't return to America for another 16 years – ironically, just at the time that Jacques Leiser attempted to resurrect Shure's career. But, times & tastes had changed: Cherkassky's American career took off in 1976, and he enjoyed continual success until his death in 1995.

So, on their final go-around, Leonard Shure's career was surpassed by that of Shura Cherkassky – a splendid pianist indeed, but not someone you would want to hear play the Diabelli Variations. Cherkassky's repertoire was huge, his artistry utterly dependable, and his popular appeal pandered to lower tastes. The era of Schnabel had passed.



250 Years Spanned by Philharmonic

LMOST 250 years of $/\mathbf{1}$ music were spanned on afternoon's proyesteria gram of New York the Philharmonic. It was Leonard Bernstein's idea to juxtapose a work by Giovanni Pergolesi, the early eighteenth-Century composer, and Igor Stravinsky, who has achieved a certain fame in our own day.

The thing in common between the two works, Pergolesi's A major Concertino and Stravinsky's "Pulcinelala," is that the latter score is derived from music by Pergolesi, Not from the A (which, Concertino major incidentally, may not be by Pergolesi; most scholars incline toward a composer named Carlo Ricciotti), but that is beside the point. Mr. Bernstein wanted to demonstrate how a twentiethcomposer adapted century himself. to an eighteenthcentury idiom.

He conducted the reduced orchestra in the Pergolesi from a harpsichord. "Puleinella" also calls for a small orchestra. Then the men piled on stage for the Sibelius Seventh Symphony and the Brahms D minor Piano Concerto, with Leonard Shure as soloist.

"Pulcinella" received an interesting reading. Many conductors emphasize the neoclassic side of Stravinsky in this score. Mr. Bernstein, however, emphasized the eighteenth-century elements. He conducted with grace and lyricism, except of course for the burlesque seventh movement. That sounded properly rowdy. But there did seem to be one miscalculation on Mr. Bernstein's part. The whole point of the second movement is the thirty-second-note configurations and the unusual texture they provide against the melodic elements. These configurations could hardly be heard; they sounded almost like a held note.

It could be that Mr. Bernstein is so intent on bringing out the melodic elements of his scores that he has a tendency to neglect balance. In the first movement of the Brahms concerto, for example, there are several sections where the lower strings answer the higher ones. These elements, as in the "Pulcinella" sequence, were almost inaudible.

Mr. Shure's performance of the Brahms was massive and rocklike, a_{s} if he were carving the concerto from the piano. His was not the most graceful of readings, and it had a few rough spots, but it did have strength, integrity and interest.

And in the Sibelius Seventh, which is heard less and less these days, Mr. Bernstein supplied a flexible performance. He seemed to be determined not to force the music or to hurry the tempos.

The result was not the "bardic" Sibelius that commentators like to describe. Rather, it was the product of a composer very much in the nineteenth-century mainstream, and no less original for that. Sibelius has had a rapid eclipse. Perhaps the time has come to restudy some of his major works.

HAROLD C. SCHONBERG.

Shure Is Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein, conducting. Leonard Shure, pianist. Carnegie Hall, March 26: Concertino for Strings......Pergolesi Piano Concerto No. 1......Brahms "Pulcinella" SuiteStravinsky Symphony No. 7......Sibelius

This concert opened Leonard Bernstein's Pergolesi Commemoration in observance of the 250th anniversary of the composer's birth and the 20th Century Problems in Music series.

Especially interesting was Leonard Shure's performance of the Brahms Concerto. His playing was very akin to Serkin's in its sturdy bigness. He also possesses the same intense nervous quality, which highly supercharged this performance. Mr. Bernstein's support was erratic in its fluctuation of tempos. The movement began ponderously and when he tried to move it along his forces seemed often at odds with one another. The second was more comfortable though the third was much too fast.

the third was much too fast. The Stravinsky "Pulcinella" was a delight. Mr. Bernstein used a small ensemble and produced a transparency that made every detail audible. The string body in the Stravinsky was proportioned to that of the Pergolesi with happy results. The concluding Sibelius Symphony was well-played with all its excesses evident. -J. A.

Music: Inner Voices of Glenn Gould

Pianist Plays Them in Addition to Brahms

By HAROLD C. SCHONBERG

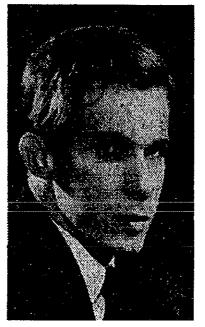
SUCH goings-on at the New York Philharmonic concert yesterday afternoon! I tell you, Ossip, like you never saw. But maybe things are different from when we studied the Brahms D minor Concerto at the Hohenzellern Academy.

First the conductor comes out to read a speech. He says that he doesn't like the way the pianist will play the concerto.

I mean this, Ossip. Glenn Gould is waiting in the wings to play Brahms, and has to listen to Leonard Bernstein saying that this was e. Brahms he never dreamed of. He washes his hands of it. He says, believe me, Ossip, that the discrepency between what he thinks of the concerto and what this Gould boy thinks of the concerto is so great that he must make this disclaimer. Those were his exact words, Ossip. He must make this disclaimer.

So why, you are asking, does he go on with the show? Well, Ossip, he says that this Gould boy is such a serious artist and that his performance is so interesting that it deserves to be heard. Ossip, I don't get it. If it is so interesting and serious, why must the conductor make this disclaimer? And, believe, me, Ossip, he exclaimed the disclaimer, like when good old Professor Flaebbergast used to catch us smearing the octaves in the Brahms D minor Concerto. I mean, he wasn't kidding.

So then the Gould boy comes out, and you know what, Ossip? Now I understand. I mean, a conductor has to protect himself. You know what? The Gould boy played the Brahms D minor Concerto slower than the way



Glenn Gould

The Program

NEW YORK PHILHARMONIC, Leonard Bernstein and John Canarina, conducting; Glenn Gould, planist. At Carnesie Hall.

we used to practice it. (And between you, me and the corner lamppost, Ossip, maybe the reason he plays it so slow is maybe his technique is not so good.)

Another thing, Ossip. If this performance is so interesting why couldn't we hear it? Once in a while maybe a forte came through. So I'm sitting there squeezing my ears, and waiting for some sound to come through. Ossip, I tell you it was a long wail Remember those octaves in the middle of the first movement? So the Gould boy played them starting pianissimo, and maybe he built up, finally, to a mezzo-forte.

But he found inner voices. Ossip, I nearly cried. I thought maybe De Pachmann was playing. The arpeggios I couldn't hear so good, but the inner voices. ves. I think that

Bernstein Speech Hits at the Interpretation

the Gould, boy is proud of those inner voices, and those he played good and clear. He should be proud, Ossip. He invented them.

You know what, Ossip? I think that even though the conductor makes this big disclaimer, he should not be allowed to wiggle off the hook that easy. I mean, who engaged the Gould boy in the first place? Who is the musical director? Somebody has to be responsible.

Anyway, if I was the conductor, I would be good and sore. So would you be, Ossip, if you had a soloist who conducted as much as you did. And who drank a glass of water when he had some free time. I mean, I think it was water. I mean, it looked like water.

There was some music by Carl Nielsen on the program, Ossip. I bet you don't know much about Nielsen. He was from Denmark, and he died in 1931 and he wrote lots of symphonies. The one that Bernstein conducted was the fifth, and I heard everything in it — Mahler, Sibelius, Brahms. Even Shostakovich, but the symphony was written before Shostakovich. I liked it, Ossip. It had style, know what I mean? Good and strong, and plenty personality.

And there was the "Maskarade" Overture by Nielsen, real peppy like. This was conducted by John Canarina. He is what they call an assistant conductor, and there are three of them, and none of them gets much chance to show what he can do. This Canarina fellow was strictly business, very good. I mean. Ossip, he's a professional. Not like some pianists I could name.

Music: End of a Series

Shure, Mary Simmons in Schubert Concert

By ROSS PARMENTER

SCHUBERT was the composer with whom the six-concert Janacek-Schubert-Stravinsky series at Hunter College closed last night. There were two artists to interpret him—Leonard Shure, pianist, and Mary Simmons, a Philadelphia soprano who makes her home in Toronto.

Mr. Shure was heard in a double capacity. In the first half he was a soloist, playing the Piano Fantasy in C ("The Wanderer"). After the intermission he was Miss Simmons's accompanist in "Die Winterreise." Curiously enough, he made an even deeper impression in the subsidiary role.

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All of his "Wanderer" was thoughtful, and there were many fine moments. But on the whole it was rather more impressive in its concept than in its actual sound. Perhaps the fault may have lain in the instrument, but when Mr. Shure exercised strength and force the tone tended to sound bleak and somewhat metallic.

Since the work needs big tone in many places, the magic of his more lyrical passages often seemed to be shattered on an anvil. And sometimes he conveyed a sense of anger when what was called for was passion. One felt he wasn't quite achieving what he intended to convey.

But in the songs, where the dynamic range was more subdued, there was no clangor. One was constantly impressed by his imagination and by variety of expression. And decisive as Mr. Shure's playing was, it was



Mary Simmons

always considerate of the soprano.

This was Miss Simmon's first appearance here since her debut in 1950. Her voice is one of considerable natural beauty. Obviously, she had studied each song of the cycle with the utmost care, both for inherent meaning and for musical form. Just as obviously, she was deeply sincere. But one felt she did not do herself full justice.

There was a certain tightness in her singing, which kept her voice from being as supple and velvety as it must be under more relaxed circumstances. But the cycle is an exacting one, and much of her singing was admirable. She was at her most charming in "Frühlinstraum" and her most moving in "Das Wirtshaus."

There were cries of "brava" at the end as the audience, clearly made up of Schubert devotees, expressed its gratitude for performances of such dedication and seriousness.

and Toronto (1969). Recordings of the Cleveland and Toronto performances are available from Simmon's son, Marc Bernstein – Tel 416-930-9595, or "Die Winterreise" with Shure in Marlboro (1954), Cleveland (1954), New York (1963), N.B.: Mary Simmons had been a pupil of Schnabel's wife, Therese Behr. She performed nbernstein165old@yahoo.com. His website: www. Vintagesoundsof78s.com

HUNTER COLLEGE ADDING CONCERTS

Italiano, Henryk Szeryng. Zino Francescatti, Gina Bachauer, Hermann Prey, the Virtuosi di Roma and the Robert Shaw Chorale and orchestra.

Piano and Chamber-Music Cycles Are Scheduled

In addition to its usual Saturday-night series of recitals, Hunter College is expanding its concert schedule for the coming season. The major addition will be in the form of three cycles of related concerts.

One will be a set of seven concerts devoted to the history of the plano sonata. Glenn Gould will lecture and perform at two of these concerts, and others will be concerts by Ralph Kirkpatrick, Miecyzslaw Horszowski, Leonard Shure, Alfred Brendel and William Masselos. The programs will be given on Tuesday and Friday nights beginning on Jan. 7 in the Hunter Playhouse.

Another cycle will be devoted to the complete piano trios of Beethoven, played on three successive Tuesday nights by the Beaux Arts Trio, also in the Playhouse. The series begins on Oct. 29.

The final series will be a set of five concerts of French chamber music for voices and instruments, with Jennie Tourel, Leopold Simoneau, the New York Chamber Soloists and Olivier Messalen, the composer, among the participants. These concerts in the Playhouse will be on alternate Monday evenings beginning March 9.

There will also be two concerts in the Assembly Hall for the Benno Lee Scholarship Fund, David Oistrakh will perform on Nov. 23 and Sviatoslav Richter on March 17.

The regular Hunter series in the Assembly Hall will open Oct. 26 with a recital by Yehudi Menuhin. Others to be heard in this Saturday-night series are Rudolf Firkusny, Elisabeth Schwarzkopf, Claudio Arrau, Teresa Berganza, the Quartetto

Series at Hunter College To Explore Piano Sonata

The history and development of the piano sonata will be the subject of a special series to be presented by the Hunter College Concert Bureau from Jan. 7 to March 10 in the college playhouse.

Ralph Kirkpatrick, harpsichordist, will open the series. Recitals will also be given by four pianists: Mieczyslaw Horszowski, Jan. 21; Leonard Shure, Feb. 11; Alfred Brendel, Feb. 21, and William Masselos, March 10. There will be two lecturerecitals by Glenn Gould on Jan. 31 and March 3.

Mr. Brendel's appearance will mark the New York debut recital of the Viennese pianist. Tickets for the series and for individual concerts are availuble at the Hunter College Concert Bureau, 695 Park Avenue.

> Else New Hork Eimes Published: December 18, 1963 Copyright © The New York Times

tino" was "stirring and well paced," Martin Rich did "very well" leading his second "Don Giovanni," and Piro Cappuccilli, Italian baritone, had moments of "high quality" in his debut

HEMIDEMISEMIQUAVERS: as Germont. ... Leonard Shure Wallingford Riegger will be 75 and Gary Graffman were pianon April 29. To honor him in ists who played with strength advance, the National Orches-lin concertos with the New York tral Association has invited him Philharmonic and the Boston to conduct the New York pre-Symphony," respectively. Pianmière of his Festival Overture ists of talent were Joseph Wolat Carnegie Hall on April 19. man, John Thomas Covelli and . . . Constance Keene, Ameri- Frederic Rzewski. . . . Both the can pianist, will make her tenth Beaux-Arts String Quartet and appearance with the Hallé Or-the Beaux Arts Trio were dischestra of Manchester on April tinguished ensembles, ..., Cam-24. Her two-month concert tour era Concerti, organized by will include her first visit to Is- Joseph Eger, proved "an excelrael.... The President's Music lent group of musicians." . . Committee of the People to Peo-Armando Ghitalla was "an acple Program has compiled a new complished trumpeter."

> The New York Times Published: April 3, 1960 Copyright © The New York Times

Schumann, or Weber, pianist Leonard Shure's personality disappears behind that of his composer. Yet last night at the Hunter College Playhouse, the audience heard some prodigious piano playing. It was not only prodigious techni-cally, something easily overlooked with a pianist as modest as Mr. Shure, it was also prodigious interpretatively.

Although this third program in Hunter's "Piano Sonata" series featured the early Romantics, the keynote was of classical restraint. There was plenty of agony in Beethoven's Op. 110, but it was extremely contained, ordered_emotion. The Grand

Modest but Prodigious FEB 12 1964 Whether its Beethoven, Nepasta ille mapor, Op. 1 Sonata in F. minor, Op. 14, of Schumann had the introspective grandeur of personl tragedy, while drawing-room elegance prevailed in Weber's Grand Sonata No. 2, Op. 39.

> The secret of Mr. Shure's excellence, and his ability to move his audience as he did last night, lies in the masterful way in which he builds up small subtleties-the sweep of a melody, the curvature of a roulade, or the articulation of cross-hythms-into an imposing total structure that as a whole conveys more than the accumulated weight of the parts. An intellectual artists? Decidedly. Here is intellect put to one of its grandest human uses. JUDITH ROBISON.

social view crists of the key-poard. Sonata during Bee-put into a rather special per-afternoon, also at the Gardner, mann frame so imaginatively incompared Shure provided an-provided by Shure's program. I other, and most fascinating, when he played Beethoven's from 1816. In it a Romantic when he played Beethoven's from 1816. In it a Romantic prefacing it with Weber's Sonata, played first, suc sonata in A flat, Opus 110, expressive ideal is uneasily poin stating with Weber's Son-wedge to a gelantically reg-lowing first with Weber's Son-wedge to a pelantically reg-sonata in F minor, Opus 110, expressive ideal is uneasily poin stating with Weber's Son-wedge to a gelantically reg-lowing first with Schumann's a glittering played, technique, sonata in F minor, Opus 14. The dramatic changes of reg-lowing first with Schumann's a glittering playe, technique, work I have usually thought, their immediate effectiveness ing composer's late works in which the rather square musical in I composer's late works in the Romantic spirit is Museum, bout the crisis of the key-MICHAEL STEINBERG lanticipated, In the light week ago at the Gardner Gould's remarks about the seuth Glenn Gould talked many archaicisms in it seuth Arteis of the key Beethoven. I now heard most thoughts. Deethoven late t, succession two sonatas in the created and the same key, but from the first m ic chord of Opus 110 I saw the created by providing so obvious and a narea of common ground, co the juxtaposition vividly dram-te to the juxtaposition vividly dram-te to doxically, the most archaic the contract of the integration of the most archaic the tract of the second secon doxically, the most archaic features provide the most strik-ing 'modernisms'. The most ing 'modernisms'. The most romantically eloquent climax in Beethoven occurs at the top of a fugue on a typically bamet another piano sonata in his life. another world. only five years later, is from It was daring to program in accession two sonatas in the Sonata Heard in Special Perspective Beethoven ven, too, tionship ling manner. Written in 1836, the Grand comes harsh, and he certainly Sonata moves in an expressive lacks the feathery lightness 1 atmosphere far removed from would imagine Webers own Beethoven. Far from Beetho-ven, too, is the uneasy rela-however, always in and with

writes as though he had never | earlier for another fugue. Beethoven's Sonata, written | roque subject, and at that, the | Thematic invention is rich, nly five years later, is from | fugue subject is the inversion | but Schumann has not really of one used a few minutes figured out how to deploy and Schumann's piece ---like Thematic invention is rich, and there is no qu ut Schumann has not really he has a first-rate

'Grand Sonata--was originally Glenn Gould last week shook called 'Concerto without Or- his head sadly, saying "He was chestra.' That does not mean a very confused man." much: the work is not signifi-and involding the world of the Shure is the kind of pianist Concerto hardly indicates more who lets one hear it. He is not than a particularly swashbuck- a particularly glamorous that for the sume the track of the short the start the st Weber's it is properly entitled Emanuel Bach, about whom articulate his ideas, I kept thinking about Carl Philipp that Shure's brain might l little wasted on the We but not so. Structurally Somehow I had anticipated hat Shure's brain might be a little wasted on the Weber, out not so. Structurally the question mind. Was

¹ most naive thing played w Weber's Rondo Finale, b s only a player of Shure's i sight could have made sen t and charm out of those man t there we are the sen and the se literal repetitions.

program that was really a] gram rather than a mere lection of pieces of about right length, then by play by playing

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Boston Globe (1960-1979); Feb 10, 1964, pg. 11 Late Beethoven Sonata Heard in Special Perspective MICHAEL STEINBERG

Guarneri String Quartet Superb Ensemble, Peerless Virtuosity

Globe Critic

Monday evening the Guarneri String Quartet began its Harvard Summer School series of five concerts in ries of five concerts in Sanders Theater by playing Beethoven's Quartet in E Flat, Op. 127, Webern's Five Pieces, Op. 5, and Schumann's Quintet in E flat, Op. 44, the last with the pianist Leonard Shure.

It must have been brutally hard to play, and it was sometimes hard to listen, even to hear. Sanders with all windows open is noisy and it was ghastly hot inside just the same, so from the outside one got fire sirens, Vespas, and other delights of Cambridge night life, while inside there was a complex rhythmic counterpoint of fanning which, however it might have delighted Charles Ives, was no help to someone just wanting to cope with Beethoven.

Without doubt, though, the Guarneris — Arnold Stein-hardt, John Dalley, Michael Tree and David Soyer-are extraordinary. As string play-

matched by any other quartet; that I know. Their ensemble: is superb, and the more im-pressive for being achieved. with a mimium of bodily mo-. tion.

Musically they are a su-perior and cultivated group, also, though their interpretive skills are not always: on the really awesome plane: of their technical ones. I have: however, never heard them. play music so well as they did. on Monday.

Their Beethoven performance was the evening's weak-est. It was the most difficult: music they played and be-sides, the first work on the program is at a disadvantage. There were some unconvincingly vehement accents, and. in the slow movement especially there was a tendency to give too much weight to the long notes and not enough to the short ones. That is the sort of over-simplification that sometimes characterizes their work. Another striking example of one-level thinking was the exact imitation every

ing fifth of the finale's coda. On the other hand, the Scherzo was exceptionally well done, and so was most of the finale, both benefiting from the groups's good rhythm and its strong continuity across all manner of syncopations.

That pompous arch-boor among critics, Olin Downes, once sought to prove the un-healthiness of Webern's music by pointing out that it could not be played while the windows were open. While one can decline to accept that as criticism of Webern, there is no doubt that Monday much of the delicate filigree of the Five Pieces was simply inaudible, or at least not continuously enough to make complete sense. What I heard suggested that the Guarneri Quartet plays this music wonderfully.

Schumann's Quintet, on the other hand, is vigorous, even aggressive, in a way that defies interference. It lacks the poetry that is the most treasurable thing about Schumann. It is, however, an

B- MICHAEL STEINBERG ers what they do is virtuosic: time by all instruments of enjoyable work with the at-and finished in a manner un- Steinhardt's slide in the ris- mospheric interludes to the funeral march, the amusing tour-de-force of the scherzo built all on scales, and especially the finale with its au-dacious and spine-tingling architectural strokes.

A violinist friend used to dislike playing works like the Schumann because, he maintained, the piano was an imperialistic instrument. I suppose he could never have played with as good a listener as Leonard Shure. He is an exceptionally responsive and intelligent musician, and while certain details in the interpretation like the re-tards in the first movement were not fully worked out and thus not fully convincing, it did all add up to a lively and imaginative performance.

The second concert in the Guarneri Quartet series will be given in Sanders Theater Monday, 18 July. The pro-gram will include Beethov-en's Quartet in B flat, Op. 130, and his Great Fugue, Op. 133, and Schoenberg's Quartet No. 2 in F sharp minor, with Helen Poatwright, soprano.

Leonard Shure Opens Concert Series MICHAEL STEINBERG Boston Globe (1960-1979); Jul 11, 1967;

Leonard Shure Opens Concert Series

BY MICHAEL STEINBERG

Leonard Shure, whose Sander Theater piano recital Monday evening opened this year's Harvard Summer School concert series, is an interesting musician, one of great integrity, possessing an inquiring, rather restless mind. It is also characteristic that his program was interesting of Sonatan by Chopin, the B flat minor, Beethoven, the E major, Op. 109, and Schubert, the posthumous C minor.

long line, and it was a pleas-ure to hear Chopin's Sonata played by someone willing to take it seriously as a musical design instead of trivializing it us a series of sensational effects of purely local signifi-cance. Much of the Schubert

Sonata, which like many of Schubert's large works requires quite an active, even aggressive approach to the articulation of structure on the part of the performer, was effectively clarified by Shure's vigilantly intelligent. way with It.

There were times when Shure lost himself in excessive awareness of detail. The variation theme in the Beethoven, for example, was played in the most tortured manner and so was the first variation. Shure's distensions and Shure is highly aware of emphasis occur in the right the structure of music, of its places, of course: it is not that he teases the music, but he sometimes over-explains, and one seems to be con-fronted with an object most knowledgeably taken apart but not reassembled.

Simplicity is perhaps not one of Shure's gifts. One was



grateful to have the Trio in Chopin's Funeral March played without the usual sentimentality, but Shure's understated phrasing, lovely for the first few bars, came to seem bloodless and tedious.

Sound may have been part of the problem there. The discontended misucian in the row behind me muttered something about Baldwins being the best possible advertisement for Steinway, and

certainly the sound was discolorless in the soft passages, harsh and jangly in the load ones.

It didn't all work, therefore. All the playing commanded respect and attention, much of it was illuminating, some of it was enjoyable, though none. I think, moving, and quite a lot of it was maddening.

PIANO RECITAL GIVEN BY LEONARD SHURE

Leonard Shure, the pianist, returned to Carnegie Hall last night for his first local recital since 1963. Mr. Shure made his debut in 1934 and was acclaimed. He played frequently over the years, but has been devoting his time more to teaching. Currently, he is teaching in Austin, Tex.

Mr. Shure played two works, the long and lyrical Schubert Sonata in B flat (Op. post.) and the heroic, demonic, wildly original and humorous 33 Variations on a Theme of Diabelli by Beethoven (Op. 120).

There was no doubting Mr. Shure's technical and musical grasp of either work. He knew them cold and followed the dynamic markings and tempo changes in the score faithfully. His involvement was total, too, so his listeners — a large and

friendly audience - were engrossed from beginning to end. But Mr. Shure's playing lacked the clarity of finger and pedal needed for the fugal sections of the Beethoven, for one got blurred textures instead of clear lines. And his expressive mannerism of pulling back the rhythm with agogics tended to diminish the image of the momentum. The piano tone was good but sometimes too percussive and generally unvaried in color. Only the pianist's technique limited what was otherwise a musical success.

HOWARD KLEIN.

Ehe New Hork Eimes

Published: February 2, 1967 Copyright © The New York Times

Shure's Recital Turns W.J.T. The Difficult to Brillight₉₆₇

By WILLIAM BENDER <u>EONARD SHURE'S</u> piano recital in Carnegie Hall last night consisted of late works by early Romantics. Schubert's Posthumous Sonata in B flat opened the program, and Beethoyen's "Diabelli" Variations closed i.

Keyboard landmarks both, these two compositions abound in planistic difficuities, and they abound even more in difficulties of another sort--metaphysics of a deeply personal, 19th century bent. Few planists would have thought of attempting both works at one sitting. Even fewer could have turned the trick in so brilliant and uncompromising a fashion as

Shure did on this occasion. 'Shure's affinity for this music can be traced right back to the 1920s when, as a youth, he learned the ropes from Artur Schnabel. The lessons stuck, and he has ranked for years among the cognoscenti, admittedly, more than the general public-as a major interpreter of late Beethoven and late Schubert. He teaches widely now-the University of Texas and Harvard, for exampleand New York is in the unfortunate position of not hearing as much from him as it should.

MODULATION KNACK

Shure is no mere custodian of another man's style, however. He is too much of a philosopher and individualist for that. What other planist, for example, could have achieved such introspection in the Schubert and still kept his smaller phrases so crisp and unsentimental and his outlines so tightly controlled?

He has a wonderful knack for Schubert's tricky modulations, which need to be bent, but not too far. And he makes the most judiclous use of the pause as an expressive device. As a result, it mattered not that there were a couple of technical slips. Who could quibble about that in the face of such over - all magnificence?

The "Diabelli" Variations, done with all repeats, had their craggy heights and somber depths thrown into the sharpest kind of relief. Shure's sforzandos in Variations 6 and 9, for example, were real Beethoven sforzandos. And his planissimos in Variation 31 were, for once, the meltingly beautiful contrast the composer intended.

At the start of this review, the "Diabelli" Variations were said to have "closed" the program. Perhaps that is not being entirely correct.

There was nothing really so final as all that about the way the recital ended. Rather, the music sent one away in a decidedly liberated mood. Philosophy will do that, if the lecture is good enough.

Piano Recital by Leonard Shure Fascinating, at Times Frustrating

By JOHN TEMPLE Contributing Critic

Leonard Shure gave a rare and fascinating, but at times frustrating, piano recital to an enthusiastic audience last night in Harvard University's Lehman Hall,

His program was of just the sort to draw an interested and alert crowd, which heard him in two long and intellectually challenging pieces.

In lesser hands the Schubert B flat sonata is still a delight. Last night it was much more.

His handling of the opening was unusually brisk, faster even than Schnabel's, and enormously exciting; and yet I wondered for a while whether or not we would ever hear the meltingly soft tones the sonata deserves. It was an intense performance, full of violent contrasts, but a little short on the haunting and delicate melancholy that other performers have revealed in the work,

The slow movement was a real andante all the way through, which is hard to fault, but a little more poetry in the last page — perhaps a little less speed — would not have hurt.

The scherzo was quick at the expense of clarity, the trio impassioned to the point of pounding.

But in the last movement

Joins Faculty Boston Globe (1960-1979); Jan 21, 1964; pg. 23

Joins Faculty

Pianist Leonard Shure will join the faculty of the Longy School of Music this month."

Born in America, Shure received his early training in this country. At 14, he went to Berlin to study with Artur Schnabel, becoming that pianist's only assistant. Shure has performed with all the major American orchestras, including the Boston Symphony.

Formerly on the Longy faculty, Shure is returning to give a master class and private lessons to a limited number of students. He will hold auditions on Jan. 29. Arrangements can be made by calling the Longy School.

LEONARD SHURE, plano, playing Schuberts Sonata in B Fiat, Opus Dosthumous, and Bechover's Vari-ations on a Theme by Diabelly Op. 130. Presented by the Dudley telligence of his conception, House Music Society, at Lehman for instance, in the twenty-evening.

everything jelled perfectly. perfectly. All its outbursts and contrasts were grasped in a single great flow, and any doubts about tempos in earlier movements were dispelled in the tremendous conviction of the Sonata's conclusion.

The intensity of Shure's Schubert playing was well suited to the Beethoven Diabelli Variations, and all the way through them his performance was forceful, con-stantly interesting, and well thought out,

Two things were annoying, however: first, his occosional hammering at the piano to the point of unpleasantness; secondly, a sometimes fussy and disconcerting rubato,

for instance, in the twenty-first variation and in his gripping performance of the Ĭugue,

His frequent retards. though, tended as much to weaken as to underline the shape of phrases, and in the case of the march-like first and ninth variations worked against the basic character of the music.

A great deal, though, is forgivable in an interpretation of such compelling en-ergy and, whatever its quirks, deep musicality. Had it been badly played, it would still have been an unusually interesting program; as it was, the frustration lay in feeling almost, but never entirely, convinced of details in an admirable overall view.

Piano Recital Boston Globe (1960-1979); Jul 10, 1964; pg. 20



Piano Recital Leonard Shure, will play Schubert's Wanderer Fantasy and Diabelli Variations by Beethoven Monday evening in Sanders Theater. Concert is open to public' without charge.

Leonard Shure | The Harvard Crimson

Leonard Shure

at Sanders Monday night

By ROBERT G. KOPELSON Published: Finday, July 14, 1967

Like () tweet () COMMENT EMAIL PRINT

The name Leonard Shure has come to command a great deal of attention in Cambridge musical circles. Last year the Summer School persuaded him to lead its brand-new and well-touted Seminar in the Performance of Chamber Music--something of a "first" for academically oriented Harvard. This spring he gave a solo piano recital as part of the ceremonies celebrating the newly refurbished Lehman Hall part of Dudley House. Now he is back again to lead the chamber music seminar and to serve as the Summer School's resident pianist. Monday night, wasting no time, he inaugurated this season's concert series at Sanders Theatre.

Shure is a planist who likes his music meaty. At this Dudley House recital he cose to assault two of the most awesome pinnacles of the plano literature, the Schubert *Sonata in Bb*, Op. posthumous, and the *Variations on a Theme of Diabelli* by Beethoven. Reaction was mixed and tended to the extremes, but there was general admiration for the sheer endurance feat of getting through all those notes.

As if trying to outdo himself, Monday night Shure tackled not two but three major works of the piano repertoire. Once again, Beethoven and Schubert figured prominently on the program, the former represented by the venerated *Sonata in E*, Op. 109, and the latter by another fruit of his frantic but fecund last eleven months, the *Sonata in c minor*, Op. posthumous.

Shure is known for his performance of music by German composers, particularly that of Beethoven. It was this composer's Opus 109 that was the most successful portion of Monday night's highly stimulating concert. It is a work much akin to the "Diabelli" Variations, featuring as its last movement a masterful and exquisite set of variations. But Shure's Opus 109 was much more digested than his Dudley "Diabelli." In this work he exhibited the acute but sensitively analytical mind for which he is noted among musicians. Every detail of the composition's intricate structure had been thought out with the utmost care. Shure employed a range of dynamics and special colorings that would be the envy of any pianist. While at times they produced a rather exaggerated effect, their use had obviously been meticulously planned way ahead of time. The last movement was magnificent in spite of several slips of memory.

The Schubert Sonata in c also evidenced an intensive study of the score. Unfortunately, Schubert does not bear the same kind of analysis as Beethoven. As in Opus 109, Shure was careful to clarify every counter-voice, phrase-grouping, and point of articulation. This had the regrettable effect of making Schubert's structural joinings even more obvious than they are. Shure took the piece too seriously, not leaving room for enough of that Vienese Gemutlich and Empfindsamkeit that are Schubert, special charms. Shure's performance had plenty of pianissimo but not enough sparkle.

But the work in which Shure's intellectual approach worked the least was Chopin's Sonata in b flat minor, Op. 35, the one that contains the famous Marche funebre. One of the composer' masterpieces, it dates from that period of his life when he was still in the first heat of his love affair with George Sand. As well-made as it is, the work pouring of melody that is sapped of life by an attempt to bring out every element of compositional logic. After all, this music is French. As in the Schubert, Shure was at times heavy-handed, especially in the bass, and the melodies if not obscured were often quite overphrased.

Still, these are relatively minor objections to a performance of three momentous works that was moving and inspiring. Shure began this year's summer concert series with neither a bang nor a whimper, but with a resounding reaffirmation of the piano and the Nineteenth Century. Euterpe should be pleased. Leonard Shure has performed two services for Harvard for which he should be publicly credited. As many musicians know, Harvard had until recently not allowed the performance of music for academic credit. Leon Kirchner persuaded me to offer a seminar in the performance of chamber music for credit in the Summer School of which I was the Director. The Department of Music accepted the recommendation in large part because Leonard Shore was to be the instructor. He came and taught this course and thus began the playing and analysis of music for academic credit in Harvard College: a milestone in the Performing Arts at Harvard.

The other service was a performance Leonard gave for the dedication of the new quarters of Dudley House in Lehman Hall in the Yard. This was a glittering performance on an occasion most memorable to me, then Master of Dudley House, and to the many who attended. Leonard, I am proud to say, remains an Honorary member of the Dudley House Senior Common Room.

Leonard has played on other occasions for us in Sanders Theater. His programs always command respect for both their ambition and impeccable musicality. But, try to find him the right chair, let alone the right piano!

Thomas E. Crooks



LEONARD SHURE Pianist 1910 – 1995

Part IX – The 1970's

The 1970's began spectacularly for Shure: 1971 began with a Lincoln Center recital, a performance of the Beethoven 3rd Concerto at Wolf Trap, and his move to Boston, where he became a professor at Boston University. In Spring 1972 he gave 2 performances of the Brahms 1st Concerto with the Cleveland Orchestra (which were broadcast). But after that, things got slow for him again. During the 1973-74 season, he played twice in New York – a Brahms B-Major Trio at Pace University, and a joint recital with bass-baritone Norman Foster at Tully Hall, and sadly these were to be his final concerts in New York. Concert hall rentals had escalated out of control, 5 of the 6 major NY newspapers were out of business, and so Shure decided that it was no longer worth the investment to play in New York.

Shure continued to play locally in Boston, but was worried about his moribund career. In 1977, his son Robert called from Miami with the offer to arrange a recital for him there. Shure was probably more intrigued by the thought of a few days in a warm climate than in anything else, but he agreed to give it a go - never dreaming that his career was to open up once again. A large audience turned up at University of Miami's Gasman Hall that night - Robert Shure correctly calculated that there were many New York "snowbirds" wintering in Miami who would be anxious to hear Shure again, and indeed they came. Also in attendance was prominent Miami attorney Julian Kreeger - an avid piano fan & audio enthusiast, who quickly befriended Shure. The University re-engaged Shure for the following season, and Kreeger lured New York impresario Jacques Leiser (who had managed Richter, Michelangeli, and Lazar Berman) to Miami to hear Shure perform. Leiser was impressed, and offered to represent Shure, and arranged for a tour of the Soviet Union. In Spring 1979, Shure gave recitals in Moscow, Leningrad, Tallinn, Vilnius, and Riga - a tour that he considered to be one of the greatest experiences of his life. The halls were full, and Shure basked in the Russian-style adulation that included their famous rhythmic clapping and avalanches of flowers. The Soviet Gosconcert agency quickly re-engaged Shure for the following season, but once again world events were to disrupt Shure's plans - this time in the form of the Soviet invasion of Afghanistan - so the return-tour never happened.

Leiser was ultimately unsuccessful in resurrecting Shure's career in a big way. However, a number of engagements materialized – including concerts in Philadelphia, San Francisco, Miami, Ft. Lauderdale, Palm Beach, Los' Angeles, Rochester, and Cleveland, among others.



Musie

Doings At Wolf Trap Farm

By HAROLD C. SCHONBERG

UMMER festivals have become a way of life in the United States and new ones are being added every year. The latest is named Wolf Trap Farm Park for the Performing Arts. In one respect it is very similar to the other ambitious Amerisummer festivals-a can shed, a pastoral atmosphere, a summer-long mixed program (ballet, jazz and opera in addition to symphonic music), a school, a student resident orchestra, various visiting ensembles. But in another respect it is different. For it is an alliance of Government and private enterprise, and that sets it off a bit.

Mrs. Jouett Shouse, heiress to the Filene Department Store fortune, donated 117 acres of her summer home in Vienna, Va., to the Depart-ment of the Interior. The land, with the lovely name of Wolf Trap Farm, was gladly accepted and placed under the administration of the National Park System. It will be up to Interior to maintain the property which, according to an Interior handout, is "dedicated to the preservation and pursuit of artistic achievement." In the mean-time, Mrs. Shouse put up over \$2-million of her own money to have an auditorium built. But the land and building belong to the people, as part of the National Park System under Public Law 89-671 of Oct, 1966.

The Federal Government, however, is not prepared to go into the concert business. Therefore a nonprofit corporation, the Wolf Trap Farm Foundation, was set up. It is headed by Joseph Leavitt, the former executive director of the New Jersey Symphony. Leavitt and his associates work up the program, engage the artists and so on. A third element in the program is the school, the Wolf Trap American University Academy for the Performing Arts. This is under the direction of Eugene B. Kassman, and its work is implemented by the American University through the Wolf Trap Farm Foundation in cooperation with the National Park Service of the Department of the Interior.

Arrangements have been made for students at the academy to receive college credits for their work. The

program is elaborate. There will be a large orchestra and chorus, conducted by such faculty members as Eleazar de Carvalho, Frederick Fen-Alexander Schneider nell, and Izler Solomon. Master classes in violin (with Rafael Druian and David Nadien), chamber music (Raphael Hillyer and the Tokyo String Quartet) and piano (Earl Wild, Alan Mandel and Leonard Shure) will be given. A playwright's center is included and that will be directed by Kenneth Baker. And the composition faculty has such prominent adornments as Pierre Boulez, Milton Babbitt and Morton Subotnick.

*

In an effort to bring the academy closer to the public, the programs include "interpretive" mornings and afternoons at which various art forms will be discussed and explained. This is a good idea, and one not found in most music festivals. Getting close to musicians and theater people on an informal basis, with the give and take of questions and answers, can be a very valuable experience for the layman.

In short, the entire program at Wolf Trap Farm has been carefully worked out. and the result is one of the most ambitious attempts of its kind. As for the festival itself, there is a great deal going for it. John MacFadyen and Edward F. Knowles have created a fine building in the Filene Center. It lies at the bottom of a natural amphitheater, is huge without appearing so, has all kinds of backstage facilities for opera, bailet and theater (very few summer festival buildings have been designed for anything but symphony orchestras), and is landscaped beautifully into the surroundings. Seating capacity is 3,500, with provision for another 3,000 on the grass outside the hall. The acoustics are good. Paul Veneklasen, the acoustician, has achieved a tonal quality that has clarity and color. Upstairs, in the balcony, the sound is especially vital. Downstairs at the rear it tapers off just a bit, or so it seemed at the opening concert, where everything could be heard without effort but where there was a lack of that mysterious thing known as "presence." Closer to the stage there could be no complaint.

Only one thing marred the

Ehe New Hork Eimes Published: July 18, 1971 opyright © The New York Times

Bo adding 14 professors, plans further expansion Boston Globe (1960-1979); May 12, 1971; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 52

BU adding 12 professors, plans further expansion

At a time when many other universities are reducing the size of their faculties and freezing salaries, Boston University has taken the unusual step of adding 12 new professors.

They are the first of about 30 new "teachers of distinction" who will be appointed before September.

John R. Silber, BU's new president, told an atumni group yesterday that the school is taking a financial risk during a time of tight money to improve the quality of education at BU.

"If a student can attend a state school for between \$200 and \$300 a year, he has to have a special reason for paying \$1700-\$2000 to come to BU," Silber said. "We are straining BU's budget in order to attract distinguished teacherscholars."

Three of the 12 will be named to a new rank, that university professor. οĽ The yare William Arrowsmith, classicist, trans-lator and editor, now visiting professor at MIT; Sigmund Koch, professor of psychology and philosophy at the University of Texas, and D. S. Carne-Ross, editor and classicist, now with the Institute for Twentieth Century Studies at the University of Wisconsin. A fourth teacher, Alasdair MacIntyre, a political scientist and philosopher now at Brandeis, will be visiting university professor.

Those men, Silber said, will be responsible to s' dents and faculty throug out the university and merely to the individ departments in which th hold appointments.

"Unlike the usual p fessor, these men w across disciplines beca they cannot think in a other way," he said. Others named to the

Others named to the faculty were Paul P. L enzen and John N. Fin lay, professors of philosophy; Sophy; Imre Lakatos, visiling professor of philosophy; Achille Papapetrou and Felix Pirani, professors of physics; Leonard Shure and George Neikrug, professors of music, and Paule Verdet, professor of sociology.

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lems, with Federal money going into helping the arts rather than the armament manufacturers. The amount of money involved is, after all, minuscule in relation to the Federal budget; and the benefits are all out of proportion to the outlay.

opening. The festival people

say that they had checked

out the airplane situation,

and that Wolf Trap Farm is

outside the National Airport

and Dulles Airport flight pat-

terns. (Dulles Airport is al-

most adjacent to the festival

grounds.) That may be, but

at the July 1 inaugural there

was a great deal of activity

upstairs, some of it so loud

that one wondered if air-

planes were going to use the

roof of Filene Center as a

landing strip. It was, how-

ever, an evening with inter-

mittent showers, and perhaps

aircraft had to be diverted.

It would be a shame if the

music at the Wolf Trap Fes-

tival had the constant com-

petition of passing aircraft.

For it is no pleasure to lis-

ten under such conditions. Indeed, it is distracting in

As the first national park

for the performing arts, with

its beneficent relationship

between Government and

private enterprise, the Wolf

Trap project is going to be

watched with a great deal

of interest. Perhaps it is an

augury of the future-a fu-

ture in which this country

has solved some of its prob-

the extreme.

Ideas like this should spread. Any rapprochement between private enterprise and Government in the cultural sector deserves support. Our Government, after all, is only beginning to do what other governments in civilized countries all over the world take as a matter of course. What our legislators have to learn is that it is not too expensive to provide a cultural ambience for the American people. On the contrary, it is too expensive not to.

Christian Science Monitor (1908-Current file); May 17, 1971; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1997)

BU's two musicianprofessors

Two prominent American performingteaching musiclans, pianist Leonard Shure and cellist George Neikrug, are among 12 professors announced to join the faculty of Boston University in September. In one of his first appearances before a luncheon gathering of alumni, the university's new president, John R. Silber, stated "By making these additions without increasing our enrollment, we are placing a further strain on the budget of Boston University. But we are reducing the present strains on our academic programs and meeting decisively the reasonable demand of our students for an education of higher quality."

In line with Dr. Silber's stated aim of giving priority to development of the arts and humanities at BU, both Mr. Shure and Mr. Neikrug will become professors of music Mr. Neikrug, much of whose performing career has been with leading orchestras abroad, has taught at the Frankfurt Hochschule für Musik, and at Oberlin Conservatory in this country. Mr. Shure, a pupil of Artur Schnabel, has played with the Boston Symphony and the New York Philharmonic, and has previously taught at Harvard University, and during four summer sessions at the Aspen Music Festival.

Also named by Dr. Silber were William rrowsmith, D. S. Carne-Ross, and Sigmund loch as University Professors, and Alasdar MacIntyre as Visiting University Proessor; Paul P. Lorenzen, Achille Papaperou, Felix A. E. Pirani, and Imre Lakatos, who will be engaged in teaching and research at the Boston Center for the Philosophy of Science; Paule Verdet to be Professor of Sociology, and John N Findlay to be Professor of Philosophy. L. Sn

Shure's Air of Sincerity Is Appealing at Piano Recital

DONAL HENAHAN

Leonard Shure's considerable appeal as a piano recitalist does not depend on his technical aplomb, which now and then deserted him in his program at Alice Tully Hall on Sunday night. If, in fact, recital success depended on easy command of the keys, beauty of tone or variety of color, the veteran artist, now on the faculty of the University of Texas, would have fared poorly.

But Mr. Shure's strengths, and they are saving ones, revolve around his ability to exude an air of utter sincerity and probity, and de-pite the problems he encountered one stayed interested in his musical ideas. The program was solid, in an old-fashioned way: Beethoven's seldom heard Variations in F (Op. 34) and Sonata in E (Op. 109); Chopin's Ballades in G minor and F minor, and the one no pianist plays with ease, Schumann's Fantasy in C (Op. 17). There were no breathers.

The emphasis in the Beethoven variations was properly on order and clarity. Here and throughout the night, the pianist made a scrupulous effort to pay attention to each dynamic and expressive marking, and to use Beethoven's note values rather than his own whims. Unfortunately, there was much effort apparent when one wanted not to notice such matters, as in the sixth and final variation of the Beethoven sonata. Here, it was necessary to pay attention to Mr. Shure's struggles with the two dozen measures of incessant trilling

rather than to Beethoven's higher message.

The Chopin tended to be regular and without much ebb and flow. Perhaps because of a hard-toned piano, but more likely because the pianist hears Chopin that way, the Ballades sounded muscular and harsh. In the F minor Ballade, however, Mr. Shure rose brilliantly to its most challenging moment, managing the obligatory acceleration in the Presto con Fuoco and sustaining an exciting tempo to the end.

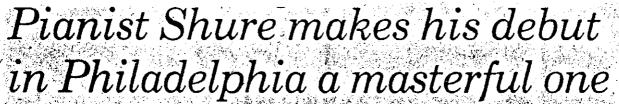
Schumann's Fantasy, like much of the rest of the program, was plagued by an eager element of the audience that wanted to applaud at every grand pause in the music, but Mr. Shure's performance lacked most of the qualities that might have made such interruptions seem tragic.



Leonard Shure

N.B.: Please see Rosina Lhevinne's comments on this recital (Chapter XV)

The New Hork Times Published: January 19, 1971 Copyright © The New York Times



By Samuel L. Singer

Just three masterworks, any one of which could have served as the keystone of an ordinary recital, made up Leonard Shure's program Sunday at. the Academy of Music recital hall, to, open the Settlement Music School's Perhaps the most successful of the alumni and friends series. Three works was the opening Schu-As with so many of the artists who donate their services to this philanthropic series, this was an unaccountably belated Philadelphia debut for the American planist, 69, who while still a teenager became the first and only assistant of his teacher, Artur Schnabel, in Germany.

Shure played despite the handicap of a heavy cold (his doctor called it "walking pneumonia"), which ham-pered his memory slightly, but there was still ample evidence of a mature artist who had something to offer the audience, which included many

other planists.

The program consisted of Schubert's "Wanderer" Fantasy, Beethoven's Piano Sonata No. 30 in E and Schumann's Sonata No. 2 in F minor. All demand heartfelt understanding and a virtuoso technique, and Shure demonstrated that he has both. bert, one of five famous pieces that the peerless melodist composed based on his own songs. Here the theme peeks out between arpeggios and other difficult figurations.

Dynamic contrasts and digital dexterity helped clarify the Beethoven Sonata. In the Schumann Sonata, sometimes called the "Concerto without Orchestra," Shure again dis-played superb tonal control in a



Leonard Shure Understanding and technique feathery planessimo and the chord in the finale, marked "as fast as possi-series closing the Variations move-ment. Occasionally there was a bit too much use of the sustaining pedal musical understanding.

Wednesday Evening, April 3, 1974, at 8:00 'In Concert' A RECITAL BY					
FRANZ SCHUBERT	Sonata in C minor, Op. posth. (1828) Allegro Adagio Menuetto (Allegro) Allegro LEONARD SHURE				
HUGO WOLF					
ROBERT SCHUMANN	 "Dichterliebe," Op. 48 1. "Im wunderschönen Monat Mai" 2. "Aus meinen Tränen spriessen" 3. "Die Rose, die Lilie" 4. "Wenn ich in deine Augen seh" 5. "Ich will meine Seele tauchen" 6. "Im Rhein, im schönen Strome" 7. "Ich grolle nicht" 8. "Und wüssten's die Blumen" 9. "Das ist ein Flöten und Geigen" 10. "Hör' ich das Liedchen Klingen" 11. "Ein Jüngling liebt ein Mädchen" 12. "Am leuchtenden Sommermorgen" 13. "Ich hab' im Traum geweinet" 14. "Allnächtlich im Traume" 15. "Aus alten Märchen winkt es" 16. "Die alten, bösen Lieder" 				

The taking of photographs and the use of recording equipment are not allowed in this auditorium. Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance

Schubert's 'Wanderer' Fantasy Evokes Fire in Leonard Shure

Many concerts are a pleasure -Many concerts are a pleasure — a few, like pianist Leonard Shure's, are also a privilege. His Saturday night recital drew a sizable audi-ence to UM Concert Hall. It was'a great program, nobly played, dis-turbed only by the wistful hope that in the best of all possible worlds no one will even be tempt-ed to cough while Shure plays and ed to cough while Shure plays, and that breathing will be kept to a minimum when he opens up the

minimum when he opens up the heavens in the Schubert Fantasy. For that Fantasy, the wild "Wanderer" in C major, was the supreme revelation of a recital so near the apocalyptic I am still be-mused that one of Shure's admirers brought out that familiar and to me brought out that familiar and to me fantastically inaccurate description, "pedagogue." Alas, pedagogues and their pedagogy bore me right out of the concert hall. If you can hear anything in Shure's playing to war-rant such pedagogic terms as dog-matic. or pedagtic L terms as the matic or pedantic, I am happily deaf to such connotations.

deaf to such connotations. Like all great musicians, Shure never ceases to listen to music. That listening is in the tilt of his head, in the tactile perceptions of his hands. He seeks, and what he finds is sometimes so fresh to lis-taning acression burned burned Indos is sometimes so iresn to is-tening ears long blurred by mud-dled music that it is possible to find yourself thinking that is the way it must have sounded to the man who

heard if first. Yet in all fairness it was not the Fantasy alone that touched on prescience, though I think it will haunt me the rest of my listening life. For it poured, out of him in a molten clove themselves thereing Ine, For it poured out of him in a molten glory, turnultuous, passion-ate, incomparably beautiful. When it was sever, and the audience, got its breath back for shouting, an awed voice near me said, "But he looks so modest." Modest? The av-



Leonard Shure

alanche of that "Wanderer" took the courage of Daniel, for Schubert is a lion's den.

Is a non's den. In a way, it was that same den he entered by another door when he played the C minor Sonata, Op., Posth., and six Moments Musicaux. The Sonata was for me a fascinatand it is understood that I am speaking in terms of the upper level of piano playing — fully con-vincing. It was beautiful in tone, rich in spirit and huge in scope. But it did not invariably reproduce the it did not invariably reproduce the score's full dynamic range — at least in quieter moments — and, for me, the minuetto lacked light-

ness, the finale galloping crispness. The third of the Moments Musicaux, to my ear, too, was a bit sober and shorn of its almost way-

ward charm. But, for the most part, Shure's playing was rich in vivid detail, in evocative incident, and consumed by the fires of inner conviction that in the Fantasy set him blazing. If you tell me a finger or two slipped now and then I won't argue. But if you call those wrong notes clinkers, I will remind you that clinkers come from big fires. I would much rather have that kind of clinker than no furпасе

nace. Utimately, the evening was a sharp denial to the accusation that Schubert is "dull." And only a fool could say that of the furious Chopin prelude that served as encore.

lively arts 300 THE MIAMI HERALD Tuesday, Nov. 14, 1978 Shure Rises Above **Orchestra's Chaos**

By JAMES ROOS Herald Music Editor

Barnett Breeskin drove a hard bargain at Sunday night's opening of the Miami Beach Sympho-

MUSIC REVIEW

ny season in the Theater of the Performing MIICIO Arts. In order to hear Leon-ard Shure play Beethoven's Emperor Concerto, you had

to sit through a coarsened version of Wagner's Rienzi Over-ture and a bumbling perform-ance of Dvorak's New World

Symphony. Then, when he finally got around to the concerto, on the post-intermission half, the accompaniment, to put it bluntly, was chaotic. The Wagner at least had vitality, plus cleaner playing that, had it been typical of the concert, might have made me more sympathetic to my in-termission visitor who insisted the orchestra was in "superb" shape.

BUT THE overture's ending turned brazen and Dvorak's ubiquitous Ninth, on a much lower level, was sentimentalized. Breeskin took the slow passages at a saccharine crawl and hur-The voodwinds had a wheezing quality, the strings reflected his shaky beat, and the result in general was provincial, not to say amateurish.

Perhaps it would be more tactful to sidestep the whole thing, but tact is scarcely ade-quate to cope with the nerveshattering accompaniment to the Beethoven. You will go to a lot of concerts before you hear anything more calculated to throw a diligent soloist. And in Shure's case, the performance was aggravated by his nervous-ness in not having played the Emperor for seasons.

So there were memory lapses, and a hitch occurred in the fina-le that might have ended in debacle had musicianly discipline not smoothed it into oblivion. But when such things happened, Shure did what thoroughbreds sometimes do. He pulled himself together, and threw himself with all he had to offer — and perhaps a little more — into the music.

IT WAS a most beautiful per-formance in the big classical style, limpid, lyrical, powerful, vital and knowledgeable. I put that knowledgeable last because it belongs there. To know the Emperor is one thing. To share it is quite another. What Shure shared this time was a true feel-ing for Beethoven, which is so ing for Beethoven, which is so rare as to be almost non-existent

His playing had tremendous sweep, yet was full of those re-vealing inflections that are the difference between something good and something great. The opening was as refreshing as a cold, clean wind blowing in a stuffy room, the rondo was huge both in tone and conception, the slow movement brimmed with poetry and held a firm line even when the orchestra threatened to fail apart. Here was an artist making Beethoven plain.

Foster and Snure Give Joint Recital

Norman Foster and Leonard Shure, both of whom are currently based in Boston, discovered some time ago that they were artistically congenial. They decided to give joint recitals, one of which took place Wednes-day night in Alice Tully Hall. Their success was definite, though not undiluted.

Mr. Foster, a bass-baritone with a weighty though rather woolly tone, sang Schu-mam's "Dichterliebe" in an unusually intense fashion, with Mr. Shure as pianist. Mr. Foster's voice is richly ample, but he did not vary it consult from some to some it enough from song to song, so that quances of vocal expression were missing. State miss interpretations.



Leonard Shure

APR 7 1974 were strong and direct and Mr. Shure accompanied with similar forthrightness. Like many singers, Mr. Foster, chose not to sing the alternachose not to sing the alterna-tive high notes at the climax of "Ich grolle nicht." Else-where, his intonation some-times wandered. He was ideally cast, however, in a couple of Wolf songs, partic-ularly the somber "Alles: endet was entstehet."

endet was entstehet." Mr. Shure, was was Artur Schnabel's assistant, con-tributed a sturdily honest if nöt quite Schnabelian per-formance of Schubert's post-humously published Piano-Sonata in C minor. There were minor inaccuracies, some overpedaling and some colorless playing, but the Al-legro in particular came off with a nice pliancy and lilt. DONAL HENAHAN

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Mr. Schubert and those verses

The program for the Jordan Hall concert at which the baritone Norman Foster and the planist Leonard Shure gave Schubert's song cycle, "Winter-reise" (Winter Journey), Friday evening, carried an insert to announce that in June and July the two musicians would give a six-week course on the interpretation of that work. The trouble with the concert was that it sounded as though they were into the course already. It was a lesson more than a performance, and I don't know when I have heard anything more paralyzingly analytical and explicative.

Right at the start, the seven measures of piano music before the voice enters for the first time were do dissected, with such heavy weather made of each accent, each change of register and harmony, that the passage ceased altogether to function as a frame for a voice to enter (not to mention the loss of any evocation of a young man's bitter. stubborn trudge through night and snow).

Foster followed suit. His declamation was tremendously detailed, with much underlining of single words through dynamics, color and physical gesture, but at the expense of the music, it really seemed more declaimed than sung. schoolmaster, part Part Chaliapin as the hallucinating Boris — it was most odd, and disturbing, this catalog of the contents of "Winterreise."

I found it wrong-headed, as an approach to songs at all, and to Schubert in

MICHAEL STEINBERG

particular. To sing a song is not the same as speaking. a poem. The poem has been dissolved in the music. You can't understand the music without the poem, but you can't take the poem out again either and encourage it to lead a life of its own. A singer's interpretation and projection of a poem have to take place within the bounds set by the music as surely as an opera direcinterpretation and tor's projection of a drama has to take place within the bounds set by the composer's decisions about personality, atmosphere, and pace. (Pierre Bernac, pace. while insisting on beginning a lesson on a song by having the student read a translation of the song, preferably a translation of his or her own making, told his students at Dart-mouth that the central thing was mastering the musical line: "There must be a performance before there can be an interpreta-

tion.") As for Schubert in particular, the performer has to be aware through and through of the subtletles and complexities of the music, but he must not display them, nor his understanding of them, on the surface of his performance. Beethoven, Mozart, Schumann, are composers whose music can flourish in complex, analytical performance with all the ambiguities near the surface. Schubert, on the other

hand, must come across as simple, even naive - and in this respect he is much like Haydn.

For the rest, Foster has a sonorous foice, one quite handsome in an echo-y sort of way, and his German is flawless. Shure played some beautifully shaped phrases, but he is not by nature an ensemble performer, and with tone that often was either harsh or flannel-wrapped, he was not always persuasive with the sensuous side of the music, I am never quite happy with barltone "Winterreisen" - the sound is too dark and heavy, and the transposi-tions spoil some of the relationships between songs but that reservation aside, I imagine Foster and Shure could do the cycle admirably.

REVIEW / MUSIC Richard Dyer Boston Globe (1960-1979); Dec 4, 1976; . pg. 13

REVIEW / MUSIC

Schubert sans spontaneity

LEONARD SHURE, pianist, in a program of music by Franz Schubert in the New England Conservatory's Faculty Recital Series at Jordan Hall Friday night. By Richard Dyer

Globe Staff

The master planist and pedagogue Leonard Shure left his teaching position at Boston University last spring under unpleasant and highly-publicized circumstances. Now he is teaching at the New England Conservatory where the audience that showed up for his first solo recital there showed that his public has lost nothing in numbers, devotion and vociferation.

The program was all music of Schubert that Shure has been associated with throughout, his nearly 50 years before the public. It was not a cozy or a comfortable Schubert that the pianist gave us: this was music full of architectural rigor, rhythmic vitality, strength of accent, extraordinary dynamic range, And while we have got far past the point of thinking of Schubert as a composer who warbled native woodnotes wild, it has to be said that Shure's approach didn't do very much to convey those qualities for which we have traditionally valued Schubert - all of the composer's vigorous workmanship, after all, went to create an illusion of spontaneous songfulness.

important musician and pianist, has always left me a bit set of technical demands ambivalent -- ever since my childhood days which were filled with his records of great pieces like Beetho-ven's "Diabelli" Variations and Schubert's "Wanderer" Fantasy, works that no one else was recording in that early period of the longplaying record. In many ways, the playing reminds me of the late singing of Maria Callas - there is the same all-consuming, selfimmolating dedication to the task at hand; the same peculiar mixture of gestures and effects that are accessible only to those of the greatest abilities and that would, settled as far as this into mannerism, cause considerable disquiet in a jury judging a conservatory graduate. Shure's style is as characteristic and identifiable as a fingerprint - only, at points, a lot more distracting. The quiet playing is of the most notable beauty and nuance; most of that disappears when he is going full-tilt - the playing then becomes almost rowdy. In between passages rendered with the minutest attention to details of rhythm, voicing and accent, there will be cu-

Sure's playing, which is riously inattentive jumbles always clearly that of a very and scrambles, particularly in the last measures of one and problems and just before the onset of the next, The pedalling is lavish and tricky, prolonging the dissonance in a Schubert modulation until --- and sometimes beyond - the last possible instant.

> The first three movements of the C-Minor Opus Posthumous Sonata were particularly full of the display of these mannerisms; it was only in the last movement that Shure displayed his unique gifts consistently - the springing articulation of the dotted rhythms, the wonderful lilt of the dance passages, the extraordinary control over the lower and middle levels of dynamics. The "Wanderer" Fantasy spared nothing, and excited and disturbed for just that reason. The final "fugue" began with a level of impctus that even Shure's unflagging energies could scarcely maintain, but he knew how to create the illusion that he was. But the most consistent playing came in the 6 Moments Musicaux, each of them most intricately worked.

Other 17 -- No Title Boston Globe (1960-1979); Feb 2, 1973; INTERNAL USE ONLY ALL HNP TITLES ETC.

Calendar of Events-Feb. 2 to Feb. 9

Chice Owen, soprane and Leonard Share, plano - Boston University Concert Hall, Feb. 2 at 5:30 p.m.; two song cycles and Sonata Opus 14 by Robert Schumann.

pg. 32 Boston Globe (1960-1979); Nov 25, 1975: **Richard Buell** Leonard Shure displays awesome intensity at BU recital

Leonard Shure displays awesome intensity at BU recital

erects vast intellectual to the Diabelli Variations rage and visionary exuita-tion. That is one approach through them in a voice of structures and speaks to us idea of limitation, which ty which cannot bear the of the composer's personaliaffinity is to that element frightening. Its strongest piano mances of Beethoven's late Shure brings to his perfor-Globe Correspondent ard Shure gave his audi-, and the Op. 110 Sonata in A flat major. Thursday night By Richard Buell at Boston University, Leon-The intensity Leonard music is almost

ence a bold, compelling, angry experience of this it was exhilarating. music. It was extreme and Shure never made the in-

of the human voice; it was strument'sing in any way that suggested the timbres

> end of the Diabelli Varia-, what are the pivotal notes parison, were ferocious, they were regular sforzando chords in sured use of force was partions took on an eerie vitaltive-like passages near the great singing. The recitain a phrase — this was like Shure's awareness of how playing is velvety. But sound throughout. In coman aggressive, metallic the Allegro 28th variation amount. If the frequent and though, the exactly meaity. For the most part, Rudolf Serkin's

> > gradient as there was of the was as strong a sense of the similar explosions earlier on. On this journey there

ever-louder tolling unisons little more yielding; the Opus 110 Sonata were a tal marksmanship in the ultimate destination. Shure's control and digi-

course of the final move-, ment seemed more plangent, more threatening for it. This Beethoven playing

only because life cannot be able hearing it every day, if one wouldn't be comfortthe interpretive continuum; was very near to one end of

sustained at such high inof the Boston University Schnabel, is a leading light assistant to the great Artur was a pupil then teaching showed why Shure, who tensity. But it abundantly in respect by his colleagues. faculty and a pianist held

pg. 17 Michael Steinberg Boston Globe (1960-1979); Jul 19, 1972; Harvard music series / a review

Harvard music series / a review

By Michael Steinberg Globe Staff

Balance was bad, with

perceptibly more so than

ning in Burden Hall, Leon-School series Monday evewhen Messrs. Totenberg phrase in which violin and clarinet, and cello. Op.8, for piano, violin, and cello, and the Trio in A major, Op.87, and B Major Wright, clarinet, played Brahms: the Trios in C Neikrug, cello, and Harold ard Shure, piano, Roman Totenberg, Violin, George the Harvard Summer cello play the same thing, rhythm and phrasing, not with no agreement about and Neikrug went at that minor, Op.114, for piane, At the second concert in Op.87 begins with a a tough struggle with the anyway), Shure often had piano (which is a change, strings overwhelming the wandered all over the piano part, the strings

trast to Neikrug's blowsy began, Totenberg said mance. being a coherent perforout it came nowhere near phrases from Messrs. efit of some sensitive no appetite for Op.8. The it was, and it left me with gether. Shameless is what pitch, and nothing was toand out-of-tune playing), Wright and Shure (in con-Clarinet Trio had the ben-Before the concert

you very much, don't call us . . . " Sight-reading is stood up and said, "Thank

not a spectator sport

even about where the pitch was, one of us should have

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the audience something like "I hope you do all realize we are playing a pro-gram of Brahms." We all hooked at our programs and saw that among all the

5 opus num bers, allegros, -- und so forth, Brahms's mas nowhere to be right not wanting to there. name was nowhere to found. The old man v was to be

Arts & Films Richard Dyer Boston Globe (1960-1979); Dec 5, 1977; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 17



Chopin year gets off to rousing start David George Boston Globe (1960-1979): Oct 30, 1979; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 35

Chopin year gets off to rousing start

A GALA CHOPIN CONCERT — A program inaugurating the Chopin Commemorative Year, presented by the New England Conservatory of Music and the Polish Cultural Institute of New England at Jordan Hall, Saturday night.

By David St. George Globe Correspondent

Chopin was born 169 years ago. He died 130 years ago. But, concerts as interesting and unusual as the one on Saturday night beginning the "Chopin Commemorative Year" are their own justification.

The program, featuring a number of the New England Conservatory faculty, was cunningly devised to present unfamiliar and even uncharacteristic faces of the composer, like some of the songs or the Rondo in C Major for two pianos, or to present the overly familiar, like the G Minor Ballade, in a performance by Leonard Shure so unique and revelatory that it too seemed like a new acquaintance.

Among the less familiar items the Polonaise in C Major for cello and piano received the loudest accolades, and well it should have, for it is both sturdy and adorable, and the performance by Paul Tobias, cello, and Patricia Zander, piano, was simply breathtaking. Tobias brought to it just the right combination of poetry and panache, wooing and wowing the audience by turns. But even more wonderful than the bravura playing was the subtle interconnectedness of cello and plano, Zander's control of sound and agogic, which is truly without equal among accompanists today, and the keenness and alacrity with which each player respond-

ed to the slightest signal of the other, giving a marvelously improvisatory feel to what had obviously been worked out in minute detail.

The other big experience of the evening was Leonard Shure's playing of the G Minor Ballade. The very opening measures of the piece, played with so clear a sense of direction and so long and unbroken a line, and with the motivic construction underlined and related to the main theme, were a startling and somewhat overwhelming reminder that there isn't another planist around anything like him. It was a performance darker, more Germanic if you will, than one is used to, the quiet sections deeply introspective rather than ruminative, the big climaetic moments tense and still forward-moving rather than luxuriating in the splendor of the sound (although Shure's sound, inexhaustible in its hues, is something splendid indeed).

Six songs of Chopin, charmingly sung by Danuta Wysocka and sensitively accompanied by Terry Decima, were a nove-Ity on the program - and an indication that ChopIn was one of the least literary of all the great composers. Three mazurkas and the A-flat Waltz; Op. 42, received taut performances from Victor Rosenbaum, and the early Rendo in C for two planos, a curious work which seems to contain all of Chopin's planistic ploys and none of his other trademarks, was played with high spirits by Gabriel Chodos and Yoriko Takahashi. To conclude, Veronica Jochum gave a loving, committed performance of the Barcarolle and the NEC Repertory Orchestra joined planist Jacob Maxin for the Grand Fantasy on Polish Airs.

Leonard Shure — daring in commanding form

LEONARD SHURE, plano, in a recital of music by Chopin, Brahms and Shumann presented in the faculty recital series of the New England Conservatory at Jordan Hall Saturday night.

By Richard Dyer

Globe Staff Planist Leonard Shure worked himself into his most commanding form at his recital Saturday night and the result was music-making on the highest level of daring and distinction. Shure's name has been made in the most demanding literature of his instrument and his reputation is that of a classicist-one who believes in studying and returning to the explicit demands of the text. But he has been studying his repertory so long and playing it so often that his basic approach, instead of limiting him, has opened the doors of possibility; within strictly defined limits he now plays with the greatest possible imagination and freedom and audacity. More than once in his recital I was reminded of the brusquerie and exaltation of one of my favorite planists, the Frenchman Yves Nat, who is usually regarded as one of the great "romanticists" of the keyboard.

Special interest attached to Shure's performance of the Chopin B-flat minor sonata because Chopin is not a composer Shure is known for playing. I had looked forward to hearing him and Viadimir Horowitz play the sonata on adjacent days. The performance was full of the most arresting detail-the first movement had just the right offcenter restlessness; the scherzo stood revealed as more than just its top line; in the Funeral March, Shure refused to anticipate Chopin's dynamic markingsthe way most pianists do, so it was full of sudden and startling shifts; there was a wonderful solution to the prob-

REVIEW / MUSIC

lems of the last movement, with Shure making the very slightest emphasis on the lower notes in the triplet figures so that the upper ones did indeed follow like the whistle of the wind. But I wish Shure had put the sonata later in the program, for he wasn't really settled into the keyboard and there was a fair amount of pedalling that didn't convince and a fair number of splintering notes. Also, Shure's fearless attack knocked some areas of the keyboard out of tune, which particularly undermined the performance of the Schumann Fantasy that came at the end-one's ear cringed at the approach of certain crucial C's,

That performance of Schumann was otherwise a magnificent one. I've lived with Shure's recording of this for 20 years, but it gives no idea — as some of his live performances have given no idea — of the sheer beauty of sound he can exact from the keyboard. That Place in the second movement was no more than ordinarily accurate, but Shure at least played those difficult jumps with immense panache and earned an ovation before he played the last movement.

Best of all were the Brahms Phantasien, Op. 116, gorgeous in sound and compelling in their revelation of harmonic structure. This playing, with Nicolal Gedda's singing of Russian arias and Bethany Beardslee's Dallapiccola, gave me the most intense musical pleasure of the season.

For his encore Shure offered a vertiginous performance of Chopin's D-Minor Prelude. At two points in its impetuous melodic statement there were what sounded like wrong notes: Since this was Leonard Shure I now have to look them up.

Shure Plays Music He Wants to Play — Alive With Energy, Style With Blazing Fire By EDITH GOLD Special to The Heraid We have heard a great many pi-

By JAMES ROOS Herald Music Editor

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Leonard Shure's unusual recital of late Beethoven piano music drew a large and attentive audience to the University of Miami's concert hall Sunday afternoon. It is no news to initiates that he is a great pianist who happens to be a great piedagogue, and, in a way, his playing of the Sonata Op. 110 and the Diabelli Variations was as much a master class as a recital.

Shure is never on trial before an audience — in fact, you might put it the other way around. He plays the music he wants to play the way he thinks it should be played. Either you listen, or you go home. It doesn't matter in the least to Shure.

This is not arrogance, nor is it even uncompromising in the sense of the inflexible. It is the mature decision of a man who has made up his mind about music and who, having settled that major matter, declines to be detoured or even deflected by the whims of the human race. If the average concertgoer wants a typical program ending with a flurry of showpieces, that is quite all right with Shure, providing that concertgoer goes to hear another concert.

SO SUNDAY afternoon he sat with Olympian calm before his piano, in his straight-back chair, and played a giant's Beethoven that acknowledged the existence of an audience only by gravely courteous. bows in response to applause.

Yet his playing of the Op. 110 had penetrating logic, great spaciousness and plangent tone. A wrong note now and then? Why be picayune in the face of splendor? The maturity of line, the imaginative phrasing, the masterly articulation, added up to a profound grasp of a great score.

Here were the singing tone and the tenderness for the moderato, the wit for the scnerzo, so evocative of the later Bagatelles, and in the adagio a contemplative calm. From the quiet cadence of its closing, he went easily into the final fugue, almost in a whisper, so that mothing the ear treasured would be rudely, disturbed. That entrance was no less a masterpiece of performance than the way he set off the recurring arioso.



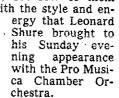
Leonard Shure ... a great pedagogue

FOR THE second half of the concert Shure turned to a specialty of his house — Beethoven's 33 Variations on a Waltz by Diabelli. From a purely academic point of view, this might be called the art of view, this might be called the art of variationsto set alongside Bach's Art of the Fugue. Altogether it was another monumental performance.

This is among the greatest music ever written, music that reaches out to new boundaries and is as stimulating as a cold wind in a place exnausted of air. Shure had the temperament for it, down to that Handelian double fugue, and the homage to Bach of the Goldberg Variations near the end.

The more reflective variations were deeply etched in shadows, but the bolder inventions, carved in scupltured stone, had clarity and power. It was from start to finish a great performance in the truest sense of revelation. It had not just brilliance, but the deep roots of lyricism and poetry, and that quality you simply can't define, for it is an inner blazing fire. We have heard a great many pianists this season, including some exotic imports, but few of them have played with the style and en-

MUSIC Review



Shure's performance made the Beethoven Third Piano Concerto sound as new and fresh as if it had been composed last week. Powerful and precise from the opening notes of the first movement, this was music that had everything - boldness, contrast, total clarity, and meticulous attention to detail. Without ever rushing, Shure managed to give momentum — perhaps direc-tion is a better word — to the entire work, building from one climax to another to a breathtaking, sparkling finish. Yet for all the electric excitement and the grandeur, there was throughout an elegance of phrasing, a feeling for the tiny pause, the touch of rubato that gives music an unique personality.

It was all there, and when in response to the vociferous applause of the far-too-small audience, Shure repeated the final rondo, it was all there again. And perhaps a bit more.

Only in the Beethoven did the ensemble approach a level that might be regarded as professional, and this must be credited to Shure's galvanizing influence. For the rest, even though the intonation was better, the Pro Musica might have been any high school band.



JACQUES LEISER PRESENTS

San Francisco Chronicle Tues., May 8.

Pianist Leonard Shure Plays Beethoven

By Heusell Tircuit

Spiritual values and sheer musical grandeur soared through the Herbst Theater Sunday afternoon as pianist Leonard Shure showed even heretics the Way.

In this particular case, it was the way to Beethoven. What he offered were crystal prisms, idealized in sound from the Sonata in A-flat major, opus 110 and the Diabelli Variations, opus 120.

Shure, at age 69, is a legendary monastic. Sightings of him have been

reported more often than for the lvory-Billed Woodpecker, but not many in recent years.

That only heightened anticipation for the recital. One was not disappointed by the result. Here was a great master, intellectually as well as technically, providing the essence of a lifetime's work and contemplation.

The control of sonority was exceptional. He could thunder like a full orchestra or wisper tones like a muted bell. Within a generally serious and stern approach, there was yet charm and wit. The little scherzos came across as marvels in the Diabelli.

It is the honesty of Shure's work, and his utter selfishness that came across. He is willing to face Beethoven as a totality, the sarcasm as well as the nobility, the doubts expressed as well as the certainties.

When, for instance, Beethoven writes exaggerations — that nutty little Baroque march, with echo effects to all the pounding (in the Diabelli's) — Shure gave them their head. Beethoven, after all, is packed with gimmick effects. things often shuttled aside by the embarrassed.

Shure's playing of the fugal writing was another wonderful aspect. The voicing — in which one can hear the important voice clearly within a flawless general balance — was sensational. I have never heard better, and rarely the equal.

In eloquence and profundity, the program lacked nothing. One only hopes Shure will be a regular visitor, as he is opening out his career — at last!



leonard SHURE

pianist

The American pianist, Leonard Shure, heir to the tradition of the great Artur Schnabel, is one of the most accomplished interpreters of our time, the peer of Serkin, Rubenstein, Arrau and Brendel.

Mr. Shure has been a featured soloist with virtually every major symphony orchestra in the U. S., in Boston, New York, Detroit, St. Louis, and , on numerous occasions, with the Cleveland Orchestra under the direction of Szell. He has performed with such eminent conductors as Koussevitsky, Steinberg, Bernstein, and Mitropoulos, to name a few.

A distinguished pedagogue as well as concert artist, Leonard Shure has taught at the Cleveland Institute of Music, the University of Texas, Boston University, and the Mannes School of Music in New York. In the summers of 1966 and 1967, Mr. Shure gave the first applied music courses ever offered at Harvard University, and spent two summers at the Rubin Academy in Jerusalem, and four summers in Aspen, Colorado. He is currently a member of the faculty at the New England Conservatory of Music.

"...a stellar virtuoso in the line of Artur Schnabel."

Miami Herald

"Pianist Leonard Shure worked himself into his most commanding form at his recital... and the result was music-making on the highest level of daring and distinction...he plays with the greatest possible imagination and freedom and audacity."

Boston Globe

"Shure was tremendous and his pianism is of the most heroic mold. Few pianists can match his control of the largest resources of his instrument. His phrasing and outlining of the few gracious moments given the piano was exquisite. It won a real ovation." Washington Post

"One has confidence in his mastery at all times. One of his most striking qualities is the scope of his authority. It shows in the ease with which he disposes of virtuosic difficulties and in the directness with which he communicates musical substance." Los Angeles Times

"Here is intellect put to one of its grandest human uses."

New York Herald Tribune

"His playing of the (Beethoven) Op. 110 had penetrating logic, great spaciousness and plangent tone. The maturity of line, the imaginative phrasing, the masterly articulation, added up to a profound grasp of a great score.

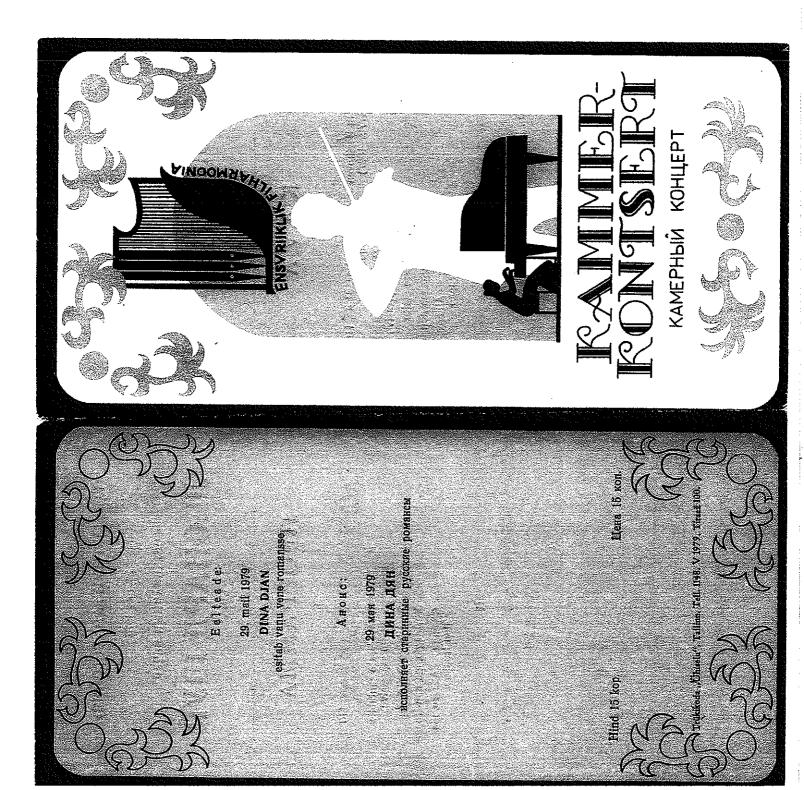
Miami Herald

Piano: Baldwin

JACQUES LEISER Artists' Management - Dorchester Towers, 155 W. 68 St. New York, N.Y. 10023 (212) 595-6414 Cable: Leisartist N.Y.

LEONARD SHURE - RECITAL PROGRAM - TALLINN (ESTONIA)

May 28, 1979



«ESTONIA» KONTSERDISAAL

28. mail 1979

KLAVERIÖHTU

LEONARD SHURE

USA

KAVA

L. van Beethoven (1770-1827) Sonaat nr. 31 op. 110 As-duur

- 1. Moderato cantabile molto espressivo
- 2. Allegro molto
- Adagio, ma non troppo
 Fuga Allegro, ma
 - non troppo

11

- L. van Beethoven
- -- 33 variatsiooni A. Diabelli valsi teemal op. 120

Леонард Шур известный во всем мире американский пнанист, начал свою карьеру исполнителя в возрасте 6 лет. Подростком он переехал в Германню, где обучался частным образом у Артура Шнабеля. В 1927 году Леонард Шур заканчивает Высшую музыкальную школу в Берлине. В то же время состоялся его дебют в Германии. Одновременно он работает первым и единственным ассистентом Шнабеля до 1933 г., выступает с концертами в различных городах Евройы.

В 1933 году Шур возвращается в США и впервые выступает с концертами в Нью-Йорке в сопровождении Бостонского симфонического оркестра под управлением Сертем Кусевицкого. Л. Шур выступал в сопровождении ведущих симфоничееких оркестров в США, в том числе с Нью-Йоркеким филармоническим оркестром, с оркестрами Кливленда, Детройта, Сент-Луиса, Питтсбурга.

В настоящее время он преподает на кафедре в Нью-Инглэнд Консерватории. Он также преподакал в Высшей Музыкальной школе в Цюрихе, в Гарвардском Университете и во многих консерваториях.

Публика и кр. техи высоко ненят мастерство, вира истольность и интеллект пианиста.

КОНЦЕРТНЫЙ ЗАЛ «ЭСТОНИЯ»

28 мая 1979

фортепианный вечер

леонард шур

CLIIA

ΠΡΟΓΡΑΜΜΑ

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Л. ван БЕТХОВЕН (1770—1827)

- Соната № 31 соч. 110 ля бемоль мажор
 - Moderato cantabile molto espressivo
 - 2. Allegro molto
 - 3. Adagio, ma non troppo
 - Fuga Allegro, ma non troppo

ΪI

Л. ван БЕТХОВЕН

 — 33 варнации на тему польса А. Диабелли соч. 120

Leonard Shure, kogu maailmas tuntud ameerika pianist, alustas esinemist juba 6-aastaselt. Koolipoisina sõitis ta Saksamaale, et õppida Artur Schnabeli juures. 1927. a. lõpetas ta Berliini Kõrgema Muusikakooli ja debüteeris solistina Saksamaal. Seejärel töötas ta Schnabeli esimese ja ainsa assistendina kuni 1933. aastani ning andis kontserte paljudes Euroopa linnades. Pöördunud tagasi USAsse, debüteeris ta New Yorgis Bostoni Sümfooniaorkestriga Serge Koussevitsky juhatusel. Ta on esinenud koos kõigi USA juhtivate orkestritega, nende seas New Yorgi, Clevelandi, Detroit'i, St. Louis'i ja Pittsburghi sümfooniorkestrid, ning koos niisuguste tuntud dirigentidega, nagu Bernstein, Mitropoulos, Szell ja Steinberg.

Leonard Shure on olnud muusikaprofessor Texase ja Bostoni ülikoolides, töötanud õppejõuna Harvardi ülikoolis, Zürichi Kõrgemas Muusikakoolis ja milmetes konservatooriumides. Praegu töötab ta New England'i konservatooriumis.

Publik ja kriitika on alati kõrgelt hinnanud pianisti tehnilist meisterlikkust, musikaalsust ja intellekti.

LEONARD SHURE

It would be difficult to write about the recital of the American pianist, staying within the limits of today's regular critical categories. While one might think that this difficulty was caused by an unusal program (Beethoven Sonata #31, op. 110 and 33 variations based on Diabelli waltz themc), the real reason was the quality of the performance, which we heard that night (Bolshoy Hall of the Moscow Conservatory, Moscow, May 19), the performance deserving being judged by its own law.

Leonard Shure was a student of Arthur Schnabel, and the traditions of the great musician, known exclusively by records and written materials, reappeared on the threshold of time, making them tangible for a moment. We would like to make it clear from the very beginning that the last thing we are trying to do is to make dubious parallels like: playing like Schnabel or imitating Schnabel, which in fact are absurd. Though saying that Shure plays in Schnabel's traditions might be quite close to the truth, since all his creations are not the attempt to restore the image of the legendary Schnabel, but to keep and to cherish the architecture of his great teacher's principles, the very heart of his traditions. Doubtless, the mission has more than one way of interpretation, and there is no stereotype method for achieving it, since the tradition itself goes far back in time. That is why the audience sometimes might seem to be perplexed cr even might not accept something. Should one

really be surprised by such reactions? Time passed, and the general concepts of performance changed, alongside with the changes in the audience's ideas, today's ideas being in discord with the ideas of the past. But frankly, what if not those "discords" bring us the joy of meeting with the so called well forgotten past? This also could be the reason why one might prefer to comment on a concert of this type, instead of traditional reviewing.

So Leonard Shure. A pianist whose performance has not even a trace of stage "attractiveness", he is not trying to pose in front of the audience, he is not trying to stun it, or "to take somebody by the collar" (according to G. Kogan), or to put up for show his own self.

He is just interpreting, making music, as if thinking aloud. His thought is not a circle or a spiral, but an arc reaching out behind the horizon. This features of a producer's vision (staging was one of the main principles of Schnabel's creations) requires the audience's retrospective comprehension of the piece just played, so that "Algebra is tested by harmony", not only the comprehension (or not) of the logic and artistic necessity of everything that might seem to be unexpected and unusual. but it helps to get to the bottom of the artist's methods. Only when the whole conception lies as they say, in the limits of direct visibility, it becomes crystal clear, that Shure reaches the heights of intensity of musical expression and drama development due to his deeply sophisticated and well planned staging, his ability to realise where the main line is at each particular point, and where the parallel one is, their relationship and where those two lines are going to intersect according to dialectics.

A typical sample of such method is the third part of the Sonata, where "alpha" of Beethoven's problems: suffering and will in finally solved in dual dramatic staging. Shure does not interchange ariosi and fuga, both are developed in parallels in two dimensions: on the surface and in depth, both being compared from the point of view of psychology, they attract each other, getting closer and closer, intensifying the tension. As-dur fuga as if starts its life before one can hear it(one can distinctly hear it in as-mol arioso manful-grave recitative), while inversion in G-dur fuga is actually predetermined by a sad confession in G-mol Arioso, and Fuga's first bars resemble a hallucination, something like inverted world in a mind of a person crushed by sufferings. That moment could be considered the psychological culmination of the third part.

Then comes the main theme of the Fuga: joyful splash and glorious blooming. The pianist, who remained reserved in his emotions until the last moment, as if comes out transforming his inner monologue into triumphal "Word to people". Due to this inversion, the As-dur final episode virtually rises over the whole cycle, becoming its only, and thus twice ponderable semantical culmination.

All the above makes a certain hushing up in the first part quite justified, as well as the pianist's deliberate "not focusing" attention on the first part, as if staging it at the back coulisses. We believe that not cdy can have anything against such interpretation of the Sonate.

Shure's interpretation of Variations on Diabelli's Waltz theme is another proof that he is a musician, first of all. of conception. To a certain extent it makes even a greater impression, which does not meanthat Sonata's interpretation is losing something: it is mostly just the mechanism of the audience's prejudices. "Diabelli Cycle" is a rare guest of the stage, being a stumblung 'stone for quite a few musicians. Shure's overcoming this prejudice deserves the highest praise. He luckily avoids intrusive fragmentalism and kaleidescopness as if disavowing the semantic of the word "variations", everything being totally dominated by one thing: Beethoven's idea, which according to R. Rollan, constantly undergoes changes in its infinite and mysterious formation. Shure's formation is an inner one, the whole construction developing gradually, until the pivot appears- XX Variation (same applies to Sonata). Being separated from other nineteen, it sounds as contratheme, a "starting point" for events (it could be proved not only by a long pause before it, but also by the asymmetrical construction which moves the metric scale and creates something new.) It is followed by a lightening, which lit new perspectives (XXI var.) and swift climbing to the peaks of the high poetry. Humdrum of life steps aside, simple-mindedness of a countryside (III,IY) is replaced by elevated pathos (XXIX, XXXI), naive lyricism (YIII) is followed by philosophical meditation (XXIY), somewhat rough spontaneity (YI, YII) is replaced by noble elegance (XXYI). Though up to XX variation the pianist somehow separated one variation from another, from that point on there is no place for

caesura, everything is full of special swiftness, impulses, spirituality. Thus Shure erects the pillars which later will serve as a foundation for the mighty dome of the Fuga (XXXII).

Comparison of interpretation of those two pieces might help to understand the pianist's performance credo. We are not trying to determine which musical school he might belong to , to avoid an error: anyway any ranking, "elassic or romantic", "academician or improvisor" is based on the feelings (I feel romanticism here, I think about it as improvisation, etc.), which are not actually facts, but emotional interpretation of the facts. Though that classification is fully justified from historical point of view, we will try to avoid it and we will have a look at Shure's performance itself.

One of the most characteristic features of Shure's performance is his art of following the author's remarks. Needless to say, that exceptional attention to the text does not mean anything; why it is done and the final results: that is what makes it really important. Shure does not only avoid "re-editing" the text, he does not just read the text, he studies it, trying to use every smallest author's remarks. Performer's initiative dominates another sphereagogics, where letters of the author's law comes to life. In the intense flow of the pianist's thoughts even the smallest detail of each musical voice, each "curve" of harmonic line does not stay unnoticed: covered by agogic rubato, they become important elements of "changing archectecture", acquiring an"immanent" sense.

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This union of strictness and freedom makes his performance intellectual. But before we can start examining this question we should determine some principal positions.

Let us begin with two sayings: "The more techniques the artist has, the more ways he can find to use them", and "Each principal type of soundcreating will is characterized by a special technical approach". The former belongs to F. Busoni, the latter to K. Martinsen, and they sound similar to Schnabel' s thought that a performer's starting point is an idea, requiring its expression. The above sayings hardly contradict each other (in fact, they can be even synthesized: increasing of list of technical approaches depending on soundcreating will's task!), if of course, Busoni's "applying of techniques" would not be considered to be their demonstration. Unfortunately, critics cannot reach the agreement concerning the matter. It is caused by uncertainty in determining the main question: conception with technique or technique with conception. In a .concert review by G. Tsipin, "Problems One Can't Avoid" (Sovetskaya Musika, #8, 1979), the above-mentioned Busoni's saying is followed by: "The fact reamins the fact: In the world's best concert halls the performers are ranked according to the level of their artistic skills, according to their professional level. Interpreter's ideas? Spiritual values? Conceptions and poetic interpretation? Finally, yes, but...First of all, the basic condition is Class, Art of the highest technical skills". Not trying to argue

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whether this is really the basis for ranking the performers in the world's best concert halls, (though we can't help noticing a certain acsiomatism in this review), let us ask ourselves: Class, skills- what for? What exactly is "Art of technical skills", since real technique is art in itself, it is not mixed up with "pure technique". Isn't it just praise of trade? There could not be two points of view: an artist is not and artist without technique, but any Class or any Technique cannot be perfected in general(remember Stanislavsky's thought that "in general" is a greatest tragedy). Those ingredients of highest professionalism just give (and now we can say "finally") life to artist's conception. The very existence of such conception is nothing but the primary condition (and this is "first of all") for being an artist (just an artist!). Thus maybe the link of the chain so well balanced, should not be changed places?

One can't help recalling the words of unforgettable G. Neygauz: "...What is a pianist? Is he a pianist because he has technique? Of course not, he has technique because he is a pianist, because in his sound he shows the true meaning, poetic interpretation of music". Tsipin himself used to complain that "Imyarek" as he puts it, lacks the undercurrent, and he adds that the conception is the main thing for each musician-performer. Could it be nowadays? Could it be just a trade? In our opinion it is just a sad hypertrophy, and not "the evolution of the truth".

Let us get back to our subject. Probably, Shure's interpretations would not look so solid and definitive if they had not been based on excellent professional skills. We have already mentioned the unobtrusiveness of his interpretations. Same applies to his pianism; he does not demonstrate it, he uses it very thoughtfully, and we must say that displays a solid pianistic arsenal. One can see that Shure considers his technique of "relationsnip with a piano" to be very important, but during the performance it does not dominate the rest. That is why the suggestion that his performance is smooth, without any accidents would be false; sometimes we can notice some stairs, cracks, in other words, a certain amount of performer's unevenness. But you can notice it only on a "local basis"; and when it comes to "choosing the losser of two evils", let it be a false note instead of false intonation. Shure's intonation and articulation of musical speech can make anybody envious. The very first bars of Beethoven's Sonata demonstrated his complete competence in those comples problems, and later he proved it again and again. Shure avoids dynamic extremes: his pinnissimos are never irreal; you can "feel it to the bottom", fortissimo never turns into noise, but is done by "charging" the mass. Pianists who have this kind of sound usually achieve a lot in intermediate gradation (piano, mezzo piano, mezzo forte, forte). Shure is not an exception. His dynamic "middle" is functional, it is not " a porcelain isolator" separating extreme potentials, but an are giving them an opportunity to communicate. His sound manner is not aggressive, the utmost attention being paid to maximum sound

length. The pianist concentrates not on the key attacca itself, but on the fianl results, he strictly controls the extent of his sound, not only on the melodic horizontal, but also on the harmonic vertical. It gives a piano a certain register originality, the instrument soulds solid and compact- it has compactness and uniformity of a quartet. It probably may restrict the scope of "color play" but it also demonstrates the movements of reliefs, prominent and distinct. Technical perfection of relief modeling is doubtless: strokes, stresses, subito effect- this medest set of technical suressive "sets" under pianist's fingers, and each sound, each technique is full of profound thought and exact trend.

I am not going to talk about virtuosity of Shure's performance; the program itself does not dispose to it, and the whole Shure's "artistic complex" faces the opposite direction. Does he have an element of virtuosity? Probably, yes, if we recall his filigree passages, swift octaves of his left hand, steady martellato in arpeggio, recitative of jeu perle (variations), virtuoso giusto (Sonata's final part), andm finally, case with which the pianist deals with technical difficulties of the Twenty Fourth's prelude of Chopin, played an encore.

Nevertheless the impression Shure made, was not due to those moments. Again and again we recall the beginning of the Sonata, its unforgettable recitatives, Ariosi, we want to come back to "Diabelli's Temple" and feel its stern Gothic (XXvar), Mozart's smile (XXII), charming simplicity (XXX), we recall sudden contrast in treatment of light and shade in f-moll "Musical Moment" by Schubert, Beethoven's foreshortening of

the above-mentioned "Prelude" by Chopin, improvised elevation of a-moll "Intermezzo by Brahms (opus 116). In other words, music, interpreted by a serious musician.

LEONARD SHURE Pianist

CHAPTER XI: Trials & Tribulations

It certainly wasn't easy being Leonard Shure. Indeed some rain must fall into everyone's life, and Shure certainly got more than his share. As with any famous person, some of his problems found their way into the press. But, anybody questioning just how famous Shure really was during the 1940's needs only to review the following clippings: the wire services saw fit to syndicate stories about his divorces & custody problems.

As for the difficulties reported between Shure and his 2nd wife, they were eventually resolved, and they enjoyed a friendly relationship lasting until the end of their lives. Known professionally as Barbara Jacks, she was a well-respected theatrical coach in the New England area.

As for the misunderstanding surrounding Boston University's mandatory retirement age, this turned out to be a blessing in disguise: Shure took the opportunity to join the faculty of the New England Conservatory, where he would teach and perform successfully for 14 years – which was by far the longest of any of his academic affiliations.

One particularly serious personal trial that didn't make the press was Shure's bout with cancer: While teaching at the University of Texas, Shure noticed a growth on his leg: the ensuing diagnosis led to a massive operation, with a large incision extending diagonally from his thigh across his belly. The scar was to cause him some discomfort, but the operation was a resounding success, and it added more than a quarter of a century to his life.

Music School Settlement Drops Shure Pianist Now Teaching in New York

CLeonard_Shure,_concert pimist and teacher, has been lropped from the faculty of he Cleveland Music School Settlement

Howard Whittaker, settlenent director, said last night hat the faculty committee of the board of trustees had agreed Saturday on its action in regard to Shure.

Shure, 46, had been on the settlement faculty since 1948 as head of the plano department.

Offered to Resign

He offered to resign last spring, when he decided to return to New York, but the settlement agreed to give him a leave of absence if he would visit four times during the school year with the faculty. Siture was in Cleveland last

Whittaker said the arrangement had proved "not workable."

Reached in New York, Shure said he had found it difficult "to handle all the problems that existed and the new things that came up."

at came up." The faculty had been ac customed to weekly meetings and "closer supervision" than he was able to give, he said.

"Better" Shure Says

"This will be better all the way around," he added. A native of Los Angeles, Shure made his plano debut in Berlin in 1927 while studying with Artur Schnable.

He played in Cleveland for) the first time in 1941 with the Cleveland Orchestra, In 1943 he joined the faculty of the Cleveland Institute of Music. He left Cleveland in 1946 and returned two years later.

Shure said last night he was teaching at the Henry Street. Settlement in New York and had private pupils. He has also increased his concert engagements, he said,

There is "no chance" of replacing Shure on the settlement faculty this year. Whittaker said. No temporary chiefs of the piano department would be appointed, he added.

Ex-Wife's Fight for Daughter Tips Pianist Shure in Boston

Leonard Shure, former head of kept in Cleveland by the pianist i the plano department of the Cleve-land Institute of Music today was which gives her the child for nin land Institute of Music, today was months of the year. in Boston involved in a fight for custody of his six-year-old daugh- Was Child Prodigy ter by a previous marriage, the As-

sociated Press reported. The planist, who went to Boston The planist, who went to boston known concert planist in April o for a concert, was haled into Suf-folk Probate Court by his former wife, Mrs. Barbara W. Edwards Shure, 27, ex-actress of Winthrop, Mass.

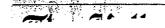
Must Post More Bond

He appeared briefly before Judge Robert G. Wilson Jr., posted a \$2,500 bond for his appearance there Saturday and was told he would have to put up an additional \$2,500 before he could leave the state. Mrs. Shure charged the planist,

who came here three years ago and took up his recently concluded duties at the institute, failed to surrender their daughter, Jane Warren Shure, at the conclusion of the three-month summer period. She contended the child was being

/ PIANIST FACES CHARGES Leonard Shure, former head the piano department at the Clev land Institute of Music, yesterc was ordered to appear Nov. 6 in Boston court to answer charges his divorced wife. Mrs. Barbara Edwards Shure, that he is illega holding their six-year-old dau

ter, Jane Warren Shure. Shure, in Boston for a con last night, was released from (tody after posting a \$2,500 b for his appearance with the c and was directed to post an a tional \$2,500 bond before leav the' state.



Shure, a former child prodig who came to Cleveland as a wel known concert pianist in April o ings following the divorce from his

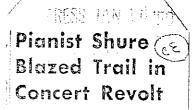
first wife. The former Mrs. Shure recently completed studies at Yale University to become a dramatic teacher, news dispatches disclosed.



Mrs. Leonard Shure Awarded Daughter(F)

Custody of six-year-old Jane Warren Shure, daughter of Leonard. Shure, Cleveland concert planist, was awarded today in a Boston probate court to her mother, Mrs. Barbara. W. Shure of Boston, former wife of the planist.

The child will be allowed to visit during summer months, however, with her father, who is re-married and lives with his parents-in-law Dr. and Mrs. Semuel P. Quiring, 2249 Demington Dr., Cleveland Userburg Heights Demington, Dr., Cleveland Heights Shure 15 forms and the child between homes and to contribute \$75 a month toward her maintenance.



Ferruccio Tagliavini, Met tenor, in quitting Columbia Concerts Inc., is following the indignant footsteps of a prominent Cleve-

land pinnist, 🐒 Leonard Shure. Tagliavini quit Columbia Concerts, largest professional manager of concert musicians in this country, vestenday say. ing he was "fed up" with its monopolistic Leonard Shure practices.

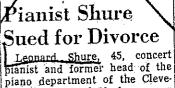


"It takes the cooperation of many artists to solve the problem of the big music managers, not just a lone uprising by one man," said Shure.

Shure, a concert pianist now at the Music School Settlement, said the monopolistic charge is true and that "the small manager has a very difficult time."

Shure, a former property of both Columbia Concerts and its arch rival, National Concert Ar. tists Corp., quit both to travel independently.

He already has appeared with the Cleveland Orchestra this season and now is forming an ensemble at Karamu Theater.



land Institute of Music summer school, was sued for divorce today by Mrs. Anne Q. Shure, 2249 Demington Rd., Cleveland Heights VS Hill 75A Her petition, filed in Common Pleas Court, charged gross neglect of duty and extreme cruelty. Cha ashed alimany and custady.

Boston Globe (1960-1979); May 9, 1976; pg. A10 'I was aware of BU's mandatory retirement age of 65. He told me it wouldn't be a problem. In a sense I guess you

could say he gave me a verbal promise.

BU's master of the keyboard being forced out

By Otile McManus Globe Staff

the Arts. Leonard Shure is at the Moson and Hamiln and his student, Tony Tommasini, at the Baldwin. They go over a half dozen measures of Mozart, playing by side in one of the fourth floor music studios at Bos-ton University's School for Shure is hammering at Tommasini, a doctoral can-"You are resisting the sound. Why? Give the music Two grand pianes sli side didate, hammering hard. them again and again.

gers through the plece on thin air keyboards. Young planists from BU as well as

"Not out of respect for Mozart. Out of respect for what the piece asks of you, for what is there, for what it its due," he says insistently. "Not out of respect for is as a work of art."

The plaque on the studio wall, "Outstanding Educa-tor of 1975," seems flat in

comments.

comparison with the man, the teacher at work. He is

passage first. plays it. He his teacher and they dicker over meaning, sound, phras-ing and fingering, Tommasi-The young pianlst offers good-matured resistance to badgers, snaps, interrupts. ni plays the Then Shure Then

his masters degree, to work with him. Marc Richmond and Ann Taffel turned down Jullilard because Shure was at Boston Uni-versity. Beth Levin was to react to what you see, to translate what you believe. I cannot do that for you," Shure explains. "You allow your inhibitions to show. "I am trying to teach you

He said he is aware of the political and budgetary problems facing the univer-sity, including mounting criticism of Silber's the the by 10 of BU's 15 deans, the ample of academic excel-lence, or the administration, advised by her former. teacher, the eminent planist 1 Rudolf Serkin, that he had taken her as far as he could. She was ready for Shure, Serkin told her, "the better teacher." What are you feeling about a this? Express what you feel to the fullest. That is music, B nost, and Eight plano students are scated at the edges of the studto observing. As they listen, some run their fin-

faculty senate and 600 mem-hers of the 'student body, who had called for his resignation. But Leonard Shure won't He resigned four weeks ago be teaching at BU next year. after learning that his con-tract would not be extended

him he could stay on if he were willing to be paid on an houry basis with a maxi-mum teaching load of 22 hours weekly. the School of Fine Arts, told Norman Dell Joio, dean of

The New England Conserv-nery and Harvard have locked to weekly master elasses like this since Shure joined the music depart-ment staff five years ago. Heis dolighted to have thom and occasionally asks for

Dello Joio explained that the administration's deci-sion was based on budgetary considerations and the

What didn't seem fair to

university's mandatory re-tirement age of 65. Shure turned 68 three weeks ago. which meant a reduction of hours and 50 percent of his Shure found the terms,

exacting, demanding, a taskmaster, qualities he rel-ishes almost as much as his

students do. They have traveled to Boston from all over the country to study with him. Tony Tommasini oft Yale, where he received

salary, unacceptable. His students would suffer. His teaching would suffer. His pride would suffer. So he resigned.

ployment elsewhere.

tions. writing . letters and contacting trustees and ver-Leonard Shure was brought to BU by President John Silber five years ago. Both of them were working Buth University of Texas af 1 the time. After Silber was dency here, he and Shure discussed the possibility of a position for the planist in BU's music department. offered the university presi-

ure at Texas until age 70. I "I told him that I had ten-

was aware of BU's mandato-

ious administration offi-cials, they met with no suc-cess. Shure had already made his decision to leave. alternatives. As Tony Tom-masini put it, "a BU degree without Mr. Shure becomes almost meaningless." He, like some of the others, hopes to make atrange-ments to study with him privately, if he can afford Some of his students' future are in doubt and currently many are considering private leasons on top of his part time tuition of \$600 per told me it wouldn't be a problem. In a sonze I guess ry relirement age of 85," Shure recalled recently. "He you could say he gave me a verbal promise."

to school part time and sup-ports himself by waiting on tables. at The Victoria Sta-Shure has negotiated a part-time teaching arrangement at New England Conlon. extended on a yearly basis so that his health and abili-ty to teach could be evaluatprospect of his 65th birth-day last year, it was decided that his contract would be

ed annually.

Bog

Tommasini

semester.

When Shure faced the

servatory for next year where he will continue giv-ing master classes in plano and chamber music. He will He bears no ill-will toward Silber, who has pub-licly cited Shure as an ex-"I said I wanted to teach 9 give everything," he said. "So that seemed fair to me." only so long as I am shie

also teach private students in his home studie in Jamaica Piain.

"I have always taught and I don't intend to stop now." he said.

gan working as an assistant to Arthur Schnabel, the in-fluential Austrian porform-er who re-interpreted the Shure has been teaching since he was 16 when he be-

Shure, who also studied with Schnabel, said he inttially had a difficult time music of Beethoven.

(The Board of Trustees gave Silber a vote of confi-donce Tuesday and an-

arranging for an audition with the master pianist.

changes which will relieve Silber of some daily operat-

Ing responsibilities.

nounced administrative

Inck O'Cannell can wunderkindern," he explained. "He was wary of Ameri-

future career -- teaching or performing --- he answered without hesitation "both." He has been doing both rection he envisioned for his When Schnable asked the precocious Shure what dislace. Shure was that the universi-ty waited so long to coavey its decision to him. He was informed on March 23rd of tion, jong after the academic hiring acason ender, making it virtually impossible for him to seek full-time em-

the proposed schedule changes and salary reduc"We talked for a lont time.

asked me to study the score and come back in a week to play for hlm. He said he There I was, green, and he was asking for my ideas. He said he was interested and play fo could The man who bogan his career singing in vaudoville at age 203 - the gave his first plane concert at the age of four - has performed inter-nationally. Names like Miabout the musicians he has known and worked with. tropoulos and Koussevitzky roll off his tongue and he tells very human stories

SURC

protest, circulating peti-

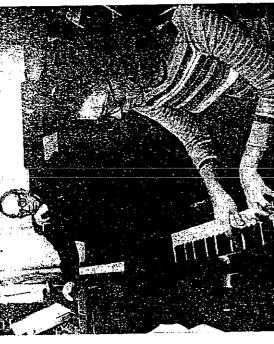
colleagues generated

Althouth his students and

from my ideas

tell

When he came to Boston carly in the 30s, he was introduced to Koussevitsky, who asked him if he might



Baston University's Leonard Shure and student Ellen Winters of Clev how I played," Shure recalled, " went back in a week and sal down to play. He paced the floor, I played for only two or three nin-utes and he stopped me and said, 'See, I told you I knew how you played.'' as about the score before he had even heard Shure play. be interested in doing the Brahms D Minor Concerto with the Beston Symphony Orchestra. The conductor asked him to discuss his ide-

(Globe photo by

Shure's farewell Boston Globe (1960-1979), Mar 31, 1976; i. pg. 24

RICHARD DYER Shure's farewell

When the first two performers came onstage in the Boston University Facuity Chamber Music Series program in the BU Concert Hall Monday night, there was so much applause that it was almost impossible for them to begin.

This ovation was a tribute to one of them, the pianist Leonard Shure who resigned last week in a contractual dispute with Norman Dello Joio, dean of the BU School for the Arts; this concert, apparently, was his last appearance there. Shure is one of the BU performing-teachers who commands the greatest intellectual prestige in the international music community (he was both a pupil of Schnabel's and his teaching assistant); the warmth of his reception, and a petition of protest that circulated before the performance, showed how much his students love him.

All this said, this was not the ideal occasion for llstening to Shure, because he was playing four-hand music (the Brahms Waltzes and the Schubert Grand Duo) with another artist, Maria Clodes, whose tonal esthetic and warmly emotional approach to music and the keyboard do not make particularly suitable match for Shure's flinty, rigorously intellectual, nerve-end planism. There were several ways in which this ensemble was not precise. Nevertheless there were several kinds of beauty in the playing of both musicians, and as the Schubert swung along Clodes altered her approach and by the end was playing as obstreperously and exhilaratingly as her partner.

The other item on the program was a song-cycle by Carlisle Floyd, "The Mystery," on pretentious poems about the processes of pregnancy and motherhood. The music is closer in idiom to that in Floyd's opera "Wuthering Heights" than to his more familiar works; what all of them have in common is a very showy and effective way of exploiting the voice. The commanding soprane was Chloe Owen (what method there is in her singing!) and the difficult accompaniments were in the highly competent hands of Allen Rogers.

LEONARD SHURE Pianist Chapter X – The 1980's, and beyond...

The 1980's – The autumnal decade of Shure's life & career – brought 3 significant anniversaries: First, there was his 70th birthday, for which Shure played a celebratory recital at Boston's Jordan Hall. Then, there was the 1982 Schnabel Centenary, for which Shure joined forces with Leon Fleisher for a memorable performance of Beethoven's "Emperor" Concerto with the New England Conservatory Orchestra – which was recorded live & released by Audiofon. In 1983, Shure celebrated the 50gh anniversary of his American debut with 2 performances of Brahms Concerto No. 1 (conducted by his former pupil Benjamin Zander) with the Boston Philharmonic at Jordan Hall and at Sanders Theater. Shure also took his 50th Anniversary on the road, performing Brahms Concerto No. 2 with the Ft. Lauderdale Symphony under Emerson Buckley (the maestro best remembered as Pavarotti's favorite conductor), the San Antonio Symphony under his former pupil Lawrence Leighton Smith, and the San Jose Symphony under George Cleve.

1984 saw Shure's one and only return to Berlin – some 51 years after his flight from the Nazi regime. His pupil, the estimable pianist Phillip Moll (who resides in Berlin) arranged for Shure to record a radio recital (Schubert's Moment Musicaux and Brahms Op. 116), and to give an interview about his early years in Berlin and his studies with Schnabel. One can imagine that this visit was a highly emotional one for him, as of course very little remained of the Berlin he remembered... 1984 would also see his return to Israel for a series of master classes.

Around this time, Shure began to experience hand problems, which would curtail his playing and recording activities for a while. During this period, Shure accepted an invitation to teach Leon Fleisher's class at the Peabody Conservatory during Fleisher's sabbatical year. Unable to practice, Shure discovered his latent talent for painting, and he laughed with delight when a Nantucket gallery called him to say that one of his paintings had sold for \$800!

In 1986, Shure resumed performing – but on a limited scale. Some memorable concerts include a Beethoven 3rd concerto at Sanders Theater (1986), Brahms 1st Quartet at Jordan Hall (1987), and an "Emperor" concerto at Sanders Theater in 1988. Shure's final public performance, on the occasion of his 80th birthday, took place at Jordan Hall on April 8th, 1990 -- after which he announced his retirement, and moved permanently to his beloved Nantucket.

The poetry came in Shure's delivery after intermission of the Schumann F- Minor Sonata, the so-called "Concerto without Orchestra," a piece he plays even better now than he did half his lifetime ago when he recorded it - whimsy, drama, exaltation, soulfulness, even tragedy, all were present in his translation of notes on a page into sound and spirit. The encores included the final movement from the Schumann Fantasy (a most individual performance in which calm of mind and the expenditure of passion were coexistent), further character pieces by the same composer, and finally two Chopin preludes that in their spaciousness and grandeur and charm were an indication that there are whole new worlds Shure has conquered that he hasn't gotten around to telling us about yet. That can come in the next 70 years; in the meantime there was a party, and a bound volume of testimonials, and 150 pounds of birthday cake, piano	The Beethoven E-Major Sonata that followed was Shure's most original performance, full of powerful observation of rhythm and harmony. His playing in this was oratory rather than poetry, but the conviction in what he did reminded us that oratory is a great art too.	Fantasy one heard the sheer intellectual power and the undimmed physical provess, the large, unforced tone, the sense of the music's structure; one also heard a lot of wrong notes, though they were only the result of a youthful impetuousness. In the slow movement, the glory of the piece, Shure played with the assurance of someone who has spent years trying everything and who therefore has no singleminded argument to make; he simply let the music sing for itself. Later on, and earlier, there were examples of Shure's brusquerie and a complete willingness to present the sheer theater that is often overlooked in this music.	delicate flourish of the Chopin F-Major prelude more than two hours later Shure's playing sustained its impulse and extended its range until the evening had defined itself as one of the great musical events of this, or any, season. The "Wanderer" Fantasy is a pretty comprehensive piece, but it did not exhibit all of Shure's qualities - no sooner would you form a generalization than he would do something to extend to even definite the text.	of encores, that would do to big introlucional resources of any hotshot young pignani, and in an extended series	first heard him. He acknowledged the warm applause of the audience and seated himself on his chair. And then he launched into the opening patterns of Schubert's "Wanderer" Fantasy with terrific elan and	The planist emerged from behind a glant spray of forsythia looking almost as he did 20 years ago when t	birthday recital came to share that belief.	musical inquiry; and certainly everyone who was present at Shure's 70th	someone's belief in the importance and vitality of the planist's continuing		Friday night. "a preview of the next 70 years." That sign is testimony to	"Shure " read the paper sion someone had taned up outside forder Hell	Music in Jordan Hall Friday night.	Schumann in the faculty recital series of the New England Conservatory of	LEONARD SHURE, pianist, in a program of music by Schubert, Beethoven and	Document Text	Text Word Count: 577	Start Page: 1 Section: ARTS/ FILMS	Author: Richard Dyer Globe Staff Date: Apr 28, 1980	[FIRST Edition]	REVIEW/MUSIC; ; SHURE'S MUSIC: ELAN, VITALITY
The concert began with a Weber overture that went to extremes of calm and frenzy, but the Bartok Concerto for Orchestra was something else again. Zander conducted with unusual, scorebound care and caution, but this must have been what it took to allow the orchestra -particularly those fabulous virtuoso woodwinds - to play with such freedom and abandon. This concert showed that those people who are forever saying that Zander could not conduct a "real" orchestra don't know what they are talking about; if	The orchestra, under Benjamin Zander, had obviously listened carefully to Shure in rehearsal, so the audience had the unusual experience of hearing an opening statement that anticipated the kind of performance that was to follow. Once the plano entered, the orchestra and conductor continued to attend with equal zeal. This was in every way a notable performance.	From the power and tension and drama of those very first ascending scales it was evident that this was going to be no ordinary performance of the Beethoven. What followed was an astonishing display of musical insight and personal quirk and notable planism. Nothing was taken for granted - a trill was never just a trill; often enough it was a discordant explosion of feeling. Technically, Shure's playing alternates between a startling brusquerle and great tenderness. He uses both extremes to make musical points. The largo was notable for original touches of pedaling, the pedal assisting Shure to sustain a remarkable legato while bringing out the extraordinary clashes in theaccompaning chord progressions; the finale was full of rhythmic drive, bumptious whimsy, and virtuoso scale-playing.	But the judgment of Baker's cannot be a surprise to anyone who has actually listened to Shure play the plano in his highly individual and inimitable way. Fortunately there have been several opportunities to listen to him recently, since the planist is celebrating his 70th birthday year by appearing more often than he usually does. Last hight he played the Beethoven C-minor Plano Concerto with the New England Conservatory Orchestra in what was reportedly his first appearance with orchestra in more than 30 years; characteristically he did not set forth the results of a lifetime of experience but instead shared the excited discovery of someone who is still a student of the piece.	his harrowing hewing to the facts of musical texts.	successful and scarred students tell tales of the immense rewards of following	of the "objective" school, whatever that is, and since Shure's generations of	the most prominent pupils of Arthur Schnabel, commonly regarded as the founder	sweepingly romantic temperament. This comes as a surprise since Shure is among	one can read of Leonard Shure that he is an intensely subjective planist of	that invaluable compendium of suprising information that happens to be frue.	In the current edition of Baker's Biographical Dictionary of Musicians,	night.	conductor, with Leonard Shure, planist, in a concert in Jordan Hall last	THE NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA, Benjamin Zander,	Document Text	Start Page: 1 Start Page: 1 Section: ARTS/ FILMS	Author: Mar 20 1980 Nato: Mar 20 1980	[FOURTH Edition]	REVIEW / MUSIC; ; ZEAL WAS THE ORDER OF THE NIGHT		

ways sound shull and harsh in louder

Symptony's Brains competently in balance

By David Anthony Richelieu

Al a San Antunio Symphony Orchestra current on two long ago, one of the Satur-day ought regulars intimated at the end of a performance, "I don't like Brahms; it al! For years, it has, Figures Cherrier Freeze sounds the same.

Brahms has been misunderstood and

Pratims hieroffy off the stories

Review

abused

The light and color of his scores have been burned beneath what might best be described as the classical équivalent of heavy melatrock groups. The provaling practice has been to read

The approach used for years is to offer no introspection at all and to run the or-chestra at full blast for 40 or 45 minutes in hopes the decibels of shrieking violins, blarting brass and churning lower strings would overwheim. would overwheim. That is what has given rise to that éar-lier observation about all Brahms sound-

Ing alike $-\frac{1}{2}$ vrew. Earspeet shared by a wider constituency than most vanish all mit. The same would be true of any rem The difficulties come because a que altins wrote lusconaly minanta poser accorded similar treatment

Brahms wrote last of moving an event of the second events and developed theory will be one theory will be one theory will be one of the restrict tradition and during the to the occasion, so to speak the really rise to the occasion, so to speak the works. But Brahms through his must through his must through the one the works. But Brahms ratifying and impressive keyboard harmonics are rarely matched by the orthestra.

At the risk of musical heresy, total reorchestrations would probably do won-ders for what Brahms was really trying to accomplish with his melodies and themes That, of course, would probably erase PERSPORT passages, why the lower strangs defpension and we rargly hear the wards of ordefic sounds The norse where produce shall, tapid up-per strings makes of code sounds on the or grind away furoasty to create a dense un апо

the classical timbre and, for Please see BRAHMS, Page 1611

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much

San Antonia EXPRESS ---- October 18, 1981 Page 16-D

Continued from Page 7D

many, would no longer be Brahms.

Short of something that radical, what a conduc-tor can do with Brahms is "adjust" the sound by rebalancing the forces and favoring the musical line. letting the melodies and themes come to the fore, and expose, if you will the musical genius that is not readily apparent in the heavy metal renditions of Brahms.

Musical complexities

True, some of the musical complexities are part of the beauty of Brahms, but I doubt his inlention was to lose themes or melodies in a thunderstorm of counterpoint.

With that said, Lawrence Leighton Smith and the orchestra provided a thoroughly competent all-Brahms program Saturday night at the Theater for the Performing Arts.

The success was owed in no small part to Smith's ability to successfully achieve a quite satisfying balance between the two styles of Brahms.

For the traditionalists, Smith opened with the "Academic Festival Overture" and chiseled out huge blocks of musical granite which so many see as the hallmarks of Brahms.

Melodic content _

Shure certainly held his own against the large orchestral forces:

Sense of majesty _____

His right hand was not as accurate as it once was, but his reading was in bold strokes, lending the whole a sense of majesty and dignity.

The orchestra's musicianship couldn't have been more in evidence. Even the horns, espeeially the third horn, were up to the demands of the difficult score.

Only in a few places where Shure would change the pace in the middle of a cadenza or some other phrase was Smith unable to keep the orchestra perfectly aligned with the piano.

As has been the case with most of this season's program, the finale of the program was more than worth waiting for.

Smith ended the all-Brahms show with a Symphony No. 3 that amply reflected his special appreciation of the melodic rapture one can unearth in Brahms' scores.

In a few places, Smith might have brought the winds more to the fore, lending an even greater transparency to his already lucid reading.

In all, it was a most musically satisfying pro-

REVIEW MUSIC; ARTUR SCHNABEL REMEMBERED; THE NEW ENGLAND CONSERVATORY ORCHESTRA, LEON FLEISHER, GUEST CONDUCTOR; - IN A CONCERT AT JORDAN HALL WEDNESDAY EVENING.

 Boston Globe (pre-1997 Fulltext) - Boston, Mass

 Author
 Richard Dyer Globe Staff

 Date.
 Dec 17, 1982

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Document Text

The pianist Artur Schnabel (1882-1951) was, with Arturo Toscanini, the most influential performing musician of our century. Like Toscanini, Schnabel believed in following the directions of the score; one can approach the spirit only through the letter. He altered the listening habits of the public by playing only the most intellectually demanding (and rewarding) repertory. He made important records chiefly of music by Beethoven, Mozart and Schubert, which have been among the most-imitated in history - thereby completely distorting the pianist's own view of their function. And he was a very important teacher, leading many students who later became prominent to entirely different ways of thinking about music, and of understanding it.

Three of those pupils assembled at Jordan Hall Wednesday night to honor his memory in the year Schnabel would have celebrated his 100th birthday. Claude Frank and Leonard Shure played concertos particularly associated with their teacher. Mozart's K. 491 and Beethoven's "Emperor," respectively, and Leon Fleisher conducted.

Schnabel himself considered his compositional activity as important as his performing, so Fleisher also conducted one of his last works, "Duddecimet." Its quality suggested that Schnabel was right in feeling that his music was undervalued. His compositional technique was after the manner of Schoenberg, but his sensibility was very much his own: parts of this very busy four- movement chamber work very disconcertingly united the two principal streams of 20th-century music, for they sounded like what Stravinsky's "L'Histoire du Soldat" might have been like if he had composed it in the 12-tone technique.

I am reluctant to comment on the quality of the first half of the programbecause the only seat I could find at this very crowded event placed me in an extremely disadvantageous acoustical relationship with the piano and the orchestra, and in entirely too proximate a relationship with an unmusical photographer whose uncouth labors kept disrupting the proceedings. (Parenthetically I should say that no platform gesture this season has pleased me more than Theodore Antoniou's halting a performance he was conducting and informing a photographer that if she didn't leave, he would. Now if somebody could do something about people with beepers and alarm-watches . . .) Claude Frank is a patrician planist whom I deeply admire, and the performance of the Mozart concerto cannot possibly have been as bad as it seemed under the circumstances. I liked the unusually contemplative cadenza that Frank supplied for the first movement, and the basic straightforwardness of his approach, but a lot of his playing sounded uncommunicative and insufficiently warmed-up, and the orchestral contribution was both outsized and slovenly in ensemble.

But it would have been a mistake to leave at intermission, as I almost did, because "Duodecimet" followed, and so did Shure's magisterial performance of the Beethoven concerto. When Shure came out, sat on his straight-back chair, put on his glasses, and pulled the music stand forward, he looked like the aged and enfeebled Alfred Cortot; I reflected sadly that Shure is now older than Schnabel was when he died. But the first batch of arpeggios shot up the keyboard like a bolt of electricity, and what followed was the only live performance of this piece I have heard (apart from Fleisher's own in Cleveland 25 years ago) that stands on the level of any of Schnabel's own recordings of this concerto. In the last few years Shure has brought all of the disparate elements of his commanding at into a just proportion - the supremely informed sense of tradition and the personal and original audacity, the bold sound and the exploring sense, the provocative detail and the granitic understanding of overall structure. Listening to this great performance, so ideally abetted by Fleisher and the orchestra was a stirring, moving and soul-stretching experience. And one thought how different this was from Schnabel's playing,from Frank's best work, from Fleisher's; Artur Schnabel, like all great teachers, enabled his pupils to become themselves.

Words on The Schnabel THE JEWISH ADVOCATE **Colin Davis Completes BSO**

By Daniel L. Farber

BSO Principal Guest Conductor Colin Davis ended his three week visit with perhaps his most "conventional" program - Schubert's Overture to Rosamunde and Unfinished Symphony, Berg's Three Pieces for Orchestra and Brahms' Third Symphony - though no program so consistenly well done can ever be called conventional.

The "news" of this concert was the Berg, composed in ; negotiate in a week's rehears 1914 and receiving only its third BSO performance. (Its first had to wait until 1969 when Boulez conducted it.) An unusually dense, darkspirited work for huge orchestra, which, despite its highly organized structure (splendidly though too technically explicated by Mark ... DeVoto in the program book) is still a very difficult go for many listeners, the Three Pieces stand as a landmark of 20th-century orchestral music.

In some ways, however, the Three Pieces look backward to the world of Mahler, especially the Mahler of the last two symphonies, and even to the world of 19thcentury Vienna. Although the Berg is "atonal" and Mahler is not. Berg's use of highly expressive, bitter-sweet melodic fragments, his handling of orchestral color, and his use of character pieces - the titles are Prelude, Round-Dance and March - all recall Mahler's music, which, in turn, frequently alludes to an even older Vienese tradition.

Sandwiched between the innocence of Schubert and the grandeur of Brahms, the Berg could not be heard to best advantage. One needs to provide a context in which a piece like the Berg can sound familiar instead of "weird." Still, the ethic that seems to

say "give 'em some Tchaikovsky at the end and we can maybe sneak in some Webern in the middle" seems the order of the day.

But why not at least attempt a more intelligent ordering, beginning with the Webern Six Pieces or the Passacaglia, continuing with the Berg and closing with the Mahler Tenth first move ment? Yes, a very short concert in terms of clock-time, but one any on he stra could als and, more important, one that might show how inextricably bound all the Viennese music of this period actually. is. 1.2.2

The performance by Davis and the Orchestra was superbly controlled, confidently executed -- how well the BSO can perform difficult works is never fully appreciated — and finally, just a shade reserved and underplayed, most noticably in the very last scurry to the screaming conclusion.

The Brahms was wonderful. Davis picked a slowerthan-average tempo for the first movement (a notorious audition piece for student conductors) which allowed all the busy detail to live and breath for once, but which still had enough forward motion to keep the whole mix from sticking to the pan.

Similarly, the quiet middle movements were expansive and relaxed without seeming slow - high praise indeed, considering the problems posed by Brahms' orchestration.

Only in the contemplative coda to the finale, where conductors like Walter and Klemperer could produce a shimmery melting away of all the tension, did Davis seem a trifle ordinary. It is not unfair to invoke the names of two great figures for a compari-

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son, because most of this per" formance demanded to be equated with only the very best. It is something like braising with faint damnation. 1.1.4 T.L. 1.4 (2) I must admit to being unmoved by any rendition of the Schubert Unfinished. Although I have an enormous admiration for Schubert's mature works that has increased over the years, the wisdom that is supposed to

come-with-age-has-evidentlyfailed me on this one. Davis' performance was beautiful in every way, though that is the word most often used to describe performances of this work. For

what it's worth, I cannot believe that the Unfinished is quite so "middle-of-the-road" sounding as received tradition would seem to suggest. The Overture was elegant,

but a bit subdued and not quite warmed-up.

Because Davis is not identified with one or two specialties and because he does not scale the heights as Abbado and Tennstedt occasionally do, he is in danger of being taken for granted by all of us. But his best - this week's Brahms, Handel's Messiah and a Mozart Requiem from a dozen years back - ranks among the BSO's most distinguished accomplishments. and the excellence he brings Haydn, Tippett, Mozart. Berlioz, Sibelius, Stravinsky, Handel - is really unmatched by any guest conductor regularly before the rcnestra.

The word, "excellence," takes me down the block to the New England Conservatory's Schnabel Memorial Concert last Wednesday. Three of his most celebrated students performed and some others came from as far as

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California to celebrate the 100th birthday of the legendary pianist, composer and teacher.

Leon Fleisher conducted the student orchestra in a tension-filled Coriolanus Overture and in Schnabel's of own Duodecimet, a spikey, Не witty twelve-tone work. ing -Claude Frank gave a richly muc varied account of Mozart's C play Minor Concerto, K. 491. in h

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The high point of the evena m ing indeed of the whole laws fall-winter concert season he's was Leonard Shure's auta as screcious, risk-filled, but vigilant-se man ly intelligent performance of New Beethoven's Emperor Concom certo. Like Schnabel's own Galv playing, it had its share of shou. wrong and splattered notes. of h but again, like Schnabel, it who also had a passionate poetry syste and an almost maniacally long. dedicated manner of convincing us that this was the only the 1 way Beethoven's Emperor Verd. could possibly go. Cher

For the capacity crowd, which called Shure and Fleisher to the stage six times in a frenzy of cheers I have never before encountered in Jordan Hall for anything, this was evidently the holiday celebration!



CARAVAN VISITS STATEHOU ist Caravan met Jack McGler above from far left are: Mr. Me Ackerman, Caravan member, 🖓 is Arlene Zuckerberg of the Ne. agenda in Boston. The Zio-Information Department

Thursday, May 12, 1983 THE CHRISTIAN SCIENCE MONITOR

Happy Birthday, Brahms My two-year experience with the concerts of Benjamin Zander and the Boston Philharmonic has led me to expect something special and, occasionally, something miraculous from them.

Zander's rare combination of acute scholarship and emotional intensity seldom

if ever allows him to settle for **MUSIC** anything unfresh, unserious. The orchestra occasionally sounds a bit wiry and dyspeptic; but the coherence and purpose with which it plays adds a dimension of grace to the proceedings.

Sunday night at Sanders Theatre, the Boston Philharmonic lived up to expectations with its last concert of the season, one in honor of Brahms's 150th birthday.

The program began with "Variations on a 'Theme by Haydn," a cross section of Brahms's genius at work in various forms, as he struggled with and thought deeply about a single musical idea. The initial statement of theme moved with classic precision and proportion: The variations that flow from it were given with tightness and close attention to detail. The whole work is epoch-encompassing, and this reading of it certainly left no dimension unexplored.

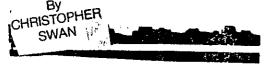
Jane Struss sang the "Alto Rhapsody," Opus 53, with her usual warmth and amplitude of expression. She had, I thought, some difficulty negotiating the higher and lower registers; and there were times that the orchestra overplayed her. But otherwise her voice was enveloping and deeply affecting.

Brahms's reflections on the death of a friend, "Nänie," was given — with the help of the Chorus Pro Musica — with breadth and power, the long flowing lines resembling those sweeping forms in Van Gogh's "Starry Night" that solemnly spread into a flaming star.

The something miraculous came in the first movement of Brahms's Piano Concerto No. 1 in D minor, with Leonard Shure at the piano. I don't think I've heard an orchestra sound that focused and articulate since the Philharmonic's performance of Beethoven's Ninth Symphony in March. The movement begins with all forces in full press, and it never really comes to rest, although there are expanses of tender yearning and searching melancholy.

During such moments, Shure's mastery of the music's hidden inner logic – its sweet reasonableness and power to persuade – as well as his unfailing sense of proportion, were almost otherworldly.

The rest of the concerto never reached the apex hit at the end of the first move *Please turn to Page B6



Boston Arts

B5

Continued from Page B5 ment; but there were only a few moments in which its vast architecture and Romantic emotion were undervalued.

P

Tempos fugit

by Lloyd Schwartz

enjamin Zander has earned his dedicated following largely through his refusal to accept the traditional approaches to a piece of music, which usually means that his performances with the Boston Philharmonic contain surprising deviations from familiar, comfortable tempos. It's very hard, though, to carry out those new ideas. There were, for example, fascinating "insights in Zander's Beethoven Ninth at Symphony Hall last March. But in spite of the many revelatory details, the performance, though lively, ended up being less radical a revision than Zander's pre-concert discussion led one to expect (he'll have another chance to go further out on that limb at both Symphony and Carnegie Halls come October). In fact, tempos just slightly "off" can significantly diminish the overall effect. His Jordan Hall version of the Brahms D-minor Piano Concerto with Leonard Shure (May 7) conveyed that same sense of marvelous moments, especially in Shure's playing. The next night, at Sanders Theater, however, both Shure and Zander had adjusted some of the tempos, and Zander seemed more attentive to Shure (at least, the experience of one public performance may have enabled him to accompany with more assurance). The result was one of the greatest performances of a concerto I've ever heard.

Shure, at 73, is as flexible and powerful a pianist as ever, even after surgery on his right hand only six weeks before the concerf."Majestic declamation that shook the* auditorium alternated with lyric playing of the most aching privacy (taking to extremes the classical structures and romantic impulses Brahms learned from Beethoven). At the earlier performance, the slow second theme seemed too stretched out, almost sluggish. By the second performance, that theme was played a hair faster and by Shure, even more softly and inwardly. Suddenly, the proportions, the rela-tionships were completely convincing and "this" balance was maintained spite a couple of mushy entrances at the throughout the is whole, complicated beginning of Name the whole chorus enterprise of the first movement.

The Adagio began as a quiet, thoughtful conversation between piano and orchestra, growing eerily intense in those autumnally recurring, downwardly drifting piano phrases ("When yellow leaves, or none, or few, do hang/Upon those boughs which shake against the cold"). And Shure's rhythmic incisions into the last-movement Rondo tore the place apart. My only reservation concerned the new Falcone grand (manufactured in Woburn). Its hard, unsustained tones were an impediment that needed all of Shure's imagination and technique to overcome.

the Boston Phoenink

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Hay 24, 1983

This Brahms birthday program began with a Haydn Variations that had Zander's characteristic focus and breaking-through-the-bar-lines sweep only the second time around. The other great item with the Concerto, however, was the Alto Rhapsody, with Jane Struss. Zander and Struss have now worked together almost often enough (in Bach, in Mahler, even in spirituals) to be considered a team. They certainly breathe the same air. They turned Goethe's disturbing questions about human isolation and self-seeking into a painful soliloquy ---the singer's personal prayer for spiritual refreshment rather than the usual generalized rhapsodic outburst about "Mankind," Struss floated out — and up — phrases of sublime eloquence, but she also used some of her own vocal limitations (the drained, colorless notes at the very bottom of her range) for disquieting dramatic effect, the many colors of her voice — some of them unexpected, even inconsistent - creating the quality of speech that always makes a Struss performance more than just "singing."

Donald Palumbo has developed the Chorus pro Musica into a richly expressive ensemble. The men's chorus was actually singing with Struss in the

ment out of this setting of Schiller's mytho-philosophical elegy. The opening theme is surely one of the great Brahms melodies - how lucky, after the expressive but smaller-scaled performance a week earlier by the Pro Arte Chamber Orchestra and Back Bay Chorale, to have such differing views of this rarely performed work in such a short time.

of the late Samuel Rubin (the Rubin went through the financial support appreciation to in-depth study of nstrumental literature. The workoriented Israeli, eccentric enough was not one of them. A musicthe gap between concert seasons -As the Mishkenot Sha'ananim Music or), the Jeruşalem summer courses ²oundation is still a major benefacnethod and were of less interest to nostly with specific questions of ended for music teachers, dealt ducation department. These, inhops organized by the Ministry.of urned out to be a fascinating, unways to overcome physical obstacles o performing activity and on the shop on the human body in relation wide range of musical activity: from ree - to the general public, covered a irtists and pedagogues from abroad 'estival, they nevertheless drew top er the picture. No match for the and the Jerusalem Music Centre en-Rubin Academy of Music and Dance which, after all, happens to be the ALL DESCRIPTION OF THE PARTY OF THE aw their format grow considerably. Jursiders, orthodox addition. ferella, the opera; from music he old music to our perennial Cin-"iv and August at the capital's was thus left without much to help not to spend the summer abroad, raison d'erre of summer festivals reasons to hold the last Israel Festivducation and Culture's music iniversity bosted the annual workbig through the hot, dull months. THERE MUST have been good entre pitched in, Inaugurated in 1958 as a yearly About the same time, Tel Aviv The six-week event, open - for a well as some leading local people in May-June. Obviously, filling ³ at is where the courses held in -<u>3</u>- • by lending

message without surrendering his music and transmit its expressive classes of Sergiu Luca as well; yet the desire to understand the old stylistically all-inclusive repertory. concert, in which authentic instruatmosphere allowed for intensive here the emphasis was different. ments were used. were joined by the American soprahis interest in the baroque reflects Luca is a concert violinist with a the time and sang in a baroque music no Judith Nelson, who taught part of and productive work. The guests with their charges, and the relaxed no time in renewing personal contact violinist Freek Borstlap and the harpsichordist Christopher Farr, the years. The recorder players Gerdien visitors to Jerusalem for several artists-instructors-friends, regular were reunited with their Dutch ing and intensely committed group new ones," said Ora Shmit, the new subject of interest as well as discover auditors could relate to his or her flautist Pieter van Houwelingen lost coordinator of the affair. "virtually everyope from among our THE BAROQUE enthusiasts, a grow into dormitories for the participants, fania and Dorothea Winter, the The baroque style came up in the

> conditions for the artistic potential controlled body can provide optimal to continue. Only the relaxed, well Tchaikovsky, a baroque melody line to Brahms'. The majority of today's to be realized." salem centre that deals with art and and lounding member of the Jeruthemselves to one particular historic performers, not content to devote leads to tension, pain, even inability and if no measures are taken, tends to assume incorrect posture medicine. "The performer's body says Shinuel Tatz, a physiotherapist speaking, an unnatural activity, period, should find such an approach the Bach embellishments to those of "MAKING music is, physically both efficient and effective. this

ress followed, daily exercises to maintain the progment was there for all to see. A set of motion. The immediate improvehad suffered from a debilitating stiff. working with a percussionist who opeaer. During one of his sessions, "taught" the muscles there the right the cause to the waist area and ness and pain in his neck, Tatz traced Well-Tempered Body," is an eye His system, which he calls "The ple, dancers and musiciaus for years. Tatz has been treating sports peo-

is teach you to know your body and, Most of the work can be done on your own, Tatz believes, "What I do

esthetic position as a modern artist.

lish a Bach slow movement, of arti-

Luca spoke also of ways to ember

deployment theory developed by applying to piato playing the body technique, showed the advantages of pianist and expert on the Alexander Australian actor F. Mathias Alexan-Nelly Ben Or, the London-based

efforts; some advance knowledge of dent performers impeded her the subject by the participants could remained rather clusive. have helped. As it was, the message professional inadequacy of the stumethod. It may be that the evident Alexander - or any other - specific have precious little to do with the observations, however, seemed to were well taken. Most of these tween musical thought and playing points on technique, memory deder at the turn of the century. Her velopment and coordination be-

capped his stay with an unaccompa-nied recital in Tel Aviv. about during the course, Starker demonstrate what he was talking spectacular pedagogic reputation, as came in to share with them his proleading players have studied with him in the U.S. or Europe. As if to Hungarian-American artist enjoys a lessional insights: One of the brillists - for the first time, Janos Starker promising bunch of young local celyoung cellists he meets. Some of our he trots the globe teaching the best A REAL TREAT awaited the small. iant virtuosos of our time, ş

Schnabel, rekindled the flame of sto-making. The 74-year-old master, a pupil and assistant of Artar fortnight of singularly inspired mnhis listeners and students through a Not that the planists had sence of 16 years, Loonard Shure led 투릴

> rausic literature. His single-minded great tradition every time he time and again by a supreme artistic devotion to the score in its minutest touched a work of classic or romantic young singers in need of operatic subject of a month-long study by our tions of a human being was invoked phere in which the power of music to contributed to the trance-like atmosthe seemingly unattainable - all this ty, sparing no time or effort to attain details, the untamable intensity of reach the very emotional foundafeeling, the generosity and ungenui-- and pedagogic - feat. Verdi's La Traviata provided the

of the academy building were turned

dynamics, but he would juxtapose culation, rhythmic peculiarities and

remarkable facilities, and two floors

MUSIC & MUSICIANS/Eli Karev

the master accompanist and coach from New York, and a familiar ficertainly welcome. operatic culture being what it is, one musical aspect. The state of Israeli demeanour, while Mikael Eliasen. experience. The Jerusalemite Jacob more push in the right direction was gure in our concert life, handled the Kaufman took care of their stage

all of the academy faculty, rounded can hardly be disputed. ing effect on our musical community out the busy event, whose stimulatworkshop coached by Motti Shmit Giberman, and a chamber-music tion course conducted by Semadai Yossi Urshalmi, a music apprecia-"A guitar master-class led by

take an active part. omen for the future already found it worth their while to Curtis Institute of Philadelphia have think of attracting in the years to of many courses, as well as the ing at Juillard in New York and come participants and observers from abroad. The few Israelis studyunique locale, the organizers may Given the imposing artistic quality This is a good ş

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occasionally." if the need arises, to help it out.

Shure's comeback sounds as if he'd never stopped

PRO ARTE CHAMBER ORCHES-TRA – Tamara Brooks, guest conductor, in a concert in Sanders Theater yesterday afternoon. By Richard Dyer Globe Staff

In 1983 Leonard Shure celebrated the 50th anniversary of his US debut with triumphant local appearances in Beethoven's "Emperor" Concerto and Brahms's D-Minor Concerto. He was also in the midst of making a series of the most distinguished recordings of a distinguished career. Shortly thereafter an operation on one of his hands ended this glorious Indian summer, and Shure did not play again locally until yesterday afternoon.

Some uncertainty surrounded the event: The planist announced Beethoven's Third Concerto, then switched to the "Emperor," then back to the Third. No uncertainty surrounded his actual performance, which was marvelous. The planist – who turned 76 April 10 – played with astonishing vigor of intent, was matched by corresponding vigor of accomplishment. The splattered notes came, if anything, from excess of energy.

Right from the dark rush of those opening scales, the planist was unmistakable; each scale had



LEONARD SHURE Plays with astonishing vigor a very clear destination. And in fact every element in Shure's playing had a very clear function in the entire performance. The element of the purely decorative plays almost no role; he is intellectually rigorous to an ultimate degree. The paradoxical result is that Shure always seems to be playing with the utmost freedom.

The slow movement, opening with perfectly voiced chords and radical pedaling, was especially beautiful. In the finale Shure seemed to relax visibly, even to smile. If some of his earlier playing had seemed technically unorthodox, he managed the scales and passage work here with tremendous virtuosity, which he placed in the service of the bite and the glow of the music. tended!

Certain details can sometimes seem exaggerated. But that is Shure's style and, he convinces us, Beethoven's, too. The orchestral accompaniment under Tamara Brooks, by comparison, seemed merely blunt. Listening to Shure after the ordinary run of planists is like experiencing thundering formal oratory of the old school after cocktail-party conversation. Shure's playing has rhetoric - and grandeur.

In the first half, Brooks led the official premiere of Ted Allen's "Bridge/Rivers/Building." missed the beginning of "Bridge," although it sounded as if Allen were more interested in brickwork and interlocking metal angles than in span. "Rivers" had some very pretty places in it, and, "Building" worked up to something. The music was skillfully assembled, decently played, but most of the most attractive sections of the piece sounded like still more attractive pieces by Stravinsky, Copland (in his Midwestern "Tender Land" mode), Philip Glass and others. Too seldom did it sound like itself."

Brooks also led Stravinsky's "Danses Concert intes" with some skill, although she occasionally permitted an unwelcome clement of sentimentality to intrude. And the performance left the distinct impression that that this piece is too hard for the Pro Arte.

SHURE'S COMEBACK SOUNDS AS IF HE'D NEVER STOPPED

(THIRD Edition) Boston Globe (pre-1997 Fulltext) - Boston, Mass. Author: Richard Dyer, Globe Staff Date: Apr 28, 1986 Start Page: 15 Section: ARTS AND FILM Text Word Count: 468

Document Text

MUSIC REVIEW PRO ARTE CHAMBER ORCHESTRA -- 7 amara Brooks, guest conductor, in a concert in Sanders Theater yesterday atternoon.

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The Reaction Clobe PIANIST SHURE DAZZLES WITH VIVID INSIGHT

Article from: <u>The Boston Globe (Boston, MA)</u> Article date: <u>February 4, 1987</u> Author: <u>Richard Dyer, Globe Staff</u> More results for: <u>leonard shure</u> FIRST MONDAY, a program of chamber music sponsored by the

New England Conservatory in Jordan Hall last night.

Chamber music is supposed to be a conversation among equals. And so it was during the middle piece on February's First Monday program at Jordan Hall. The members of the Melisande Trio -- Fenwick Smith, flute; Burton Fine, viola; Susan Miron, harp -- had prepared their own transcription of Ravel's "Mother Goose Suite." Each player obviously saw to it that he got a chance to shine. Smith divided his part among piccolo, flute, and a crooked bass flute big as a saxophone. Miron got all the most luscious harmonies, of course, and opportunities to display varieties of attack and tonal coloration. Fine may have had the most fun -- he got to double on the gong for a bit of local color in the "Empress of the Pagodas." The music sounded golden in this transcription, and only in the "Conversation between Beauty and the Beast" did this listener miss the authentic versions for orchestra and for piano -- there's no way this particular ensemble could differentiate property between these two characters.

For reasons of sound and of sentiment there were dominant personalities in the other conversations on the program. Most of Mozart's E-flat Piano Quartet, K. 493 sounded like a sonata for violin and piano with continuo -- it's not that Fine and cellist Bruce Coppock didn't play well; the composer just didn't give them much to do. Violinist Eric Rosenblith played in an affettuoso style we don't hear much in Mozart any more. This was interesting, but there were too many problems of intonation. At the center was pianist Patricia Zander, a local treasure whom we hear far too infrequently. Her part in this Quartet really requires a fortepiano's ease and rapidity of articulation; to play it at all on a modern piano is to take charge. But Zander would have done that anyway, and not by volume -- her playing is remarkable for its absolute lucidity of musical impulse, a lucidity that is complex because it contains whole worlds of intelligence, humor and feeling within it. This was wonderful.

Sentiment assigns priority of place to the planist Leonard Shure, a great musician who won an ovation for his participation in the Brahms G-Minor Plano Quartet. Shure is 76 now, and he continues to perform despite medical impediments that would silence a lesser spirit. Still, in some ways, in some phrases, Shure plays with insights that might have been inaccessible to him before. The string players were first-class -- Rosenblith, Marcus Thompson, and Bruce Coppock -- and they performed with stirring passion. But they sounded brash compared to the profound musical culture and lifelong experience evident from the first solo entry of the plano. Some of Shure's playing sounded a little like the last broadcasts of Alfred Cortot or Cortot's playing in his final classes in the winter of 1961-2 -- it would mingle the dimness and clarity of a fond memory, and then, for a moment, it would leap into the present, with the ache of perfection. Shure played carefully in the first three movements, but the final gypsy rondo blazed. He couldn't possibly have played it as well as he did at Sanders Theater a decade ago -- one of this listener's most vivid musical experiences -- but he left the same overwhelmingly fiery impression. Anyone could hear what time and illness have taken away from him, but what matters in the playing of a great artist is what the physical world cannot touch.DYER ;02/02 NIGRO ;02/04,13:37SHURE

The Bioston Chabe HAS CELLO, WILL TRAVEL

Article from: <u>The Boston Globe (Boston, MA)</u> Article date: <u>August 2, 1987</u> Author: <u>Richard Dyer, Globe Staff</u> More results for: <u>leonard shure</u> When Lynn Harrell was 10, the great Leonard Rose told his parents that he really didn't have much talent for the cello and he should concentrate on baseball instead. His parents took the news with equanimity. A couple of years later, when some things had sunk in, Harrell was studying with Les Aronson in Dallas. His parents had Aronson over to dinner, and Aronson told them that Lynn was quite exceptionally talented. His parents responded by passing the peas.

Harrell tells this story with a hearty laugh as he speaks by telephone from England; in the background, you can hear the rough-and-tumble of his twin children. What gives his story its point is that Harrell, of course, has emerged as one of America's major instrumental soloists -- on Firday, he plays Strauss' "Don Quixote" with Michael Tilson Thomas and the Pittsburgh Symphony at Great Woods.

His father was baritone Mack Harrell, one of America's great singers, but Lynn was 16 when his father died, so he doesn't remember very clearly the details about his singing. "I really wasn't very interested in concerts the last five years of his life, but I do remember one recital. At Aspen in the Wheeler Opera House, he sang Schubert's 'Winterreise' with Leonard Shure accompanying him. This was the first time I was moved by a great piece of music. I remember feeling happy and sad and crying at the end, just like everyone else, although I didn't know exactly why. It was only after my father died that I realized just what a great singer and artist he was. Still, I'm sure that it was my father's voice that drew me to the cello. I started off on the piano when I was 8, but I never liked it. The cello was like my father's voice, deep and resonant." WEDNESDAY, FEBRUARY 4 1000

Pianist Shure dazzles with vivid insight

FIRST MONDAY, a program of chamber music sponsored by the New England Conservatory in Jordan Hall last night. By Richard Dyer Globe Staff

nist Patricia Zander, a local treasure whom we hear far too infrequently. Her part in this Guartet really requires a fortepiano's ease and rapidity of articulation; to play it at all on a modern piano is to take charge. But Zander would have done that anyway, and not by volume – her playing is remarkable for its absolute lucidity of musical impulse, a lucidity that is complex because it contains whole worlds of intelligence, humor and feeling within it. This was wonderful.

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The Boston Herald, Tuesday, March 31, 1987 27

ARTS | Pianist taps ivories in classic style Shure's playing improves

Leonard Shure plays a New England Conservatory recital Sunday at Jordan Hall.

By Ellen Pfeifer

PIANIST Leonard Shure is often an uneven player, but one who rewards the listener's patience with extraordinary interpretations when he harnesses his abundant nervous energy and still formidable technique.

His New England Conservatory recital at Jordan Hall Sunday afternoon was an extreme case in point.

At nearly 77, a former pupil of Artur Schnabel, and a distinguished interpreter of the central German repertory, Shure chose a characteristic program. The music, by Schubert, Beethoven and Schumann, represents some of the most profound statements about musical expression, architecture and harmonic manipulation. Shure has been playing these composers all his life and the fact that these particular pieces place enormous demands on the technique and endurance of much younger players made no difference.

It took Shure nearly a third of the program to settle into the recital situation, however, which meant that the Schubert C-minor Sonata presented only a glimmer of the interpretive life one knows Shure could breathe into it.

The Beethoven Six Variations, Op. 34 found things coming together more successfully for Shure — to everyone's relief and pleasure. Suddenly there was much greater variety in the tone, in the dynamic range. There was cleaner pedaling, fewer split keys and some very beautiful and impressive technical passages. The trills, octaves and scale work were dazzling. And there was greater concentration in Shure's interpretive focus.

Even better was the Schumann C-major Fantasy, a knuckle-buster if ever there was one. Here Shure came into his own, with wonderful contrasts between the swaggering, passionate heroic music of Schumann's alter-ego Florestan and the tender, ravishing, lyrical music of the poetic Eusebius. By this time, Shure was in such command of all his resources that even a string broken at the end of the second movement, with its annoying and distracting consequences for a planist, didn't seem to faze him. Although the damaged note figured prominently in the last movement, Shure not only didn't let it bother him, but he so cleverly disguised its tinny and anemic sound, that it didn't bother the audience either. After the Schumann, one would have happily sat through the Schubert again - because by that point, Shure would have played it magisterially.

THE BOSTON GLOBE TUESDAY, MARCH 31, 1987 29

Remarkable Shure recital

LEONARD SHURE, planist – New England Conservatory faculty recital, at Jordan Hall Sunday afternoon.

By Nancy Miller Special to the Globe

There were many things to be learned from this remarkable recital by the venerable Leonard

MUSIC REVIEW Shure. The most immediate was: Never leave at inter-

mission.

The two halves of this concert offered strikingly different experiences - that of the first impressive but puzzling, that of the second an overwhelming triumph. In the former, Shure's performances of the Schubert C minor Sonata (D. 958) and Beethoven's Six Variations, Op. 34 raised a disturbing question. Is there any way that the body of masterpieces to which Shure confines himself - all told some dozen and a half works by Beethoven, Schubert, Schumann, Chopin and Brahms - can become too important?

If one's musical world were to consist entirely of only these pieces, it's possible to imagine how every event, if subjected to years of deep scrutiny, would eventually assume a significance of near-cosmic proportions. This isn't to suggest, of course, that the rewards yielded by such extended study of such works are finite. But on this occasion both the Schubert and Beethoven came across as perplexingly, indeed unnecessarily, epic in scope.

The very essence of Schubert's music is, in a sense, as if from another world. Yet here the C minor

sonata was portrayed as titanic, relentless, terrifyingly realistic. True, it's a highly dramatic piece in comparison to the other two late Schubert sonatas. Shure's oration had the flair and depth of a master storyteller, drawing upon a wide range of startlingly vivid moods and shifting from one to another with tremendous facility and power. But in the Adagio, for instance, the sudden shifts from exalted nobility to bleak. Winterreise-like anguish were hard to fathom, while the last movement seemed an arduous exercise rather than a light, graceful, and vaguely ominous tarantella. (One couldn't ignore the missed notes entirely, either, for some resulted in more unexpected shifts between the major and minor modes than even Schubert intended.)

And the delightful and diminutive Beethoven variations were incomprehensibly slow and magnificent, with every *crescendo* and *sforzando* exaggerated almost to the point of caricature.

The Schumann C-major Fantasy, however, was the "other" story. "Technique is expression," Shure said in a Globe interview seven years ago on the occasion of his 70th birthday, and never was this more truly borne out. His mastery of the range and depth of expression in this wild flight of fancy – wrong notes (and a broken string) notwithstanding brought its schizophrenic parts together into a stirring, compelling, movingly inevitable whole, with every one of the mysterious questions Schumann poses resoundingly answered and affirmed.

A 10 Greensboro News & Record, Wednesday, April 27, 1988

Symphony Orchestra ends its 29th season on a rousing note

By ABE D. JONES JR.

The Greensboro Symphony Orchestra played the final, rousing classical concert of its 29th season before a large crowd in War Memorial Auditorium Tuesday evening.

The music ranged from lively early Verdi to a glowing "Emperor" concerto and a shimmering, polished "Firebird" suite.

Guest soloist for Ludwig van Beethoven's famous "Emperor" was Leonard Shure, father of the symphony's general manager, Edward A. "Ted" Shure. An American child prodigy, the elder Shure studied in pre-Hitler Germany and was the only assistant the famous pianist Artur Schnabel ever had.

Shure's playing reflects deep thought and study of the masters. A teacher at many institutions, and now at the New England Conservatory, he displays a teacher's grasp of the style and mood of Beethoven's era.

Disdaining anything flashy or showy, Shure let the music speak for itself. There were moments when he seemed to think Beethoven's thoughts after him.

The overall approach was stately, however, rather than imperial. Conductor Paul Anthony McRae, completing his first season with the orchestra, reinforced the crisply

Music Review

intellectual approach to the work in the orchestral accompaniment, rather than letting the fire which is also there emerge.

The Piano Concerto No. 5 is a marvelous creation, rich in contrasts and in dialogues between piano and orchestra. Shure's fine playing, delicate yet powerful, clearly revealed these nuances. The orchestra's support was restrained and effective, but to at least one listener, the work lacked some of the sparks it sometimes throws up. It was followed by three curtain calls which led to a standing ovation for the guest artist, and for the conductor and orchestra.

It seemed that the concluding work of the concert, Igor Stravinsky's "Firebird Suite," had received the most attention and preparation by the orchestra. The showy piece glistened and shone under McRae's baton. Here was a polished and popular ending for what has been a highly successful season.

This same program will be repeated in the Greensboro Symphony's High Point series tonight at 8 p.m. The concert will be played in the Central High School Auditorium.

The Boston Clube A COMMANDING LEONARD SHURE

Article from: <u>The Boston Globe (Boston, MA)</u> Article date: <u>April 11, 1988</u> Author: <u>Richard Dyer, Globe Staff</u> More results for: <u>leonard shure</u> THE PRO ARTE CHAMBER ORCHESTRA -- Raymond Harvey, guest

conductor, in a concert in Sanders Theater yesterday

afternoon. Not many planists are in a position to celebrate their 77th birthday by playing Beethoven's "Emperor" Concerto, but that's what Leonard Shure did vesterday afternoon, and to commanding effect.

It was a wonderful, impetuous performance. The last thing you'd want Leonard Shure to do is mellow, and he hasn't. This performance took lots of chances, and the chances had consequences – sometimes there were wrong notes, or missed ones, but there was never a wrong or unconvincing musical gesture. Rhythms were strongly marked and harmonic progressions shrewdly dramatized; every scale pattern and arpeggio had a destination, and there was no muddle in the middle. Never a sentimental artist. Shure's playing in the slow movement shone with the simplicity of true emotion. The planist chose a moderate Allegro for the finale, and stuck with it; his characterization of the Rondo theme was delightful, majesty giving way to whimsy.

Conductor Raymond Harvey and the orchestra were aware of what a great occasion this was, and they were with Shure all the way. There was a considerable ovation; let us hope someone from the Pro Arte was waiting backstage with a contract for next season. The Brahms B-flat is the only one of "his" concertos that Shure hasn't played locally, although he revived it down South a few years back; it's time we heard it.

The rest of the program was a peculiar collection of pieces -- the overture to Mozart's "Don Giovanni," the world premiere of a Pro Arte commission, "Leaping to Conclusions" by Eric Chasalow, and Darius Milhaud's "Le Boeuf sur le Toit." The Mozart seemed pointless. Chasalow has worked extensively in electronic media; in this work for orchestra he reverses the usual process of computers ineffectively imitating acoustical instruments and instead has the instruments imitating idiomatic electronic effects. Moments of activity ("Leaping") arrive at moments of repose ("Conclusions") in rather unexpected ways. It was an attractive piece that didn't wear out its welcome, as the Milhaud certainly did -- the charming conversationalist with the cute Brazilian accent has only one thing to say. Harvey, a very capable conductor who is music director of the Springfield Symphony, ied a decent, not entirely secure-sounding performance of the Chasalow, and a spiffy account of the Milhaud, in which the Pro Arte winds and brass particularly excelled; someone should have been backstage offering James Bulger a contract for the Strauss obce concerto next season. DYER ;04/10 NKELLY;04/11.20:57PROARTE

The Boston Moder INSIGHTFUL AND PASSIONATE CONCERT FROM LEONARD SHURE

Article from: <u>The Boston Globe (Boston, MA)</u> Article date: <u>November 8,</u> <u>1989</u> Author: <u>Richard Dyer, Globe Staff</u> More results for: <u>leonard shure</u> LEONARD SHURE, piano,

Presented by the Dudley Profiles Concert Series

At: Lehman Hall at Harvard,

Monday night The first time I heard Leonard Shure in live performance was in Harvard's Lehman Hall 22 years ago. He played Schubert's Sonata in B-flat and Beethoven's "Diabelli" Variations. I had known two of Shure's recordings of the Beethoven for years, but nothing prepared me for the visceral impact of what I heard. It was as if the music were being hewn out of granite.

Monday night Shure returned to Lehman Hall to play the Variations again. The details were different and some of them were saddening, but the cumulative impact was comparable. Shure is now 79 and has survived a series of allments, operations and injuries that would long since have silenced a less resilient and questing spirit. The program noted that the pianist would be "performing from a copy of the original manuscript, which differs in several instances from the standard editions," but all the deviations from the printed music were not attributable to that cause. Shure's fingers often failed to do his bidding; more than once he lost his way; quite unexpectedly and wholly uncharacteristically his rhythm occasionally faltered.

One cannot say that failings like this "don't matter." They do, and they obviously disgruntled some members of the audience. On the other hand, there are occasions when such failings matter far more than they ever did Monday night. The planist's intent was always clear and often enough carried through with clarity, point and astounding, even violent, force. No variation was without unusual insight into its individual character and its place in Beethoven's developing drama. The Variations are deeply unsettling music and Shure's performance neglected no unsettling detail, while adding some of its own. It wasn't always easy to listen to, but it was always rewarding to hear, and there was a payoff at the end. Shure's performance of the closing tragic variations left the intentional and accidental roughness of his approach to the keyboard behind and his playing became nobly simple and direct, free of point-making and rich in emotion, and one thought of Milton's famous line about "calm of mind, all passion spent."

Shure will celebrate his 80th birthday next April 8 by repeating the "Diabelli" Variations and Beethoven's Sonata, Op. 109, in a Jordan Hall recital. DYER ;11/07 LDRISC;11/08,19:23SHURE08

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By Daniel L. Farber

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Sunday night at Jordan Hall, Leonard Shure celebrated his 80th birthday by offering Beethoven's Sonata, Op. 109, and the "Diabelli" Variations. Shure, who has never been a full-time performer but is a legendary teacher, has been increasingly inactive in recent years due to various health problems. He had not performed a Jordan Hall recital in nearly three years. On a stage made brighter with celebratory flowers, and after a painfully slow walk to the piano chair (during which he was accorded a small ovation), and then after almost jostling the music off the rack, Shure began to play with the uncompromising audacity that has made his appearances here over the last twenty-five years so incomparable. The sound, still enormous - Shure's piano invariably seems like a much larger instrument; the phrasing, so free and yet so logical and rigorous; the warmth and poetry, heartbreaking at times in its directness, yet never evoked at the expense of larger structural issues. In his most commanding form, he has always made just about everybody else sound like physical, mental, and spiritual dwarfs. And so it was again!

Afterwards, there was a small party; Benjamin Zander, Russell Sherman, Gabriel Chodos, and Victor Rosenbaum expressed words of appreciation. Former students had come from as far as New Mexico and California for this concert; for the first time in twenty years, Shure's four children were gathered under one roof. (Not uncharacteristically, Shure did a lot of talking too!) And then the sad news: Shure is retiring from the New England Conservatory, an institution with which he was associated for long stretches at both the beginning and end of his career. Both the Conservatory and Boston will be emptier for his absencé. But perhaps some (enterprising organization will engage Shure to perform the one concerto in his repertory he has not yet played in Boston --- the Beethoven Fourth. Perhaps.

Inevitably, concert-goin, after Leonard Shure takes on a somewhat mundane cast

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Leonard Shure, 84, Pianist, Dies; Noted as Performer and Teacher

NYT 3/5/95

Leonard Shure, a pianist known for both his elegant performances and his skills as a teacher, died on Tuesday at his home on Nantucket, Mass. He was 84.

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He died in his sleep after a long illness, said his wife, Judy.

In a distinguished career spanning six decades, Mr. Shure appeared as a soloist with nearly every major American orchestra and taught at many prominent music conservatories, including the Mannes College of Music in Manhattan, the Cleveland Institute of Music and the New England Conservatory in Boston. Among his students in piano and chamber music were Jerome Rose, Ursula Oppens, Gilbert Kalish, David del Tredici and Pinchas Zukerman.

Mr. Shure was born in Los Angeles in 1910. A child prodigy, he began performing in public at an early age. At 15, he went to Berlin to study with Artur Schnabel, and after graduating from the Hochschule für Musik he stayed in Germany as Schnabel's first and only teaching assistant. He made his official American debut in 1934 playing the Brahms D-minor Concerto with the Boston Symphony Orchestra under Serge Koussevitzky. After hearing a repeat performance at Carnegie Hall, Olin Downes, writing in The New York Times, called Mr. Shure "a pianist with exceptional gifts.'

Over the years he appeared in recitals and with orchestras around the country, under conductors including Leonard Bernstein, William Steinberg and Dimitri Mitropoulos. He frequently collaborated with the Cleveland Orchestra under George



Leonard Shure

Szell. He was a consummate chamber-music player, often appearing with the Budapest String Quartet, and accompanied many well-known soloists, including the cellist Paul Tortelier, the soprano Leontyne Price and the violinist Isaac Stern.

In addition to his wife, he is survived by two sons, Edward, of Stow, Ohio, and Robert, of Santa Fe, N.M.; two daughters, Jane Hudson of Boston, and Elisabeth, of Cleveland; a stepson, David Finch of Melrose, Mass.; a stepdaughter, Joanna Adler of New York City, and four grandchildren.

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Leonard Shure: ever the questioning musician

[City Edition] Boston Globe (pre-1997 Fulltext) - Boston, Mass. Author: Richard Dyer, Globe Staff Date: Mar 2, 1995 Start Page: 47 Section: LIVING Text Word Count: 766

Document Text

Appreciation

The planist Leonard Shure died Tuesday night at his home on Nantucket; he was 84.

One of Shure's favorite works was Beethoven's "Diabelli" Variations, which he played throughout his life and recorded three times; he played it on his final recital appearances at Harvard's Dudley House and in Jordan Hall in 1989 and 1990. After the Dudley House performance, I wrote, "Shure's performance of the closing tragic variations left the intentional and accidental roughness of his approach to the keyboard behind and his playing became nobly simple and direct, free of point-making and rich in emotion, and one thought of Milton's famous line about `calm of mind, all passion spent.' "

Shure had a stormy career, frequently checkered by his uncompromising idealism. His final illness was long and difficult, but Shure's life paralleled his traversal of the "Diabelli" Variations. Yesterday Shure's son, Ted, called from Ohio to say, "My father died in his own home, in his own bed, in the most peaceful and natural way."

Shure stood in a direct line of pianistic descent from Beethoven: His most important teacher was Artur Schnabel, who had studied with Leschetizky, who studied with Czerny who studied with Beethoven. Shure was born of Russian parents in Los Angeles; as a teen-ager he went to Germany to study with Schnabel, at the suggestion of Mischa Levitzki. Years later Shure enjoyed recalling that Levitzki had said he should go to Schnabel "for veneer."

In 1933, after he had served as Schnabel's teaching assistant for six years, Shure returned to America, where he made his professional debut playing the Brahms D-minor Concerto with the Boston Symphony under Serge Koussevitzky; later Shure was the first planist to appear as soloist with the orchestra at Tanglewood.

There were several points at which Shure seemed destined for a major career as a touring virtuoso, but this never happened because the pianist kept running afoul of the major managements; Shure spat out the word "swindle" whenever he spoke of the music business. Shure was uncompromising in his repertory; he would play only the music that interested him, and that meant the principal long and serious works of the German repertory. "I have never been able to play music I don't like," he said in an interview in 1980. "Also you can only learn certain music at certain times in your life."

Shure's art is documented on three series of recordings -- some 78s for Vox, some LPs for Epic, and, most significantly, some audiophile recordings he made in the early 1980s for Audiofon that reproduce some of his principal repertory -- the late Schubert Sonatas and the "Wanderer" Fantasy, Beethoven's "Diabelli" Variations and the "Emperor" Concerto. Audiofon also recorded other works, including the Schumann F-minor Sonata and the Brahms Handel Variations, but these were never released.

Shure enjoyed a long and distinguished career as a teacher, first at the Longy School of Music, later at the Cleveland Institute of Music, the University of Texas, Boston University and at the New England Conservatory, where he taught from 1976 to 1991. A number of prominent pianists became his students: Ursula Oppens, Gilbert Kalish, Jerome Rose and, locally, Victor Rosenbaum, Patricia Zander, Virginia Eskin and Donald Berman. Conductors and instrumentalists also benefited from the uncommon rigor of his teaching, and David del Tredici says he became a composer after his studies with Shure convinced him not to be a pianist.

Shure's association with area schools meant that we were lucky to hear him play in nearly every season during the '70s and '80s; each of his appearances was a great occasion. He played recitals, and appeared with the New England Conservatory Orchestra, with the Boston Philharmonic (repeating the Brahms D-minor Concerto for the 50th anniversary of his American debut), with the Pro Arte Chamber Orchestra and in chamber music. One remembers him not just in his core repertory of Beethoven, Schubert, Schumann and Brahms, but also accompanying Norman Foster in Schubert's "Winterreise" and in such unexpected works as Chopin's B-flat minor Sonata and G-minor Ballade.

Shure was an uncompromising and fearless pianist who attacked the keyboard with ferocity, pushing himself, the instrument and the music to their outermost limits. His scholarship was secure, his grasp of structure was outstanding, and his understanding of the functions of harmony was absolute, but he was above all a questioning musician. His playing encompassed the explosive and the serene, the brusque and the deep-feeling, the dramatic and the profound; at the very center of it all shone the rarest purity of spirit.

Leonard Shure, 84 Concert pianist, teacher - Boston Globe Archive

Page 1 of 1

Leonard Shure, 84 Concert pianist, teacher

[City Edition]

Boston Globe (pre-1997 Fulltext) - Boston, Mass.Date:Mar 3, 1995Start Page:67Section:OBITUARIESText Word Count:165

Document Text

Leonard Shure, a classical pianist who performed with most of the country's leading symphony orchestras and was a former member of the faculty at New England Conservatory, died of coronary artery disease Tuesday in his home in Nantucket. He was 84.

Born in Los Angeles, Mr. Shure studied piano with Artur Schnable in Berlin from 1927 to 1933.

The first pianist to perform at the Berkshire Music Festival in Tanglewood, where he appeared with the Boston Symphony Orchestra under Serge Koussevitsky, he performed with most of the country's leading orchestras during a career that lasted more than 60 years.

At New England Conservatory, he taught plano and chamber music from 1976 until his retirement in 1991. He had previously taught at the University of Texas and Boston University.

He leaves his wife, Judy (Foshko); two sons, Robert of Santa Fe, N.M., and Ted of Kent, Ohio; two daughters, Jane Hudson of Boston and Elisabeth of Cleveland; and two grandchildren.

A memorial service is being planned.

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Abstract (Document Summary)

Leonard Shure, a classical planist who performed with most of the country's leading symphony orchestras and was a former member of the faculty at New England Conservatory, died of coronary artery disease Tuesday in his home in Nantucket. He was 84.

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Rediscovering, and Discovering, Leonard Shure

By ANTHONY TOMMASINI

at that time in the public perception of a young planist," Mr. Kalish said the other that in retrospect "shows where Shure was advice, which all of them followed question to Mr. Serkin and got the same and Alicia Schachter - posed that summer --- Alan Mandel, Jerome Rose day. Other aspiring planists at Marlboro Mr. Kalish had never heard of Shure, a fact great pianist and teacher Leonard Shure. to return to New York and study with the N THE SUMMER OF 1957, GILBERT Kalish, then a young planist at the ommend a teacher. Mr. Serkin told him Marlboro Music Festival in Vermont, asked his mentor Rudolf Serkin to recthe same

his significance as an artist to attention. larger classical-music public is still rela-tively unaware of him. A series of Shure recordings from the late 1970's, planned for weeks shy of his 85th birthday, and the home on Nantucket in late February, six CD release by Audiofon, may finally bring Leonard Shure died at his retirement

minor Piano Concerto with a local orcheshim to Berlin, where he was immediately sense of shading that is positively uncanny." finement, keen and plastic rhythms and a of velvet, an irreproachable technique, re-Evening American, going on to cite "a tone tra. "The child plays like a matured artist," living in Chicago, he performed Chopin's Fas a boy soprano. But his prodigious planis-tic gifts soon became apparent. At 11, now sang popular songs on the vaudeville circuit might have had would seem to have been accepted as a student by the famed Artur wrote the stunned critic of The Chicago Jewish emigrants living in Los Angeles, he preordained in his youth. A child of Russian When The major international career that he Shure turned 14, his mother took

Schnabel either made Shure the great artist Schnabel. Depending on one's perspective, became or irreparably harmed him.

critic, is a former student of Leonard Shure. Anthony Tommasini, a New York-based

Kalish suggested.) For a year he worked six ("Probably it was a little of both,"

Mr.

did not understand. He had never had to or seven hours a day, trying to adapt his "perfect technique," as Schnabel called it, year, he could hardly play at all. think about making music before. After a that Schnabel wanted. He grappled with to the principles of sound and musical shape "Schnabel's musical insight was such a

almost broke under the strain. ... Schnabel brutally cruel and unbelievably kind. . . dealt little with psychology.... He could be much for me," Shure wrote years later. "I desire so strong, that everything became too revelation yet so overwhelming, and my

An iconoclastic teacher of the piano

was also an original

pertormer, not afraid

to make a harsh

sound if it served the

music's purpose.

could inspire you into heaven and fling you into the depths."

certo. A major career seemed assured. ny in 1933, playing Brahms's D-minor Con-Serge Koussevitzky and the Boston Symphohome and made a triumphant debut with When the Nazis came to power, he returned Schnabel's first and only teaching assistant teacher's Shure persevered, however, and won his But perhaps he was "a misfit in this era," admiration. At 16, he became

Sonata ("Concerto Without Orchestra"). He did not cultivate a beautiful tone for its own sonatas; recorded most intellectually rigorous repertory: Bee-thoven's "Diabelli" Variations, which he planists at the time, he championed the as he later said. Uniquely among American Schumann's sprawling F-minor three times; the late Schubert Variations, which he

> Contrast. urles F. Riarda

Leonard Shure in 1938. The planist died in February at the age of 84.

ready it for recital, it was back to measure

Continued on Page 24

sake. To him, as Mr. Kalish said, "sound was to be used to illuminate music." He served the music's purpose. He pursued what he considered absolute fidelity to the could produce ineffably lovely tone, but he compromising standards. texts and made life difficult for managers and conductors who did not share his unwas not afraid to make a harsh sound if it OLLOWING SCHNABEL'S EX-

ound understanding of musical rhetoriceen his greatest playing, combining In his master classes he did what may have Romantic repertory that was his province. vered texts of the Germanic Classical and himself to teaching. In his studio, sures, without the concert world's presample, Shure increasingly devoted he could elucidate the ៊ូតូ

two Leonards, Shure and Bernstein, a per-formance so thrilling that the audience, erupts with prolonged bravos after the first, movement. Yet he was always most at he appeared regularly with George Szell and the Cleveland Orchestra, notorious taskmasters who proved ideal artistic alties. Somewhere in the archives of the New. York Philharmonic is a tape of a 1,960, Brahms D-minor Concerto featuring the nome in the teaching studio. teaching at the Cleveland Institute of Music, inued. During the 1940's and 50's, while audacious freedom and vibrant character. Periodic triumphs in the concert hall "I never experienced a musician who

and asked you questions for which you did-n't have the answer and for which he did. was one revelation after another." ..., Still, to study with him "took thick skin and courage," as Shure once wrote of his and courage," as Shure once wrote of his, own teacher. He had his sweet-tempered, side, like a curmudgeonly grandfather. But ing it apart measure by measure. Yet when the student took it back to him, hoping to son," Mr. Kalish said. "He raised his voice he was a "tremendously domineering pertransformed the larger issues of music i something so visceral," Mr. Kalish said. months working on a Schubert sonata, tak-As his student, one might spend Ŧ

THE NEW YORK TIMES, SUNDAY, JULY 2, 1995

Rediscovering Shure

play his performances, not make a recording," Mr. Kreeger said re-cently. "He didn't care about a few

scheduled for release some 18 Shure

ing, expansive yet structurally taut, in a way, these recordings recall

"Handel" Variations, Schubert's

wrong notes. Neither did I."

At first, Mr. Kreeger scheduled

"Polonaise-Fantaisie."

Shure's studio. To make his points, power, And at that moment, his stuhe probed, dissected, cajoled, bulwere tossed out illuminating clarity and visceral fumed. Above all, he played, with lied, sang in his basso profundo, The accepted precepts of teaching the window of

Continued From Page 22

them did. David Del Tredici, a gifted

dents knew they were privileged to be in the same room. Or most of

invite Shure to record the central works of his repertory in tailor-made circumstances. "He wanted to vived a bout with cancer surgery. Fortunately for posterity, he was Memory problems set in. He sur-Shure drove him from the keyboard. pianist, likes to say that he became a of Audiolon, who had the vision to contacted in 1979 by Julian Kreeger, composer loubts as a performer increased. As he grew older, Shure's self-Decause lessons with

again. He approved for release a ance, he played all three works smail through. Nos. 30 and 31, which he played right brought along Beethoven's Sonatas next night he announced that he had played through the work twice. The invited audience Ine

performance

the first night, record the "Diabelli" Variations. On of the Sonata No. 31 third night, the pianist simply in attendwith

done in one take. Mr. Kreeger Kreeger has on tape and SUPPORT THE FRESH AIR FUND

have felt like a major compromise, though no pianist in Beethoven's day

four three-hour sessions for Shure to sublime lyricism and uncanny timof the B-flat Sonata edged and chords flubbed; the piano been issued on CD: Schubert's ic and full of character. The Andante performances are bold, architectonimpassioned fortissimos. But turns clangorous in some of the most flawless. Notes are occasionally playing, though remarkable, Sonatas in C minor and in B flat. The Io date, only one coupling has untolds 10 U SI with the Tate

"Wanderer" Fantasy and Chopin's cally. At concert time, he decided to use the score. For him this must documents a performance of Beetho-ven's "Emperor" Concerto at the on LP and out next year performance, wrong notes and all those of Schnabel, who also simply went into the studio and gave his Shure played brilliantly but errati-New England Conservatory in 1982, Fleisher, with another Schnabel student, Leon nearsals were painful to The real treasure, released in 1984 honor of Schnabel's centenary, on the podium. The 9 watch. g Ę,

dents, scattered about the hall, were elated. At last the public could hear what they heard every week in the privacy of the studio. dacious, affecting, full of vigor, hu-mor and fervor. The ovations shook-the roof. Shure was called back to the roof. 뎚 stage, he looked defeated would have considered playing the work without the score. Taking the the stage again and again. His stu-Having before him his beloved score, the score he studied like some Tal-The performance was youthful, aumudic text, made all the difference. keyboard like a bolt of electricity.¹⁹ first batch of arpeggios shot up But as Richard Dyer, the critic of Boston Globe, reported, "the the second

LEONARD SHURE Pianst 1910-1995

Part XII: Shure on Recordings

"Recording is hard work – I hate it!" (L.S.)

This section presents reviews of Shure's recordings. Leonard Shure's recording career had 4 distinct phases, as follows:

- 1) A recording of the Chopin Rondo in C Major, Op. 73, for 2 Pianos, with Karl Ulrich Schnabel recorded circa 1930 (Berlin). (Now available on a Town Hall CD)
- 2) Several recordings for Vox (on 78's) made 1946-1949 (New York)
- 3) 3 LP-mono recordings for Epic made 1956-1958 (New York)
- 4) Several recordings for Audiofon, made 1979–1984 (Miami)

Here follows a list of Shure's recorded repertoire, followed by the label(s) for which they were released (V=Vox, E=Epic, A= Audiofon, and (*) denotes unreleased):

- Beethoven: Sonata #28, Op. 101 (V, A*) Sonata #30, Op. 109 (A*) Sonata #31, Op. 110 (V, A) Variations in F Major on an Original Theme, Op. 34 (V) 33 Variations on a Waltz by Diabelli, Op. 120 (V,E,A) Concerto #5, Op. 73 "Emperor" (A)
- Brahms: Phantasien, Op. 116 (V,A*) Variations & Fugue on a Theme of Handel, Op. 24 (A*)

Chopin: Polonaise-Fantasie, Etude Op. 25, No. 25, No. 9 (A*)

- Schubert: 6 Moment Musicaux (V, A*) Wanderer Fantasy (E,A*) Sonata in C Minor, Op. Posth. (E, A) Sonata in B-Flat Major, Op. Posth. (A)
- Schumann: Fantasie, Op. 17 (E) (A-last mvt only) Sonata No. 3, Op. 14 (V,A*)

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Additionally, his son Robert confirms that Shure recorded Schubert's <u>Schwanengesang</u> with Jennie Tourel for Decca (circa 1959). Sadly, by mutual agreement, this recording was never released, as Ms. Tourel was not in particularly good voice during that period. However, Robert attended the recording sessions and recalls a cordial rapport between his father and Ms. Tourel – who was otherwise known to be a particularly temperamental diva.

Having been a high-ranking executive in the recording industry for 12 years, I can say with conviction that one of the most important ingredients for success as a recording artist is "timing" – and sadly, circumstances were such that Shure was always "behind the curve" with respect to all 3 major periods of his recording career, having been a victim of new technologies, as follows:

- 1) <u>Vox</u>: These discs were recorded with 78-RPM technology during the period 1945-1947, just as the 78-RPM era was ending. In 1948, Columbia introduced 33 & 1/3rd LP's which completely revolutionized the recording industry. By the early 1950's, music lovers were discarding their cumbersome 78's in favor of the lighter, more convenient LP's. The following Shure/Vox 78-RPM recordings were transferred from 78's onto LP's: Beethoven: Diabelli Variations, Variations in F Major Op 34, Sonatas Op. 101 & 110; and Schubert: Moment Musicaux. These transfers were issued without Shure's knowledge or approval, and the Op. 110 was particularly upsetting to him as it carelessly omitted 3 measures of the piece. Also, as Shure's financial agreement with Vox stipulated that he be paid royalties "per disc" these LP transfers were doubly upsetting to Shure, as the LP releases comprised fewer discs. But, Vox offered him no adjustment in financial compensation, and so Shure's association with Vox came to an end.
- 2) Epic: Shure's 3 Epic LP's (1956-57), were all recorded in monaural sound. In 1958, Columbia (who owned Epic) introduced Stereo sound, which was far superior so record collectors were quick to discard their mono collections and purchase stereo recordings. Although many mono recordings were subsequently re-channeled & re-released in Stereo, none of Shure's Epic discs were so re-issued.

3) <u>Audiofon</u>: Shure began recording for Audiofon just as the "analog" recording era was giving way to the digital age. On the following page is an essay based on my recent conversation with Julian Kreeger, which explains Audiofon's technological philosophy – and their decision <u>not</u> to "go digital".

LEONARD SHURE ON AUDIOFON

A 1977 recital in Miami brought about a renaissance in Shure's performing career, as well as his re-entry into the retail-bins: A music-loving attorney, Julian Kreeger, attended that recital, and became Shure's mentor & muse, signing him to record for his new audiophile label "Audiofon".

Shure was quick to inform Kreeger of his misgivings about recording. However, the savvy Mr. Kreeger listened patiently, and together they devised a plan that served both of their ideals: Shure would record all of his preferred repertoire on a Baldwin piano before a live audience in Gusman Hall at the University of Miami. There would be an absolute minimum of editing, and Kreeger would produce each album with renowned recording engineer Peter McGrath, using sophisticated audiophile equipment that appealed to the most discriminating audiophile record collectors, creating an unparalleled sound-ambiance that brought listeners the genuine experience of hearing Shure performing live in a concert hall. All of these sessions were recorded in "analog". Although the sessions commenced at the time that Digital recording technology was first being introduced, it was Audiofon's feeling (and Shure's) that analog recordings better captured the warmth & ambiance of a live performance (which is indeed true). So, at this critical juncture in the history of recording technology, Shure's decision not to proceed with the new wave of digital technology was a conscious choice, as he felt that his "sound" objectives were not ideally captured through the digital process.

Shure's Audiofon recordings were created under optimum artistic conditions. However, as all his students know only too well, Shure was hardest on himself, and so only a portion of these recordings were approved by Shure for release during his lifetime. However, as I write these words, Shure's son Edward, and his distinguished pupil Phillip Moll have sought Julian Kreeger's permission to make these recordings available (both the released & unreleased repertoire) for computer download. A great debt of gratitude is owed to Mr. Kreeger for his recorded efforts on behalf of Leonard Shure, so that future generations can marvel at the depth and mastery of this incomparable pianist-musician.



South States and States

If the rich creative life of Brahms contained experi-While Beethoven filed numerous sketch books en-abling musicologists to trace the development of his revolutionary art, the meticulous master who inherited his mantle was careful to destroy all manuscripts but those of the completed works he saw fit to publish.

It is questionable that we could find in Brahms' efforts many musical devices that had not already been exploited by Beethoven or Schumann,-still he filled their bottles with a new rich wine strengthened by an intensely personal flavor. From his C Major Piano Sonata, Opus 1 (1852-53) to the final Choral Preludes for Organ, Opus 122 (1896),-his published works are characterized by their emo-tional and technical maturity and by the upmistabable Brahmeins style.

Although he lived in a musical age all but dominated by the stentorian style. Although he lived in a musical age all but dominated by the stentorian exponents of the tone poem and the music drama, and though he was known at various brief periods to have toyed with the idea of composing a dramatic work, Brahms found that he had no motivation in the direction of these more extroversial mediums. His work remained "muse" music being of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the star bar of a dramatic work is presented by the stention of the stenti work remained "pure" music born of a deep inner searching, expressing that which he found in a rich, sensitive soul that was constantly absorbing the warmth radiated

In his writing for specific solo instruments, Brahms' disdain of instrumental effects is obvious. Especially in his piano compositions, the works are conceived first as music, -- second as *piano* music. Even in his monumental piano concerti there is ever apparent this disregard of external device for the sake of effect. His mental attitude remained introspective, contemplative, solitary-nurtured in his own intellectual and emotional profundity.

Although it is futile to attempt any grouping of Brahms' works by periods of development or stylistic change, there is in his later efforts a gradual infusion of mysticism, tranquility, and autumnal reflection. His characteristic humor has given way to sombreness. It was in this late reflective mood that he realized the really individual charm of the piano as a solo vehicle. Unquestionably the 20 pieces of Opus 116-119 represent the finest of his smaller piano works.

Commonly, a young composer finds the piano works. Commonly, a young composer finds the piano his most accessible vehicle, and Brahms, a pianist himself, was no exception. His first known works were for that instrument. However, in most of them, and especially in his B Flat Concerto, and in the exceedingly difficult sets of Variations, his writing for the instrument seemed to make it represent an orchestra. He made overwhelming technical and interpretative demands on performers and, except for the most profound and serious artists, few would attempt to master such difficult works that sometimes failed to evoke sufficient

would attempt to master such difficult works that sometimes failed to evoke sufficient audience response. To a degree this feeling persists today, but it was especially preva-lent among the "blood and thunder" pianists of that Romantic epoch. The Two Rhapsodies, Opus 79, foreshadowed a new realization of the piano, but it was not until 1892 that the master resumed his solo writing for that instrument. Now, for the first time, the music was for the piano only, and it is doubtful that the depth of expression achieved in this writing has been equalled in the entire piano repertoire. Found in these later groups are spiritual qualities that will be with us



LEONARD SHURE, Pianist

long after 12 s desi desi

forgotten. In design, the 7 up Opus 116 repres Lare tor the master of classic form. In the 1tury the Fantasia came into being as an instrumental composition in which com-

posers were no longer bound to a text. It represented a reign of the composer's fancy, unrestricted by formal construction-rather a direct product of his impulse. Bach had employed the term to describe his improvisational

product of his impulse. Bach had employed the term to describe his improvisational organ works, and Mozart initiated its application to piano works in a similar vein Schumann later used the term "Fantasiestick" for various show-pieces for orchestral instruments,-and in another sense "fantasy" has frequently been applied to such varied face as pot-pourris and arrangements of standard themes. The *Fantasien* of Brahms are permeated with the twilight mood of his being. The simple designation of *capriccio* for the fast pieces, and of *intermezzo* for the slow ones, is misleading, as understatement can be,-considering the delicate faith and dreamy spirituality of the *intermezzi*, and the passionale protest of the *capriccio*. The Intermezzo No. 4 in E Minor, an intenselv expressive chapter: illustrates Brahms' The Intermezzo No. 4 in E Minor, an intensely expressive chapter, illustrates Brahms' fully-realized understanding of the characteristics of the two hands. In one part a short introductory phrase is expanded into short interludes which are of less emotional prominence than the principal melody. Here Brahms has the right hand crossing over to play the bass notes as the left hand, with its lesser tendency to strong expres-

sion, plays the upper part. The proper interpretation of the *Fantasien* requires the intellectual, emotional, and technical equipment of a LEONARD SHURE. The young American planist has the obvious show-pieces that have attracted so many other possessors of unusual tech-nique. He is one of the few artists truly qualified to explore the introspective master-pieces of Brahms, Schumann, and the late Beethoven. LEONARD SHURE was born April 10, 1910 in Los Angeles, and made his first public appearance as a pianist six years later. At fourteen he went to Europe to study, remaining there to teach and concertize until 1933. Returning to America, he made his official American debut that year with the Boston Symphony Orchestra, and has since appeared with most of the major orchestras on this continent. As a chamber music player his services are greatly in demand, and he has participated in several important series with the Budapest Quartet. His solo recitals have invariably offered his listeners program fare of the highest caliber, interpreted by a modest, self-effacing virtuoso whose primary concern is the full expression of the composers' intent and content.

VOX RECORDINGS BY LEONARD SHURE

Album 189-Schumann: Sonata in F Minor, Opus 14 ("Concerto-Without Orchestra"). Album 602-Beethoven: Theme and Variations in F, Opus 34 Album 612-Beethoven: Piano Sonata No. 28, in A Major, Opus 101 Album 613-Beethoven: Piano Sonata No. 31, in A Flat Major, Opus 110 Album 615-Schubert: Moments Musicaux, Opus 94 Printed in U. S. A.

Article | LETTER FROM AMERICA | Page 4 - February 1949 - Gramophone Archive

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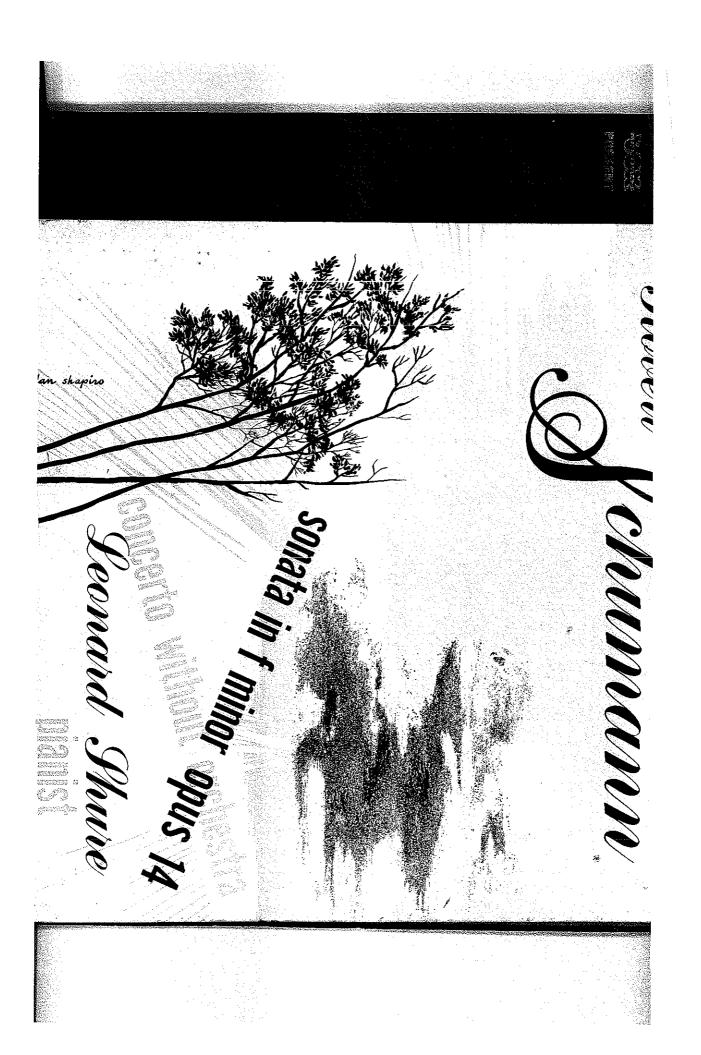
Home :Browse By Issue :February 1949 :Page 4

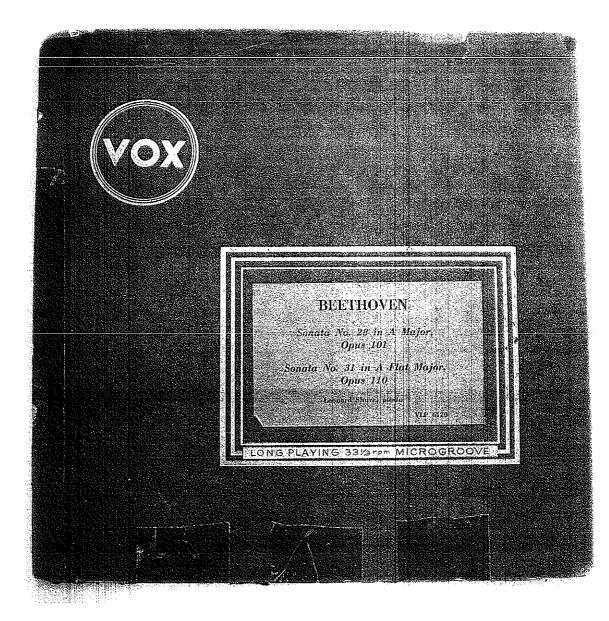
LETTER FROM AMERICA

By HAROLD C. SCHONBERG

So ME of the smaller companies are taking up the repertorial slack. Vox, which always had initiative in repertoire, has released four interesting sets. Most ambitious is the Diabelli Variations of Beethoven, played by the American pianist Leonard Shure. A relatively young man, Shure nevertheless plays this gnarled work with confidence, skill and frequent sensitivity. With thoroughness, also, he takes every repeat, carefully observes every note value and second ending. "

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LONG PLAYING BRADE MICROGROOVE

SCHUMANN

ANDANTE AND VARIATIONS OPUS 46 B FLAT MAJOR

APPLETON & FIELD, DUO-PLANISTS RALPH OXMAN AND BEBE SARSER, CELLISTE JOHN BARROWS, FRENCH HORN

SCHUBERT

MOMENTS MUSICAUX OPUS 94

> LEONARD SHURE, planest VI, 6050

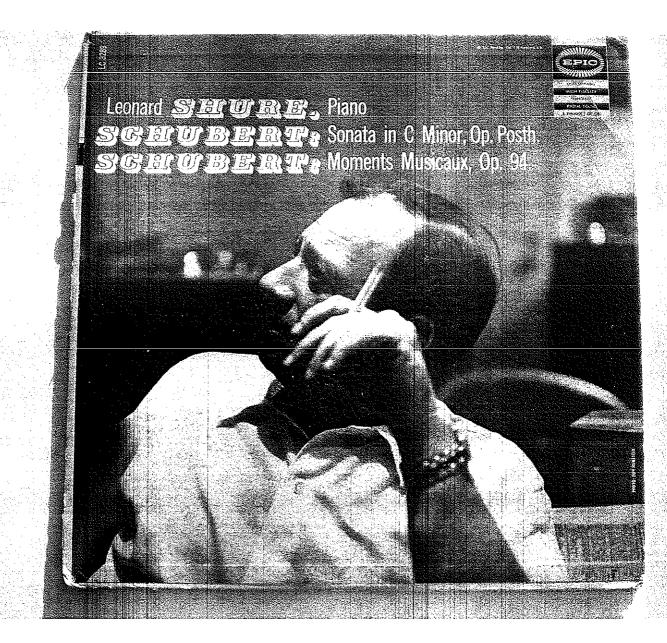


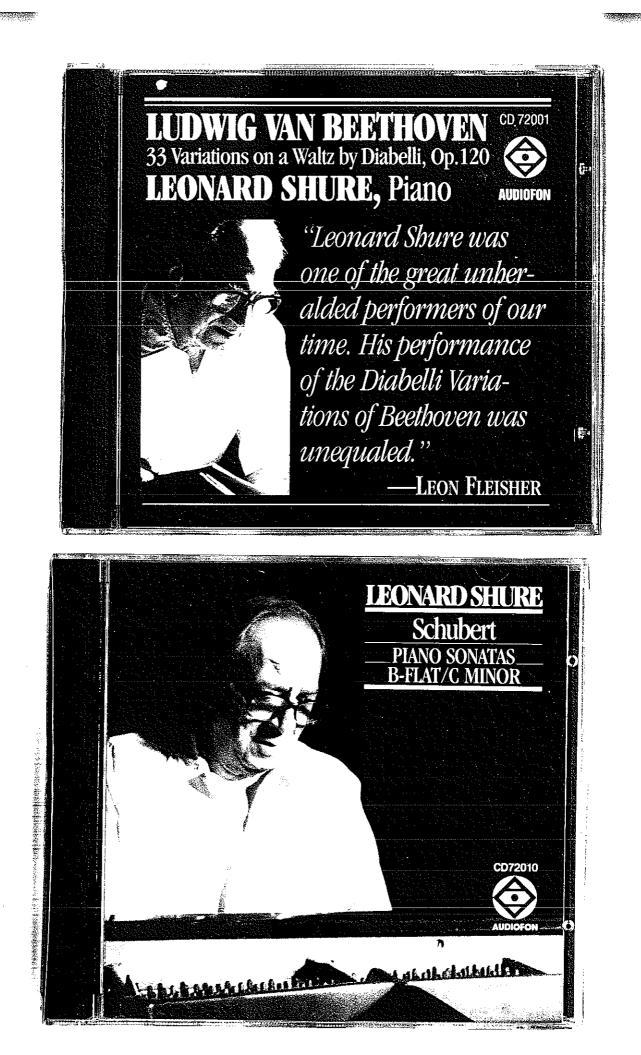


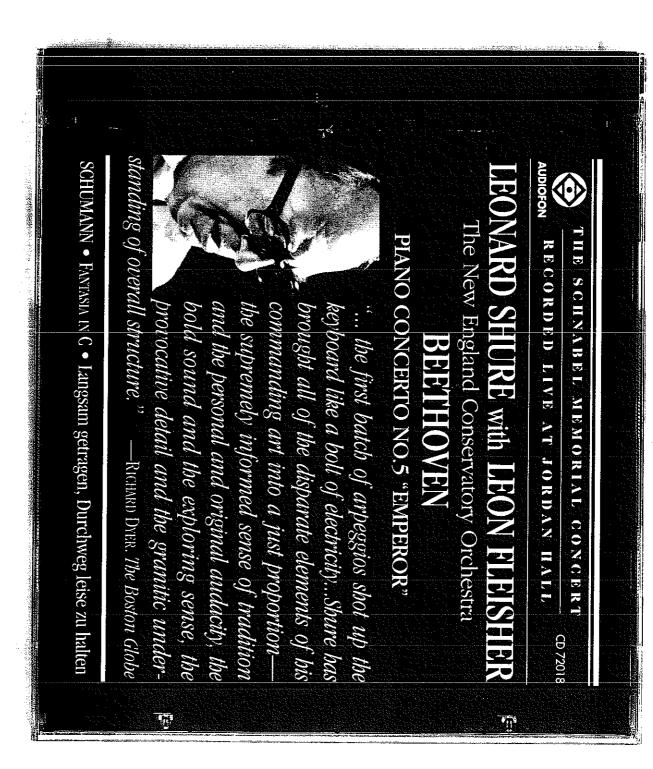
Record Player

The Washington Post and Times Herald (1954-1959); Dec 2, 1956; ProQuest Historical Newspapers The Washington Post (1877 - 1994) pg. H10 Schubert: Sonata in C Minor; also: Moments Musicaux. Leonard Shure, pianist. Epic LC 3289.

Shure is one of the finest of this or any country. His Schubert, long his specialty, comes with the sound and song of a Schnabel, whose pupil he was. Epic is to be highly commended for doing so well by the young American.







RECORDS: FOR PIANO

Many Composers and Periods on Latest Releases for Keyboard

By HOWARD TAUBMAN

resting musically is Rudolf surface noise. Serkin's performance of Beethoven's F minor Sonata, the has been recorded by Guiomar No-Appassionata (Columbia, three twelve-inch disks). Mr. Serkin plays with disciplined power and intensity of expression, capturing she does short works of her comthe sweep and drama of the music. The sound of the piano is well recorded.

Robert Casadesus plays with reserve and subtlety, and his good taste is beyond cavil. In his recording of Chopin's Sonata in B flat minor, Op. 35 (Columbia, three twelve-inch disks), there are refinement and restraint. If you like your Chopin in this style, this recording will please you; if you want more color and romanticism, you may be somewhat disappointed.

Artur Rubinstein is represented by three new Victor albums, all of them thoroughly conventional in choice of music. He appears in a new version of Tchaikovsky's Concerto No. 1, with Dimitri Mitropoulos and the Minneapolis Symphony (four twelve-inch disks). It is a sound, expert performance, but why this concerto should be recorded once more is difficult to understand. Mr. Rubinstein also plays the Liszt E flat Concerto with Antal Dorati and the Dallas Symphony (two twelve-inch disks). and he is heard alone in pieces by Schumann, Brahms and Liszt (three twelve-inch disks).

Follows Movie

The Liszt and the solo pieces follow his performance of this music in the film, "Song of Love." Mr. Rubinstein's anonymous work in the movie was its principal virtue, and if the choice of music was corny, he probably cannot be held responsible.

There are two new albums of Debussy music. E. Robert Schmitz, who understands the composer's style, plays the Preludes, Book II (Victor, six ten-inch disks). Oscar Levant, who does better with De-bussy than with Chopin, does not quite match Mr. Schmitz' percep-tion, but it is a fair job; he has ten Debussy pieces in his album (Columbia, four twelve-inch disks).

Leonard Shure appears in two Vox albums-Beethoven's Theme and Variations in F, Op. 34 (two twelve-inch disks), and Schn-mann's Sonata in F minor, Op. 14 (three twelve-inch disks). Beethoven is played more satisfactorily. It is clear and unaffectedly musical; the Schumann, while, it catches

F the recent spate of records the largeness of outline, lacks rofor the piano, the most ar- mantic glow. The disks have some

The most unhackneyed music vaes and Andor Foldes. Miss Novaes plays Brazilian Piano Music (Columbia, three ten-inch disks); patriots, Villa-Lobos, Guarnieri and Pinto, with relish. Mr. Foldes plays Contemporary American Piano Music (Vox, four ten-inch disks), and his composers are Samuel Barber, Aaron Copland, Walter Piston, Roger Sessions, Virgil Thomson, William Schuman, Roy Harris and Paul Bowles. His clean-cut performances of pieces that are varied and, for the most part, musically alive make an attractive album.

On Singles

There are also a good many singles. Miss Novaes, a gifted Chopin interpreter, plays the Ballade, No. 3. Egon Petri, who is not heard often enough on records, does the Beethoven-Liszt Adelaide, Op. 108 (Columbia). Vladimir Horowitz goes to town with Mendelssohn's Wedding March and Variations after Liszt (Victor). Ania Dorfman plays Liszt's Un Sospiro and Schumann's Aufschwung tastefully (Victor). Arthur Whittemore and Jack Lowe, two piano team, play Lecuona's thes Malaguena and Morton Gould's ket. Guaracha on one disk and Concerto Themes from Schumann and Liszt concertos (Victor). José Iturbi plays Schumann's Arabesque (Victor). Oscar Levant does a Brahms intermezzo and waltz and Schumann's Tracumerci. Mr.



Erich Kastan Artur Rubinstein.

PLAYS BEETHOVEN ON DISKS

Rudolf Serkin, who is busy here teaching his daughter Elisabeth to play the violin, has recorded the "Appassionata."

Rubinstein does Falla's Ritual Fire ducted by Dr. Malcolm Sargent. Dance and Dance of Terror. Singles, as you can see, are the place where the familiar and the oft-recorded are done again and again. Judging by their number, these selections must have a mar-

OTHER REVIEWS

Tchaikovsky: Symphony No. 5. Paul Kletski conducting Philharmonic Orchestra. (Columbia, six twelve-inch disks.). If we must have a new recording of this symphony, this one has the merit of let. being straightforward and unsentimentalized. It has the additional merit of giving us a chance to hear Mr. Kletski, a sound and powerful conductor, at work; there is some talk of his being brought to this country for conducting assign-ments of importance. Recording, good.

Ravel: Valses Nobles et Sentimentales; Daphnis et Chloe, Suite No. 1. San Francisco Symphony Orchestra led by Pierre Monteux. (Victor, four twelve-inch disks.) Mr. Monteux is an excellent interpreter of Ravel's music, and he does a fine job. Neither work is heard often; this "Daphnis et Chloé" suite is not nearly so familiar as the No. 2. The playing is both fine-fibered and full-blooded.

Holst: The Perfect Fool. London Philharmonic Orchestra con-slicker and saturated with hokum.

(Decca, FFRR, two twelve-inch disks.) Gustav Holst's reputation as a composer was greater in his own country than here; if Americans want further opportunity to see why, this brilliantly scored ballet music, which is jolly without being light, will help toward understanding. The recording is ex-cellent. On the fourth side, Victor de Sabata conducts the same orchestra in The Ride of the Valkyries, music that gives full frequency range recording a bang-up out-

In the Popular Field

Dinah Shore's mannered way with Torch Songs is available in a paper-covered album, containing four of her favorites, St. Louis Blues, Tess's Torch Song, Bill and When a Woman Loves a Man (Columbia).

Louis Armstrong appears on both Victor and Columbia labels. For Victor he and his all-stars, featuring Jack Teagarden, play Jack-Armstrong Blues and Rockin' Chair, On another disk the same combination offers Some Day and Fifty-Fifty Blues. The Columbia record of Star Dust and Wrap Your Troubles in Dreams is a reissue of sides made sixteen years ago by Mr. Armstrong and his orchestra. The older record is simple and imaginative; the later ones are

The New Hork Times Published: November 9, 1947 Copyright © The New York Times

RECORDS: FOLK MUSIC

Five Albums With Material Drawn From Many Parts of the World

By HOWARD TAUBMAN

bitious and valuable "Ethnic Se-symathies lie. ries," Disc Company has released American Indian Songs and Dances (six ten-inch disks) and Folk Mu- Rachmaninoff: Symphony No. 2. sic of Ethiopia (four ten-inch Minneapolis Symphony Orchestra disks). John Jacob Niles appears onducted by Dimitri Mitropoulos. in the second volume of his Ameri- (Victor, six twelve-inch disks). can Ballads and Folksongs (Disc, Some scores Mr. Metropoulos does three ten-inch records). Josef Ma-extremely well, and this is one of rais and Miranda sing Songs of them. The composer's lush, yet Many Lands (Decca, four ten-inch somber, style is projected with a records). The collection with the full awareness of its feeling, plus a most immediate news value is Ha- touch of useful restraint. The ganah, Songs of the Jewish Under- Minneapolis proves to be a sound, ground (Night Music, three ten- balanced ensemble, if not so brilinch disks).

The volumes of Ethiopian and cording, good. American Indian music were made not by polished professional per-cescatti, violin, and Robert Casaformers but by the ordinary people desus, piano. (Columbia, four who use this music in their social twelve-inch disks). Despite the functions. The performances, one existence of a number of recordwould guess, have not been shined ings of this score by celebrated up for popular appeal; they have performers, one suspects that this the mark of authenticity. The mu- version will lead the rest. It has sical material may sound strange cohesion, breadth of conception to our ears, and it may not attract and a fine grasp of Franck's style. the general public. That does not Recording, good. diminish the value of the enter-

American Songs

have charm and character. In this make out a credible case for it. album he has The Lass From the The guitar may be effective in disks). Music of taste and refined Low Countree, Who Killed Cock dow, The Frog Went Courtin'. John Henry and Jack o' Diamonds. If you don't find his singing, with its persistent use of falsetto and theatrics, hard to take, this collection should be rewarding.

Mr. Marais, who recorded the delightful songs of the South African veld, has put together pleasant examples of folksongs drawn from four continents. His singing style is unaffected and easy to take, as it was in the South African albums. One regrets to observe that Miranda's thin, weak voice does not enrich Mr. Marais' work.

The songs of the Haganah have = pride and dignity hard to resist. In their note of affirmation, they remind one of the rousing songs of the fighters against tyranny in the Spanish civil war and in the concentration camps in Nazi-land. In joyous or solemn mood, they are never pallid. Dov Arres sings them with power in English and Hebrew. One of the songs is Hora, folk dance of Palestine; another is The Brigade Song, sung by the men who fought by the side of the

IVE albums of folk music are, Allies; a third tells of the "illegal at hand, and they cover immigrants." There are other widely flung sections of the things in the album, which has the earth. To add to its am-passion to stir you, wherever your

OTHER REVIEWS

liant as the top three or four. Re-

Franck: Sonata in A. Zino Fran-

Bach: Chaccone. Andres Segoprise, and students will be grateful. via, guitar. (Musicraft, two twelvench disks). Mr. Segovia plays his

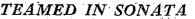
own skillful arrangement of

some chord passages, but it does Robin, Go 'Way From My Win- not match the violin when the a work of impeccable craftsman-Chaconne is played by a great ship. Performance and recording, fiddler. On the fourth side, Bach's first rate. Gavotte for Lute.

Bach: Brandenberg Concerto No. Otto Klemperer. (Vox, two twelveinch disks). Mr. Klemperer leads a spirited performance; one would find only slight fault with the slow



Dimitri Mitropoulos.





Robert Casadesus and Zino Francescatti in Franck work on disks.

movement. Recorded on vinylite, lite's Aria from Boito's Mefistofele the set avoids the Vox difficulty of with understanding and beauty of excessive surface noise.

Roussel: Petite Suite, Op. 39. Charles Munch and L'Orchestre de The songs Mr. Niles chooses Bach's masterpiece well enough to la Société du Conservatoire de ducts. Paris. (Decca, two twelve-inch style; no masterpiece perhaps, but

> Irra Petina Sings Songs of Tchaikovsky. (Columbia, three 4. Pro Musica Orchestra led by twelve-inch disks). Set includes an aria from Pique Dame, several rarely heard songs and None but the Lonely Heart. Miss Petina. sings intelligently and sympathetically; her Russian, of course, is

expert. Walter Hendl conducts ably. Brahms: Fantasien, Op. 116. Leonard Shure, plano. (Vox, four ten-inch disks). Mr. Shure plays the capriccios and intermezzos of this opus with a sense of style. The quality of his tone is marred. by a lot of surface noise.

Four ladies are represented on Victor twelve-inch singles. The most interesting, as far as news angle goes, brings Ginette Neveu. the violinist who did so well as soloist with the New York Philhar-self, called, by no accident, Let's monic some weeks ago, to records. Put Out the Lights. Whatever the She is heard in Four Pieces by the scope of Miss Russell's other atgifted Czechoslovak composer. Jo- tributes, her voice is small and her sef Suk; she plays with immense singing style rudimentary and gusto and richness of technical and imitative. interpretive resources. Licia Albanese sings Marguer-

tone. Her treatment of the Ballatella from Pagliacci is not quite up to her par. Freider Weissman con-

Zinka Milanov, formerly of the Metropolitan, sings effectively Ritorna vincitor from Aïda and Vanne, lasciami from Trovatore, with Mr. Weissmann conducting,

Marian Anderson has made a new recording of her affecting version of Schubert's Ave Maria and Aufenthalt, with Franz Rupp as pianist.

In the Popular Field

Victor nabbed the rights for an album of the Rodgers-Hammerstein Allegro, sung and played by members of the company on Broadway. The score, while not up to "Oklahoma!" a measuring rod that the authors have made inevitable, has its points. There are several good tunes, and The Gentleman Is a Dope is, or will be. a hit. Lisa Kirk does about as good a job as anyone with this torch song. R. B. Bennett's orchestrations are worthy of note.

Jane Russell, who has turned to singing, has an album all to herA G Los Angeles Times (1923-Current File); May 26, 1957; ProQuest Historical Newspapers Los Angeles Times (1881 - 1987) pg. E7

RECORD REVIEWS

Schumann: Piano Concerto, A Minor, Opus 54; Strauss: "Burlesque;" Rudolf Serkin, pianist; Philadelphia Or-chestra, Eugene Ormandy, conductor (Columbia, ML 5168, 12-inch LP).

Mozart: Piano Concertos, No. 17, G Major, K. 453; No. 25, C Majer, K. 503; Rudolf Serkin, pianist; Columbia Symphony Orchestra, George Szell conducting (Columbia, ML 5169, 12-inch LP).

These two discs are from a series of five, consisting of both solo compositions and concertos, with which Columbia celebrates "Serkin Month." Serkin is a pianist who eminently deserves such recognition. He is dazzlingly brilliant in the Strauss "Burlesque," a poetic virtuoso in the Schumann Concerto, and he plays the Mozart Concertos with rare vitality and exuberance. The accompani-ments of Ormandy are to be preferred to those of Szell in flexibility and sound.

Egk: French Suite After Rameau; Karl Amadeus Hartmann: Symphony No. 6; RIAS Symphony Orchestra, Ferenc Fricsay, conductor (Decca, DL 9861, 12-inch LP).

Here are two impressive compositions by contemporary German composers. Egk's French Suite treats themes of Rameau in a modern and subtle manner and with brilliant orchestral Hartmann's effectiveness. Symphony No. 6 is an imposing work in two large sections, the last of which consists of three fugues, each a variation on the preceding one. It is music nearly but not quite atonal in character, sometimes deeply expressive, and of remarkable inventiveness and contrapuntal resource. Although decidedly "difficult," this is a symphony that should be played by our orchestras and heard by American audiences.

Tschaikowsky: Symphony No. 1, G Minor, "Winter Dreams"; Vienna Philharmusica Orchestra, Hans point of view,

Swarowsky conductor (Urania, 8008, 12-in. LP),

Most conductors would rather be caught stealing than playing any except the last three of Tschaikowsky's six symphonies, but they could do worse than to give an occasional hearing to the first one. It was written when the composer was 28, and excepting "Manfred, which is not in the numbered series, it is the only one of the symphonics to which he gave a programmatic title. It is thoroughly typical in its rich melodiousness and unerringly brilliant orchestration and this excellent performance should be welcomed by Tschaikowsky lovers a bit jaded with the more familiar symphonies.

Tschaikowsky: Symphony No. 2, C Minor, Opus 17; Orchestra of the Paris Conservatory, Georg Solti conducting London LL 1507, 12-in. LP). Tschaikowsky's so-called "Little Russian" symphony will never supplant the three last symphonies in anybody's affection, but it is nevertheless an estimable piece in its own right, with a good many of the composer's stronger and most characteristic traits. Solti reads it with a nice feeling for its idiom and with enough intensity to give the piece weight without attempting to make it sound like the "Pathetique,"

Schubert: Piano Sonata, C Minor; "Moments Musicaux," Opus 94; Leonard Shure, pianist (Epic, LC 3289, 12 in. L.P.)

The Sonata in C Minor was written in September of 1828, two months before Schubert's death, and is one of his most important plano works though not performed as often as some of the other sonatas. Leonard Shure gives it a highly competent and perceptive interpretation, solid in its technical aspects and with a keen sense of drama. The entire set of "Moments Musicaux" is also ably per-formed from a pianistic

A O Lux Angeler Times (1923-Current File): Sep 18, 1949; ProQuest Historical Newspapers Los Angeles Tures (1881 - 1987)

RECORD REVIEWS

Beethoven: Variations on a Thenie by Diabelli, Opus 120, and Theme and Variations in F Major, Opus 34; Leonard Shure, planist (Vox 6360, two'LP 12-inch records).'In the winter of 1822-23 Viennese music publisher а named Diabelli wrote a rather ordinary little theme and sent it to 51 composers, asking them to write variations upon it in observance of a patriotic festival. When Beethoven finally was heard from he submitted a series of 33 variations that mark one of the supreme summits of his art and that have been remotely approached only by the Goldberg Variations of Bach.

The work is hardly ever heard in public performance, not only

On the Record

Chaudia Cassidy Chicago Daily Tribune (1923-1963); Jun 8, 1947; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) pg. G4

because of its length, which is nearly one hour when all the repetitions are played, but because of the colossal difficulties it imposes both upon the performer and listener. Certainly one of the best ways to become acquainted with this unique masterpiece is by means of a recording, and the distinguished, thoroughly idiomatic interpretation of Leonard Shure, a Los Angeles-born planist, may be highly recommended. There are occasional blurrings of passage work and the record surfaces are noisy and sometimes explosive in sudden sharp attacks, but these are minor flaws in comparison with the importance and vastness of the enterprise. The little F Major Variations of Opus 34 fill out the odd side, charmingly played. .:

On the Record -By Claudia Cassidy-

Bartok: Concerto for Violin and Orchestra, played by Yehudi Menuhin

with the Dallas Sýmphony or• chestra under the direction of Antal Dorati [Victor M-1120; five 12 inch records l. One of the most interesting albums to arrive in months, this holds a brilliant performance of a complex and fascinating score. It



Rachmaninoff: Concerto for Plano and Orchestra, No. 3, in D Minor, played by Cyrll Smith with the City of Birmingham Symphony orchestra, conducted by George Weldon [Co-lumbia M-671; five 12 inch records]. This is a somewhat exasperating recording, for it has so much of the



Yehodi Menubia

power and fire of the music, so much of its surging virtuasity and tidal flaw that a lack of full clarity, both in performance and in engineering, becomes downright tautalizing, Records, particularly imperfect ones, can fool you about artistic stature, but these suggest that Mr. Smith possesses more technical virtuosity than the English orchestra, which is subject to musical spurts and slumps.

> . .

Tschalkowsky: Serenade for Strings' in C major, played by the Philadelphia orchestra under the direction of Eugene Ormandy [Colum-bia M-677; three 12 inch records]. Considering the lasting success of Balanchine's "Serenade," danced to this score by the Ballet Russe de Monte Carlo, a first rate recording was inevitable and overdue. The Philadelphia's wonderful strings and Mr. Ormandy's talents for plastic tone should tilt this one into the best seller class without more than a customer pause for album identifleation.

. . 1.0 Schumann: Sonata for Plano in F minor, Opus 14, played by Leonard Shure [Vox 189; three 12 inch records]. One of those neglected works entirely too charming to be shelved, the not quite successful enough to nudge into top rank, the Sonata in F minor is played by Mr, Shure in F minor is played by Mr. Since in somewhat the same agreeable but inconclusive style. Naturally, he finds it most rewarding in its out-bursts of true Schumann lyricism, and in the shadowed and lovely variations Schumann wrote on a theme by his adored Clara. The recording reproduces plane tone admirably, but sometimes obscures it with surface flaws and that dismaying sound of sizzling. If you have lots of time and experimental needles, naturally a lot of this kind of thing can be banished.

June 1958, page 95 (Harper's Magazine)

95

THE NEW RECORDINGS

playing. Both performers are non-German in training and, in truth, the florid intensity is Italian in the best sense. But I would not dare imply that this Beethoven is out of style-far from it. The sound merely accentuates the dramatic in Beethoven, over and above any trace of weightiness. I particularly enjoyed the early works, Opus 5-for they have here the violent robustness that we now understand was always present in Beethoven, even in the works of his younger years, outwardly somewhat derivative. This is a splendid, top-rank Beethoven album and splendidly recorded, too.

Beethoven: "Diabelli" Variations, Op. 120. (1) Leonard Shure. Epic LC 3382. (2) Rudolph Serkin. Columbia ML 5246.

Columbia evidently gave its sister firm, Epic, a few months' grace before crashing through with its own Serkin version of these incredibly wonderful piano variations—but Mr. Shure has a great deal to say on the subject himself and should not automatically be put aside.

These thirty-three variations on a silly but persistent tune of the publisher, Diabelli, belong with the last sonatas; but they are later, nearer in their fantastic scope, their sudden passions, strange rhythms and unexpected harmonies, to the last quartets. The variations make easy listening, though, because of the ever-present pattern of the Diabelli tune, a shape that the most innocent car can detect throughout. It is a classic shape, as Beethoven recognized; it brings to mind the Bach "Goldberg" theme's solid harmony, as these variations resemble the Goldberg set in the hugeness of their conception and variety.

Serkin has the edge in sheer power and drama, without a doubt. His is a stupendous performance in the whole. Shure, less of a technician, is still a penetrating Beethoven pianist. There are many things he does here that match the best in Serkin, if in a different way. Why not try both discs? The music surely is big enough to merit it!

Serkin has a co-performer, a loud, persistent cricket who chirps an E flat through much of Side 2. Serkin also sings himself a bit.

A Beethoven Recital (32 Variations in C Minor; Andante Favori; Six Bagatelles, Op. 126; Ecossaises). Andor Foldes, pf. Decca D1, 9964.

Beethoven: Short Piano Works, vol. 1 (Six Bagatelles, Op. 126; Fantasia, Op. 77; Six Ecossaises; "Fur Elise," Rondos, Op. 51, Minuet in G). Artur Balsam, pf. Washington WR 401.

It never rains but . . . here are two versions of parts of the shorter Beethoven output that for years I've felt ought to be more often heard, notably the extraordinary little Bagatelles, out of the very last period of his life. The Foldes disc has the famous "Thirty-Two Variations" of 1806 on one side, a middleperiod work that is a kind of Beethoven Passacaglia or Chaconne, related to Bach's, and to Corelli's "La Folia." Balsam throws in a number of the minor pieces of early Beethoven that have always been favorites among beginning piano students-numbers of listeners will be delighted to hear them in this competent form.

Foldes is a pianistic genius who is slowly but surely catching up with his own extraordinary technical powers. He still is a hard, impetuous pianist (like so many gifted Hungarians) but his music is growing warmer and bigger. Thus his penetration of those disarmingly simple, utterly profound fragments, the Bagatelles, is much greater than Balsam's. His Variations realize every bit of the bigness of concept in the extended work. On the other hand, Balsam has a peculiarly lovely way with the lighter Beethoven pieces, giving them a beauty as much costs half as much... executives call it the dictating transcribing miracle

does twice



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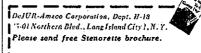
Prokofiev: Violin Concerti #1 and #2, Isaac Stern; N. Y. Philh., Mitropoulos, Bernstein, Columbia ML 5243.

Shostakovich: The Festive Overture; Memorable Year 1919; Symphony #9. State Radio Orch. USSR, Gauk. Monitor MC 2015.

Schumann: Symphonic Etudes; Kreis-Ieriana, Wilhelm Kempff, piano Decca Schoenberg: Moses und Aron (opera in three acts). Soloists, Orch. Norddeutscher Rundfunk, Rosbaud. Columbia K3L 241 (3).

Mahler: Kindertotenlieder; Lieder eines fahrenden Gesellen. Flagstad, Vienna Philh., Boult. London 5330.

Mahler: Symphony #4. Emmy Loose, || son. Philharmonia Orch., Kletzki Angel || State....



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Avant que j'oublie

 07 November 2010

 Leonard Shure plays Schubert and Beethoven

 Image: Constraint of the plays Schubert and Schuer and Schuer

time when Schubert's piano works were still viewed as curiosities (check out the remarkable 'damned with faint praise' liner notes to get a sense of the special pleading still required in the late 50s.) He recorded Beethoven's 'Diabelli Variations' three times – late in life, Shure was cajoled out of semi-retirement and made a number of CDs for the AudioFon label. These Epic recordings are in more or less the kind of condition you'd expect for LPs of their vintage – in fact, they are better-preserved than usual. However, I had to do quite a bit of manual declicking to make them listenable. So, fair warning. But I don't recall hearing another D958 nearly as exciting as this one – the 'Diabellis' don't really catch fire until the 8th or 9th variation (but that's how I've always fell about the Diabellis ...) On the flip side of the Schubert c-minor sonata are the 'Moments Musicaux.'

Leonard Shure plays Schubert D958 and D740 - Epic mono LP with scans

Leonard Shure plays Beethoven Op 120 - Epic mono LP with scans

Posted by maready at 3:20 PM Labels: Beethoven, Gilbert Kalish, Leonard Shure, Schubert, Ursula Oppens



DISKS RECENT LP COMMENT ON IN BRIEF

The New Hork Times Published: February 15, 1959 Copyright © The New York Times

BACH: The Art of Fugue; BEETHOVEN: Grosse Fuge, Op. 133; Arthur Winograd conducting the Arthur Winograd String Orchestra (M-G-M, two disks). Mr. Winograd's string orchestra versions of these two works give both of them strong immediate appeal. He conducts with intense feeling and communicativeness.

BEETHOVEN: Symphony No. S in E flat (Erolca); Hermann Scherchen and Orchestra of Vienna State Opera (Westminster stereo). Scherchen is re-recording many of his past perform-inces for stereo. This "Eroica" las a fast, even furious, first movement, and the other movements are marked by the peuliar type of suppressed nerv-pusness that Scherchen gener-illy brings to his work. Intersting, at any rate. The stereo recording tends to be harsh-sounding and too heavily emphasized on the upper end.

BERLIOZ: Harold in Italy; William Primrose, violist, and Boston Symphony conducted by Charles Munch (Victor stereo). A re-issue of the monophonic disk that has been on the market since last year. Outside of an impossibly fast second movement, the performance is convincing.

GRIEG: Peer Gynt Suites Nos. 1 and 2; Jonel Perlea and Bamberg Symphony (Vox stereo). Competent readings, (Vox naturally. It is very hard to go wrong in "Peer Gynt," given any kind of orchestra; and the Bamberg is a good one, just as Perlea is a fine conductor. The recorded sound is a little muffled.

<u>KRENEK: Sectina for Voice</u> and Instrumental Ensemble; Bethany Beardslee and ensemble conducted by Ernst Krenek; amentatio Jeremiae Prophetae, Op. 93; Choir of the State School for Church Music in Dresden, conducted by Prof. Martin Flaemig (Epic). Two twelve-tone compositions, the first commissioned by the Fromm Foundation of Chicago, the second awarded a Fromm

Foundation Award. Both are difficult to grasp completely at first hearing, but the Sestina is a fascinating work. Superb performances of both of the compositions.

MASSENET: The Last Sleep of the Virgin; BERLIOZ: Overture and March from Les Troyens; SIBELIUS: March from the Karelia Suite and Incidental Music to the Tempest, Op. 109; RIMSKY-KORSAKOFF: March from Le Coq d'Or; Royal Philharmonic Orchestra conducted by Sir Thomas Beecham (Columbia). The selection has no particular rationale except Beecham whim, although the Berlioz and Sibelius marching style sound suprisingly English. The performances are excellent although the rich sound swallows up the winds.

MOZART: Quintets in C minor (K. 496), G minor (K. 516); The Griller String Quartet, and William Primrose, violist (Vanguard). 'Two of Mozart's greatest works in performances of grace, power and depth. Especially fine are the two opening movements and the tragic in troduction to the G minor finale.

SCHUBERT: Wanderer Fantasy; SCHUMANN: Fantasy in C; Leonard Shure, pianist (Epic). The clean-cut perform-ance of the "Wanderer" is the highlight of this disk. Less impressive is the pianist's mannered, arbitrary performance of the Schumann work.

Claudie Cassidy Chicogo Dalify Tribune (1923-1963); Jun 22, 1947; ProQuezt Historical Newspapers Chicago Tribune (1849 - 1987) pg. E4

On

Christian Science Monitor (1908-Current file); Nov 13, 1957; ProQuest Historical Newspapers Christian Science Monitor (1908 - 1997) pg. 11

'Song of Earth' as Played By Concertgebouw Orchestra **Recordings**

By Klaus George Roy

On Epic LC 3382, Leonard On Epic LC 3362, Leonard Shure plays Beethoven's monu-mental "Variations on a Theme of Diabelli," Op. 120. It is good to have this outstanding artist back in circulation; his technique is a match for Horowitz's, his sense of structure the equal to that of of our older master some pianists.

pranists. Shure pays closest attention to the details of this ever-inven-tive tour-de-force, 33 variations of visionary power. One can complain only of a certain mo-mentary detachment and lack ef disact communication Barring of direct communication. Barring these fishes of "leaving some-thing unsaid," this is a splendid disk. Helpful notes by George Jellinek, and top-notch sound.

Mare Blitzstein: Symphony, "The Airborne," played by the New York City Symphony orchestra under the direction of Leonard Bernstein, with Robert Shaw, narrator and director of the RCA-Victor Chorale, Charles Holland, tenor, and Walter Schueit, baritone (Victor Recordrama M-1117; seven 12 inch records). As a big work of dynamic impact this doesn't come of dynamic impact this docsn't come off, but it has many interesting things to sny on an infimate scale. Mr. Bilizstein has tried to capture in words and music man's yearning for flight, which he calls "wings on the brain," and to sound an alarm against the peril in which we now stank because of Hight's courtest. Some of the result is good as "Bailant for Americans" is good in instinctive use of the vernacular "Ballad for Americans" is good in instinctive use of the vernacular and intuitive choice of effective rhythms, such as "The Green Pastures" simplicity of the mytho-logical background of flight and the parroting of the littler credo by ideological robots. Some of it, par-loulogies the solution is a worker ideological robots. Some of it, par-ticularly the ending, is as preion-tious a fraud as those overblown radio dramas once halfed by the credulous as pioneers of the air-waves. But the best of it lies in the sort of thing that makes you lope-but for Billing that makes you lopeful for Bilizstein's opera based on "The Little Foxes." The knowledge of how a barber shop quartet can of how a barbor shop quarter can slab a seen with polynners. The selection of revenling detail. Most of all, the importance of the spoken word, The peak of "The Alrborne" has no music at all. It is Robert Shaw's way with the theme of the Databa pict, the spoken is the databate British pilot, who in the delights of being nirborne tries to forget its perils. The symphony fills 13 sides. and the 14th is taken up with Billtzstein's "Dusty Sun," rather like a sharecropper's "Water Boy," sung by Mr. Schuett to Mr. Bernstein's plano accompaniment.

Stravinsky: Symphony in Three Movements, played by the Philhar-monic Symphony Orchestra of New York, under the direction of the composer [Columbia M-680; three 12 inch records. Writen for the Phil harmonic in 1045, this music is fairly typical of the Stravinsky who recently rescored several of his

By Claudia Cassidymajor successes, but it will inevit-ably remind you of one of them, "La Sacre du Printemps." Intricate, rhythmically vital, full of invention and with a kind of rustling wil, it is the music of a cratisman. Stravinsky says it has no program, but that it was written in an arduous time and so you may find in it repercussions of "sharp and shift-ing events, of despair and hope, of continual tormonts, or lension and, at last, cessallon and relief."

. . .

Tschatkowsky: Concerto for Plano, No. 2, in G major, played by Shura Cherkassy with

the Santa Monica

Symphony or-

chestra under fho

direction of Jacques Rachmilov-ich i Concert Hall release

AM; four 12 luch

Society



the Record

records). This "unlimited" release, as set apart from the subscription series, Sohura Cherkawy

will not do much [Actar Photo] Later Photol will not do much good to Concert Hairs growing reputation. In performance it is a sometimes glittering, sometimes finshy, sometimes dubious record-ing of the stepsister concerto Balan-chine used so experily for "Hallet Imperial." In engineering the piano tone is often tuny and the music is consultant when off at the end is sometimes pluched off at the end of record sides. Once a trill is interrupted right in the middle. Far terrupted right in the middle. Far more typical of the Concert Hall Society standard is the single record release IALl on which Robert Smit plays an adroit, expertly engineered performance of Aaron Cohland's "Danzon Cubano."

Beethovon: Theme and Variations in F major, Opius 34, played by Leonard Shure, plantat (Vox 602; two 12 inch records). The six varia-tions on an original theme which projected Becthoven into a realm where he later was to be magnifi-cent are well played by Mr. Shure. The plane tone is good, but the surfoces are noisy.

pg. E8 Chicago Daily Tribune (1923-1963); Mar 22, 1959; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987) Claudia Cassidy RECORDS

ECORDS Pianists Richter, Gieseking, Bolet, Cziffra, Firkusny, Shure

ards are based. Richter is one of the big ones. live up to established standards, and that on which standclimactic surge by which a major artist summons his full resources at the electrifying instant: There are at But the playing is big, beautiful, spacious, with the MC-2026]. Here again the sound is not all it might be "Fantasiestuccke" to fill out the second side [Monitor Newest of the lot to reach me is devoted to the Schumann tion of his records made listeners sit up and take notice, were pirated from an anemic broadcast. But there is no touring, and his records sometimes suggest that they least two kinds of piano playing, that which attempts to chestra, Alexander Gauk conducting, with Schumann's Concerto in A minor, played with the State Radio ormistaking his quality, nor has there been since distribu-HANISTICALLY SPEAKING, Russia's not quite secret closed by soviet policy makers he has not come weapon is Sviatislov Richter. For reasons undis-

in A major, and No. 3, in C major [Angel 35654] and No. 4, in E flat, No. 5, in C minor, and No. 6, in F major formance by a major planist, but no more the whole of Beethoven than the best of Gleseking. For that, try his [Angel 35655]. Gentle, thoughtful, often felicitous per-Debussy, Ravel, some of his Schumann. Walter Glescking: Plays Beethoven's Sonatas No. 2,

•

Orchestre National de la Radiodiffusion Francaise, and Balakirev's Oriental Fantasy, "Islamey" [Angel 35612]. in B-flat minor, with Pierre Dervaux conducting the nervous, rearing, race horse temperament to set off this Interesting performance with thin, swift fingers, and the Gyrogy Czlifra: Plays Tschaikowsky's Piano Concerto



kind of virtuosity without letting it slip out of control Leonard Abure Gyongy Califins

•

great recitals. need is a type recorder hidden on stage at Serkin's the sustained flight of poetic imagery to release them romantic showpleces, but without the splendor of tone, ly, often illuminating performances of two of the great into music's outer space. What these fantasies really tasy and Schumann's Fantasy in C major [Epic]. Scholar-Leonard Shure: Plays Schubert's "Wanderer" Fan

3, in C minor, with Walter Suesskind conducting Rudolf Firkusny: Plays Beethoven's Piano Concerto 4 • .

the No. characterless, and dull. Philharmonia orchestra [Capitol P-8466]. Smooth, • • •

not the transcendent kind whose blaze lights up the Jorge Bolet: Plays nine of the 12 Liszt Transcen-dental Etudes [Victor LM-2201], Virtuesity to burn but Lisztian sky.

ON THE RECORD Claudia Cassidy Chicago Daily Tribune (1923-1963); Dee 26, 1947; ProQuest Historical Newspapers Chicago Tribune (1849 - 1987)

loscanini's ž THE RECORD

Albums By Francescatti, Casadesus, Etc. "Haffner," Monteux's "Escales,"

By Claudia Cassidy

that any recording of the lovely "Haffner" could displace Beecham's in my affections, but the Toscanini album goes alongside it on the prized shelf. It is a lapidarian per-MOZART: Symphony No. 35, in Dmajor, Koechel 385, "Haffner." and Gluck's "Dance of the Spirits" from "Orpheus and Eurydice." played by Arturo Toscunini and the NBC Symphony orchestra (Victor M-1172; three 12 inch records). I seriously doubt

menuetto, diamond dust. The gentle dance by Gluck probably will send notes it sends flying must be you back to rehear the Mozart formance to comfort the weary in a slipshod world, and those

sound, brilliantly played, and smoothly recorded. ceptionally full in orchestral glitter rewarding to virtuo-Conducted by Artur Rodzinski. "Ports of Call" dips deftly Columbia's brilliant album full of the languor and the and it makes engaging music Palermo, Tunis, and Valencia, into nostalgic memories of Victor in the bidding opposite cruise than Monteux, who puts guide on this Mediterranean scarcely have a more persuasive (Victor DV-10; two 12 inch vinylite records). You could Pierre Monteux and the San francisco Symphony orchestra FRANCK: Sonata for Violin IDERT: "Escales," played by

are they will record another same studio and the chances and Piano, played by Zino Francescatti and Robert Casadesus (Columbia M-717; four 12 inch records). Get a vioinist and a pienist in the

> it happened in this case is aspocially rewarding, for you have two distinguished artists marked in their second album, when it was among the missing of sonata playing should be ao Sonata) in their first (the Debussy in distinguished collaboration. set of the Franck Sonata. That It's rather curious the fusion

played by Leonard Shure, pian-ist (Vox-178; four 10 inch records). A boldly resourceful engaging byways the whimsical or mischievous conductor can recorded as it deserves. find in this bubbling music. which has no interest in the pertly efficient performance. phony, in D major, played by Eugene Ormandy and the Philaand capricci, not quite as well performance of the intermetal A lustrous recording of an ex-M X-287; two 12 inch records). delphia orchestra (Columbia ERMIMS: Fantasien, Opus 116, PROKOFIEFF: Classical Sym-

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RECORDS: SERKIN

By HAROLD C, SCHONBERG

THE last few LP months occasionally has a glassy "ping." have been marked by a There are some extraneous concentration of great pi- noises that may amuse some lisanists, some of them teners and irritate others; they world-famous figures, some un- are the sounds of Serkin humknown in person to America. Of ming as he plays. Strange are these none has been accorded the ways of hi-fi. A record commore of a red-carpet treatment pany will not hesitate an inthan Rudolf Serkin, who has stant in discarding a few thoubeen honored by Columbia with sand dollars' worth of tapes bewhat amounts to a Serkin month cause of a squeaking chair or an -a simultaneous release of five infinitesimal wrong note, but disks, Columbia cheerfully lets these Here they are: the Schumann disks go through, even though

Piano Concerto and the Strauss Serkin at some moments does Burlesque, with Eugene Or everything but burst into song: mandy and the Philadelphia Or- and his voice is by no means the chestra; Beethoven's Moonlight, equal of Richard Tucker's. Pathétique and Appassionata Although Vladimir Horowitz Sonatas, all on one disk; Mo- has been away from the concert zart's Piano Concertos Nos. 21 stage for several years, he has in C (K. 467) and 27 in B flat made a series of recordings for (K. 595), with the Columbia Victor, and the latest to be is-Symphony Alexander Schneider; Mozart's the Moonlight and Waldstein Piano Concertos Nos. 17 in G Sonatas. In the former work he (K. 453) and 25 in C (K. 503), plays the first two movements with George Szell and the Co- with tremendous care, letting lumbia Symphony Orchestra, himself go in the finale. The and Schubert's unfinished Son- results sound a little calculated,

In all of these disks the play- ing itself is magnificent. But ing is powerful, purposeful and in the "Waldstein" Horowitz commanding. Serkin is very brings to the catalogues easily music. The first movement of There is breadth to this playing, ample, is clipped, terse and fast, nificent rhetoric. an information of the second s Mozart playing, in the concertos, percolating. Musicians who heard playing tends to lack tension: it stresses the salon elements of is romantically conceived—large him in Prague a year ago have is just a shade bland. But al- the music, using the most deli-

In the first movement of the assessment burougn his work on the pest of taste and a singing most charming music is con-B flat Concerto there is a sur- a Monitor disk. He plays, with line. It is safe to say that in tained in the "Songs Without prise--the inclusion of eight Russian orchestras and conduc- Ashkenazy another great planist measures not found in the Eulen-burg score (or any other score, certo No. 5 and Rachmaninoff's for that matter). Serkin, in ex-for that matter). Serkin, in ex-for that matter are being from the former informer in amining an early copy of the He suffers from inferior re- On a pair of Decca disks, Ruth have been responsible for good concerto, came across these eight corded sound in the Saint-Saëns Slencynzka plays Op. 10 and 25, disks. Leonard Shure, for Epic,

Immense Authority

Serkin's slam-bang performance sically elegant, with all the tech- temperament but not too much Byron Janis, who is developing of the Strauss "Burlesque." How nique in the world and an ability discipline, either musical or into one of our finest native he tears through the writing! to string phrases together in a pianistic. Arrau has discipline pianists, turns to Chopin's B flat And what fun the "Burlesque." manner that makes sense. If but not too much temperament, minor Sonata, Scherzo in C still holds! It is early Strauss, this is typical of Richter's play-with a strong Brahms deriva- ing, he is one of the world's very disk of Chopin excerpts, Stanis-on a Victor disk. He could still tion, but with red-blooded con- great pianists. One longs to hear las Niedzielski has neither tem-tent and big, sentimental melo- him in other aspects of the perament nor discipline. This but this is honest, reliable playdies. Serkin plays it as though repertory. it is "his" piece. But, then Another

Orchestra under sued is devoted to Beethovenata in C and Moments musicaux, though, of course, the piano play-

In the first movement of the assessment through his work on the best of taste and a singing most charming music is con-

it is "his" piece. But, then Another planist from behind ingly bad examples of Chopin Brahms Waltzes and Handel again, whatever he plays has the Iron Curtain is Vladimir playing ever put on the market. Variations (Epic) is skillful and immense authority. Agree or Ashkenazy, who won the Brus- The playing of Guiomar rather unemotional. Apparently disagree with his interpreta-sels Competition in 1956. He is Novaes is always interesting, he is very little interested in the tions, they represent an over- in his early twenties and is a Her latest Vox disk, devoted to color resources of his instruwhelming musical and pianistic formidable talent, as his Angel Schumann, contains the Etudes ment. If he can achieve a more

personality. lisk devoted to Chopin indicates. Symphoniques and Fantasi-imaginative approach he will be The recorded sound on these With the Warsaw Philharmonic estuccke (Op. 12) and illustrates a brilliant artist; right now he disks is not the last word and inder Zdzisław Gorzynski, he this great lady's unique style; has about everything else.



IN FIVE DISKS



Rudolf Serkin, pianist in a large group of LP recordings.

he has his own ideas about the dramatic performance available. Now is bound in a connection and feminine, feather-fingered yet -the Second Ballade, Fourth max, romantic in concept and the "Pathétique" Sonata, for ex- and inhuman precision, and mag- Scherzo, a pair of etudes and a intensely personal. Another acpair of mazurkas, complished lady planist, Ania

his recording. A set of the set o work of a very assured pianist, Claudio Arrau is heard in Op. 10 mous C minor Sonata in a The Rachmaninoff side boasts and the Allegro is Concert, a strong, neo-Schnabel manner. No The most exciting example of much clearer sound, and the seldom-played work with Liszt- superficial prettiness here, but planism among these disks is playing is simply beautiful-mu- ian elements. Slencynzka has very serious, accurate playing.

disk is one of the most shock-ing. Leon Fleisher, in the

in scale, colorful, with plenty of called him a genius. Listeners ways present are a feeling for cate of touches and never over-force. In America can form an initial the romanticism of the music, playing. Some of Mendelssohn's

The New Hork Times

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Arts

SCHNABEL'S STYLE ILLUMINATES SCHUBERT'S SONATAS

By BERNARD HOLLAND Published September 20, 1984

photo of Artur Schnabel; photo of Brigitte Engerer; photo of Richard Goode; drawing

Good performances of Schubert's piano music, all vividly recorded with the latest engineering techniques, continue to appear on records. But they will perhaps always be measured against a handful of hollow-sounding, blunted issues made many years ago, when records turned faster and sounded much farther away.

They are played by Artur Schnabel, have been re-released in longplaying format on the Arabesque label and were taken from 78 rpm originals recorded between 1932 and 1950. These records achieve their high fidelity by personality and musical intelligence alone, and

indeed, this, Arabesque's second volume of Schubert-Schnabel, has wonderful presence despite the relative crudeness of the engineering.

The three-record set (Arabesque 8145-3) is really a family gathering, with Schnabel playing two sonatas, four impromptus and various solo pieces, and joining his son, Karl Ulrich, in music for four hands and his wife, Therese Bahr-Schnabel, in seven songs.

It is, first of all, a tribute to Schnabel's imagination and taste that the records were made at all. Musicians and audiences alike ignored the Schubert sonatas until very recently, while the "Divertissement a la Hongroise," a Schubert masterpiece in the piano duet form, is barely known even today. Yet in this collection we have it, plus the solo sonatas in A (D. 959) and B Flat (D. 960).

For those unfamiliar with the Schnabel style but who know him by reputation as an "intellectual" pianist, the performances will make many things clear. One is struck first by the total, headlong emotion of the playing. It is, however, an unselfish emotion, and it is directed by Schnabel's careful consideration of pacing and phrase. The finale of the B Flat Sonata, for example, approaches frenzy, but never steps over into it. Everywhere is Schnabel's heavy use of rubato - literally "stolen time," whereby tempos increase and decrease to create expressive effects and to express harmonic tension and release. In the A Flat Impromptu (D. 935), Schnabel speeds the middle section in D Flat considerably. The rubato in the opening movement of the B Flat Sonata borders on the extreme, but Schnabel knows when to "give back" in time what he has "taken away." Thus a balance and flow is maintained.

I think the best of these performances is the Sonata in A, which achieves a drama and breadth by its very refusal to hurry. The power of the first movement is arrived at through a calm feeling of accumulating weight, while the Andantino - aside from Schubert's curious bravura rampaging in the middle - retains, through Schnabel's playing, both its dirgelike and dancelike qualities.

The only sad moments in this Arabesque collection are the songs by Schnabel's wife, Therese Behr- Schnabel. They include "Der Doppelg"anger," "Der Musensohn," "Die Stadt" and "Der Erlk"onig and were made in 1932, when the singer was 55. Her worn contralto cannot stand up to the intensity and concentration of the thought behind it.

The four-handed pieces with father and son are sometimes not quite together as ensemble (something modern splicing techniques would have made easier to solve), but they still work well. In the "Divertissement," Schubert captures the flavor of musical Hungary perhaps better than any other non-Hungarian composer ever has.

There are also some interesting new recordings of Schubert's piano music - by Leonard Shure, Richard Goode and Brigitte Engerer. The first two play the same sonata - the C minor (D. 958), but the approaches and the sheer size of the playing are very different. The tone of Mr. Shure's style (Audiofon 2015) is very much like that of the recording itself. In the music and the engineering, grandness rules - one has the sense of a big piano being played in a big, resonant room. The musical approach is earnest and carefully thought out, with the momentum of the first movement beautifully realized. It is the massive sonic scale that seems not to fit. Mr. Shure's plano sonorities are simply too big for the textures at hand.

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In a lifetime of listening it would be difficult to rival the reflective beauty of Leonard Shure's way with this music. It is a wonder work, a lovely, thoughtful chain of melody full of light and shadow, and Shure probes the shadows revealingly without neglecting the music sunny felicities. He has a great gift fer finding precisely the right tempos in a piece many pianists either to distraction or approach drag to distraction or approach with detached objectivity. Each movement yields up secrets of line and phrase, of accent and inflection, of the way it is linked to or set apart from the other. Shure lets you see the music whole. The sound is off the voluptuous side, with deeplayered tone on satiny surfaces. PICK



The Miami Herald

Shure

- James Roos

Classical

r'

Schubert: Plano Sonata in C minor, Op. Posth., D. 958; Schumann: Fantasia in C, Op. 17, Third Movement only. Leonard Shure, planist (Audiofon)

Ever one to rush simultaneously into words and music, Robert Schumann, after writing his superb Fantasia, wanted to call the three movements by the following titles, Ruins, Triumphal Arch, and Wreath of Stars. Forced by a pedestrian publisher to give his visions less fanciful garb, he nevertheless thrust in a clue. He quoted the poet Schiegel in lines a freely / translated to read. "Through all the tones in earth's . many-colored dream there sounds for the secret listener one soft, long drawn note."

Perhaps it was for the secret listener that Leonard Shure played this exquisite performance of the last movement of the Fantasia at the recording session for the Schubert Sonata on this disc, hough we are assured by a liner tote that he was playing it for an wited audience. Whatever the

case, his performance of the piece, even more than the Sonata, is a revelation in the realm of the Schumann Fantasia, being a kind of walk among the stars to match Schumann's original title. His meiting planism is marked by extraordinary sensitivity and depth of feeling.

Record Reviews

Not that the Schubert is anything less than a noble carving in sound - blg in scale and eloquently phrased. But the fragment of Schumann is worth the cost of the whole recording, being a truly great performance, in fact, the only performance I have ever heard of the plece that makes it sound as the composer must have envisioned. Miami-based Audiofon's bell-like reproduction of Shure's plano tone is admirable and according to the liner notes, listeners can expect an eventual release of the complete Schumann Fantasia by Shure. PICK.

...

- JAMES ROOS

Leonard Shure: An Heir to the Schnabel Tradition

BEETHOVEN: Concerto for Plano No. 5 in E flat Major, Op. 73 ("Emperor"). Leonard Shure, plano; The New England Conservatory Orchestra, Leon Fleisher, cond. AUDIOFON 2018, \$12.95.

SCHUBERT: Sonata for Piano in C Minor. Op. Posth., D. 958. SCHUMANN: Fantasv In C Major, Op. 17 (third movement). Leonard Shure, plano. AUDIOFON 2015.

\$12.95 Comparing live performance with recording, Alfred Brendel wrote recently that "it seems time to turn back and learn from concerts once again." Miami-based Audiofon Records has taken that advice to heart, pre-

senting Leonard Shure in two unedited performances-one of them, the Beethoven Emperor Concerto, before a live audience on the occasion of the Artur Schnabel 100th birthday celebration at Jordan Hall, Boston. in December 1982.

The idea of a live performance with its flaws and its stress on what Brendel calls 'broad sweep'' seems particularly appro priate to Schnabel. That planist was noted for eschewing note perfection in favor of grand statement, well-designed structure and long line. Shure, a student of the great artist, shows himself to be a fitting descendant in that tradition

His best work is realized in the Schubert Despite the few unimportant imperfections here, this is a performance of exceptional refinement, as good as any available on disc today, including the excellent version by Richard Goode (Nonesuch 79064). The third movement, in particular, bounces and skips with wit and grace.

Shure holds each movement within a fairly



narrow dramatic and dynamic range. The result can seem at times a bit precious but the work is ultimately convincing because it accentuates long lines and clear organization. The approach is very suited to the C Minor Sonata, in fact, whose strengths---unlike those of the other great sonatas composed within weeks of the composer's death-derive more from form than from melody. The coherence of Shure's playing confirms Brendel's remarks. It is evidence of the benefits derived from unedited recordings

The producers listening to this performance liked it so much they asked Shure for an encore and the result was the filler on this

disc-the final movement of Schumann's Fantasy (in its later, better-known form, not in the early version with a different ending. from a manuscript found in Budapest, performed on a recent disc-Nonesuch 79062by Charles Rosen). After the Schubert it is a real disappointment, especially because it is lacking in precisely those things that make the Sonata so good. The playing is fussy, with ritards that are so disturbing to the musical line that the work falls apart, sometimes sputtering to a halt. This is a deeply felt performance, but emotionally indulgent as well.

The Beethoven disc captures an emotionally-charged moment, too, but the product is different. Shure's sense of scale is good here, and he plays with both energy and conviction. There are some wonderful passages by the planist, such as the breathtaking opening of the slow movement, and the orchestra is succrisingly good throughout.

Yet this is not really a disc that benefits from being recorded live. Shure's mistakes, uneven trills, and irregular arpeggios all seem elarine and disruptive. This impression is made greater by the poor placement of the microphones, which gives far too much emphasis to the soloist and seriously damages the balance between piano and orchestra. Next to the many fine recordings of the Emperor, this disc really doesn't hold its own.

The placement of microphones isn't the only production problem. Audiofon does not use digital techniques because it claims the process is not yet as good as analog mastering with custom-made equipment. Judging front the results on these discs, listeners may not agree. Unedited recordings can be a worthwhile cause: so are well-made recordings. Michael Kimmelman

Music Reviews **Eloquent Schubert from Artur Schnabel**, His Family, and His Students by HARRIS GOLDSMITH EMI and Arabesque restore an invaluable Schnabel legacy, the story of his "first love," while other labels bring us up to date on his followers. Audiofon disc is the last movement of Schu-manifs Op. 17 Fantasy. Shure once recorded the entire work for frain and Audiofon and the disc having lived with the music longer, or having taught it more often. Shure seems readier to expound on details of harmony or voice-leadin technique and less heated in tempo adjust-ments, and Shure, displaying a slightly more effortful command but still ampie keybeard to perform on a modest scale, and has continued his devotion to the piano duet literature, first with his fate wife, Helen Fogel, with whom he Epstein sculpture is strong, sion is eagerly awaited, essentially forward-directed approach to phrase reference to the second movement of Beethoven's Pastoral Symphony, and are (shametully) more and wone Brahms *Haugerian Daares* (Epic, OP), and more recently, with his new associate, the Canadian-born, Steuernann-trained planist Joan Rowland, The first recording of the reconstituted ninor Fantasy, Mozarl's two-piano concerto, Shure's, as an assistant (the younger, Stefan, is an actor), has had a distinguished teaching career, which began, like angular reading, much less graceful and flowlived with this score and made it very much his own -- with no discredit to Schumann. It is an editing – also to get live-performance intensity into its recordings), and was included because favors long takes with an absolute minimum entire work for Epic, and Audiofon promises a remake soon. This excerpt was performed as a of Schubert's three posthumous sonatas. the felicities and emotional conflicts in this tersest (Quintessence PMC 7208), and Kempff (DG 2740132) – the Shure is somewhat more alive to recommend them - as ing, and he even broadens the tempo for lyrical episodes. While both versions have much to drama and harsh accents. Whether because of strength, more inclined to go all out for explosive generation gap, with Goode a bit more secure structure. basically objective emotional outlook and their with Goode's reading (Nonesuch 79064-1), since mother for Epic in the ive to compare late-Schubert sonatas. It is actually more instructhe most convincing of his recent renian than the idvisedly) is much sterner since his father's death, Karl Ulrich has continued ing than usual, but strong in the way a Jacob Schubert sessions an in-concert flavor (Audiofon ponus for the small audience invited to give the hand, is auspicious. 'Piano Duo was considered an inspired reading. can only add, "Amen." Shure has e Karl Ulrich, the elder of Schnabel's two sons The lucid Variations, pianists outpouring Interestingly, Schnabel, 916 impressively runinative, death-tring by Arrau (Philips 9500 755) the piano duet literature, fin fe. Helen Fogel, with whom ng. other works, Schubert s this Shure version displaying a slightly more i but still ample keyboard ostensibly do the to his father. In the years Ģ there seems to late-monophonic era) the Shure has obviously and 603, make fleeting The complete ver Schubert similar in Arrau, more Beetho recordings of (he made To which Richter pff (DG disc ğ their õ ġ, 2

nesent planistic estate can be gleaned from A much more tavorable assessment of Shure.

Sonata, D.

958. His vision (and I use that term

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often played in a cello-plano arrangement by the fate Gregor Platigorsky. Schubert's exceptional

Grand Duo Sonata (once thought to have been

Symphony) is one of the greatest masterping the duct repertory. Schnabel and Rowland

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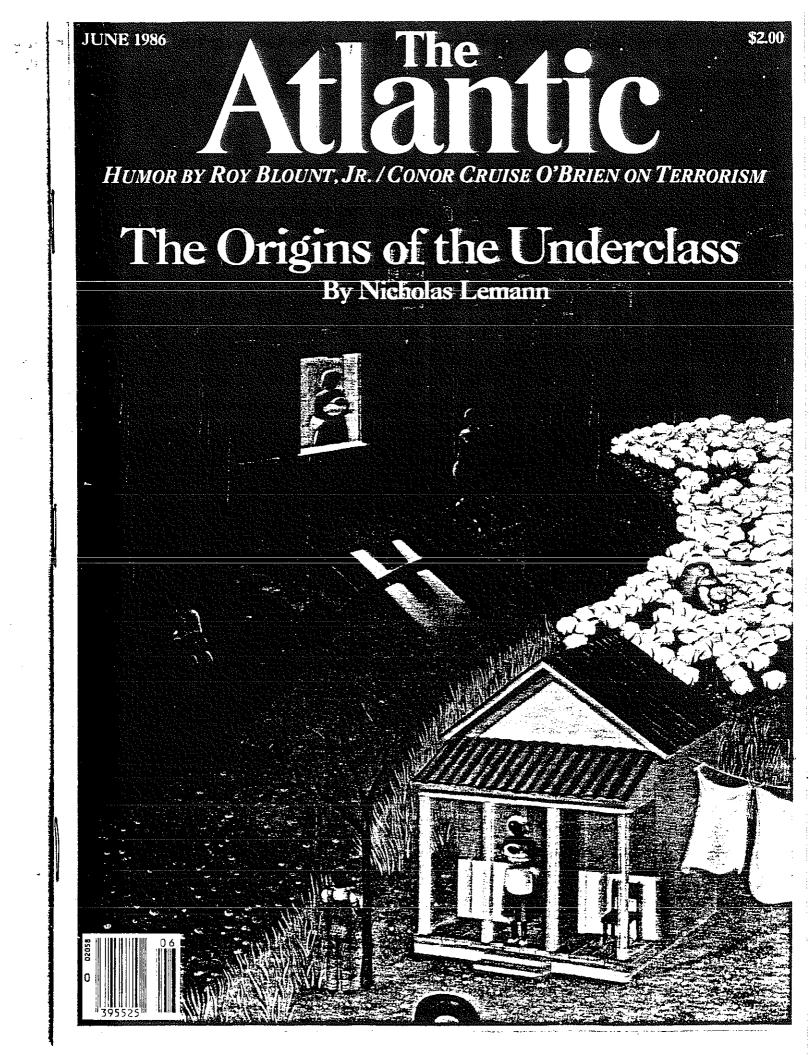
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MUSIC

DIRECTLY FROM BEETHOVEN

BY LLOYD SCHWARTZ

UIETLY OVER THE past few years a remarkable musical event has been taking place. Audiofon Records, a small label that prides itself on the naturalness of its sound and the honesty of its performances, has been releasing a series of new recordings by one of the most extraordinary but least known pianists of his generation-Leonard Shure. That Shure is not a household name beyond the circuit of the classical-music intelligentsia is one of many disturbing examples of the way the music business can affect a major career. Fortunately, some reparations-especially in the form of these recordings-are finally being made.

Shure was born in Los Angeles, on April 10, 1910. He was a child prodigy who by the time he was thirteen was already unhappy with his playing and with the life of a professional virtuoso. Instead of going on a planned world tour, he persuaded his parents to allow him to study in Berlin, where he played for the top European pianists and was advised by the Russian prodigy Mischa Levitzki to go to Artur Schnabel-the most profound and probing of modern pianistsfor "veneer." Schnabel, whose musical ancestry could be traced directly to Beethoven, was hardly the sort of musician to be interested in prodigies. But a letter from the Viennese (and, later, Hollywood) composer Erich Korngold persuaded Schnabel to listen. By 1927 Shure was not only Schnabel's student but his first-and only-assistant. He made his first recording while he was still in Europe-the Chopin Rondo for Two Pianos, Opus 73-with Schnabel's son Karl Ulrich. In 1933 Shure returned to America to resume his career. According to a much repeated story, he went backstage after a concert to meet Serge Koussevitzky, who had heard about him from Schnabel and others. Their conversation about music continued every week for a month, at which pointwithout having heard Shure play a note-Koussevitzky wanted him to perform with the Boston Symphony. In December of 1933 Shure made his American debut with Koussevitzky and the Boston Symphony Orchestra in the Brahms D-minor Concerto, and in 1941 he became the first piano soloist at Koussevitzky's new Berkshire Music Center, at Tanglewood. He was soon playing with most of the major American orchestras under most of the major conductors. In the mid-1940s he started recording the great solo repertoire—



Beethoven, Schubert, Schumann, Brahms—for Vox.

But, like Schnabel, Shure was not interested in dazzling display or bravura keyboard acrobatics. He wanted to play only what he considered the greatest music (which meant an almost exclusive dedication to the nineteenth-century Central European masters), and he wanted to teach. Concert managers, however, were looking for the kind of pre-jet-set virtuoso who would play at least fifty or sixty concerts a year and attract an audience with popular show pieces. A mutual bewilderment and distrust dominated Shure's dealings with managers (he would later tell an inter-

viewer that he had met only one manager he would still allow into his house). So he taught, holding appointments at the Mannes School, the Cleveland Institute, the University of Texas, Boston University, and the New England Conservatory, with guest professorships and master classes all over the world, building a reputation as an extremely difficult but challenging pedagogue in the Schnabel tradition. In the middle and late fifties he made another series of recordings, for Epic (more Beethoven, Schubert, and Schumann), all highly praised and by the early sixties all collector's items.

One of Schnabel's imperatives (startlingly modern at the time) was that a performer must stick to the score-"the thrilling story in which every note has its psychological purpose." Music is "notes belonging to other notes," Shure tells his students. Understanding the connections between those notes is more important than how flashily they can be played. Shure's restrained, undemonstrative stage deportment mirrors the descriptions of Schnabel's; he enters, sits, plays. No rolling eyes, no sudden lunges, the hands never too far from the keys. The drama comes from the piano, not the performer. Schnabel taught a whole generation of pianists that music was an emotional and spiritual experience, not a theatrical one.

Like Schnabel, Shure learned to make his instrument both speak and sing. For both pianists the great piano literature emerges as a series of monologues, recitatives, arias, and hymns. (Shure's actual singing voice can occasionally be heard on his recent recordings.) One of the most distinctive characteristics of Shure's style is the contrast between grand rhetoric and singing intimacy. His fortissimos have an imposing and relentless power, a hugeness that is not just banging, especially in the bass. He must have one of the strongest and steadiest left hands in the history of the piano. Then he astonishes one with the delicacy of the pianissimos, the trills (both high and low), the shadings in volume and tone. And his sense that every moment is part of a larger pattern gives each musical event an exciting forward thrust. He leaves one convinced that there are no alternatives.

This is ALL captured on the four Audiofon albums released so far. Three were made in Miami from August of 1979 to December of 1981: a two-record set of the Beethoven Diabelli Variations and Opus 110 Sonata, the Schubert Opus Posthumous Sonata in B-flat and the one in C minor, and the third movement of the Schumann Fantasia in C as filler. One album, Beethoven's Emperor Concerto, was taken from a Schnabel memorial concert performance at the New England Conservatory, on December 15, 1982. Only in the B-flat sonata, probably Schubert's greatest work for the piano, does Shure leave something to be desired, and there only when one compares the somberness of this performance with the mercurial wit and the greater variety of profundity in Schnabel's virtually definitive 1939 recording (available on an Arabesque set) or with Shure's more eloquent simplicity and heroic rhythmic freedom in live concert performance. Especially the two middle movements-the tenderly unfolding Csharp-minor Andante sostenuto, with its sudden C-major chord that floods the whole movement with a single shaft of light, and the fleet, tumbling Scherzo (allegro vivace con delicatezza)-miss Shure's natural spontaneity and seem a bit self-conscious. (Where's the uncarthly glow he can give that C-major chord?) And yet the lilting roll in the left hand, so even and clear in the Andante, is in itself a small miracle of voicing.

In fact, almost every live performance of Shure's (or tape of a live performance) I've heard has been both more relaxed and more exhilarating than the commercially recorded counterpart. Several of the best recordings are actually preservations of concert performances. Beethoven's Opus 109 (one of a number of pieces recorded in the early 1980s that are still awaiting release) and 110, both central works in Shure's narrow repertoire, were performed before an invited audience. The ardent, yearning Opus 110 was issued unedited, and his monumental version of the Diabelli Variations (his third recording of it) has, according to the liner notes, "less than 5 splices." "There was one wrong note in 109 that made me angry," Shure once told a radio interviewer, "but we let it go anyway." The flowing richness of these performances is worth more than most of the note-perfect recordings of these works put together.

These recent performances by an elder statesman in his late sixties and early seventies are far more vigorous, colorful, and expansive than the recordings Shure made at thirty-five or (more particularly) forty-five, for Epic. The old 78s, of

course, are in many ways closer to live performances than are later studio recordings, with their complex editing devices. Despite the brevity of each "take," Schnabel clearly made this process work for him. But it must not have been only the recording sessions that inhibited Shure—it was his whole approach to music, his technique and style. Those Epic LPs are sensitive, intelligent performances, secure in ideas as well as technique. They are note perfect. But some inner force was still waiting to be released.

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HAT RELEASE HAS finally occurred during the past decade. It's as if Shure has finally abandoned some sense of propriety or purity which constrained his earlier playing. Perhaps, with such strength and dexterity in his fingers, he thought that any sort of complex pedaling would be cheating. Now, however, the pedaling is ever present and elaborately nuanced ("fluttering footwork," a student of his has called it), and it serves to heighten both the grandeur and the intimacy of the music. The last movement of the Schumann Fantasia is significantly more expansive and moving, even out of context, than its 1958 prede-CESSOL

The Schubert C-minor Sonata, one of the trickiest, most manic pieces in the repertoire, is a brilliant miniature on the Epic recording-faster, thinner, much smaller in scale than the way he plays it now. The Audiofon recording of it, though not quite as free as a live performance that I heard Shure give in 1976, and lacking part of its inner network of tensions, is nevertheless a relentlessly dramatic statement of this forceful, disturbing piece-the most powerful recorded performance of it I know. (Schnabel never recorded it.) Robert Lowell once called the Adagio movement "Schubert's requiem-for himself." The size and fullness of Shure's playing allows us to hear in those chordal pronouncements, so continually baffled in their search for resolution, Schubert's confrontation with his inescapable fate. and ours. The final movement is a sinister tarantella, the icily slipping arpeggios a skeletal finger down the spine.

Still, if I had to choose only one of these recent recordings (and I'm glad I don't), it would be the *Emperor*, partly because it's Shure's only concerto recording and partly because it's a sentimental occasion, with Shure joining forces with another of Schnabel's great-

est students, Leon Fleisher, who, since the loss twenty years ago of his ability to rely on his right hand, has emerged as a conductor of significant artistry. (Schnabel recorded the Emperor three times but only once did he have a conductor of Fleisher's musical penetration-Frederick Stock.) With the New England Conservatory Orchestra, Fleisher accompanies Shure with uncanny empathy. I'm especially moved by the way Shure distinguishes among the three appearances of the exquisite leggieramente motif in the first movement, the fleeting echo of military glory growing increasingly distant and nostalgic. (Beethoven scored it that way, but few planists make such distinctions.) Shure makes the slow movement a hymn of the deepest conviction and then throws himself exhilar -. atingly into the final dance of victory, carefully observing the sforzando markings and using them to accelerate the impetus to dance. He brings to the surface Beethoven's abrupt shifts in dynamics (the first half of the famous celebratory phrase that opens the last movement is marked forte, the second half piano), which even Schnabel himself glossed over. True, there are technical slip-ups, but in this magnificent context they remain mere technicalities.

Promised for eventual release are Beethoven's Opus 101 and the aforementioned Opus 109, Brahms's Handel Variations (Shure's first recording of this) and Opus 116 Capriccios and Intermezzi, Schubert's Moments musicaux (Shure's third recording), and Schumann's F-minor Sonata (the so-called Concerto Without Orchestra). There is even some Chopin that Shure has not yet approved, and the jacket of the Schubert-Schumann disc promises a complete Schumann Fantasia, although that release and a new recording of Schubert's Wanderer Fantasy (which in recent concerts he has played far more expressively than he did in 1955) seem more in doubt. It is unfortunately unlikely that any commercial recording company will be inclined to issue the extraordinary though technically flawed and sonically limited pirated tapes of live performances which continue to circulate among aficionados. And it is not likely, given Shure's age and a recurring problem with the tendon of what he calls his "trigger finger," that there will be many more recording sessions, though the history of his career should prepare us for any surprising turn. 🗆

LEONARD SHURE Pianist 1910-1995 Chapter XIII– Shure in Interviews

Here are some interviews from various phases of Shure's career. From 1940, there are 2 interviews of Shure discussing his disdain of child prodigies. The first interview (a syndicated UP article) is interesting because he discusses having taught the 6-year-old wunderkind Ruth Slenczynski (and he was diplomatic enough not to mention her name*). The interview appearing along side it (incomplete, and faded) was done a month earlier, and refers to Shure living in New York. (This article was found in the clippings files of Lincoln Center Library – so, clearly from a NY newspaper, but with no indication as to which one).

The great treasure of this section, of course, is the 1973 essay Shure contributed to *The Piano Quarterly*, describing in considerable detail his difficult – dare I say *tortured* – relationship with Artur Schnabel. Now, it is universally acknowledged that Shure absorbed Schnabel's wisdom – but, as brutally revealed here, he paid a heavy price for the many gifts Schnabel imparted to him. Such psychological scars were incurred by many of Schnabel's students during that 1924-1933 Berlin period. But, most interestingly, in his recent autobiography, Leon Fleisher claims that he knew an entirely different Schnabel – as apparently Schnabel had "mellowed-out" by the late 1930's. However, history demonstrates that only a few of Schnabel's students successfully "survived" his Berlin period: The only Schnabel pupils from that era to make significant careers as performers were Shure, Curzon, and Lili Kraus.

The amusing photos of Shure with Russian virtuoso Lazar Berman teaching Julian Kreeger's son were taken in Miami in 1978. Another item I include here is a transcript of an interview from Gilbert Kaplan's "Mad about Music" radio program. In this excerpt, Kaplan interviews New York's Arch-Bishop Cardinal Edward Egan – an avid amateur pianist who discusses his lessons on a Brahms Intermezzo with Shure on Nantucket.

*N.B.: After her come-back in the 1950's as "Slenczynska" she had a long & respectable career, but in a recent interview she claimed no recollection of her lessons with Shure. As an aside, I've taken the liberty of including an interview with Rachmaninoff -- who also gave Slenczynski lessons (as did almost every other famous pianist of that period!). Clearly, Rachmaninoff was far less diplomatic, but it's interesting to compare his remarks to Shure's - as they were certainly of like-mind on this subject.

Blames Parents for Failures 12/8/40 of Child Prodigies as Adults

NEW YORK, Dec. 7-(UP) time between tutoring and con-Leonard Shure, who used to be a cert appearances he, has almost child prodigy himself once, is so decided to cease taking very young pupils. wrought up on the subject that, given a slight shove, he would step ends much sooner," he said, "if out and organize a society for the they would not force their children prevention of cruelty to child and permit them to live normal prodigies.

Too many of them, he believes, are trained as though they were ."Children may give technically potential animal acts, suited for exhibition as believe-it-or-not anom- they cannot play with understandalies, their genius destroyed by over-zealous parents.

The 30-year-old pisnist, whom Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has described as "the outstanding pianist of the young generation," has tutored four child prodigies. When he was 5 years old he gave his first public concert in Chicago. At 14, after nine years of concert appearances, his father decided that was enough and sent him to Europe to study. Three years later he was assistant to Artur Schnabel in Berlin.

In the treatment they receive as children, Shure said, lies the reason why so many prodigies fail as adults.

Cites Girl's Case

"There was a little girl who studied under me in Berlin," he recalled. "She was 6 years old. Her father made her work six and seven hours a day, a sacrilegious thing to music and to childhood. Even when she played informally for people in the studio he would stand over her and, if she made a slight error, slop the performance and make her repeat the passage until it was mechanically perfect. He trained her as though she were a dog.

"The child had great talent. Later she had quile a career but she is still young and her powers are already dwindling It is a tragic thing."

Parents who seek to capitalize thus on their children's talents defeat their own purposes. Shure asserted, but are difficult for the teacher to combat. Dividing his

pupils.

"Parents would accomplish their lives. It is never too late to start, a career but it is often too early." good performances," he said, "but ing or feeling the works of great masters, who wrole as mature men, any more than they can understand books which are beyond their years"

Shure believes children should be exposed to great music constantly, even from hirth.

"Every c. .d," he said, "is born with a natural appetite-I do not say talent-for good music. Let his experience with music start from the day of birth and let him learn to know it as naturally as he learns to talk, because music is a kind of language, too, and as the child acquires a vocabulary of words he can acquire a vocabulary of music with which to express himself.

"Let the child have an opportunity to learn an instrument, one! which he himself selects, but if he shows aptitude do not force him. Let him develop naturally and have a childhood.

Every child is born with natural aptitudes for music and can be taught to play instruments. Parents should expose their little ones to good music several times a day -music played in the home, heard over the radio or from records. As much care should be taken in selecting the daily musical diet as in the food that is served at meals. That's how Leonard Shure, concert pianist, feels about music and children.

At 30 Mr. Shure remembers the first concert he gave, at the age of 5, and concert-goers whose memory goes back 25 years still remember him as a leading child prodigy of the World War years.

Talens Ruined by Parents. "I have seen too many talents" ruined by parents who were im-patient to force the child to a parient to force the child to a perfection that could be exploited for money." he said. "I have known children of 10, who were compelled to practice six hours a day. That robbed them of normal opportunities for play and of the discipline that comes from getting along with other children.

Children like that may zo along being good musicians in the 14 or 16. Then there's sure bot be a break. Not that they don't like music any longer, but they don't like music any longer, but they be as far as the distorted normal balance permits."

ance permits." He said he was saved from all that because his parents, being musicians — father a violinist, mother a pianist saw to it that practicing didn't prevent plenty of play with other children.

Protege of Schnäbel.

Mr. Shure, who will play with Koussevitzky and the Boston Sym-bony Orchestra at Carnegie Hall on Nov. 30; was a protege of the famous Arthur Schnabel and later Schnabel's assistant in Berlin for six years.

Schnabel's assistant in Berlin Ior six years. Now he lives in a rambling third-floor studio at 1034 Lexing-ton Ave., up two flights of stairs so unattractive that the bop must be a sort of passing surplify to the fledging weather trudge up there for desumation would be practically filled attraction would be information for the state of the state "If' only and state at the state of the pose a child domain of the state ing too must attorn in a will learn to like it up to state at the state good for, young ears, and I mean baby ears. They should hear opera-music as soon as they are old enough to enjoy stations. music as soon as they are old enough to enjoy stories. Connect-ing story and music means a lot to them to them.

Enjoying Music.

Parents shouldn't try to force a child, no matter how bright, to understand music rationally, he warned. Music is to be enjoyed by children and amateurs. It's to be understood by musicians.

"Many adults who imagine they understand something of the scientific fundamentals miss a great deal of enjoyment. They, listen for small things they know and miss what they should be enjoying. Love of music for its own sake is one of the great enrichments of ife. You couldn't put into words, how it makes living easier." said her "the refuge it provides, ho matter how unhappy the world Belly ma gonful : 11-12-40

PRODIGY'S PLAYING DECRIED BY PIANIST

Rachmaninoff, Sailing, Fears Ruth Slenczynski's Public Recitals May Spoil Her.

Sergel Rachmaninoff said yesterday before sailing for England that the public appearances of the child prodigy, Ruth Slenczynski, were to be deplored because they might affect her future adversely.

The noted pianist and composer expressed this view during a conversation in his suite on the United States liner Manhattan about famous music and players. He said he had heard the juvenile artist perform and considered her a "talented, gifted girl, and a fine, intelligent child."

But he shook his head sadly and remarked, "It is too bad, too bad."

Asked what he meant, he said that "all these public appearances are bad for her."

"And I told her father so." he added. "I warned him that she should not play so much. She should practice, practice, practice, all the time through these years. All these pieces she plays are too big. She is playing things she can't afford to play at her age."

Mr. Rachmaninoff said that applause was the worst feature of such youthful success.

"It will spoil her." he continued. "Besides, the audiences applaud even when there are mistakes, and eventually the child will not bother to correct mistakes at all."

Mr. Rachmaninoff was asked who in his opinion was the greatest pianist of today, and he reiterated his oft-repeated conviction that Josef Hofmann was the greatest.

"But the late Vladimir de Pachmann said that Hofmann was an amateur," a reporter said.

"That," replied the artist, "is because de Pachmann himself was an amateur."

The New York Times

Published: March 1, 1934 Copyright © The New York Times

Pianist Suggests Suncoast Music Festival

By NAMET ORGOOD

"The Samoust with the wonder tot. In climate would be a pertect setthey for a moste featival.

The opinion was expressed by the aptionally known concert planhit Leopard Shure who this week minds his first Florida appearances in St. Petersburg and Clear-whiter with the Florida Philharmon. ie Orchesten, Mr. Shure's performence of the Deetheven "Emperar" Concerts, E Gal, earned such critical accialm as "brilliant, powerful, pyrolechatchi and elliving."

The noted artist, who came to the Suncoast almost directly from a successful concert is New York's Carnegle Hall, is identifiable with the very coul of music. At the At the suggestion of the lather of the late Florenz Liegiold, he began his plaus studies when only 4. The playing of a Monart concerto with a Chicago orchestra when he was 4 was the beginning of Leonand Shura's uninterrupted career a concert plant. ŝj:

His enthusiation for the Philhermonie and hi conductor, Bernard Researchal, is unbounded.

"I have played under the direc-tion of the foremost conductors," he says, "but I have never had such an accompanyment for the second movement of the "Engageor'. I can't say enough for the sensitivity and musicianship of sensitivity and musicanable of Rescaladi, I have never fait so trat. This has been and of my great experiences."

Discussing the orchestra, Shure

aquality adept with a fishing hure. Mrs. Shure is an interested ther first wedding anniversary hers Monday. New Jacobian and a daughter in the second marriage of her interest and be need were the second marriage of her interest and be need in the best marriage and be seen and be need in the best marriage from a cultural stand. Bandled right be best marriage from a cultural stand.
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in Trabant Timm Pres in Ge Talented hands of planist Leonard Shure are equally adopt with a fishing lure. Mrs, Shure is an

wards to least good music. People are only bared when music is not well played !!!

As eridence of these tacis to tells et having, been, discovered, and asted to play" while vacationing at Nanjucket.

"I was working on a New Yor concert at the time and agreed to appear. If they would accept the compation in preparation.", Dia bell Verhillons by Bethiven.) The management was herrilled at the idea of preparing snything hot light music. Leonard Shure sug-gested R be snowinced that be would play one piece of 54 min-uies duration without Mermission and that no use would be allowed to leave. The musican sudiformm was isomethic to the 18 250 espectly, shill it became necessary for police to black all the strend for 100 standto back of the street for NO stren-teet. Pop concerts also have their place, he believes, "but one has solving to de with the other." Mr. and Mrs. Share have been bouse guests of Mr. and Mrs. Relph Rubenstein, 185 44th Avenue, Belle Vista Boach, since Sunday. They have beday for their home They leave today for their home in Cleveland where the plantet is refield for a series of concerts,

"We are just catching up on a ions - standing friendstip," said Mrs. Rubenstein, Laonard Shire was a master teacher in the Bougulasky School of Muzic in Chicago which she headed.

The Shures celebrated their first wedding anniversary herp Monday.

With Music Love

By Wilma Salisbury Once upon a time, an ambitious concert manager told one of his gifted young clients that he would have to make a choice: Did he want to be a concert artist, or did he want to be a piano teacher?

The young man, Leonard Shure, had no trouble making a decision. He severed connections with the manager and went ahead on his own to establish himself not only as a successful concert pianist but as a highly regarded teacher as well.

"In Europe, a pianist is not respected unless he is a teacher," said Shure, who is in Cleveland to play a plano recital tomorrow night at Severance Chamber Music Hall and to teach master classes Tuesday, and Wednesday at the Koch School of Music-

Now 60, the renowned American planist has combined performance and pedagogy throughout his career. 1. 1.

"PERFORMING and teaching are two different

headed the first seminar in chamber m u s i c perform. ance at Harvard University's summer school, and presently he is hoping th establish the country's first graduate degree program in chamber music at the Uni-. versity of Texas in Austin, where he is chairman of the plano department Olavala



Leonard Shure

Plain Deals c photo (William G. Vorpe)

al theories about the future of live concerts.

"THE SOLO recital is dying," he said. "But everywhere I go, chamber music is thriving. Audiences come out to hear it, and students ask me, where they can go

Champer music uno more year to year be lexposed to a wider range to hay be of literature and they would the Tomorrow n ig h t when of literature and decy country from the solo recital would come his audience insights accu-the solo recital would come his audience insights accu-

Shure purposely keeps his own concert schedule light, playing only six or eight programs yearly. He has strong feelings about choosing pieces for performance"

piece just to play it on a program," he said. "Sometimes I have known a work for years before I felt ready to perform it. You see, I don't 'play' when I practice. I study the music and try to get to the composer's meaning.

"Before I perform a piece, I put all my thoughts about it together so they make sense. Then I throw them all away, because I don't think when I play. I express. My purpose is to play the notes, not the footnotes."

Sensing a certain ambiguity in his explanation, the serious musician quickly added, "I want to be sure you understand, so I'll give you an example. You have seen an actor beautifully 'expressing' words. It's very dramatic, and the spit is flying everywhere. But it doesn't mean anything. You c a n 'l express expression. You have to have some meaning to express."

SHURE finds meaning in music through continuous study and review. As he consults manuscripts and teaching are two different things," he said "I couldni," ive without different ive without different in size study if are part of my creative life as a musician". Shure's oreative teaching however, is not collined to the repertory of his own if is tru ment. In addition to w or king with plano stus ter classes in "lieder and chamben music in 1966 he, headed the first seminarin" ask mere they can go to study if the where they can shart in side students, how is that in side students, how is that in they avails preparing for sources and the mere studied to study if they avails preparing for sources and the mere studied to study if they avails preparing for sources and the mere studied to study if they avails preparing for sources and they need by them sources only a recurs of the studied the relation of the studied the first seminarin of the studied of the first seminarin of the relation and they would compares this analyses with

 $\begin{array}{c} mulated \quad over \quad decades \quad of \\ s \ t \ u \ d \ y \land and \quad performance. \end{array}$ Sonata, Op. 110, has been in his repertory for 40 years, the Diabell Variations for 20: But Shure belleves that he has not yet exhaust-

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The Psychology of a Friend

by Leonard Shure



Mr. Shure studied with Artur Schnabel from 1925 until 1928, and was his assistant from 1927 to 1933. He has concertized extensively throughout this country and Europe, and is at present Professor of Music at Boston University.

My relationship with Artur Schnabel, a dear friend and teacher, was nevertheless a stormy one. Even arranging an audition with him was fraught with anxiety. When I arrived in Berlin in 1924 Schnabel was adamant about not granting an audition, especially for an "American Wunderkind." After months of telephoning in vain by my friends, colleagues and myself, I performed for Erich Wolfgang Korngold, a young composer and intimate friend of the Schnabel family. It was only after Korngold interceded for me that Schnabel agreed to hear me play.

The appointment was set for ten o'clock on a Friday morning. I arrived promptly at Schnabel's home on Wielandstrasse and was escorted by "Tante Lillie," Schnabel's secretary, into the studio. It was large, with two Bechstein grand pianos, one wall filled from top to bottom with scores of the finest musical editions, and seating for numerous students. I waited until four o'clock, Tante Lillie announcing occasionally that Mr. Schnabel would arrive "soon." I was more hungry than angry when the master arrived, but both subsided when he took my hand and I looked into his smiling blue eyes. Still, when he apologized and asked that I return the next day at ten, I was relieved.

He entered the studio at noon, and asked me immediately to perform. After two hours at the piano, his compliments were pleasing to hear. He then questioned me about why I wanted to study, what music meant to me, what I thought about a career. All I could answer repeatedly was that I loved music and felt I had so much to learn. Thoughts about a career were farthest from my mind. Apparently my answers were what he wanted to hear because he accepted me without fee until I could find a sponsor. It was several months before I found one. In the interim, he would not accept any money from me personally, although I did offer him a sum I had received as a gift, which he refused.

My work suffered during the first year. Schnabel's demands were not beyond my comprehension, but beyond my ability. I was unable to fit that "perfect technique" he said I had that first day into the sounds he wanted, and he did not or could not help me at that point. Nor did six or seven hours of daily practice bring me closer. Before the season was over I was in such a state of exhaustion and confusion that I could hardly play at all. He would say, "What's the matter? You can't play even a simple scale. Use your hand more. Play into the piano," etc. All of this would have been fine had he explained explicitly how and why. I learned more pianistically just watching or imitating him than from anything he said.

His musical insight was such a revelation yet so overwhelming, and my desires so strong, that everything became too much for me. I almost broke under the strain. One day he said, "You have the brain of a little baby girl," at which point I broke down and cried bitterly. He tried to comfort me, but I could not go on with the lesson, and in fact had to wait six weeks before I could resume my studies.

Schnabel dealt little with psychology. He did not study his students or their needs. He could be brutally cruel and unbelievably kind. He enjoyed a student audience which was almost always present at the lessons (we often called the studio "Carnegie Hall," and felt like it when we were "on stage"). In later years his comments were often directed more to this audience than to the pupil. He expected his pupils to make progress but rarely complimented their progress. He could inspire you into heaven and fling you into the depths. To work with him, to really learn, took thick skin and courage. You couldn't help but love him, but if your love was blind, if you did not understand what he "meant," you could end up a poor imitation of this great man. Yet, if you had that courage and insight, he could give you all you needed to make you independent, where music would teach you! My association with him musically and psychologically, during my second and third years of study, might clarify some of the above.

I became very close to the Schnabel family. They invited me to spend a summer with them after my second year. No music, just talk, walks, games and good food (Schnabel played an excellent game of tennis). He treated me like a son. I was filled with joy and anticipated a continuance of that kind of relationship. Upon my return to Berlin, however, I found him to be very aloof and even cool toward me, and he remained so all year except on rare occasions. No matter what I did, his response was totally unpredictable. To give insight into how Schnabel changed toward me, he would disapprove of me at every turn. He said my character was weak, my emotions too sensitive. He even accused me of simulating some of his physical ailments. Fortunately, our lessons were less fraught with "Sturm and Drang," although when we had some fine musical arguments (he usually welcomed these) he seemed annoyed. As far as the literature I wished to study and program (I had made my debut and then had other concerts to perform) his suggestions were always opposite to mine. For example, if I wanted to perform three big works, he would say I should play smaller pieces and include some purely virtuoso works. He would become very angry if I refused to follow his suggestions. I became so miserable that I contemplated leaving him. I would have done so had not a good friend and older colleague, Bruno Eisner, urged that I stay on. Mr. Eisner did not explain, but I perceived in his knowing look some knowledge of the reasoning behind Schnabel's actions toward me that I myself did not understand. After weighing the issues I decided to remain there was still so much to learn - and I ended up working more diligently than ever. It was during this period that I became his assistant.

At the end of my third year of study I had five lessons in which we covered four large works in two weeks. These were the only lessons I had alone with him. It was at the conclusion of these sessions that Schnabel said I was ready to work on my own. After my final lesson he asked if I would take a walk with him. It was during our walk that I gained an insight into Schnabel's psychological strategy for the first time. As I began to apologize for the difficulties we had in our relationship, he interrupted to illuminate his real feelings about me and my work. He told me people thought, because we were so closely identified in our work, that my attitude of performing, the kind of career I sought, and my choice of literature were due solely to his influence. Although he didn't believe this was the case, he had to be sure that all I did stemmed from my true nature. Consequently, he had decided to test my strength of

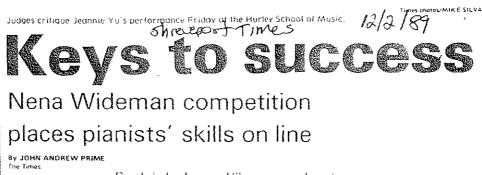
character. He concluded by saying, "Believe me, Leni, all your decisions have made me very happy." I was pleased to hear this confession, but at the same time I felt he had taken such a chance, for had I been a little weaker I might have crumbled under the strain and would have missed a profoundly meaningful, artistic and personal relationship for which I am deeply grateful.

Schnabel was a man who, because of his strong principles was faced with many personal and artistic struggles. His artistic loves were few but covered an infinite horizon. They were stronger than could be encompassed by management, and perhaps by the general public. Yet, his following was inspired and loyal. Management could not handle him, because he represented a "commodity" which could and would be demanded and expected by the public in time. No one but Schnabel offered the kind of artistry he represented. Management feared him, feared his way could become too powerful, too much in demand. Actually Schnabel was bad for "business." What he had to offer was too good, and there was nothing to match it. So Schnabel's small demands of management were not met. He showed me a letter once, in which his manager asked him to leave because he felt "embarrassed" at not being able to give "this great artist" the few concerts he was willing to perform at the modest fee he asked. After leaving his management, Schnabel could pick and choose any number of concerts he wished to perform and at a larger fee.

Schnabel left a heritage which will remain alive for generations to come. He taught us what is true, what is great, what is art, and because of his example we were imbued with some of the same strength with which he battled mediocrity, the flesh peddlers of Madison Avenue, management and fads caused by contests, their winners, judges and critics. He opened a world of perception for musicians who care, and taught them the meaning of true humility, if alone by the statement, "A great work is always better than it can be played." Schnabel's dedication gave us the courage to be uncompromising if we believed strongly in our way. His example taught us to love art and to be tolerant of those who had little or no capacity for that love. We learned to love music first, and learned also that all who loved it found their niche somewhere in the world of music. No struggle can be too much in order to "make music happy." Those of us who have matured, glory in that challenge. It is beautiful to see our students begin to feel the same.

There was much Schnabel could not teach us, but some of us have learned from that what must be taught as well. Some of us have been able to find our own way, which may differ from his, but basically his way of thinking is subconsciously the underlying factor. Often when I have a choice to make about the direction of some phrase, I ask myself, "What would Schnabel have said?"

The last time I saw him we spent several days together reminiscing about the old days in Berlin. He was to perform Beethoven's G Major Concerto. For the first time I felt his urge to give love freely. After his performance, which was somehow unearthly, unidentifiable, full of the magnificent wisdom which may come with age, I rushed backstage in tears. We embraced, both crying. He said, "Leni, I played this just for you." He did not let me leave him to hear the last work on the program, but held my hand the whole time we sat backstage, saying little, but volumes were spoken in our spirits. His mellowness had not weakened him, but spiritually he became the giant as well as he was the man.



Finals judge Leonard Shure, a member of



the faculty of Boston University and professional performer for more than 60 years, advises her and other competitors to carry on if they love music and performance, whatever the results.

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"Competitions are not the way," he says. But, he added, "I'm not against competitions

Shure

that give young people the opportunity to study, money with which to learn and the chance to perform. But most are a way to start a career — and I don't believe that is the way to do it."

Instead, he says, players must trust in their abilities and their music.

"I believe careers will take their shape according to what the person has to offer," he says. "Your first duty is to the music, to make it happy — no, satisfied — which is rare." JACQUES LEISER Artists' Management - Dorchester Towers 155 W. 68 St. New York, N.Y. 10023 (212) 595 6414 Cable Leisartist N.Y.

San Francisco Chronicle _ Sat., May 5

Music World Legend A Recluse Emerges

By Heuwell Tircuit

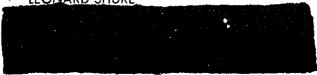
In the daily blizzard of press releases and telephone tidbits, there are a few items that can draw an office "Wow!" from a gaggle of critics. The last was the announcement that pianist Leonard Shure was giving a recital in San Francisco.



ncisco. He is — at 3 p.m. tomorrow in Herbst Theater. It will be the first time he has played in the Bay Area since June of 1965. Wow!

> Shure is a legend in the music world, a semirecluse superstar. Of modern pianists, only Italy's Arturo Benedetti Michelangeli has cultivated such a hidden reputation. Shure is one of those master artists who simply doesn't play for anyone.

LEONARD SHURE



"I've always played," said Shure, "sometimes ten or 20 concerts a year. But I've avoided managers for the past 35 years, primarily because I hate the business — which is such a sham.

"Managers would tell me, you can teach or you can play. But I wouldn't dream of giving up teaching, or sell my soul to play 150 times a year. I'm not a recluse; I'm just not a career seeker. Probably I was born in the wrong century."

Shure, born in Los Angeles in 1910, is much sought after as a teacher. (Currently he teaches at the New England Conservatory in Boston). He was, after all, Artur Schnabel's star student, as well as his principal assistant from 1927 to 1933 in Berlin.

"He made life miserable for me in the closing years," Shure said. "All the programs I wanted to do, the career possibilities, he was against. It wasn't until I was ready to leave that Schnabel told me he had always been pleased by my decisions. 'Anything you did,' he told me, 'I wanted to be sure it was your way, not mine ."

Schnabel's way always has been Shure's way.

The programming and the style of playing are extremely serious. And they tend to be even more spiritual, as an experience, than they are serious.

Typically, Shure will play an all-Beethoven program: the Sonata No. 31 in A-flat major and the massive Diabelli Variations. His repertory always has hinged on the great German classics.

"I can only play the music that I love," said Shure. "It is not enough for me to like something and admire it. It's my temperament. I just can't.

"I always have played a lot of Schubert, for instance. But it'is only within the past few years that I could do the B-flat major sonatas. I tried it, even in my student days, but I just could not find the way into it.

"The Brahms Concertos always have been a specialty, but not all the big solo pieces," said Shure, with something approaching self-surprise.

"The Concertos were my bread and butter. I made my debut with the Brahms First (under Koussevitzky, with the Boston Symphony). And the Brahms Second I did with Koussevitzky the first season the Tanglewood Festival opened."

Yet Shure has never been a stick-in-the-mud about repertory. He studies and teaches all sorts of music, from Scarlatti to Boulez.

"It probably will shock you, but I adore the Tchaikovsky Concerto," he said - and it did! Tchaikovsky? From Shure?

"Yes, and I want to play it again. I used to play it a lot as a young man.

"If one takes the time to look at it carefully, you begin to learn that the whole work is derived from that famous introduction. It isn't just a lot of double octaves and flying fingers, but a beautifully constructed, strong piece.

"Technique is expression, after all. The fingers are only motors for the brain. It's not what they do that counts, but the intellect. Then you have to translate intellect into emotion. Pianists are just actors.

"I suppose that's why — as I get older — my loves get fewer, but my horizons grow.

"I've begun to feel I may have something to offer now, so I'm touring more and teaching a little less. My choices have become fewer."



. Leonard Shure Plays All-Schubert Program ... he provided only second encore in 61-year career

Shure Concert Prove Success of Fledgling Series

By DONNA CAMERON Herald Correspondent

suddenly grows light again and the plause. fingers are sure. The feet and heads of 250 enthralled listeners follow the tempo.

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Shure a 10-minute standing ovation taken for only the second time in his life.

"In 61 years as a concert planist, "In 61 years as a concert planist, I have never played an all-Schubert program before." Shure said after his weekend performance at the Plantation racht Harbor on Planta-hon "Key "In Tact." I have never played an all-any-composer pro-gram And tonight was only the second fime ve related and given

OPENING HIS program with Schubert's Sonata in C Major and six short "momente musicale" Nimble fingers rollick, pause, pieces, Shure had originally intend-Hopeful-sounding strains of Franz ed to finish with Schubert's Fanta-Schubert's music change slowly to sy in C Major. But after the stand-tones of despair. But the melody ing ovation, he gave into the ap-

"Again, for the second time in my career," he told the audience, "I will play an encore at the re-

The audience, in awe, rises to quest of my grandson, Andy — give classical pianist Leonard Schubert's Prelude in D."

A renowned planist who has for his interpretation of Schubert's played with the symphonies of "Fantasy." And Shure rewards Boston, Philadelphia, Detroit, them with an encore, a gesture of Cleveland and New York, Shure gratitude and feeling he had under- said after the show he does not like

to play an encore because it interferes with the totality of the program he plans.

"""BUT TONIGHT, as in the performance I gave last Feb. 8 at the University of Miami, I felt it belonged. The encore did not upset the totality of the performance."

The 67-year-old Shure is also particular about the piano he plays. A Baldwin concert grand was shipped from Ft. Lauderdale to Plantation Key for Sunday's performance.

"I won't play on any other piano," Shure said, "for a lot of reasons. But basically it's the tonal quality and the touch of the Bald-win that I like."

However, the Keys' climate can get the best of any piano, even a concert Baldwin, causing Shure to interrupt the concert.

"THE HUMIDITY has gotten to the piano again. If you hear some weird harmonies, it's because some of the keys are sticking. I must use the pedals unsparingly to account for those strange sounds."

Shure began his piano studies in 1914 as a four-year-old in Los Angeles. He gave his first concert there as a prodigious six-year-old, then leaving the United States to spend his teenage years studying piano in Germany under master pianist P.W. Schnabel.

Shure performed extensively throughout Europe from that time until his return to the U.S. in 1933, he said, and has since been a featured soloist with every major symphony orchestra in the country and in Israel.

Sunday's Plantation Key concert Sunday's Plantation Key concert was a success for patrons as well as the performer because of a "sell-out crowd," according to John Madigan, president of the Upper Keys Patrons of the Per-forming Arts (UKPPA). The con-cert was the second and last of the newly formed UKPPA-sponsored newly formed UKPPA-sponsored performances for this season. The first featured Flamenco guitarist Carlos Montoya and was also soldout.

Shure said he enjoyed playing at the Yacht Harbor and would "return again if they will have me."

He returned to Boston after Sunday's concert where he teaches piano and music theory at the New England Conservatory of Music.

The Miami Herald Sunday, November 12, 1978



Pianist Leonard Shure is in demand again; he performs tonight with the Miami Beach Symphony.

Fame May Be Catching Up With Pianist Leonard Shure

By JAMES ROOS Heraid Music Editor

Justice is a little slow sometimes, but in the best of all possible worlds it always makes it. Take Leonard Shure. At the University of Miami last March this great American planist played a Beethoven recital, was heard by a major concert manager, and signed by surprise for a tour of the Soviet Union, where he hopes to be "rediscovered" next May.

Odd that an American pianist of stature should have to perform in Russia to be recognized in his own country? Undeniably. Yet Shure, who plays Beethoven's Emperor Concerto tonight with the Miami Beach Symphony and Barnett Breeskin, at the Miami Beach Theater of the Performing Arts, is not completely unknown here.

A serious-minded man who can look back on a distinguished career in music. Shure has taught at Harvard, the Cleveland Institute and Boston's New England Conservatory of Music, where he still is on the faculty. He is among America's foremost pedagogues. But, at 67, he wouldn't mind being better known as the virtuoso pianist he is.

AFTER ALL, in by-gone days, he was in demand as soloist with the Boston Symphony Orchestra and Serge Koussevitzky, the Cleveland Orchestra and George Szell, or as valued collaborator with the Budapest String Quartet. He was Artur Schnabel's lustrous protege. He could have carved out a career in the heroic style of the great pianists. But he chose teaching instead and rarely appeared in concert because he "can't stand the business of music."

The fact is that early in his career Shure suffered exploitation at the hands of greedy managements. His first concert agents so lied and maneuvered and gouged his fees, the young planist protested and was "black-balled" from the concert circuit. He acquired a reputation for being "difficult" by insisting on playing music he liked instead of kow-towing to popular tastes.

IT DIDN'T seem to matter that what Shure liked were the giants of music, Beethoven, Schubert, Schumann ahd Brahms. Managers tended to find him "too intellectual" and nobody seemed willing to arrange, say, 20 concerts a season that would allow him to teach and concertize. So the years rolled by and Leonard Shure was all but forgotten by the musical public.

Then, suddenly, two years ago he was coaxed into making his Miami debut. The one who did the coaxing was Shure's son, Robert, who manages a Miami record store, and the result was an indelible evening of Schubert. The great Wanderer Fantasy in particular touched on prescience that night. It poured out of him in a molten glory, tumultuous, passionate, incomparably beautiful.

WHEN IT was over and the audience got its breath back for shouting, an awed voice near me said, "But he looks so modest." Modest? The avalanche of that Wanderer took the courage of a Daniel, for Schubert is a lion's den. In a way, it was that same den he entered by

It May Take Russian Tour To Bring Shure U.S. Fame

another door when Shure returned to play an all-Beethoven recital last season.

Except, this time, he didn't know the internationally renowned impresario, Jacques Leiser, was turking on the premises. As things happened, Leiser was visiting Miami the week before, when in the living room of attorney Julian Kreeger Shure's name cropped up. As manager of Soviet pianist Lazar Berman, Leiser was explaining how he hoped to bring a new batch of Russians to the United States this season.

Someone suggested he help make cultural exchange more two-sided by touring distinguished Americans in the U.S.S.R., and Sbure was mentioned as an overlooked artist. Leiser admitted he had never heard him, and was persuaded to return to Miami the following week and attend Shure's recital. He was thunderstruck by the pianist's brilliance, signed him, and arranged that portentous Russian tour.

PLAINLY, IT might mean a major resurgence for Shure's career, as Leiser hopes to have him recorded on four in Russia and release the recordings in the United States. While this may not generate the incredible publicity bilitz the impresario achieved for Berman, at least an appreciative Soviet audience could buoy Shure's musical spirits.

"I expect nothing, but it would be nice." the pianist admits "if in the last few years of my career I could perform for more people because I think I have something to give, something i would like to share." In that sharing lies a lifetime's search for the deeper meanings of music. True, Shure didn't begin his musical career in particularly profound circumstances.

"ACTUALLY, I started by singing in vaudeville when I was two and a half. My mother played piano in the orchestra pit and I sang the popular songs of the day." It was Flo Ziegeld's father, then head of the Chicago Musical College, who advised Shure's parents to start him on piano at the age of four and a half. By six he had played his first recital, and at 13 was about to launch a prodigious world tour when he suddenly felt doubts about his playing. "I went to my father and broke

"I went to my father and broke down in tears. I told him there must be more to music than this, that I was not happy with my playing and that I wanted to study more with the best teachers." Subsequently, Shure was heard by Alfred Cortot and Ossip Gabrilowitsch, among others, who recommended him to Leonid Kreutzer, a renowned Berlin teacher. The young planist attended the Berlin Hochschule für Musik, accompanied in those years by his mother, from whom he "ran away" at the age of 16.

SHURE DECLINES to discuss the personal turmoil of his life at that period, except to say he disliked his mother and never returned home. But then, musically he never looked back either. Armed with an introduction to Artur Schnabel, courtesy of the Viennese composer Erich Wellgang Korngold, Shure succeeded not just in meeting the master (who despised prodigies), hut subsequently became Schnabel's first teaching assistant, from 1927 to 1933. The pianist dubs his relationship with the great man "stormy." Yet he ultimately became his foremost disciple, playing lots of Beethoven, shades of Schnabel, notably the Diabelli Variations, a sort of specialty of his house. For these 33 variations on a waitz theme Shure has the penetrating logic, the maturity of line and the imaginative phrasing that add up to a profound grasp of a great score. Back of all this lies an acutely an-

Back of all this lies an acutely analytical mind. A mind that has opened musical doors for hundreds of students, including such famous non-planists like violinist Pinchas Zukerman. Some of his talented pupils consider Shure unduly tough and complex. One, who prefers anonymity, calls him "the kind of person who enjoys making things more complicated than they sometimes really are, which can get a bit tiresome."

AS FOR Shure himself, he denies being "difficult." but admits his personal life, which he prefers keeping personal, has not precisely been simple. For example, his Miami son, Robert, was taken to South America by his Argentinian mother at the age of two, and Shure didn't see him again until he was 16. Altogether, Shure has been married four times and is the father of six children. But he was married to his present wife, Judith, a former Harvard scholar, 24 years ago, and their son Teddy is a talented pianist, conductor and timpanist.

As for his thwarted career as a virtuoso, Shure is philosophical. During the mid-1950s he made major recordings that were widely praised and he did play about 10 to 15 recitals a season, plus occasional concerts with orchestra. Friends like Rudolf Serkin and Eugene Istomin often urged him to teach less and play more, but Shure says his managers were ineffective or unreliable, so he dropped them. It was a far cry from his early days when he was taken under the wing of Serge Koussevitzky.

"I WAS introduced to Koussevitzky backstage one night when 1 first came back from Europe, in 1933," the pianist recalls. "He had heard about me from Schnabel and several other people, and so he asked me to stay after the concert and discuss the works he had conducted. I ended up coming back every week for about five weeks and finally, Koussevitzky said, 'Now you are going to play with me.'

me." "But you haven't even heard me play, I said. 'It doesn't matter.' he said. 'I know how you play.' 'But I'd feel so much better if you at least heard me once.' I insisted. Well, we agreed to do the Brahms D minor Concerto, and when I went to his home for a private rehearsal he stopped me after about two minutes, started pacing the room, turned around and pointed a finger at me. 'You see,' he said, 'I knew how you would play!"

SHURE'S CONCERTS with Koussevitzky were highly successful and they performed often for a while after that. But when Shure was signed by a major concert manager one of his first questions was "Don't you know any other conductors?" Well, said Shure, "I thought you were supposed to know them." why else an agent? That management signed him ultimately meant nothing. But no matter.



Leonard Shure

Today Shure looks to the future with a realist's cautious optimism. The Russian tour should be exciting, and, for the rest, he is doubly happy, with reason. For the same week the pianist was signed up by Leiser here, a Miami physician recommended a new treatment that has relieved him of leg pains he suffered for years as the result of an operation.

NOW A medical instrument attached to Shure's trousers sends impulses into leg muscles that used to tired him so fast he could scarcely walk half a block. Suddenly he can walk painless miles, just at the moment when he wants to travel and rejuvenate his career. As a friend of the planist recently put it. "The whole thing was almost like an act of God."

Perhaps. But Shure isn't expecting miracles. And whatever happens, he says he wants to move to Miami, to be nearer his family, especially his doting grandson. Ideally, he would like to teach about 15 students here and is scouting for some academic affiliation before making the move.

HE SHOULDN'T have much trouble luring students. Last June, the planist realized his long-time dream of opening a summer chamber music school at Nantucket, where students galore turned up. "They come and I love to teach and work with young students. It's been the joy of my life."

Still, more than ever before, Leonard Shure wants to play.

Seventy," says Leonard Shure, who just turned 70, and therefore knows something about the subjeek, "that has class. Sixtyeight?, 69? Somehow they didn't seem like anything. The planist's actual birthday was earlier this month, but this Friday night his colleagues and students at the New England Conservatory have arranged a public celebration which will be centered on a regital in which Shure will play some of the pieces most closely identified with this long career - Schubert's "Wanderer" Fantasy the Schumann "Concerto without Orchestra" and the Beethoven sonata, op: 109.

This will be the fourth more? time Shure has played in

Boston this season, and it signals a shift back into more performing than the planist has done in years, though he doesn't seem to be cutting back much on his extensive activities as a teacher. The interview had to be scheduled between lessons, and when the photographer wanted a picture of Shure with his son Ted, 20, the pose was put to productive use with a minllesson on Chopin's G-minor Ballade. Shure was born in California of Russian parents: like all good musicians, he was a child prodigy. At 14 he said to himself. "There must be more to music than what I am making" - and this was after eight years of public performance. He played for Cortot, for Levitzki, for Gabrilowitsch; Levitzki suggested that the young Shure go to the celebrated Artur Schnabel "for veneer" - a remark that still makes Shure laugh more than 50 years later.

It turned out that Schnabel wasn't interested in child prodigies, and it took the intervention of the composer Erich Wolfgang Korngold before he would take Shure on as a pupil; within a few years Shure had become the older pianist's chief teaching assistant, and today he is one of the last Schnabel pupils and one of the few representatives of the Schnabel ·ideal before the public. بنقتي فأرج بوعل

"When I went to see him," Shure said of Schna-'bel,""he asked me why I wanted to study. I told him I wanted to learn something about music; I had reached an end, and I knew that music doesn't do. that. In all the years with him he never made a student do what he wanted; he made the student think about what he wanted. He had no real ability to show planistic things - he would say things like "throw your hand" but not much more. For me, though, technique is expression. Arthur Rubinstein once said to me that he couldn't think when he played, that something else took over. I also don't think when I play - something happens through me, but I am motivated by what I have thought before,"

Shure's adult career began with Serge Kousse-

'How could anyone feel old when ... he loves music more and SHURE

[Globe photo by Bill Curtis]

vitzky here in Boston in the '30s; Shure was the first plano soloist at Tanglewood. When he first met Koussevitzky, all they did was talk, week after week, concert after concert. Finally, after one of these conversations, the maestro invited Shure to appear with the BSO. "But you haven't heard me play!" Shure exclaimed. But Koussevitzky explained that he already knew how Shure would play from listening to him talk.

There was a time when Shure seemed set for a big concert career, but he ran afoul of the big managements and was, as he puts it, "blackballed for 15 years." Part of the problem was Shure's insistence on playing a repertory of musical and intellectual distinction. "I have never been able to play music I don't like. Also you can only learn certain music at certain times in your life; it took me years to find my way into the Schubert B-flat Sonata, though it was a piece I had loved all along." Even today Shure is not afraid to call most of the music business a "swindle": he says his present manager. Jacques Leiser, is the only manager he has ever had that he would let into his house.

Shure's activities as a teacher have been extensive and prestigious (and not exclusively in the service of pianists; many virtuosos of other instruments have come to work with him.) A pet project now is a -month-long chamber-music school for young professionals that he runs on Nantucket where he has his summer home. "I know I do not have an easy reputation; I always like to give students a challenge. After all, they are not coming to me to learn what they already know. I don't ask for quantity, just quality - just a page of music in a lesson, if the student has learned to express it in some way. Depressing the keys, playing all the marks - that is not making music. I ask a great deal - but I do not expect to get it!"

Shure's conversation does not move in a straight line - Shure will stop talking about his own career

to analyze other planists (of Horowitz: "everything is calculated": of Rachmaninoff: "The craziest of all pianists; but the most divine; he had a way of playing that would drive you mad") or diverge into apparently nonmusical subjects. But everything comes back to the music in his life. "I am happy and healthy, and how could anyone feel old when every day he loves music more and more?"

An (Exciting) Day in the Life...

Some people have all the luck when it comes to their first piano teacher. Three-year-old Daniel Kreeger had his moment here, when Lazar Berman decided to lend a hand...

Photos by Julian Kreeger

How lucky can you get? With Leonard Shure and Lazar Berman. to help out, how can I miss?



Maybe this isn't so hard after all...

BROOKLINE CHRONICLE CITIZEN Vecenber 17,781 Decemi

Musicians learn from a master

By Deborah Horvitz

what the great pianist, I should say, if anyone asks if I am related to Yes, he's my father." I don't know My father always tells me that Vladimir would think of

my parents' house. emanating from the old plano in the livingroom. music is one of the things I have missed most since I moved out of ing my tather's plano music (full mistakes, he assures me grew up accustomed to hearfrom the old grand That

and listening to fine music was recreated, this time with tuoso Leonard Shure. nternationally-known piano virting with friends in a living-room ast week the ambience of sit-

of Brookline residents. In a piano ques a student's performance in Conservatory of Music, donated classes at the New England master class, the teacher critihis time to teach a volce and ront of an audience. Shure, who teaches master master class to a group

Shure's assistant, Deborah Wolfe, accompanied on plano by In this "class," soprano Pamela

LEONARD SHURE

Public can attend events sponsored by launguage dept

public of two events that will take ment of the Brookline Public Schools would like to notity the place. The public is invited to at end all activities. The Foreign Language Depart-

> Lincoln Primary School. German class. Mrs. Dopazo is acmany with the High School tive in the Holocaust Center at Ernst Halpern of the Fletcher

School of Diplomacy spoke on

at Jordan Hall on Jan. 21.

Direct From Kyoto, Japan.

Music" in the original German. explain that part of the strength quoted musicians and writers, to German? What is the meaning of this pahrase?... "He translated words - are you familiar with torgetting the meaning of the her, "I'm not saying that you're with humor. Smiling. Wolfe's performance gently and measure by measure, criticizing formance, his eyes on the ceiling Shure listened intently to the peringram, sang Schubert's "Ode to the German phrases, and Then he focused on the song of the performance comes from the music. meaning of the words as well as he performer's ability to feel the he said to

ston, "Be free, be free - do what sion of it." And after more discusother things...Be as simple as possible." And later, "Don't just of what you have to say, and not should come out by sheer feeling out of your face and your body Don't look wide-eyed! What comes you want! ... Close your eyes if It because it comes from the pashave to do this (making a fist), do stand *any* way. If you teel like you that's also against tradition... you feel it that deeply. I know He interrupted Wolfe, saying

music, not the audience. aware only of Shure and self-conscious?" he asked her with gestures, singing, and Wolfe said later that she Instructions. "Am I making you As Wolfe sang, Shure coached was her

played it better than my father England Conservatory, then per-The audience applauded heartily formed Chopin's F Minor Ballade. ing with his father at the New Shure's son Ted, who is studyeven I had to admit that he

> Ted." eyes on his son, began his second hands folded on his lap and his through the performance, does. Shure, who sat smiling have our work cut out for us, lesson with, "Well! It looks like we his

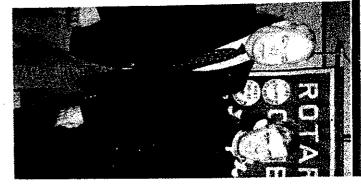
you. always. That's why we come to And Ted, cheerfully accepting his father's criticism, said, "As

six he gave his debut perforsang in vaudeville. Two years later mance on the piano, with that he study plano first. At age musical career at age 21/2 when he Mozart concerto. his voice teacher recommended Leonard Shure began

as Artur Schnabel's first and only performed in Europe. He served assistant until 1933, when Shure returned to the U.S. As a teenager he studied and

every major symphony orchestra in a half-dozen cities in the U.S. featured soloist with virtually in the U.S. He has taught music Since then he has been

sponsored by the Brookline Adult Ray and Thelma Goldberg in their and Europe. series projide scholarship funds and Community Education Brookline Community Series, conome, was the conclusion of the work. Donations raised from the featured four distinguished School faculty. The series Program and the Brookline High He will perform at a faculty recital Beethoven on the Audiofon label Shure has just released a recording of two works by informally about their lives and Brookline personalities speaking for the Adult Education program. Last week's event, hosted by



Club. Wakelin, Lt. Gov. Elect of t Brookline_Kiwanis Club fo Center, was the speaker Rotary, and Edward Heartz Father Frank Murphy, Arnold History at Boston College a KIWANIS-ROTARY SPEAKE 몓

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Heath School for the first m isted on the Honor Roll at The following students

High Honors

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Hsu, and Peter Schildkraut.

Elizabeth Baker,

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Honors

CELLIST DANIEL MORGENSTERN DISCUSSES HIS STUDIES WITH LEONARD SHURE

I was extremely fortunate to meet the distinguished planist Leonard Shure just as I was beginning my career as a professional musician. Mr. Shure's stepson, David, had been a student of mine for several months when Mr. Shure invited me to visit him at his Riverside Drive apartment in New York, Mr. Shure asked me about my aspirations. I told him that I wanted to get a technique that was so good and reliable that I would be able to play anything perfectly under any circumstances. He looked at me sadly and said "I hope you never get your great technique." "Why not?" I asked. "Because" he said, "you will be too easily satisfied with superficial excellence and leave many possibilities unexplored." "On the other hand," he continued, "if you work on a piece of music asking yourself constantly what does this music demand, note by note and phrase by phrase, and find a way to meet those demands, then your technique can be as infinite as the music." This inspiring conversation made a profound and lasting impression on me and created a powerful paradigm shift. I no longer viewed technique as a series of formulas by which I could conveniently and reliably get my fingers on the notes in front of me, but began to understand it as an organic process through which great thoughts and feelings could be translated into sound.

In no way did this approach cause me to undervalue perfect intonation, rhythm and beauty of sound; on the contrary, it greatly particularized each of these elements. Eventually I became keenly aware of the expressive possibilities created by bending notes slightly flatter or sharper to enhance emotional effects suggested by the underlying harmonic background of the music at hand, as well as the "ring of truth" that beautiful intonation gives to tonal quality. I put rhythm into a context of "tempo rubato," where subtle crescendos, diminuendos, accelerandos, and ritards breathe life into the music. I came to understand sound, the medium through which all musical messages flow, as a multifaceted blend of volume, resonance, and timbre. I learned that a musical conception or idea encompasses all three elements; rhythm, pitch, and sound, each of which need to be brought into sharp focus. Bearing this in mind, the technical execution of a musical idea becomes an exact physical manifestation of that musical idea.

Mr. Shure offered to teach me in exchange for teaching David. I considered this a rather lopsided arrangement since Mr. Shure was one of the highest-priced piano teachers in New York and I was new to teaching. Because I was in total awe of his great musicianship and was not in a position to pay his regular fee, I accepted his offer.

During the next few years with Mr. Shure I learned some important facts about sonata playing. I learned that the Beethoven and Brahms sonatas are piano sonatas with an addition of a cello voice, *not* cello pieces with piano accompaniment. I also learned that no intelligent decision about how to play the cello part can be made without reference to the entire score; and every phrase has to make sense and come from details found in the score. At my lessons we would work through some important piece very carefully. I would play a short segment and Mr. Shure would ask me why I chose to phrase it the way I did. He asked if it could be interpreted closer to what was in the score and would demonstrate what he had in mind at the piano. He played with a tonal opulence, emotional warmth and absolute rhythmic authority that exceeded my most utopian expectations. From this experience very different priorities emerged. The biggest change was in the value I placed on the middle and end of long notes and the opportunities they offered for emotional expression. In order to gain a clear understanding of how much of the subtle crescendos, diminuendos, accelerandos and ritards were required; I would practice each phrase in separated eighth and sixteenth notes (played with separate bows) at performance tempo and with full expression.

I found myself favoring fingerings that shifted on the same finger in cantabile passages creating a legato of the left hand rather than simply dropping a finger and using finger substitutions on repeated notes to enhance an emotional effect. In the bow I tried to create the effect of very long up and down bows, while changing the bow direction many times, by bringing every down bow closer to the frog in an up bow phrase and every up bow closer to the tip in a down bow phrase. At times Mr. Shure would play with me and those experiences sustain and inspire me to this day.



Edward Michael Cardinal Egan

Function: Archbishop of New York, New York, USA

GILBERT KAPLAN: Welcome back as we open our new season with my guest, the Archbishop of New York, Cardinal Edward Egan.



For the last eight years he has served as the Archbishop of New York -- a period filled with enormous chailenges and difficult decisions. Throughout it all he has never wavered from what he regards as his most important contribution --- leading people in prayer. And along the way music has always been his companion. He is an accomplished pianist and often turns to music both at difficult times and for consolation. Cardinal Edward Egan, welcome to "Mad About Music".

CARDINAL EDWARD EGAN: Well thank you for having me, Gil. I'm delighted to be here.

KAPLAN: Now in my introduction I mentioned you are an accomplished planist. \sim As I understand so is the Pope. Now when he was in New York, with all the masses and all the ceremonies, did you have a chance to speak with him at all about music?

EGAN: When he was here, we were in the Pope-mobile, as they say, coming away from St. Patrick's Cathedral, after the mass, and he said to me, "What are you playing?" And I said, "Well, Your Holiness, I'm a little ashamed to say that I don't piay Haydn and Mozart and things of that sort anymore." I said, "I actually play things like Debussy and Ravel." And he said, "Well, that's OK, too." So I have permission for that, you know."

KAPLAN: I read somewhere that the Pope, from time to time, plays duets with his former housekeeper, who was a music teacher at one point. Have you ever played together, as a duet, for fun or anything?

EGAN: No, I've never done that. I would be happy to try, but, no. I'd never heard that story, too. Is that right?

KAPLAN: Yes. I suppose I ought to ask you, I mean, who is the more accomplished pianist, you or the Pope?

EGAN: Oh, I have to answer, the Pope.

KAPLAN: Even if he wasn't?

EGAN: Actually, I've never heard him play, to tell you the truth, and he's never heard me play.

KAPLAN: All right, we'll talk further about the Pope and music, but first give me a sense of the role music plays in your life. Is it something you just enjoy or are you one of those who just can't live without it?

EGAN: I'm definitely in the "I can't live without it" group. I've been in love with music all of my life, and frankly, I pretty much learned music on my own. I was a boy that went to a library and brought home the 40th Symphony of Mozart, and I remember putting it on the electric phonograph and saying, "My heavens! Where have I been? What is this?" So then I went back to the library, and it was in Oak Park, Illinois, and I brought home the Brahms Fourth Symphony and the Beethoven Fourth Piano Concerto, and after that, if I could use this expression, I was hooked and I've been hooked ever since.

KAPLAN: Well, that's fascinating. Now, I understand you're an accomplished planist, and almost all of your selections, all but one today, are plano music, so tell me how you first got to that.

about performing plano music? Who are your favorite planists?

EGAN: I would have to say that for Chopin, whom I mentioned, I don't think anyone touches Rubinstein. I think that he simply knocked the ball out of the park. And I could mention this, too, that I actually heard Rubinstein play both of the Chopin concerti at Orchestra Hall, many, many years ago. And he was up in years, and it wasn't the same Rubinstein that had done the recordings many years before, but the feeling in Orchestra Hall in Chicago was a feeling like no other that you ever could imagine. You felt as though the melodies were flowing out right from that piano right into your heart and back, and I'll never forget that he came out and did two encores. And I didn't see it, but somebody said to me that at a certain point, he turned to a lady in the audience and winked at her before he started the Nocturne in E flat, you know? And I think it made it all the more wonderful. I hope it was true. But certainly Rubinstein for Chopin. When you talk about Beethoven, I believe that my hero of heroes always was and always will be Artur Schnabel. Now, that really dates me, I know; but Schnabel's recording of the thirty-two sonatas is available now, you can buy it, and I really think it's the criterion.

KAPLAN: Well then, I think then let's continue on with another plano work. This one by Brahms.

EGAN: The beauty of this piece is that it's, I think, the quintessential expression of subtlety. There's nothing that's pushed in this. This is a subtle, beautiful development by Brahms, and I would say that this intermezzo, the second in the Opus 117, is particularly beloved for me because when I studied it, the teacher I had had been studying it in Nantucket with Leonard Shure. Leonard Shure was a well-known pianist, who was the assistant to Artur Schnabel. So, when I studied this intermezzo, in fact all three of them of the opus, I always felt that Schnabel was teaching me through Leonard Shure, and of course through my teacher. So, whenever I listen to this lovely, subtle piece of music, I think of myself as sort of inheriting some of the wonder that Leonard Shure put into his Brahms. And of course that Schnabel taught him.

[Music]

KAPLAN: Brahms' Intermezzo No. 2 performed by pianist Arthur Rubinstein, music chosen by my guest today on "Mad About Music", the Archbishop of New York, Cardinal Edward Egan. When we return I'll be asking Cardinal Egan whether music can have the same power as prayer.



LEONARD SHURE AND EINSTEIN: BERLIN, 1929

Thomas F. Glick

The death last week, at 84, of pianist Leonard Shure recalled some conversations we had about Berlin as he remembered it from his student days there, as a student of Artur Schnabel, in the late 1920s and early 30s. I was interested in musicians' perceptions of Einstein and knew their paths had crossed.

Einstein, because of his notoriety and his eagerness to perform on the violin whenever possible, was a figure whom musicians, both in Germany and later, in the United States, found endlessly fascinating. An element of the myth surrounding Einstein was that, when playing chamber music, he couldn't "count", a charge that complemented the much-traveled notion that he was unable to perform simple mathematical calculations. The latter was clearly wrong; the former I tried to ascertain by interviewing musicians--and there were surprisingly many--who were familiar with Einstein's playing, Lennie among them. It was a thrill to have discovered this, because I had known Lennie since I was five years old and never had he once mentioned Einstein before.

Lennie told me he had frequently observed the physicist at evening parties to which he always carried his violin in hopes that someone would ask him to play. Einstein always claimed to have hated such affairs, but was still willing to put up with adulation and senseless small talk in return for an opportunity to play some music.

On one particular occasion in 1929, Einstein appeared at the house of Michael Tauber, conductor and violinist, to play chamber music. At these get-togethers Shure's fiancé, the Argentinean violinist Anita Sujovolsky, generally played second violin to Tauber's first. On this occasion she was assigned second to Einstein's first. The two remaining players--what an ensemble it was!--were Emmanuel Feuerman, cello, and Paul Hindemith, viola.

Tauber had chosen a Haydn or Mozart quartet which proved too difficult for Einstein. At Anita's behest, he then switched to the second seat and, as Shure remembered it, was as thrilled as a small child that he could negotiate his way through some of the difficult score. Lennie noted that when Einstein played the other players were always deferential--they would stop, repeat and otherwise be helpful. Although he not comment specifically on the "counting" issue, Lennie came down on the side of those who reported the Einstein's musical limitations.

Such strictures were minor, however, given Einstein's charisma. "When he entered a room," Lennie recounted, "it was as if the sun had risen. There was light. He was humble among professional musicians, but his face was beautiful." Mixing with the assembled players he talked of mundane things, but the content mattered little. Einstein was only too glad to feed his own myth by telling gullible people that everything in life was relative.

..... *

Lennie also recalled musical evenings at Hindemith's apartment, another locale where Anita played chamber music. Hindemith was a model railroad enthusiast and had a complicated train system that ran from room to room. He had printed timetables and at his parties music students were assigned a section of track where, schedule in hand, each was responsible for manning a switch. Leonard spent his evenings thus engaged, wearing a conductor's cap, while Anita attended to more artistic duties.

Shure shared a conviction with Einstein that the classical core of our culture, whether musical or scientific, had to be nurtured and preserved. Einstein continually asserted that relativity was not revolutionary, but rather a completion of the ideas of Galileo and Newton. Because the quantum mechanics of his own day was too probabilistic, he decried it as playing dice with the electrons of the universe. Shure believed his own mission was to interpret the classical core of piano music--Bach (whose music he taught but did not perform because he felt that it was too intimate for the stage), Mozart, Beethoven, Brahms, Schubert, Schumann (after whom he named one of his sons), Chopin, and, the only modern composer, Debussy. Contemporary music, or that considerable portion of it that he rejected, he dismissed as "noise-ic".

Lennie's death and the passing, all within the past month, of his violinist colleague from Cleveland Joseph Gingold and of conductor Max Rudolf practically complete the disappearance of the great generation of pedagogues who dominated American classical music at mid-century.

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LEONARD SHURE Pianst 1910-1995

Part XIV: Shure and Pianos

Leonard Shure had a long and productive affiliation with the Baldwin piano company, and they gladly serviced him with their best pianos wherever he performed. In 1979, the Baldwin company honored Shure by featuring him in their print-advertisements.

In the early 1980's, Shure was introduced to the pianos being made by an Italian immigrant living in the Boston area, Santi Falcone. Shure (as well as Rudolf Serkin and others) was a big admirer of Falcone's pianos, and so some of his 1980's Boston performances were played on the Falcone concert grand (much to the chagrin of Baldwin's artist representative, Jack Roman).

In this section, I've attached the Shure-Baldwin piano ad, as well as an article about Falcone pianos (in which Shure's advocacy is discussed).

"The many years I have performed on Baldwin planos. I have always been assured that each instrument would respond sensitively to my every musical need. The evenness of the actions and quali-

ties of sound allow for the widest range of possibilities. My students are keenly aware of the consistent qualities inherent in these pianos and gratefully acknowledge, along with me that the Baldwin pianos become more beautiful with age as do rare violins"

Leonard Shure New England Conservatory



1801 Gilbert Avenue, Cincinnati, OH 45202



Piano Man

Although Santi Falcone may make the world's best piano, people won't buy it till the world's best pianists play it. And the world's best pianists won't play it till more people buy it. Suggestions, anyone?

By Lucien Rhodes | Jan 1, 1987

My (Other) Love Time For Launch 2.0 From Filmmaker to Entrepreneur High/Low Cuisine with Chef Graham Elliot CEO Passions: Ballroom Dancing Emotiv's Mind-Reading Headset Inc. Newsletter

Inc's Small Business Success

Inspiring company profiles and best practices for smart business owners Email Address

SIGN UP

IN JANUARY 1983, IN A SMALL WOODworking shop behind a retail music store in Woburn, Mass., Santi Falcone founded the Falcone Piano Co. and set out to make the "best piano in the world." Imagine, then, Falcone's excitement only a few years later when Rudolf Serkin dropped by the shop to try out the new instrument. Serkin says he went to Woburn to encourage "an amateur" and remembers playing for about half an hour to a Linked small and appreciative audience. When he was . J Prin; finished, according to some of those present, the maestro rose from his chair, clasped Falcone's face in his hands, and said, "Mr. Falcone, you are the artist."



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Some time afterward, Leif Bakland, a 33-year-old dentist from Newburyport, Mass., made his way to Falcone's shop and was also impressed by the sound of the instrument he heard and played -- so taken, in fact, that he would eventually secure a second mortgage on his house to finance a new \$23,750 Falcone grand.

Falcone, who appreciates a sale as much as anybody, naturally was delighted by Bakland's visit. But he was also frustrated. For in the business of selling pianos, as in selling basketball sneakers and tennis rackets, real industry status comes from bigname endorsements. And Leif Bakland is hardly what you'd call a big name. With his year and a half of piano lessons, Bakland is to Serkin as "Chopsticks" is to Beethoven's "Moonlight Sonata." Yet at this point in the company's growth, someone like Bakland was far more likely to play a Falcone than Serkin. And further, in what may have been the most disconcerting irony, Falcone had to reconcile himself to the fact that his problem was not, in its largest part, related to the quality of his product. Even if it could somehow be objectively determined that the Falcone was, in fact, the best piano in the world, famous artists still might not adopt it as their instrument of choice.

In this respect, Falcone finds himself trapped in one of the most common catch-22s known to entrepreneurs: you can't get bigger because you're not big enough. Consider, as a generic example, a start-up that develops an innovative computer and is soon presented with the opportunity to bid on a large order. This order could provide the infant computer company with the resources necessary to make further breakthroughs and garner additional market share, but the order must be turned down because the company's support staff is too small to service the account. By default, the order goes to IBM, and the company continues to toil along within the confines of its narrow market niche.

market for concert planos can be summed up in two words: Steinway and Baldwin. As "Steinway artists" or "Baldwin artists," name performers agree to use one brand of piano exclusively, in return for the commercial use of their names and a promise from the manufacturer that there will be a piano available and properly tuned wherever and whenever they play. To the working artist always defending a career against the vagaries of life on the road, the security and convenience of such a relationship is considerable. But it is a relationship that is exceedingly difficult and expensive for Santi Falcone to duplicate.

Today, the 42-year-old Falcone ponders this dilemma in a brick, six-story converted furniture factory on an obscure back street in Haverhill, Mass. Here, Falcone and 60 employees craft -- by hand, slowly, and exceedingly carefully -- three sizes of grand pianos. In effect, each one is virtually custom made for a narrow market that includes professional musicians, music schools, and other organizations and individuals devoted to piano and willing to pay \$17,850 for the six-foot one-inch model, \$23,750 for the seven-foot four-inch grand, and \$31,900 for a spectacular nine-foot concert grand. Although only 100 pianos have been produced since the company was founded, volume has since expanded with the move to the larger, more efficient Haverhill building last summer. Currently, Falcone and his crew are working their way through a six-month backlog of orders at the rate of 7 pianos per month. And although the company continues to lose money, Falcone expects to hit an annual production level of between 850 and 1,000 pianos by 1990, a \$20-million business that he figures will throw off \$6 million in profits.

Still, between now and 1990, between the thought and the act, falls the catch-22, in which Falcone must contend with the intransigence of a market "owned" by two quality competitors whose long tradition of service and worldwide network of dealers have given them a tight grip on the customers he needs most. "You know," Falcone says wistfully, "if Rudolf Serkin would adopt my piano, that would put this company into another era entirely."

Predictably, a man who sets out to build the best piano in the world is not easily put off by a mere marketing challenge. Among the pressures Falcone brings to bear on what appears to be an immovable object is the seemingly irresistible force of what can only be called destiny. If ever there were a man born to make pianos, it has to be Santi Falcone.

When he was 14 years old, Santi Falcone and his family emigrated to Somerville, Mass., from Mazzarino, a small town in the Caltanissetta province of central Sicily. In his own recollections of his youth, one feature occurs repeatedly -- music. His father, Ignazio, a diesel-engine mechanic, was given to celebrating his various joys with spontaneous outbreaks of song in an untutored but memorable tenor voice. Opera was is particular passion and frequently young Falcone borrowed records from the local ibrary to feed his father's delight.

"He would play them," Falcone says, "and he would say, 'Santi, Santi, come here and listen how beautiful.' You could say we learned about music together." Every Easter Sunday, their dining-room table set with the traditional Sicilian meal of roast baby lamb annointed with spices and cheese, the elder Falcone would put the opera Cavalleria Rusticana on the record player, and he and his son together would sing its verses for the rest of the family.

After his son finished junior high school, Ignazio decided that the boy's voice was good enough to merit formal training and sent him overseas to the Santa Cecilia Conservatory, in Rome. There, one afternoon Falcone wandered into one of the school's recital halls and watched an elderly piano tuner at work. Whatever plans he had had for a singing career suddenly seemed irrelevant as he now felt the first pull of his true calling. Occasionally, the tuner would drop a tool and could only find it again with unusual difficulty. Falcone held back until he realized

that the man was blind. Soon Falcone became the man's apprentice, and the love of the instrument would bind the craftsman and his young student. "The piano absolutely fascinated me," Falcone recalls. "I didn't know how anybody could ever make such a complicated instrument."

When Ignazio died, Falcone, barely 17, returned to Somerville to help the family. Overconfident of his abilities, he bought a battered piano and had it craned up to their second-floor apartment. "That piano needed a lot of work," he says. "I tried to repair it myself and made a mess out of it." Falcone had a gift for the work, though, and he started repairing and rebuilding pianos at various shops around Boston. He was soon hired by The Boston Conservatory of Music to maintain all of its pianos. In the evening, Falcone also serviced a growing private clientele. "I would pick out names from the telephone book," he says. "I'd say, 'Hello, it's time for your piano tuning.' And many of them would say, 'But I don't have a piano.' Then I'd say, 'Oh, sorry, wrong number.' But, of course, some did."

In 1971, after an Army tour of duty in Vietnam, Falcone came home again with roughly \$13,000 saved from his pay and opened New England Piano & Organ Co., a small retail store on Main Street in Waltham, Mass. If he was an exceptional piano technician, Falcone turned out to be no less skilled at business. Only five years later, he was selling pianos and organs from seven locations throughout New England with a payroll of 45 employees and revenues of about \$2 million. "I was doing very well," he says, "but I didn't like it. You get large, you get more people, more headaches, and your goals get confused." Even when a group of investors tempted him with untold riches if he agreed losing market share even as the market was shrinking. to expand his stores into a national chain, Falcone was not only unmoved but almost revolted by the image of what he regarded as "a McDonalds kind of thing." Besides, Falcone, who had by now repaired or rebuilt at least one model of every important piano in the world, had already decided to create a new grand piano that would be better, and less expensive, than any then produced in Europe or the United States.

оо ведин и тоит усат регион от гезенген инм истогорнонт, типен гисоне сэтницеэ cost him roughly \$400,000. To finance the project, Falcone sold off each of his retail stores to the store managers, retaining only the store in Woburn as a base of operations. Various makes of pianos were still sold from the showroom in the front half of the building, while the rear was filled with the tools and machines of the pianomaker's trade. Gradually, Falcone mastered the details of manufacturing -- where to buy woods, and castings, and parts for the key-board action. And to see how it all fit together, he traveled to Braunsweig, West Germany, for a careful tour of the plant where the highly respected Grotrian piano was made. Finally, in the summer of 1982, Falcone completed the first piano to accurately transcribe his vision of design, tone, and responsiveness. And as news of the new piano spread, concert artists began visiting Falcone's shop to try it out.

One of the first was Leonard Shure, a well-known concert and recording artist, who was so impressed with the instrument that he chose to play Brahms's Piano Concerto in B-flat on a Falcone grand in concert with the Boston Philharmonic Orchestra. It was the first time one of the planos had ever appeared with a major orchestra -- an historic moment not lost on conductor Benjamin Zander, who, during rehearsals at the New England Conservatory of Music, put a sign in the lobby urging students to "come hear a new plano." On the night of Shure's performance, Falcone sat in the audience, transfixed. "It was the thrill of my life," he says. "Oh, boy, did he sound great."

> From that day, nearly every time a Falcone piano was used in a concert, a fresh batch of orders would arrive at the ever more cramped shop in Woburn. It was clear Falcone had reached a decision point. He had no doubt that he could indeed build the best piano in the world if he continued to build so few. But he wanted something more: he wanted to set a new industry standard. And to do that he had to become more than a small craft shop, more than a piano boutique. If he ever expected to capture the world's leading players, he had to offer service and availability as well as quality.

The decision to expand could hardly have come at a more troubled time for the U.S. piano industry. Between 1978 and 1985, the number of pianos sold in the United States each year dropped from 282,000 to 151,000. During the same period, exports declined from 19,000 to 4,000, while imports, mostly Japanese and Korean, more than doubled -- from 28,000 to 57,000. In other words, American manufacturers were

"Two things happened in parallel," explains Dennis Houlihan, of Jordan Kitt's Music Inc., one of the largest retail piano chains in the country. "U.S. manufacturers -without naming names -- did not pay good enough attention to quality. At the same time, foreign price-value relationships improved."

As established manufacturers began closing their doors, other reasons were cited for the impoverishment of U.S. piano making. Unionization, high interest rates and the high prices of raw materials, a strong market for used pianos, and the decline in the number of children at the peak piano-lesson ages -- each of these, no doubt, made its own contribution. But some observers see a more subtle, but ultimately more profound, influence at work -- the break in a piano-making tradition that dates to 1687.

That year, harpsichord maker Bartolomeo di Francesco Cristofori answered the door of his shop in Padua, Italy, to find Prince Ferdinand di Medici, son of the grand duke Cosimo III. The prince, an accomplished harpsichordist, convinced Cristofori to come to the court at Florence and enrich both their lives. The royal patronage so pleased Cristofori that he soon invented the first piano, a modified harpsichord in which a row of small hammers struck the strings from below, as opposed to earlier forms in which the strings were plucked by quills. Cristofori's instrument was particularly responsive to variations in the pianist's touch and could produce both soft and loud sounds. Soon it became known as the "piano e forte," meaning soft and loud, a term that was later shortened to "pianoforte," and finally to "piano."

In addition to his technical breakthrough, Cristofori also established a tradition in piano manufacture that implied a special relationship between a single craftsman and the instrument itself, suggesting that only the close and continuing personal

whose ultimate goal is great art. During the centuries that followed, this essential relationship characterized piano manufacture throughout the world, reaching its highest and most effective expression in the mid-nineteenth century, in the United States, with such names as Jonas Chickering, D. H. Baldwin, Henry Mason, Emmons Hamlin, and, of course, Henry Engelhardt Steinway. But today, with the noteworthy exception of Santi Falcone, those highly personalized bonds between a piano and its creator are only memories.

Even though the specific effect of this rent in the ratural order of things is difficult to quantify, there have been times when the consequences could be seen more or less clearly. In 1972, for example, the reigning Steinway brothers, John and Henry, reacting to their own advancing age and to the lack of interest from other members of the family, sold the legendary company to CBS Inc. for about \$20 million in stock. CBS, in turn, attempted to expand production, but the results were far from impressive. Musicians and dealers alike agree that during the next decade, the quality of the prestigious Steinway piano declined. "The piano business does not take well to bigbusiness ownership," says Houlihan. "It was an industry started by a few entrepreneurs, and when that spirit gets subjected to the demands of a big corporation and excessive financial analysis, it loses its spontaneity." CBS may have reached a similar conclusion. In 1985, it sold the piano manufacturer to a group of Boston-based investors, which again caused Steinway & Sons dealerships to fret over the future of the instrument.

Like Steinway, the Baldwin Piano & Organ Co. also suffered from conglomerate tinkering. During the late 1970s, the assets of the piano maker were transformed into a diversified company calling itself Baldwin-United Corp., which ran up a sizable debt acquiring banks, savings and loans, insurance companies, and most notably, the giant \$1.2-billion mortgage guarantor, MGIC Corp. Late in 1983, Baldwin-United filed for protection from its creditors under the federal bankruptcy code. Through it all, the original piano company continued to operate profitably, and by 1984, its employees had managed to extricate themselves from the debacle by purchasing the subsidiary in a leveraged buyout.

Against this backdrop, Santi Falcone stands out as something of a welcome anachronism, an artist-entrepreneur worthy of membership in the proud guild established by Cristofori. In his own mind -- and indeed, in the minds of many of his customers and admirers -- he had come to rescue beauty and truth from the maw of mass production. But his immediate challenge was more prosaic: finding a way to break the closed circle of logic that kept him small because he was small.

Even if it was obvious to Falcone that he had to expand his volume, the question of how was still an open one. His pianos were already priced well below comparable Steinways (although not the Baldwins) and certain foreign brands because they were sold direct from the manufacturer. But in order to preserve this important competitive advantage, Falcone could not use the existing network of independent piano dealers -- with their hefty middlemen markups -- to bring his product quickly to a wider market. And there was yet another constraint that Falcone imposed on the method of his ascent. True, he had to grow, but he had promised himself he would never grow beyond the point of producing more than 1,000 pianos a year. Beyond that number, he feared, he might compromise the instrument's quality, which was, after all, his primary interest as well as the instrument's ultimate selling point. "I will not have a huge production line pushing people into making errors," Falcone says. "You can't have just the profit motive and be great."

Falcone's was a noble sentiment, but not one calculated to win the support of the capital markets, to which he had turned in 1985 with a \$1.7-million private stock offering. Various venture capital groups and financial institutions were intrigued with this craftsman, his piano, and his prospectus, but they balked at the idea that a company should anticipate, let alone plan, to cut off its unit volume at 1,000 pianos annually. After all, if you could take in \$20 million at that level, why not produce a few more pianos and make it \$40 million? "We didn't get much institutional interest at all," says Thomas J. Walsh Jr., Falcone's director of marketing, an investment manage whom Santi lured from early retirement. "I guess it looked un-American."

In the end, the shares in Falcone Piano Co. were purchased by wealthy individuals whose interests in music were at least equal to their interests in rates of return. To their \$1.7-million investment, Falcone is scheduled to add another \$975,000, the proceeds of an industrial revenue bond secured through the Massachusetts Industrial Finance Agency.

Production soon moved into higher gear at the new Haverhill location, and so did Falcone's marketing, with particular emphasis on wooing well-known, if not always big-name, performers. Clearly, he could not duplicate Steinway's system, which

the field valued at \$15 million. But he could mount a modest campaign in his own backyard.

He began in the Boston area by loaning pianos of various conservatories and orchestras. And if a visiting artist, intrigued by the piano's growing reputation, asked to play one in concert locally, Falcone was as likely as not to pay the \$500 to ship it to the concert hall. Thus, in the part three years, more than 40 prominent pianists and some 15 orchestras have used Falcone pianos, and Falcone now turns away two loan requests for every one he accepts. "He's a good promoter," says Jack Romann, Baldwin's director of concert-and-artist activities. "He's done well in New England. And everybody has to start somewhere."

To date, Baldwin has been more tolerant than Steinway of the occasional use of the new piano by name artists. But Falcone still has yet to receive the unequivocal suppor of even a single major concert pianist from either camp. Although his company has grown, it is still not big enough -- and certainly not yet able to satisfy the legitimate self-interests of international artists on tour. Pianist Leonard Shure, for example, who ranks the Falcone piano "among the best available anywhere," said he would not become a Falcone artist "because I've been with Baldwin so long and because Santi can't service me all across the country." Falcone intends to begin meeting Shure's challenge head-on over the next three years by opening seven company-owned dealerships in major U.S. cities.

In the meantime, as the piano maker chips away at his catch-22, Leif Bakland is practicing like crazy. And when his new Falcone is finally completed and delivered, he promises to practice even more. "Why? Because you want to get your money's worth? he is asked. "No," he says, pausing to laugh at the thought, "because if Santi calls and asks me to be a Falcone artist, I want to be ready."

LEONARD SHURE

PIANIST

CHAPTER XV: Testimonials

In this section, Shure's distinguished colleagues speak about him: So here they are – Lennie, Rudi, Isaac, Rosina, Joe, and others....

Telegram

BBA3#5(1134)(4-0197045113)PD 04/22/82 1132 ICS IPMMTZZ CSP 2122450656 NL TDMT NEW YORK NY 24 04-22 1132A EST PMS LECNARD SHURE, CARE NEW ENGLAND CONSERVATORY, DLP 290 HUNTINGTON AVE BOSTON MA 02115 HEARTIEST CONGRATULATIONS. I CAN NEVER FORGET YOUR WANDERER. MAY YOU KEEP PLUNGING AHEAD IN THAT MIGHTY FUGUE FOR MANY YEARS TO COME. WARM GREETINGS LEONARD BERNSTEIN NNNN

SF-1201 (R5-69)

western union

RUDOLF SERKIN

to whom it may concern:

it is difficult to try to add any words to the upstation of an artist of the stature of Leonard Shur. Leonard Drure has won himself an unique place in the musical world, he represents for the yourse and older manicians the connection between m great tradition of the prest and the best of thirty Leonard Shure supresents Integrity and Mastery.

Rudoep Serkin.

March 24, 1978

Isaac Stern

211 CENTRAL PARK WEST, APT. 19F NEW YORK, N. Y. 10024

May 3, 1978

To Whom It May Concern:

I have known the work of Leonard Shure for many years and consider him one of the important artists of our time.

Any organization fortunate enough to arrange for an appearance in the course of Mr. Shure's busy schedule will be rewarded with a performance of surpassing technical brilliance and musical insight.

Sincerely yours,

tern/al aac,

Isaac Stern

IS:al

"Now a big surprise to everyone before we close. I had a conversation last Monday with someone who wants to say a few words to and about Dad, so without further ado let's listen:"

"Hello, ladies and gentlemen, this is Isaac Stern speaking. Leonard Shure has been a colleague and respected and beloved friend for more than half a century. Amongst all the musicians in this country none gave more to the quality of teaching and care of students than did he. Amongst professional players it was Leonard Shure's name who always came up when there was a first rate talent and a discussion who can really take care of and train and direct a talent like this. Having been a performer himself, having been involved with music at its highest level and knowing full well from his own experience what it meant - what it really means - to give performances in public, he knew what to say to young minds to give them an idea of where they're going because he himself had already indeed been there. It is a special privilege and an honor, my dear Leonard, to join with your friends and colleagues to wish you a very, very happy birthday."

Rosing Lhevinne 185 Claremont Avenue New York, N. V. 10027 December 28, 1971

Dear Leonard,

Your beautiful New York recital still rings in my ears. I must apologize one hundred times for seemingly being so rude and unappreciative of your gift in sending me your C minor Schubert posthumous sonata, but without trying to defend myself I must tell you really and truly that each time I play the sonata it gives me endless joy and pleasure--first by its beauty and secondly by the most impressive sincere and magnificent interpretation.

I wonder how you like your new position and how you find the standards there. What impression do you have of the way the university is run?

Hope you and your family will have a very happy New Year, and maybe you will come again to play for us.

With best wishes.

Sincerely, Bosina

INDIANA UNIVERSITY



SCHOOL OF MUSIC Music Building Bloomington, Indiana 47405 812-

March 14,1980

Dear friend Centie: Allow me to Join Jour many

Griends, students and Colleagues in wishing you a happy birthday! Your Superb Whistpy is det an all Ametplak, your Contribution as a master teacher has Influenced a great number of formidable pilixists, and your friendship Has meant much to me for the past thirty years. Taking music with you left an indelible implusion on my addistic growth. many more years of health, happiness and joy in your astistic Career your devoted filed, Def Hingo

April 1,1980

Dear Leonard.

My association with you goes back to the year 1932 when, as a young student in Berlin, I first saw the name "Shure" on a poster announcing a forthcoming concert.

During the concert I began very quickly to realize you were one of the great planists of our time. Although you were also quite young at the time your reputation not only as performer but as the great Schnabel's assistant was already established.

Later your appearance with the Boston Symphony Orchestra under Koussevitzky enhanced your reputation in this country, and through the years you have brought more and more joy and inspiration not only to your audiences but to the great number of students you have helped and nourished.

Now on your 70th birthday we all rejoice with you, and wish for you, and us, many more years of music making and inspirational guidance for <u>all</u> of us, your manyyfriends and admirers.

Best wishes!

Aarry

LYNN HARRELL

Edward A. Shure 4331 Mannington Boulevard Stow OH 44224 U.S.A.

9th May 1995

Dear Edward,

Mack Harrell/Leonard Shure

The 'Winterreise' performance in Aspen '59 was my first overwhelming musical experience. At thirteen I was happy and sad and did not know why I experienced such a thunderstorm of emotions at their concert.

Years later in Cleveland I had my first ever lessons on Beethoven Op. 102 No. 1 with Leonard and it was one of those encounters which turn your musical life around a corner. It was among the most dramatic and demanding confrontations I had ever had. He would brook no easy answers, no compromises.

He was a musician with great insight and wide knowledge, and generous with both. I shall miss him. Alas, I have no tape of that extraordinary 'Winterreise' - I've been looking for years. One day, I shall find one

Kym Howe

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LEONARD SHURE CARE THE NEW ENGLAND CONSERVATORY 290 HUNTINGTON AVE BOSTON MA 02115

DEAR LEONARD,

IT IS A GREAT PRIVILEGE FOR ALL OF US TO HONOR YOU FOR THE MAGNIFICENT TALENT WHICH YOU PERFECTED AND ENRICHED AND GAVE TO ALL OF US. CONGRATULATIONS TO THE MAN AND TO THE ARTIST. STELLA ADLER WILSON AND THE FAMILY

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PMS LEONARD SHURE, DLR

75 CUSHING AVE

BELMONT MA 02178

VEREMRIER MEISTER, THE FIRST ENCOUNTER WITH THE DIABELLI VARIATIONS ON SO MANY THICK AND BREAKABLE DISCS, THE EXCITEMENT OF MY STUDENTS AT THE MANHATTAN SCHOOL WHEN THEY TALKED ABOUT THEIR UNDERGROUND CLASSES WITH YOU IN WHAT IS CALLED THEORY, BUT IS BEALLY MUSICAL UNDERSTANDING, BEING UNFORGETABLY TOURED THROUGH WEPER IN A SLAT AND SCHUMANN IN F MINOR, THESE ARE JUST A FEW OF THE REASONS FOR SENDING THE WARMEST THANKS YOUR WAY. EACH MEETING WITH YOUR HEART AND PRAIN, INCLUDING THE EXASPERATING ONES WHOSE EXISTENCE I WON'T DENY, MEANT REVELATION AND GROWTH. IT IS NOT A QUESTION OF SAYING "LONG MAY IT BE SO". IT WILL BE SO, FOR A LIFE AS RICHLY GIVING AS YOURS MAKES

SF-1201 (R5-69)



CIRCLES THAT CAVIDEN FOREVER. HAPPY BIRTHDAY. WORK WELL. WITH ADMIRING GOOD WISHES,

MICHAEL STEINBERG

Dear Mr. Shure,

Much congratulations and love to you on your 70th birthday.

What can I say? So much of what I have achieved and hope to accomplish in music is attributable to your astonishing gifts as a teacher. Your thrilling performances have literally set the standard by which I judge all other musicians. You are simply the most phenomenal musician I am sure I will ever encounter. That I feel this so strongly I hope will give you some satisfaction on this great occasion.

I have often tried to analyse the source of your inspiration, insight and communicative gifts. As new students we all march into your studio and you put us through the ringer with your favorite teaching pieces: Schubert Sonatas, Brahms Intermezzi, etc. Student after student brings these assigned pieces to you. Year after year you teach them and still you always resurrect a sense of discovery, excitement and freshness.

How do you do it? I now think I understand. You simply love this music totally and profoundly. If you are the greatest musician I have ever encountered it is because you have an unequalled and ever-growing love for music. Your love and involvement with music inspires me daily.

Happy Birthday Mr. Shure. I eagerly look forward to years and years of your performances and teaching and wish you much joy in the future.

With love and devotion,

tony

Anthony Tommasini Chairman, Music Department Emerson College Boston, Massachusetts

(Thanks to you.)

Leonard Shure with his prize pupil Eunice Podis (circa 1950). She performed many times with Szell & the Cleveland Orchestra, and gave the world premiere of Peter Menin's Piano Concerto with Szell at Carnegie Hall in 1958, in addition to many successful Carnegie recitals.



WHEN YOU AND I WERE YOUNG, LENNY ...

Wish 3 could be There to celebrate your 70Th (!) Congratulations _ all good wished _ love & admiration always Eurice



May 7, 1979

Mr. Jacques Leiser Jacques Leiser Artists' Management Dorchester Towers 155 West 68th Street New York, N.Y. 10023

Dear Mr. Leiser,

LEONARD SHURE'S San Francisco recital, playing Beethoven's Sonata No. 31 in A-flat Major, Opus 110 and Beethoven's Diabelli Variations, was a REVELATION! Here was mammoth intellect and technical prowess casting penetrating light on Beethoven's culminating statements.

The audience was awed and ecstatic! A standing ovation preceded the stunned departure from the concert hall: 19.79-1980

Though our **MARKE** season is all set, we must make an exception and invite Mr. Shure to return this coming season.

Sincerelv liams Hazaiah Wil

WHW/ab

LEONARD SHURE PIANIST

PRESS QUOTES FROM AMERICA, EUROPE, AND ISRAEL

Quotes from Press Clippings 8-3-89

SOVIETSKAYA MUSIKA He is just interpreting, making music, as if thinking aloud. His thought is not a circle or a spiral, but an arc reaching out behind the MOSCOW horizon....Shure reaches the heights of intensity of musical expression and drama development....where letters of the author's law comes to life. In the intense flow of the pianist's thoughts even the smallest detail of each musical voice, each "curve" of harmonic line does not stav unnoticed...Art of the highest technical skills... Let us get back to our subject. Probably, Shure's interpretations would not look so solid and definite if they had not been based on excellent professional skills. We have already mentioned the unobtrusiveness of his interpretations. Same applies to his pianism; he does not demonstrate it, he uses it very thoughtfully, and we must say that displays a solid pianistic arsenal. One can see that Shure considers his technique of "relationship with a piano" to be very important, but during the performance it does not dominate the rest. That is why the suggestion that his performance is smooth, without any "accidents" would be false: sometimes we can notice some stains, cracks, in other words, a certain amount of performer's unevenness. But you can notice it only on a "local basis"; and when it comes to "choosing the lesser of two evils", let it be a false note

musical speech can make anybody envious.

NY Times

In previous recitals, Leonard Shure, the pianist, has followed the practice of playing only a limited number of major works. In his appearance last night at Carnegie Hall he carried it a step further than he has done in the past. He played only the four Chopin Ballades and the thirty-three Variations Beethoven wrote on a waltz by Diabelli. ...One variation suggested the deep, slow tolling of a funeral bell. The next was like the loud reckless dance of a clown. Later a silvery, rippling variation was succeeded by a very speedy one where the rushing notes were punctuated by a heavy rhythmic figure. And so it went, with the imaginative playing changing to meet the requirement of each variant.

instead of false intonation. Shure's intonation and articulation of

<u>De Telegraff.</u> (Amsterdam) A most extraordinary pianist...A brilliant pianist - an artist with great feeling and inner intensity - a man of quality, with conviction and the power to convince...It was magnificent - it was extraordinary - and the man is Leonard Shure.

Dagen Nyheter (Stockholm)

SV.D.

...Schubert's Wanderer-Fantasy. One has rarely heard such a performance - so grand - with so much bravura... Mr. Shure is an extraordinary pianist.

...reminiscent of the great pianistic art of old.

1

Ouotes from Press Clippings 8-3-89

<u>St. T.</u> ...It was indeed a great experience to hear such an inspired interpretation of Beethoven's Op. 110

<u>Die Welt</u> ...clear conception, which marked Shure's playing from the beginning. (Hamburg)

- <u>Hamburg Abendblatt</u> ...accomplishments of great scope in which Shure unfolded his knowledge and artistic insight; Schumann's F minor Sonata, Beethoven's Op.110 and the Wanderer Fantasy by Schubert, which became a Sonata through these hands. At most: Some of the tones in the little hall of the Musikhalle might have been a bit too hard But his superior gualities and his maturity remained gripping throughout.
- <u>Hamburger Echo</u> The American pianist Leonard Shure - absolute master of all technical difficulties - developed in his concert a most prodigious musical energy and delivery, which nevertheless did not eliminate tenderness and singing qualities...breathtaking beauty.
- Boston Globehe did not set forth the results of a lifetime of experience but instead shared the excited discovery of someone who is still a student of the piece.....the power and tension and drama ...Shure's playing alternates between a startling brusquerie and great tenderness. He uses both extremes to make musical points. ...rhythmic drive, bumptious whimsy, and virtuoso scale-playing.
- <u>Miami Herald</u> ...elegance of phrasing, a feeling for the tiny pause, the touch of *rubato* that gives music a unique personality.
- <u>San Francisco</u> <u>Chronicle</u> The depth of eloquence in Shure's playing is overpowering. To hear him play even a simple passage can be a revelation...Shure's sensitivity to the piano as a lyric instrument is balm for the soul...For an "inhuman" touch, he played Schumann's "Palmen," the large finale of the C major Fantasy, Op. 17 - as an encore. Now there's a first for you. It -- and, indeed the whole recital -- was as close to being cosmic as piano recitals come.
- <u>S.F. Examiner</u> Leonard Shure is a pianist in the grand manner – the kind one doesn't hear much these days....Musical objectives were kept firmly in view. Those objectives – as put forth in readings of Schubert's "Wanderer" Fantasy, the Beethoven Op. 109 sonata and Schumann's F Minor sonata, Op. 14 – were largely architectural and dramatic.

 Boston Herald

 American

 ...Schubert Sonata in B-flat Major, Op. posthumous. I don't think I

 have ever heard anyone play the Andante sostenuto more beautifully,

 with more heartbreaking intensity.

2

Ouotes from Press Clippings 8-3-89

<u>San Francisco</u> <u>Chronicle-Examiner</u>

Shure remains one of the great master planist-musicians of this century.

Boston globe

...Shure's magisterial performance of the Beethoven concerto. When Shure came out, sat on his straight-back chair, put on his glasses, and pulled the music stand forward, he looked like the aged and enfeebled Alfred Cortot: I reflected sadly that Shure is now older than Schnabel was when he died. But the first batch of arpeggios shot up the keyboard like a bolt of electricity, and what followed was the only live performance of this piece I have heard (apart from Fleisher's own in Cleveland 25 years ago) that stands on the level of any of Schnabel's own recordings of this concerto. In the last few years Shure has bought all of the disparate elements of his commanding art into a just proportion -- the supremely informed sense of tradition and the personal and original audacity, the bold sound and the exploring sense, the provocative detail and the granitic understanding of overall structure. Listening to this great performance, so-ideally abetted by Eleisher and the orchestra was a stirring, moving and soul-stretching experience.

Aspen Music Festival

...I first became aware of the emotional power of music in Aspen, at a recital of Schubert *lieder* my father gave with Leonard Shure. I didn't know what was going on -- I wasn't even all that interested in music at that point -- yet something moved me incredibly. I found myself crying, but I wasn't sad; I was happy! I had never experienced anything like that before.

<u>Audiofon</u>

Leonard Shure -- don't let the unfamiliarity of his name deter you -- is a magnificent Beethovenian, and these are freewheeling, dramatic and yet lucid performances.

<u>Jerusalem Post</u>

Not that the pianists had any reason to complain. After an absence of 16 years, Leonard Shure led his listeners and students through a fortnight of singularly inspired music-making. The 74-year-old master, a pupil and assistant of Artur Schnabel, rekindled the flame of great tradition every time he touched a work of classic or romantic music literature. His single-minded devotion to the score in its minutest detail, the untamable intensity of feeling, the generosity and ingenuity, sparing no time or effort to attain the seemingly unattainable – all this contributed to the trance-like atmosphere in which the power of music to reach the very emotional foundations of a human being was invoked time and again by a supreme artistic – and pedagogic – feat. Quotes from Press Clippings8-3-894Boston GlobeShure's oration had the flair and depth of a master storyteller, drawing
upon a wide range of startlingly vivid moods and shifting from one to
another with tremendous facility and power.4

Boston Globe Right from the dark rush of those opening scales, the pianist was unmistakable; each scale had a very clear destination. And in fact every element in Shure's playing had a very clear function in the entire performance. The element of the purely decorative plays almost no role; he is intellectually rigorous to an ultimate degree. The paradoxical result is that Shure always seems to be playing with the utmost freedom.

<u>Boston Globe</u>

There were many things to be learned from this remarkable recital by the venerable Leonard Shure. The most immediate was: Never leave at intermission.

The two halves of this concert offered strikingly different experiences -- that of the first impressive but puzzling, that of the second an overwhelming triumph. In the former, Shure's performances of the Schubert C minor Sonata (D. 958) and Beethoven's Six Variations

Op. 34 raised a disturbing question. Is there any way that the body of masterpieces to which Shure confines himself -- all told some dozen and a half works by Beethoven, Schubert, Schumann, Chopin and Brahms -- can become *too* important ?

If one's musical world were to consist entirely of only these pieces, it's possible to imagine how every event, if subjected to years of deep scrutiny, would eventually assume a significance of near-cosmic proportions. This isn't to suggest, of course, that the rewards yielded by such extended study of such works are finite. But on this occasion both the Schubert and Beethoven came across as perplexingly, indeed unnecessarily, epic in scope.

The very essence of Schubert's music is, in a sense, as if from another world. Yet here the C minor sonata was portrayed as titanic, relentless, terrifyingly realistic. True, it's a highly dramatic piece in comparison to the other two late Schubert sonatas. Shure's oration had the flair and depth of a master storyteller, drawing upon a wide range of startlingly vivid moods and shifting from one to another with tremendous facility and power. But the Adagio, for instance, the sudden shifts from exalted nobility to bleak, *Winterreise*-like anguish were hard to fathom, while the last movement seemed an arduous exercise rather than a light, graceful, and vaguely ominous *tarantella*.

(One couldn't ignore the missed notes entirely, either, for some resulted in more unexpected shifts between the major and minor modes than even Schubert intended.)

Quotes from Press Clippings 8-3-89

And the delightful and diminutive Beethoven variations were incomprehensively slow and magnificent, with every *crescendo* and *sforzando* exaggerated almost to the point of caricature.

The Schumann C-major Fantasy, however, was the "other" story. "Technique is expression," Shure said in a Globe interview seven years ago on the occasion of his 70th birthday, and never was this more truly borne out. His mastery of the range and depth of expression in this wild flight of fancy -- wrong notes (and a broken string) notwithstanding -- brought its schizophrenic parts together into a stirring, compelling, movingly inevitable whole, with every one of the mysterious questions Schumann poses resoundingly answered and affirmed.

- <u>Boston Herald</u> Schumann C-major Fantasy, a knuckle-buster if ever there was one....wonderful contrasts between the swaggering, passionate heroic music of Schumann's alter-ego Florestan and the tender, ravishing, lyrical music of the poetic Eusebius.
- Boston Globe It was a wonderful, impetuous performance. The last thing you'd want Leonard Shure to do is mellow, and he hasn't...there was never a wrong or unconvincing musical gesture. Rhythms were strongly marked and harmonic progressions shrewdly dramatized; every scale pattern and arpeggio had a destination, and there was no muddle in the middle.

Greensboro

<u>News & Record</u> Shure's playing reflects deep thought and study of the masters...Disdaining anything flashy or showy, Shure let the music speak for itself. There were moments when he seemed to think Beethoven's thoughts after him...The overall approach was stately...

<u>Union-News</u> Despite his 78 years, the pianist played with power where needed and delicate soft trills as required. The audience went wild...

5

CHAPTER 17:

LEONARD SHURE – TEACHER

"Keep the level!"- L.S.

By this time, most readers will agree that it is inappropriate to refer to Leonard Shure as merely a "pianist". The all-encompassing term for Shure is "Musician" – which includes pianist, teacher, and ensemble player. However, as Shure is best remembered as a teacher, the following report on his teaching is certainly warranted.

Being a consummate musician, Shure's teaching goal was to develop well-rounded musicians (not just virtuosos, and certainly not just "pianists"). In selecting students for his class, the five primary qualities Shure looked for were: musicality, intelligence, passion for learning, strength of character, and humility. Shure preferred teaching students who were still in their formative stages - as these were the students who could best benefit from his work. Virtuoso-digital skills (of primary importance for acceptance to such schools as Juilliard or Curtis) were of no particular concern to Shure. Students hell-bent on entering competitions or pursuing a career were quickly shown the door - Shure had no interest in such students, nor would they have stayed very long had he accepted them: Shure's note-by-note, measure-by-measure, phrase-by-phrase approach was very slow-going, so his teaching was fascinating for some students, but tedious for others. However, Shure knew no other way: Per Leonard Shure, mastering the great works required no less, and so students wanting to study with him could either "deal with it, or leave!"- period! Accomplished pianists who came to Shure generally didn't stay very long - as they had neither the time nor inclination to be treated as "beginners". (Such pianists as James Dick, Juliana Markova, Ylda Novik, and John Browning had this experience with Shure). As Browning told me: "No question about it: Shure was the greatest teacher since Schnabel, but after 9 lessons we were still on the 1st movement of Beethoven's Waldstein Sonata - so I decided to leave him because, well, practically speaking, I felt the day comes when I've just gotta play the f#%@ing piece!" (Well, o.k. John ... Your loss!).

Learning from Shure took thick skin and courage: He desperately wanted you to <u>understand</u> - to the point where his patience would give way to a near- merciless persistence. And, his passionate involvement often gave way to shouting – which could be unnerving to students who craved reassurance or compliments (both were in short supply). However, when Shure <u>did</u> give you praise, you knew that you <u>truly</u> deserved it! Students who made the commitment to Shure's pedagogical approach were richly rewarded beyond all measure: His teaching was truly "the gift that kept on giving". Students receptive to Shure's training were supplied with tools to uncover and realize the structure, beauty and truth of any work they would study. And of course, the greatest bonus of Shure's lessons was that he was constantly demonstrating – so we were privileged to hear (& observe) the playing of a truly great pianist at every lesson & class. (Most of Shure's lessons were given in public, so that we could observe a large amount of repertoire being taught – which compensated for the fact that we ourselves weren't playing through as much repertoire as students of other teachers generally were.

Shure's overall opinion regarding the status quo of piano teaching was that most pianists were taught by rote – as if being trained to speak a foreign language phonetically: Anyone can be taught to pronounce foreign words perfectly, but they'll have absolutely no idea of what they are saying. Schnabel's mission – furthered by Shure – was to train students to the point where they could truly understand the printed score, and then learn to articulate the score on the keyboard to technically express the music's substance. That is the core-process of the Schnabel tradition – with the ultimate goal <u>to make music</u>. And, as Shure often said with regret: "Music making is a dying art".

While the above is certainly enough to set Shure apart from most piano teachers, it is only half of the story: Shure was equally committed to teaching chamber music and lieder. Now, to be fair, a handful of Shure's colleagues did coach chamber music (Serkin, Fleisher, Horszowski, Pressler, etc), but it's doubtful that any of them taught it with the depth and detail that Shure did. And certainly no great pianist of Shure's stature taught <u>lieder</u> – so in this regard he was absolutely unique. In teaching chamber music, Shure never favored the pianist: Instrumentalists and singers were equally subjected to his highly-detailed approach & scrutiny. Shure didn't hesitate to advise string players on bowings, or wind players & singers on how to breathe – in order to properly shape and articulate a phrase. Also, Shure frequently taught chamber works without piano: I witnessed him teaching the Brahms Clarinet Quintet and the Schubert C-Major Quintet – and he had no less to say than he would when teaching works that included piano parts.

Shure's chamber music classes were a major part of all his academic affiliations (Longy, New England Conservatory, Cleveland Institute, Cleveland Settlement, Mannes College, Aspen, University of Texas, and Boston University), but in fact chamber music was the only focus of his classes at Harvard and Brandeis universities. In 1978, Shure realized his dream of founding his own chamber music school "Music on Nantucket" - a summer school that ran for 4 summers, filling that island paradise with gifted instrumentalists to study and perform chamber music in that peaceful setting. However, after 1981, Nantucket's popularity as a tourist destination escalated to a point where Shure could no longer convince local hotels to rent rooms to aspiring musicians, so the project ended. Subsequently, Shure accepted invitations to teach chamber music at such established summer festivals as Yellow Barn (with David Wells), and Rensselaer (with Charles Castleman). Also, Shure campaigned - at Boston University and University of Texas - to establish a Master's Degree program in Chamber Music - but unfortunately, his efforts died at the hands of incompetent administrators. Certainly, the most profound impact of Shure's chamber music teaching was sustained in Cleveland: During the 16 years he lived there, at least half of Cleveland Orchestra members played in Shure's chamber music classes. So, with some justification, the many accolades accorded George Szell for creating the greatest musical ensemble the world ever heard (up to that time) should be shared with Leonard Shure.

There was one crucial area, however, which Shure neglected in his teaching – and that was <u>performance</u>. Shure rarely heard a student play a work all the way through: After a page or two, he would invariably stop the student and start teaching. It was then the student's task to take the work home and put everything together. And, if you were to play that work for Shure again, it was as though he had never heard you play it before: He approached it as "brand new" and he expected you to do the same. "Don't play it the way you used to play it -- <u>Re-study it!</u> And so he would simply commence the process all over again, raising the bar ever higher, opening your vision to new horizons at every lesson. And, the more you gave him, the more he demanded from you – There was <u>no</u> satisfying him.

Leon Fleisher addressed Shure's "endless-study" approach in his Youtube interview, recalling when he conducted Beethoven's "*Emperor*" Concerto for Shure in 1982: At the orchestral dress rehearsal, Shure suddenly stopped playing to discuss something – but Fleisher yelled "*Don't stop, Lennie!*" while the orchestra continued to play, forcing Shure to finish the piece. Fleisher felt -- appropriately so -- that the purpose of a dress rehearsal was for performers to experience "the arch of a performance". But apparently Shure never considered the pedagogical value of stressing "performance" in his teaching (or rehearsing) – so this was the one omission from his otherwise all-encompassing pedagogy.

Now, let's assess the results of Shure's teaching: As can be expected from his pain-staking approach, Shure's teaching was not designed to produce conquering virtuosos. Shure pursued much higher goals, and he achieved more far-reaching musical results: The vast majority of Shure's students – those who made careers – became collaborative artists. Below is a random sampling of his students and their accomplishments – a review of which clearly demonstrates that the influence of Leonard Shure still reverberates throughout the music world today, and will continue to do so for many years to come. (This was apparently Shure's master-plan – that his music-making skills would out-live him and continue to touch the masses). Although certainly such legendary teachers as Vengerova & Leschetizsky (neither of whom performed), Olga Samaroff (whose performing career was cut short), or Rosina Lhevinne (who performed only occasionally) all produced more virtuosi than Shure did, perhaps only the pedagogical achievements of Nadia Boulanger could be discussed in the same breath as Shure's -- with respect to their training & production of so many versatile and influential *musicians*.

MUSIC CRITIC:

Anthony Tommasini: Chief Music Critic The New York Times.

CONDUCTORS:

Hugh Wolff: Music Director, St. Paul Chamber Orchestra, New Jersey Symphony, Grant Park Music Festival, Frankfurt Radio Symphony. Assistant to Rostropovich at the National Symphony. Guest Conductor: NY Philharmonic, Philadelphia & Cleveland Orchestras: Boston, London, San Francisco Symphonies, Orchestra National de France, Leipzig Gewandhaus, Berlin Radio, London Philharmonia, Oslo Philharmonic. Director of Orchestral Studies, New England Conservatory.

Lawrence Leighton Smith: Music Director, Louisville Orchestra, as well as the Phoenix, Austin, San Antonio, Oregon, and North Carolina symphonies. Assistant conductor, Metropolitan Opera. Recital accompanist to Renata Tebaldi, Franco Corelli, Sherrill Milnes, Jennie Tourel, Pinchas Zukerman, Zara Nelsova, Ruggiero Ricci, Walter Trampler.

Benjamin Zander: Music Director, Boston Philharmonic and Youth Philharmonic orchestras.

<u>Neal Stulberg</u>: Music Director, New Mexico Symphony, assistant to Giulini at the Los Angeles Philharmonic. Guest conductor Philadelphia Orchestra; Atlanta, Indianapolis, Milwaukee, National, New Jersey, St. Louis, San Francisco, Vancouver symphonies, St. Paul & Los Angeles Chamber orchestras, Netherlands Radio, Barcelona Liceu, Stavanger Symphony, and many Dutch, Norwegian, & German orchestras. Director, Orchestral Studies, U.C.L.A.

PROFESSIONAL ACCOMPANISTS:

John Wustman: Exclusive recital accompanist to Luciano Pavarotti. Accompanist to Birgit Nilsson, Elizabeth Schwartzkopf, Regine Crespin, Christa Ludwig, Nicolai Gedda, Carlo Bergonzi, Brigitte Fassbaender, etc. Faculty: University of Illinois, Urbana-Champaign.

Phillip Moll: Exclusive recital accompanist to James Galway. Accompanist to Kathleen Battle, Jessye Norman, Kurt Moll, Hakan Hagegard, Anne-Sophie Mutter, Kyung-Wha Chung, etc. Faculty: Hochschule fur Musik und Theater Felix Mendelssohn-Bartholdy, Leipzig.

Itamar Golan: Recital accompanist to Maxim Vengerov, Shlomo Mintz, Mischa Maisky, Ida Haendel, Tabea Zimmermann, Barbara Hendricks, etc. Faculty: Paris Conservatoire.

<u>**Patricia Zander</u>**: Recital accompanist to Yo-Yo Ma. Faculty: New England Conservatory (Piano & Chamber Music).</u>

INSTRUMENTALISTS:

<u>Pinchas Zukerman and Yehuda Hanani</u>: Formed a trio with pianist **Ilan Rogoff**, learning their repertoire in Shure's chamber music classes.

Other instrumentalists who came to Shure for lessons include cellists Lynn Harrell and Daniel Morgenstern, violinists Peter Oundjian and Roni Rogoff.

COMPOSERS:

David Del Tredici: Pulitzer prize-winning composer (with commissions from virtually every major American & European orchestra), and also an accomplished pianist. It was Shure who first encouraged him to pursue composition.

James Randall: Avant-garde composer. Many of his works incorporated computer-synthesized sounds. Composition Faculty: Princeton University.

SOLOISTS:

Ursula Oppens: Modern music specialist – The greatest composers of our time wrote works for her, including Carter, Ligeti, Rzewski, Bolcolm, Harrison, Harbison, Lutoslawski, Wuorinen, Picker, Tower, Nancarrow, Braxton, Davis, Hemphill, Leon, Singleton, Wolff, Wolman, etc. Soloist with all major American & European orchestras, under Leinsdorf, Gielen, Davies, etc.

<u>Gilbert Kalish</u>: Modern music specialist, pianist for the Boston Symphony Chamber Players, Chamber Music Society of Lincoln Center. Faculty: State University of NY, Stony Brook.

Paul Hersh: Equally accomplished as pianist & violist. For 10 years, violist of the Lenox Quartet. His pupils include the noted pianist Jeffrey Kahane. Faculty: San Francisco Conservatory (Piano, Viola, Chamber Music, <u>and</u> English Literature).

<u>Alicia Schacter</u>: Founded the <u>Santa Fe Chamber Music Festival</u> in 1973, which she directed for 18 years. This important American festival still thrives today, directed by Marc Neikrug.

Jerome Rose: Founded the *International Keyboard Institute & Festival* in 1999, an annual 2-week event at Mannes College of Music – bringing established pianists, master teachers & students from all over the world to New York for concerts and master classes. Rose also maintains an international performing, recording, & teaching career. Soloist with Berlin Philharmonic, Chicago & Vienna symphonies, under Solti, Sawallisch, Krips, Comissiona, etc.

Frank Glazer: Concert pianist (debut with Koussevitsky/Boston Symphony 1939, New York Philharmonic 1952). Recording artist. In 2010 - <u>at age 95!</u> - he performed the last 3 Beethoven sonatas in recital. Faculty: Eastman School of Music, 1965-1980.

Tung Kwong-Kwong: One of Schnabel's last pupils, she continued her studies with Shure in Cleveland. For 30 years she toured the world as a duo with her husband, violinist Ma Si-Hon. Founded the Si-Yo Music Society Concerts in New York – a chamber music series she directed from 1971 to 2004 (at Pace University and Merkin Hall).

Eunice Podis: This Cleveland-based pianist performed *over 100 times* as soloist with the Cleveland Orchestra (often with George Szell). Faculty: Cleveland Institute of Music.

Volker Banfield: Performances with major orchestras and at important music festivals throughout Europe, Asia, and South America. Recorded many obscure concerti (d'Albert, Busoni, Goetz, Pfitzner, Frank Martin, Detlev Muller-Siemens, Ernst Pepping). Modern music specialist. Extensive discography includes works of Wilhelm Killmayer, Lubo Fier, Ligeti, Messiaen, Villa-Lobos, Scriabin, Schumann. Faculty: Hochschule fur Music und Theater, Hamburg.

Benjamin Pasternack: Soloist with Boston Symphony, Philadelphia Orchestra, Zurich Tonhalle, orchestras of Stuttgart, Bamberg, Dusseldorf, etc., under Ozawa, Leinsdorf, Zinman, Fleisher. Faculty: Peabody Conservatory.

Randall Hodjkinson: 1st Prize Winner, International American Music Competition (cosponsored by Carnegie Hall & Rockefeller Foundation). Recording artist, soloist with Philadelphia Orchestra; Boston, Cleveland, Atlanta, & American symphonies, Buffalo Philharmonic. Faculty: New England Conservatory, Longy School of Music.

<u>Marcantonio Barone</u>: Soloist, chamber player, modern music specialist, recording artist. Performances worldwide under such conductors as Rattle, Comissiona, Fleisher, de Almeida. Faculty, Bryn Mawr Conservatory, Swarthmore College.

TEACHERS:

<u>Aube Tzerko</u>: A highly influential teacher, whose class produced such pianists as Leon Fleisher, Misha Dichter, Edward Auer, Gabriel Chodos, Lincoln Mayorga, Yoriko Takahashi, Rabecca Penneys, Stephen Prutsman, etc.

<u>Jeanette Haien</u>: Pianist, teacher, poet & novelist, Ms. Haien is best remembered as the principal teacher of Murray Perahia, who studied piano with her from age 6 to 16.

STUDENTS REFERRED TO SHURE BY RUDOLF SERKIN:

Serkin was a great admirer of Shure's teaching, and he sent many students to Shure for study, including Theodore Lettvin, Jerome Rose, Alicia Schacter, Gilbert Kalish, and Beth Levin.

STUDENTS REFERRED TO SHURE BY ISAAC STERN:

Pinchas Zukerman, Yehuda Hanani

<u>COMPETITIONS:</u> Although Shure detested competitions and never encouraged pupils to compete, Shure's students did win significant prizes – particularly at the International Busoni Competition: 1st Prizes: Ursula Oppens, Jerome Rose. 2nd Prize: Benjamin Pasternack (no 1st prize was awarded that year). 3rd Prize: Ilan Rogoff. 4th Prize: Marcantonio Barone. Additionally, Lawrence Leighton Smith won the Dimitri Mitropoulos Award (for conductors), and Ursula Oppens was awarded an Avery Fisher Career Grant. Shure himself occasionally sat on competition juries – including 4 times at the Leventritt, and twice at the ARD Competition in Munich.

SUMMARY

If Leonard Shure were to pick a "theme song" for his life, perhaps it would be Frank Sinatra's "*My Way*". No doubt about it, Shure lived *to the hilt* the life that he chose for himself -- rolling with the punches, persevering through the setbacks, and making music on his terms. "Integrity, no matter what the price" was his motto, and he never waivered from it.

One can speculate endlessly if Shure regretted saying "I'm sorry, Mr. Ozawa, but I do <u>not</u> play auditions". And I know for a fact that he regretted – on the advice of Koussevitzky – telling Leopold Stokowski that he should play a Brahms or Beethoven Concerto rather than the Bach D-minor "*Like a damn fool* – so I lost the date, and I never got to play with the Philadelphia Orchestra". He told his greedy managers (all of whom wanted him to play 100 concerts a year) that he must teach as well as play, so indeed he taught more, and played less...

So, as Sinatra sang "*regrets, I've had a few*"... Shure had more than his share of regrets, but he persevered. Although he loved music above all else, he decided that neither music nor anything else would rule his life. He loved spending quality time with his family, he adored his house on Nantucket, and he loved fishing & photography. So, he walked away from the major performing career that could have been his, courageously living life on his own terms -- and he paid the price to do so.

Shure felt that a concert career by itself would not have been the appropriate way to leave his legacy. He told me "If I teach 400 students, and then they teach 400 students – that is how I will leave my legacy." And so he did, and here we are – his students: Those of us who became soloists, chamber players, conductors, teachers, composers, modern-music players, and music administrators – we bear the joy, the honor, and the responsibility to share the legacy of Leonard Shure with future generations.

To you, Mr. Shure – our heartfelt gratitude.

LEONARD SHURE – PIANIST

POSTSCRIPT

I thought I knew him – I really thought I knew Leonard Shure. After all, he challenged & tortured me through my repertoire -- measure for measure, note for note --for 5 exciting and grueling years. But then in 1978, as a graduate student in New York, I stumbled upon *Paradise Found* – the Clippings File at the Lincoln Center Library for the Performing Arts! I asked the desk clerk if they had a file on Leonard Shure, and... *VOILA*, I was handed a file that revealed to me Shure's great career – the career he rarely mentioned (and even then only in passing...). I sat there stunned as I read through his Carnegie Hall & Town Hall recital flyers, the piles of rave reviews -- with repertoire I never knew he had touched (Weber 2nd & 3rd Sonatas, Shostakovich & Debussy Preludes, a Sonata by 16-year-old James Randall – *huh???*). So, from 1978 to 2010, I became the curator of that file – inserting for safe-keeping any Shure documents & press that came my way, never realizing that one day I would compile everything (along with many new documents discovered in libraries in Berlin, Boston, Cleveland, items from the miraculous internet, and from the personal collections of Ted & Robert Shure and Jacques Leiser. Thus, the compendium that you've just read was born.

As I poured through all these treasures, I marveled at the exceptionally distinguished reviews Shure received, all of which would have been the envy of the greatest pianists of any age. The legendary critics of the 20th Century, particularly those of the 1930's through 1950's - Harold C. Schonberg, Olin Downes, Noel Strauss, Samuel Chotzinoff, Virgil Thomson, Louis Biancolli, Artrhur Loesser, Howard Taubmann - their reviews were often utterly superlative, and certainly never less than perfectly respectful. But one notes a distinct dip in the level of music criticism after that time - for example the 1971 review of Shure's Tully Hall recital by NY Times critic Donal Henahan: In comparing that review to the comments made by Rosina Lhevinne in her December, 1971 letter to Shure compels one to ask if in fact Henahan and Lhevinne had attended the same concert! Now, I didn't attend that particular recital (I didn't meet Shure until July, 1972). However, as Rosina Lhevinne was a colleague and friend of Rachmaninoff, Scriabin, Siloti, Godowsky, Hoffman, Rubinstein, Schnabel, and Horowitz, as well as wife to the great Joseph Lhevinne and the teacher of Van Cliburn, John Browning, and James Levine -- I'm inclined to take Lhevinne's word over that of Henahan's. Certainly Leonard Shure was flattered that his friend and colleague Rosina Lhevinne wrote him a full year after his concert to say "Your beautiful New York recital still rings in my ears".

Yes, Mr. Shure: Your teaching -- and your playing -- still rings in our ears.

DAN GORGOGLIONE - New York City, December, 2010



Backstage at Symphony Hall: Dan Gorgoglione with Leonard Shure May14, 1977 – I played Liszt Concerto #1 with The Boston Pops, conducted by Shure's old friend Harry Ellis Dickson. Finally, after 5 years of lessons, Shure heard me play a piece all the way to the end – *without stopping me!*

The next day, a fan called to say he had recorded my performance off of the radio, and would bring me the tape. That fan was Anthony Tommasini. *Thanks, Tony – I've still got that tape!*

<u>ABOUT THE AUTHOR:</u> Dan Gorgoglione studied with Leonard Shure at Boston University 1972-77, where he received his Bachelor's & Master's degrees. He pursued his DMA studies at Manhattan School of Music, and performed as soloists with the Boston Pops, Chautauqua Symphony, Manhattan Symphony, Harvard Bach Society, Nantucket Festival, and Boston University Chamber Orchestras. From 1981 to 1994, he served as Vice President of Artists & Repertoire for CBS Masterworks (Sony Music), and RCA Red Seal (BMG Music), where he guided the recording careers of such artists as Andre Previn, Yuri Temirkanov, Zubin Mehta, Valery Gergiev, Pinchas Zukerman, Alicia de Larrocha, Rudolf Firkusny, Murray Perahia, Tokyo Quartet, Richard Stoltzman, James Galway, and many others. In 1988, he produced the first recording made in the West of 16-year-old Soviet pianist Evgeny Kissin, and was subsequently executive producer for "Kissin at Carnegie Hall", Alicia de Larrocha's "Goyescas", and Seiji Ozawa/Boston Symphony's "Pique Dame" – all of which won Grammy awards. Now known as Dan Danielli, he sells residential real estate in Manhattan. "Leonard Shure" His Life's Story" is his first – and final – attempt at writing a biography!

SHURE is a new tracked AIR VIEW OF ROCKPORT, MAINE appreciate so much having you have accomplished, and M2391 Dear Dan: That a copy of this amazing (mpendium. and all best wishes-Thanks-conputulations-Gang + Naomi Jothnon -du9 by EASTERN M. Dan Danieli Halstead Property 1356 Third Are me New york City 10075 POST CARD **> D D R E S S U**SA