# LEONARD SHURE PIANIST 1910-1995 

His Life's Story

# Told through Clippings, Interviews, \& Commentary 

Compiled \& Annotated by

Dan Gorgoglione

Revised: March, 2011

# LEONARD SHURE <br> PIANIST <br> 1910-1995 

## 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 $20^{\text {th }}$ 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 ever to come out of the United States, bar none!"

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 $20^{\text {th }}$ 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 $100^{\text {th }}$ 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, that 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 teaching us - 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 treasuretrove of Shure articles can to www.cleveland.com/plaindealer 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 <br> Pianist <br> 1910-1995 

## CHAPTER I: Chicago

## Where it all begani..


#### Abstract

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.

[^0]Today-At 12: "Faust" In concert form, Nathaniel Finston, conductor; Walter Ponlius, Louis Kriedler, Rettina Freednan. Whiliam Philups. Siby Comer, nad others, soloists, chorus of 50 from Apollo afusical club; Chleago theater. . . At 3: Phiharmonic orchestra, Fritz Renk, conductor; Mitan Lusk, F. Borsted. and Walter Brauer. sololsts; North Side Turner hall. Leonard Shure, piano recital: Kimball hall. . .. At 3 and 4:15: Art Institute ensemble: Fulerton hall. . . . At 3.30: Jascha Heifetz, Fiolin rectal; Auditorium. . . Eusebio Concialdi, baritone; and Christian Jordan, pianist; jolnt recital: Playhouse . .


KIMBALL HALL


Sunday Afternoon, May 20th, 1923

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2. Schumann - Sonate in $G$ minor op 22
3. Mozart - Fantasie in C minor .
Schubert - Impromptu op. 90
Beethoven - Rondo G major op.
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## WVYOOYd



## Recitals and Concerts

TODAY-Ai i1:45: Chicago Theater Symphony orchestra, Nathanial Finston, conductor; Leonard Shure, planist, sololst. Chicago theater.

Notes of Music and Musiclans
Chicago Doily Tribune (1923-1963); Mar 30, 1947; ProQuest Historical Newspapers Cbicago Tribune (1849-1987)

## Notes of Music and Musicians

Menri Temianka, violinist, and Loonard Shure, planist, will glve a recital of Beethoven sonatas in the Unlversity of Chicago series in Mandel hall at 8:30 p. m. Tuesday. Sonatas to be played include $A$ minor, Opus 23: 1 major, Opus 12. No. 2; E flat major, Opus 12, No. 3: and $G$ major, Opus 96 .

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symphony Concert fills the Chicago Symphony Cont

 P8. 21
Symphony Concert Fills the Chicago

Critic Finds It Has Passed Experiment Stage.

BY EDWARD MOORE.
If you desiro to hear the Chicago theater's symphony concerts vieso Sunday noons. It ls a good plan to be, on time. Lona betore Condinctor Na. thantiol Finston and his orehestra haul Anislited their proctam yesterday, the theater was inled to completo capacity and the box offce hed slopped solling thekets. Fou will probably inter from this fact that the concert'riave passed the experimental stage and have fione Into the rating of permanont attractons, and you will bo quite correot.
Air. finston and hlg men played such pleces as the Tschajkownky Variatoons and Potonalse and the Grainger "County Derry" tune with the tect. nical virtueg of torie, balanee, and necuracy, nnd also with the spirit that means vitallity. Leonard Shure, a bos plantst wheth an uneanny factity of Ancers. played wo selections of Choping: $F$ allror Cuncertu, and won a double encoro 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 3Y EIUYAKT MOOJKE.Jeonard Shure, who used to classify among the startling youthful talents among pianists and who has been away for some five ycars since that time, returned to Orchestra hall last night to reveal what has been-accornplished during the interval.

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

It was by no means a customany program by which he reintroduced himself to Chicago, even though no iiem on it was iar ory 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 interpretivo test, and he came through it with flying colors.
Ho 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 musle of the other two. He is the sort of player who, one imagines, would be more than ordina. rily interesting in not a single example but a whole series of recitals.

Notes of Music
Chicago Daily Tribune (7923-i963); Jan 17, 1943; ProQuest Historical Newspapers Chicago Tribune (1849-1987) pg. C9

## Notes of Music

The Chicago conserwatory 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 l.eon Mandel Hall Pianist Leonard Shure, Cleveland, will give an all Beethoven concert at $8: 30 \mathrm{p} . \mathrm{m}$. tomorrow in Leon Mandel hall, 57 th st. and University av. Shure, who made his Americin debut with the Bos. ton Syrnphony orchestra under Koulssevitsky's baton, has played with the New York Philharmonic, the Chicago and Cleveland symphonies, and at the Tanglewood Music festival in Massschusetts. His program will jnclude the Sonata in A.flit major and Thirty. three Variations on a Waltz by Dlabelli.

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

Two conertis by the Rudupent Xiting Quartet, at Ravinim Park, saturday erenlak, whth Leonard shupe, plunisty and on Munday afterinoon, wilh sullton rgeres, viollati The Saturday bivincami:<br>string quariel, $a$ majir, opun 18<br>No. a...............................bethaven<br>siring पuarief, Erfint msjur, Opus <br>Qulptet for Piano and strinks, $E$ minor; opus 3!................Brahm The Rundas protram: -<br>Sirlpe Guartel. D najor, npua 84. No. 5 [" The tark "] .........ilisydn<br>Etring Guntiet, E minor, upux 116 ["From 3ty Liffa "Hl.......... Smetana Qulntel for Two Flotins, Two Vlolen nid Cello, a major, opur 111..

BY CECIL SMITH.
With the two final concerts of the Budapest String Quartet over the weekend, the triumph of chamber music at Ravinlu was complete, On both occaslons 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 musle as a desirable, If not indispensable, part of the summer muste season.

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

On Saturday evening the Brahms $F$ minor plano quintet, a stronger composition, provided the last of three opportunities for Leonard Shure, the young American planist who had
played earlier In l':e 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 satis. rying.
In the other ltems 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 <br> Chicago Daily Tribune (1923-1963); Aug 10, 1942; <br> ProQuest Historical Newspapers Chicago Tribune (1849-1987) pg. 18 

## Monteux Closes at Ravinia in Blaze of Glory

Two concetts by the ehieaga nym phany orcheatrt, Piezre ilontenx conducting. Fresented at raviois park, Baturday arenlogs, Aug. 7 and Bunday Afternoon, Auri: 8, 104.9.
The gaterritay piogram:
Water 3tuale ............................inadel tTrancertbed by tise Eamillon Ftariy] Naeturse Nio. 1...................Stringham Sulto from "Petrouchicg ".... Strevinaky Eympheny No, 1, 0 Bitnor.........Bratims The Buaday programt
Academplo Fentival Overiture........Brahms
Symphony No. 3, 0 Minor....Balnt-Sazna
Alhorada del Oraclono................ Bays
Pletures at an Exhifition.... Slumorsily
IOrchestrated by Hifurice Revel]

## Feto Rolonaiag, from "Lo patard EARRY

 Sfalmst Lui "..........Chicogo Dolit THibune (iyes-f963); Aug 15, 1941 ; [Elrit time in chle
 BY CECIL SMI Crowds Flock to Ravinia for String Quartet

BY EDWARD BARRY.

Concortgocrs of Chleago and its subarbs, who arn slarved tor chamber musle during nearly all tho year, are Nocking to Ravinia park these nights for the programs of the Budapest String quartet. What they are reo celving is much more than mere nourlslument: 'The guartet's offerings, In thede variely and quality. constitule nothing less than a feast.
Last ovening's program consigtod of throe welt tifferentinted worky by there of the grenteat masters of chamber muste. There were Mozart's quartel. Ja F fint. TKochel 428], the 3ytulus fuavint for plano and atrings, Op. 25, and Becthoven's quartel in E minor from Op. 53. The capable Amer. ican plantst, Leonnrd-Shure, took part in the Bralims.

In general, the group's performance was Jnarked by an eloquent, free for: ing style in which the subtly chang-
Ing claracter of the music was per-
fectly mirrored in $n$ thousand beat.
Hfully concelved and expertly execut-
ed effects. Teere was never any ten,
latlveness not tightmess, never any,
procostpation whth such clementary
matiers ns prectsion or balance of
umminily of phrase.
It is probably unethical to plek out
one member of a quartet for spectal
comment, but it is impossible to pas3
over the superb. playling of First Viar
linlst Jose F. Roismann. Especiaily
In the Brahms, his phrasing had an
extruordlnary power and, at the sama
Ume, a lovely case and plasticity.
Ationdance was 1.777, which is an
sensatlonal a figure for a chambea
music concert as 10,000 would be foc
a syrmphony or operi performance
AIr. Szell and Mr. Rubinstein
but an engaging
rumor is goint
about that Mr.
Szell will linger
into the seventh
week, to give his
services in Mo-
exrc's Quartet in
$E$ flat with the
Budapest siring
quartet. This
would follow in
the pleasant habit artar nobinitelo.
established by using Leonard Shure
az pianist with the group, and
would have the addilional velue of
introducing Mr. Szell to Chicago in
his original guise as planist.

# Ovation Given String Quartet at Ravinia Park 

## BY EDWARD BARRY.

Astounding things are happening co. the morth shore this week. A s:-r.fin quartet, utually the scorned C.ndereils among the higher musical metia. is traxing throngs of people io Fivinia park and calling forth the tine of rapid fire applause usually reseried for the virtuoso or the E:!ma dnnna.
The quartel is the Budapest, which scroun!s adequstely for the phenomera mentioned above. At last mant's concert the first blg ovation came after the Haydn quartet in $D$ mejor. Opus 76 , No. 5 . The performence was marked by purity and ease Prrases were balanced agninst each rhat acircitly and tonal effects were fartidinus and perfectly in accord with the characler of the music.

The program's apeond tem - the Frerak quinem-offered as strong a r-n.rast with the Haydn as could be trepgned. Here was tonal bigness w:hout stridency, and tremendous rrythmic urgency without a hint of $t$ in: headiong or the uncontroled. The ganis: Leonard Shure, jolned the Guartet for this performance.

Altho Juchier cities will laugh at the idea of any one being sstonlshed a: this late date hy the excellence of ine Dvorak quintet, Chicago has for on long been on starvation rations at tar at ehamber music is concerned that not many of us can ciaim to have been prepared for the full Im .

## 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 selling their faces agaInst tho future and even the present, finding comfortable sepurity in entrenched conservatism, there is a ray of hope for the musil. sally curbus. In the announcement of next season's chamber concerts to be presented by the music department of the University of Chiago. 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 concerts. Approximately tho same amounts of both old and new music will be played as under tho previous plan, but the Individual compostLond 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 frat time. These will include the Gullet String Quartet, composed of French musicians) the stuyvesant String Quartet known for recordInge by Prokofleft and Shostakovich, and the Pasquiter Trio, a group of three brothers specializing in the neglected ilterature for fioiln, viola, and cello combination. Henri Tamiankus will make his frat appearance here inf 16 years in a program of four Beothoven sonatas for violin and plano, on April 11, played wits the former Chicago planish, Leonard Shire. Ray Garbousova, the Rus-

sian cellist, frequently heir at solofat whit the Cilcugo Symphony orchopra, will make her frat appento nance here as a chamber muse player on March 17 with Erich ILo Kahn in a protracts of works for cello and solano, freivding sonatas by Valestint, Beethoven, Hindemith, and DOartery, and shorter places by jehumean and Chopin.
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Chkerayo Duly Tribune (1923-1ys)/: May 2. 194k;
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& \text { by Claudia Casidí }
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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 Hickerham, who also presents the Fine Arts. Quartet. The busiest 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 Novas, Oct. 19: Clifford Curzon, Nov. 16; Arturo Michelangeli, Dec, 7; Leonard Share, Jon. 18; Rudolf Serkin! Feb. 1; audidion winner, March 29. Newcomers on this Tuesday eveming list are Mr. Share, wall 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. Michelangelic, 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 String Quartet
EDWARD BARRY
Chicago Daily Tribune (1923-J963); Aus 12, 1942:
ProQuest Historical Newspapers Chicago Tribune (1849-1987) Pg. 21

## String Quartet Gives Ravinia Pleasant Time

## BY EDWARD BARRY.

Because many a siring quartet performance is a scratelis, 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 13utapest group understands that in any sort of successful musical performance the ear must be wooed to some extent. Otherwise muscle's other expressive thevices will hover neilove finely proper effect.

Of course, the quartet commands these other devices as wherringly as it does tone. Dellvery Is seemingly simple and straightforward, but its eloquence 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 lad worked together so long that they knew every nook and cranny of one another's minds.

Their playing lad a miraculous agreement about it-not merely agreemint as to when to start and stop but agreement as to the proper fandilng of the most subtle and dellcate effects.

The pianist, Leonard Share, Joined the quartet for the program's third and last Item, the Schumann quintet. The performance if n general was warm and rhapsodic. The piece's more billliant episodes were delivered whit a flourish that left tho audience speechless, At the end, npplause compelted 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 Ravish festival's seventh and last week. It was played amid sharp aus. Luminal fragrances that emphasized the approaching end of summer. The quartet has concerts tomorrow and Saturday night nad Stinting afternoon. On Aug. 22 n performance of the Shostakovich Seventh symphony by the Chicago Symphony orchestral under Frederick Stock's direction will bring the year's activities to a close.

Chicagoland Stage and Musical Offerings, Here and Coming SEYMOUR RAVEN
Chicago Daily Tribune (1923-1963); Jan 16, 1949;
ProQuest Historical Newspapers Chicago Tribune (1849-1987)

## Musicians of Many Nations Coming Here

## BY GREMOUR RAVIT

Russian bon firtuos and thetp netghbor Poles and Uiralinians will march lato Chicago's concert batis in the next fortnistat like a mall stmy, and any one inalined to press for a settlement of com. peting nationalisms in musio hed hotter mind an a hie eboush sane for a fair battle or walt a weet until the mighty Slevs are too far suray to hear the tannts.
Consider the Jifio-top saccife Heifetz, Nathan Milsteln, Viadmit Horowltz, witold Malcuranski, and Serge Jarolf and his ainging, danco Ing, Fhisthags' and knife throwin! Don Cossacks, All these men eno pear at Orchestra hall, and if thit looks luke a crowd, how to de scribe three opers performancestwo on the same day by two dio lezent companies, one Urraintas and the other Pollsh, in the Civio Opers house.

While Horowita, milstein, and Helfets can account for at least 50 appearances with the Chicago Symphony orchestra among them, it is Mr. Helfetz who will be solo fot this dme. the others playing recital engagoments, with an all Brahms progrant sebeduled for this week's Thursday-Friday pro gram, Mr, Helfetz will be heard in the D Majof Violin Concerto. Eugens Ompandy, curreat guest conductor, will build his orchess. tral program on the Symphony No, 1, in C minor, atd the Variation: on a Theme by Joseph Haydn,
ein like

Mr. Milistein, luse Helfetz a one time pupil of Leopold Auer, whil perform the followiag program Comorron eveniag: Back's Sonath in E minor; Mozart's Adagio in $E$ major (K, 261); Brabms' 8 onata in D minor Chausson's "Poome; is Brahmy' Hungarian Dance in D mincrt Nabokoff's Chorale e Alle ero; Etrainakky's 'Pastorale," as ranged fointiy by the recitalis and Samuel Dushkin; and Fienlam. ski's Polonaise in D major. At the piano will be Artur Balsern.
Mry Malcuzynski, Eirst of the planists on the calender, will perform the works of bis fellow Pole. Chopin, exclusively in thit. aftemoon's program. Among his offerings are two scherzos (In B minor and B-flat major), four etudes from Opus 10 and one from (ifintinmart on Paca 12)

If Anerican born musicians are outnumbered this weok by thelr nalurailzed contreres, thay are anything but obscure, Leonard .hhure, born in Los Anseles and trained in Chicego before atudy. ing in Europe vilth Ariur Schnabel, returned to Amerlcs in 1933 after seversi years of concert giving abroad. He has appeased with meny symphony cxohestras, among tham the Boston,. Minnespolis, Cleveland, Montress, and Chleago. in his Otchestra hell racital Tuato day nlobt he will play all of the intermezzos and jcapriccios of Brahms' Opus 116, Beethoven's Sonsta, Opus 110, in A-flat major, and the lattet composer's Diabelli Variallons, onus 120.


Nathan Milstein, who appears in sholin recital fomor* fow aleht in Orchestra hain.


Leonard sinure, plenist. whose Tuesday night recttal in Orchestra hall is devoted to music of Reeltoven and Brabus.


Viadimir Horowita, whose Jan, 24 and Feb. 28 plano recitals are sold out.


Jascha Heffeta, who ape pears with the chicago Symphony ofchestrs Thurs: day miaht and Fridav atter* now in Orchestra hall

## ON THE AISLE

# Nofes on Leonard Shure's Esoteric Program: 

## By Claudia Cassidy

CONFRONTED BY AN ESOTERIC PROGRAM such as Leionard Ebure played in Orchestra hall Tuegday night, it is dithentt.to know whether the artist is making a courageous gesture, or mere-; "y one of self-indulgence. To offer the average audience Brabris' "Fantasien," Beethoven's sonatayin A gat, opus 110, and the Dlabelif Variations, opus 120, is not only to risk soine elipty seats in the hall, but, far more important; to intimate that in this rarelled resim of piano literature you have something significant to say
To comprenend, much less to communicate, the quintessence of Dethoven and Eraing is to potsóss a master key to the secret doors of musle. Artur Schnabel has It, and myta 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 intultion's tool.
$-0-$
But there is always a chance that a miracle will happen, so 1 went with some anticipation to Orchestra hall. Mr, Shure played serlously and with a good deal of sbility. There were times when a big style took authoritatuve coinmand, other times when bravura was merely eccentric. There were moments of lẏtical reassurance. But there were arid stretches of monotony, The Brahms capricclos had some backbone; the intermezzos released almost none of their beauty, The ineffable Beethoven sonata was dull, The variations, which are magnificent or Interminable, were happiest, oddy, when they remenbered Mozart,
If I may split hairs, this was a conisclentlous, but not quite a scrupulous, performance. Mris Shure was technicaliy competent and probably. devoted to the musle he played. But in a world where im= aginative insight is the touchstone, his understanding was imited, and carthbound.

Other $36-\mathrm{N}_{0}$ Title
Chicaga Duily Tribure (1923-1963). Tan 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, Orehestra hall, $2: 15, \ldots$ Thomas LaRatea, pianist, Kimball hall, 8:15. . $\quad$ VEDNESDAY: Coleman Blumfield, pianist, Kimball tall, $\mathrm{B}: 20$. ... TiUURSDAY: Chicago Symphony orchestra, Eugene Ormandy, guest conductor, Claudio Arrau, pianist, Orchestra hall, $3: 15$. . . . FRIDAY; Chicago Symphony orchestra, repetition of Thursday's program, 2:15. . . . SATURDAY: Jennie Tourel, soprano, Otchestra hall, 8:30. . . . NEXT SUNDAY: Witold Malcuzynski, pianist, Orchestra hall, 3:30.
COMING: Nathan Milstein, violinist, Orchestra hall, Jan. 17, at 8:15. . . . Leonard Shute, pianist, Oichestea hall, Jan. 18, at 8:15. . . . Fine Atts Stting quartec, Fullerton hall, Jan. 19, at 8:30.

# LEONARD SHURE <br> <br> Pianist <br> <br> Pianist <br> 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)


#### Abstract

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 sounddocument 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...

uuemouñys Assistant director and musician.



 . $10732 . \alpha ? G$ chquant $\partial \hat{+} S$

thn als Kiln t?er und kustker oufs wärmste Kömens und grossen Talents gegeven. Ich kann melnceren Vortrigsabenden Proben setnes retfen velchncter Flavierspieler Detamat. For hat in
 Ortober 1927 bis lfärg 1929 an der Hochschusle Staatl. akadem. Hochschale für Musif


-



# Shure Programs - Berlin 

March 23, 19288 PM Bechsteinsaal
Bach, Beethoven Op. 101, Chopin, Schumann Kreisleriana
April 4, 19288 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, 19298 PM Beethovensaal
Brahms Op. 116, Beethoven Op. 101, Mozart Sonata in D major, Schubert Sonata in C minor

January 10, 19308 PM Beethovensaal
Beethoven Op. 2 / 3, Chopin, Schumann Sonata in F minor, Op. 14
March 13, 19308 PM Beethovensaal
Brahms Händel-Variations, Mozart Sonata in A major, Chopin, Schubert Wanderer-Fantasie

December 12, 19308 PM Beethovensaal
Bach English Suite in G minor, Beethoven Op. 110, Chopin 24 Preludes
February 12, 19318 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, 19318 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, 19328 PM Beethovensaal
All-Schumann: Fantasy, Symphonic Etudes, Kreisleriana
April 5, 19328 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. ivir. Shure emulates his lord and masier without becoming ridicuious; 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.

## Klabier-Sonzerte

$\ulcorner$ Konnte man $\mathbb{E L T} \mathfrak{N e y s}$ gonzert am Eonntag (in Fiethoven(paal) dodi ungelfuchen maden! $n$ Génie oblige" - gegen dicfen Grumblag Sifats, fu bem bie Tey ohne Ueberbebung fidf beternen daff, murde fier perfogen. Selten etlebten wir an diefer bedeutenben, freilifif leidt verftimmbaren frau eine to Iabmense Depreffion. Gie blieb gleidgiiltig wor Yiethopern, $^{2}$
 rungen, unboflider gefagt, Teblgriffe, gefalien lafien mukte, fie
 exträglider, mit taritierender wsilltur $\quad$ zum. Capriccio um. Darf

 bä́flidjes siongertieren zumuten? - Der tlafilidy Snterpret det
 $\mathfrak{Y}_{\mathrm{K}} \mathrm{ibn}$ wurbe man am zweiten थbend feincs Süngers Reonard Shure erinnet. ferr Shure eifert ieitem Serrn und Dieiter nad, ofne Ibamerlidy zu werben; er ift थpofter, nidit gopift. Weber, Gdubert, Edumann - gern leifift man bieifer Gabrt ins $\mathfrak{B l a u e}$ Gejelldidift, wenn ein Momantiler von Bebilit, wie

 ararf fidf an Rilfts H.Moll. Sonate filon magen, bie er Denn auch mit eintger ©radour bezwang; ßärwald hielt mit © Cüd cine finftere $\mathfrak{F a d i f t i m m u n g ~ ફ i n b e r m i t h s ~ f e f t , ~ u n d ~ b a s ~ © e n r e . ~}$ hafte, Das Garbige und Cithniide, engitider und brafilianifder $\mathfrak{M u}$ Sifen von Grainger und ariltaub.

Elife $\mathfrak{B o g e l}$ und Georg $\mathfrak{G u n b l a}$, beide im Mreiferfaal, braudien nidit erif porgeftrilt zu werden. Der , mittelidmwere" Eifzt
 Sundram einen wertüutigen Deuter, wabrent bic \$ianifthn mit Dem aditbaren, melegentidi ipirituelfon Wortran ber nachectafie. nen C-moll-Gonate Sdubeets ibre Fofition befouptete - mag Mahrath (Steinmeg.Saar) und ©ittor Ynderlen (Eaal Sedfftin) Debutierten, ber jugenolide §err Mahrath fohe glutio
 einer Sethoven-Gonate, ber ifiwungootien, ia, zinderden
 bover. Mirtlid, biefer \$pianift trantt an Qphafie, mindeftens an bem fyntaftifdien Unvermögen, Worte zum Бaj zu runben; Det Un. fähigigleit, Den Eage, wenn er einmal gettngt, finnvoll zu gliedern.

 Sanger ober \$lanitit? Uns fofeint, er if telnes pon beiber, Seln Bariton if ungel(dult, feth $\Omega$ Iavterlpiel primitiv. Wozu diefe

E. N.

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.

## 


#### Abstract

Klevier.Abende Sandea Drouder unb gheophil Demetriescu gaben Rlapier-2benbe. Das Spiel ber Legten Chülerin Knton Mubinfteins ift ganz ouf Jnnerlid? leit geftellt: es ift falidyt und Dod ftart im gasbrud; unb alles Iednifde ift in befter Drbnung. Der in Berlin allimatifierte Fumiäne, Der fid bei ©ugen b'ひibert feine lebten planiftilden Onregungen geholt jat, ift gand anbers gentet. Bon bem Beift leines Sehrmeifers fpliren wir nidte in feinem Spiel. Es ift vietmehr lu, als ob er alles ou vermetion tradte, was ais Temperamentsausbruc empfunben werden tämte. Eet ift fadilia; unb felbit die giufit.  garl Ulidig Sdnabel unt Reonaco Sbute, ble beiden  und fïl zwel glabiete vorgutragen. Sie maditen thre Sarfe defte gut, und ihre Eemperamente - Ednobel bält fid mefre  farmonte. ,2Lubonte und sariationen" fire abel slaviere, bwei Biolincelli unb gorn von Fobert Gdumann ftanden am  ftrumente $\mathrm{al}_{\mathrm{ju}} \mathrm{jehr}$ nur als "Begleftung" erideinen lä́pt, in bem fedod ber beift des gicifers allenthalben in voller ciebenso spliwigteit oufleudtet. M. M.


[^1]© 2010 Walter de Gruyter GmbH \& Co. KG, Berlin, www.degruyter.com

# Staatliche akademische Hocbscobule für Musik Berfin-Charfottenburg, Fasanenstraße 1 

# Zwei Vortragsabende der Klavierklasse Prof. Artur Schnabel 

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

Dieses Programmbarechtigt zum Eintritt
Wäbrend der Vorträge bleiben die Salitüren gesoflossen

## 


3．F．MENDELSSOHN－BARTHOLDY， 17 Variations serieuses Op．S．
> ＇ルん甘7ぬシつS＇a＇

> Rudolf Wittelsbach
> 6）Les Colines a＇Anacapri
c）Cloches a travers les foutifes
d）Minstrels
> Ladwig Heimfich
> a）Gumoff（ANegrissimo）
b）Fodur（Pastorafe）
c）Fodur（Alogro）
d）E－dur（Andante comodo）
e）D－dur（Alegro）
Montag，den 25．Juni， 8 Uhbr
Erster Abend


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& \text { Andante con moto } \\
& \text { Afegro } \\
& \text { Andante } \\
& \text { Presto } \\
& \text { Quasi Alegratro } \\
& \text { Presto - Andante a }
\end{aligned}
$$

4．L．v．BEETHOVEN，$\sigma$ Bagateflen Op． 126 FritzHut反
P $\overline{A U S E}$
 Viofoncelfi und Horn
3．R．SCHUMANN，Andante und Variationen für zwei Klaviere，zwei

[^2]＊
Freitag，den 29．Juni， 8 Lbbr
Zweiter Abend


Programmheft mit Liederworten

Staatlichen akademisehen Hochschule
aulgeführt von der





puəq* roquaṇ




Other courses:
Major: Piano
Is hereby certified to have studied at the State Academic College of Music from October 1927 to
March 1929.
Born on April 10, 1910 Los Angeles
Herr Leonard Shire
โ $\operatorname{\text {Ossedfsuauese」}}$
Charlottenburg, the $23^{\text {rd }}$ of March 1929
State Academic College of Music in Berlin

# LEONARD SHURE 

Pianist<br>1910-1995

# Chapter III: The 1930's - Shure Returns to America 

Where all doors opened to him...


#### Abstract

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 $1^{\text {st }}$ 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 $1^{\text {st }}$ String Quartet).

## ANITA SUJOVOLSKY

Below is a biography of Anita Sujovolsky that appears on the internet (in Spanish) which interestingly refers to Shure's $1^{\text {st }}$ 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.

Ana Sujovolsky. ${ }^{18}$ Violinista y docente. Nació en Buenos Aires, el 21 de septiembre de 1909. Murió en 1950. En 1927 la enviaron a Berlín ${ }^{19}$ 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


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 Reckzch 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 taic - 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-bom.
"See America First" has been the slogan of our enthus. iastic 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 attists?

Leonard Shure's musical achievements have already signaled him as outstanding. He has the crition endorse ment of our formost musienans. Mr. Serge Kousevitzky conductor of the Buston Symphony Orchestra, stresses especially the importance of this young, hut arealy wed talent. He urges the musical orginizations 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 impessive gifis--. one who is. in the words of Olin Downes, music revicwer of the A.Y. Times, "distinctly to be reckoned with in the years immediately before us.'


## Soldit with Ebston Symphony Orchestia


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 compeiling 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.

## In New York Debut Recital (april 11, 1934)

HIS playing last night added weight and breadth to his stature as an artist. The pianist 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 poeric sensitiveness with lofry intellect.' He played the music of the chree composers with devotion and symparhy, with chaborate funsh in decails and with brilliant technical prowess. In Schuberr's "Wanderer Fantasy," he disclosed with rare taste the lyric spirit of the beautiful Schubert song of the same citle."-Sun.

IS is a distinguished musical talent. His program was a supreme test of mature musiand inship. It was in the Schumann that Mr. Shure came to his full stature as a thoughtet his treme--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 wert obviously surpassed in every respect. . . . His most praiseworthy qualities were clean and fluent fingerwork, a resourceful technic, and a warm and buoy ant 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 panism 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 genera-tion-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

## Drama • Music


Upon This
Lean Music
Seasorn If the truth is to
be sered the Re
cording Antel who
badinnese the wac the music reason just past oums to swap his wincs sor a handoinht in swa become temporarily a zethiaf and become wating aloud inchrymose Jeremina wailing aloud For hinis for the Boston Symphony and People's Symphony concerts, the Boston Morning Musicales and the week of Mctropolitan Opero.

The toial number of concerts and recilals. after these deductions was feciamenfably small. Right under our noses, however we may find the cause: Depression. Those recitalists, who euphemistically are termed "less than first rank" and who were than ubiquitous in proly not felt to br, have obviously not telt able to pay for the privilege of simging and plyring in public. Many eminences of voice and instrument have not dared to risk probable diminished dared ionces and consequent enancial auciences and. Tuo, however, Myra Hess and Fritz Kreisier, were fortufess to find that slim purses were no derent to the ardor of their fol. lowins.
Before the coming of the Metropalfan we had been treated to more or lers opera of a sort. but the less oid qualitatively, of that, the better. The chambar prorrams by members The Chamber of the Nev England of the facult of Nusic and the Conservatars of concerts the stur annual senies of concre dent Orchestra therc, were distinctive and enjoyable occasions. One could not escape 2 disquieting thought, when observing the awiences which macked Brown Hall for those free ackeder concorts, that Boston is chamber corse to paying for such ranky. are For no ther chamber pleasures. For no other chamber. croup even attempted to give here this season an independent concert for which admission was charged. The Gordon Quartet's appearance at the Ritz-Carlion wis part of a subscription series for a purpose of charity, When the Pro Art Quartei lared at the Boston Public Yibrary played at to bistions were charged last Fall no admissions were charged and the audience was large. Up to this scason chamber groups had been having 2 progressively difficult time; their number had consistently lessened, and now mey seem to have renched a nadir in this locality.
A fex soloists of interpretive power and mastery of instrument gave cause for periodic rejoicing: Arthur Schnabel, Jan Smeterlin. Ossip Gabrijowitech Albert Spalding Miss Hess and 3 Ir Kreisler.
But ibree mewcomers proved to be of high rank: two singers, Vera de Vilifers and Erny-Lou Eiedenharn. and Leonard Shure, pianist. The Bach Cantata Club ofered a characteristicelly pleasurable evening of old cocal and instrumental music.
With this. let us determine to hope tor the best when the leaves have turned to yellow, and so, drying onir tears, place this sorry Iedger on its duty shelf.

## Dr Koussevitzky to Open Symphony Season Oct 11

Dr Serge Koussevitzky will open the 55th season of the Boston Syiaphony 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 series include: Lotte Lehmann. soprano; Sergei Rachmaninoff, Artur Schnabel, Jan Smeterlin and Leorsard Shure, pianists; Joseph Szigeti and Nathan Mijstein, violinists; Raya Garbousova, cellist. Jeanette Vresland, Elizabeth Wysor, Paul Althouse and Julius Huehn will sing in the last movement of Beethoven's Ninth Symphony. Dimitri Eitropoulos, 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 Baston Globe (1928-1960); Dee 19, 1933; 1. pg. 13


## SYMPHONY HALL Boston Symphony Orchestra

Leonárd 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 thic third Symphony concert of the Monday series. Dr Koussevitziky also zelected Beethoven's third "Leonore". overture, the nocturnes "Clouds" and "Festivals" of Debusiby, and the second suite from Ravel's ballet, "Daphnis and Chlae."
Mr Shure gave evidence of his exceptional talent at the age of 4. Study with Karl Reiczeeh 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 mature 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, zuch as undersounding the bass early in the flrst movement, a fieeting discrepancy in tempo with that of the orchestra durjng the adagio, did not mar the general excellence of his playing. Though he has yet to pass his 24 th birthday. Mr Shure is a pianist of the first rank.

The program was especially satisfying, well varied and splendidly played. Dr Koussevitaky, save for certain fluctuations of tempo in the concerto, where none is indicated in the score/was at his best. C.W.D.

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Daily Bartan Clobe (1928-1960): Fch 29, 1936; INTERNAL USE ONLY ALL HNP TITLES ETC.
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SYMPHONY HALL
Boston Symphony Orchestrg
The Second Symphony by Boy Harris was given Arst performanca by the Boston Symphony Orchentra yesterday afternoon. It "proved to be the most provocative new symphonic score heard here thus fir this-season. Richard Burgin is con. uncter thif week in place ot Dis Koussevitizky. Inis program vegins with the Overture to Weber's "Euryanthe." continues with the "Emperor" Piano Concerto of Beeth. oven-Leonard Shure, soloist, asd ends with the Symphonic Dance from Hermann Hans Wetaler's opena, "The Basqua Vepus."

Mr Shure accomplished an externally striking interpretation of the "Emperor" Concerto, save for some mudded passages in the initial en. trance 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 reveiation of the pociry and cmotion which give the concerto its rank as a great masterpicce. The pianist was warmiy 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.

## 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-

IEONARD SHURE
tra at the concerts in Symphony Hall tomorrow afternoon and Saturday evening. He will play the "Emperar" 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
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Daily Boston Globe (1928-1960); Feb 19, 1935;.
pg. 29


## JORDAN HALL <br> N. E. Conservatory Orchestra

Leonard Shure's masterly playing of a Mozart piano concerto gave added zest. last evening, to an enioyable concert by the student orchestra of the New England Conservatory of Music Wallace Goodrich conducted.
The concerto was that in A major (K 488), one of Mozart's finest and a highly treasurable item of piano literature. There was everything to admire in Mr Shure's performance. excepi that some prefer a less robustious touch where Mozart is conccrned. Such playing as this cmphasizes anew the incalculable beauty of Mozart's style, the graceful. symmetrical phrases, pearly roulades. and above all breadth of feeling and inspiration. That medical man who prescribed an apple a day was wrong; the best antidote to life's cares is $a$ Nozart piano piece after breakfast cach morning.

Califormia Pianist Heard in a Brilliant Perfonnance of the<br>Brahms Concerto.

## AUDIENCE IS ENTHUSIASTIC

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

B, OLSNDOYNES.
A young American pienist, Leonard Sture, played the Brahas Fyrst Piano Concarto with the Boston Symphony Orchestra, Serg* Koussevitiky conductor, when that remerkable body of lastrumentalists gave tis second concert of the week yesterday afternoon in Carnegle Hall. The purely orcheatral campositions were Mozart'e overture to the "Martiage of Figaro" and the Strauss "Symphonia Domestics."
Mr. Sbure was born in Lot Angeles. He 4224 years old. Twenty yeara ago, at a precoclously gited child, be began ble etudea with Karl Reckiob in Chleago. In bis fifteenth year be becsme a pupll of Artur Schnabal, with whom the studied from 1925 to 1928. Recently Mr. Shure pleyed the work that he interproted yarterday with the Boston Symphony in Boston, his first appearance in Americe' since bls departure for Germany nine yeare ago.
He is a pianlst with excepllonal gitts, which were shown to the greatest advantage in the first movement of the concerto. Then it was a pleasure and cometalng of a thrill, 100 , to realise the presence of at talent of acope and virdity; not in InteUectualist only; not a miniaturiat or herpichordiat of the twentieth century: but a young musician with the virllty, the ent thuatasm and fire appropriate to his years, and a young artist in love | with his task.
In this openiag movement of the concerto Mr. Shure did not ahow the perfect sense of enserable that he probably whil acquire later. An arpegriated passego of accompanol mont. for Instence, stuck out; not was ibla the only instance of imparfect proportion. Hla performance had ita compeling virtues, and atruck fire, when he took command at the kayboard, with authority, audaclty; when, in a word, be could lead and pontifically decialm the superb and powerful music. In these places he bad a spleadid fist, yet not a wiry or metallic tone. Be Kept, is a rule, withia the limater tlons of a full and sonorous quallty.
So that the firat movement give
strong Indications of a new planistic talent distinctly to be reckoaed with in the years immediately before 48.

## 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 192 s . Since then he has given recitals in various German cities, including a "Schomann Abend," and other classical programmes in Berlin.

Leonard Shure retarned 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 movemente of the concerto, well played, were not. boworer. more than coarventionally offective. It is with the performer as With the compocer: the siow movement is the true test oŕ inis cepacity -seldom the fatt one. The fast movement carrien performer and ulstener along by sbeer rhythm, as cent, excitement to which it is eary to reapord, and which often can create the illusion of deeper quahtles than actually abowed is the performance.
This principie, of course, doen not hold true of the firat movement of the Brahos copcerto, except in rolalion to the demanda of the seeond part. Neither in thls part nor in the finale could Mr. Shurg cust tain the interest he had oreated at the beginning. There wan not the erente of conviction, or enchataed thinking. Verious pacases were beautifully played, but the atmosphere was not completely present, and the senintion of the areh of Brahms'e treat form wes loot. Mr. Bhure has on unurual teleat. Be vould probably be the firtit to arcien that he could still learn moch from his teacher's interpretation of the ooncerto that be accayed yeoterday.
The mercurial musle of Xomati, Which opened the progam, wat de lightiully played by Che orchestra. The piece de risistance, from the brarura standpolat, was of course the Strausa "Domestica," which the orchertre played, despite fe tlaue at the ead of a lons tour. with compeling Firtuonty.
That the composition is twice too Jong is unfortunato, sface, despite the ratber palaful exhibitionimp of the father of the Etrapas houtelbold, thers is apleadid muald in the picce.
It starta with commonplace fer terial. thaterial principatiy conspioHous for its adaplebility for davel opmeti. The false start in ropeated al the beginniug of the nighl-mude, Which Mr. Koucepritaky doen his best to give distiaction by amphesiaing an inger voloe, to eet of the medtocrlty of the Meniclesoiar-Hko refrain. But after these bald spote art past, and between large amounts of notex witten with re greltsble indutry and lack e tade. there is remarksbla made. The love muaic wart considerably highar that moat of streasis' pasei of erotien, if to to is to be calimi The fugue with its yood-matured hubbub and gemittichkelt, $i s$ ziok to overflowing with diens. But the man macms never to have enoteg. The lest tan minutes of the pheoe becauge of other ten molnules of 50 dundaecy, make the liwean reatlest in his seat, andous to onl it

Nevertheless, there wis long and deserved applause at the end of the concert. There had been a good balf dozen recalls for Mr. Shure. Tbere were many recalle, of course, for Mr. Koussevlizky.
It may be added, to join a moral to this tate. that conductor and orchestra had acquitted themselves of these feats at the end of a sirday tour. during which six differ ent symphonies, plus the Scrisbln "Prems de l'extase," the Sibolius violln concerto and the Brabma plano concerto aiready mentioned, asd other works by Vaughon wh: liams, Stravinsky. Bach, Ravel, Schubert and Debusry, bad been plajed. The sympbonles wert those of Brahms io $E$ midor and $C$ minor. Slbelius's Second, Schubert's "Onfintabed," the nety work of Nicolal Berezowsiny and the Strause work beard yesterday. Grenting theat pome of these worka had previous pertormance in the season, are there tinany orchestran in America who could hava given aix such programs, with only five rapetitions in the whole wook, and emerged with so much thory? Are there? And how do our resident orchestra pro grams compare with these?

## Ebe New Jork Einnes

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[^3]viusic<br>Christion<br>ProQuest Histere Monitor (1908-Current file): Feb 27, 1934; pg. 4 Historical Newspapers Christian Science Monitor (190

## Music

Last nght in Jordan Hall, Mr. Leonard shure, plantst, mado his Boston dobut as a recltalist, playing the following program: Schubect, "Wanderer" Phantasle, Op. 15; Brahms, Phantaslen, Op, 116; Schumann, 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 ho showed no inconsiderable talent for playing the plano. Last night his evident tolent was azalh npparent, in the matters of boutit strength and technlc. Mr. Shure seems to feel that hla instrument is percussive, and must thereforo be vigorously nitacked. Or possibly he at present leans toward those compositions which lend themselves more teadily to percusslve enthitsiasm. Not that there were no moments of gulet 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 doubl will come from him when ho jas'learned the art of balancing hls vartous talents. There will also bo more enjoyment on the part of his audience when he shall have overcome a few disturbing mannerjbins which now detract considerably from his jerformance. His nudience gave him tumultuous applatise.
G. M. S.

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

## 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 evening. Mr Shure, now living and 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 Symphony Orchestra, playing the D minor concerto of Brahms.,

Members of the faculty of the Longy School of Music are announced to give a concert in the theatre of Agassiz House, Radicliffe College, at 6:15' Tuesday. The performers include Anita Shure, violinist; Leonard Shure pianist; Rulon Robison, tenor, and Edwin Bitedffe, piano accompanist.
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G.M.S.
The Christion Science Monitor (1908-Current file): Nov 13, 1934;
ProQuest Historical Newspapers Christian Science Monitor (1908. 1997)
pg. 3 pg. 3

## Music

L.enmard Share
Last night in Jordan Hall Leonard Shume, pianist, offered a mogrant wimeh ineluded the Weber , Soniala in D minor, Op 49. Mozart Sonata in D major iK 576) and the Chopin Ballade in F Minor, Op. $5:$ Valse 14 E flat, Op. 18 , Nocturne in B. On 62. No. 1. and Polonalse III F shary minor, Op. 44.
Among the pleasant tasks which frll to the lot of the concert inlewey is that of recording progress. espechaliy when that progress is the fulfilment of previous promise. In his rectia! here last season Mr. Shure offered an ample technical equipment ering a little in the maltet of conal enthusiasm. In'but a few instances did one mote gemuthe sembitiveness to murnce. This year Mr Shume brings forward that quallte in ateater degree, therels: erhancing his work Although the Veber somata is considerably outmoded it contabins a few measures here and there whin still continue to be of interest. as in the Andante con moto witten in variation form. In this movement the pianist did has lest woik, lumning a neat phrase liere, suging a melody elsewherc.
The Mozart somata also furnished Mr. Shure with an Adagin whereln lie might find opportunlty to use a praclous manner with a composer whose melodies ate giace inself. Nowiscre during the program dtd Mr. Shure exhibit more discriminaton in performance than in thats movement. The other movements of the Mozarl were snerificed to speed and an nttendiant ihythmic distondion disconcerting to at least one listener
A pedestimn opening to the Chopin Ballade hardly prepared one for the mustetanly peiformance wisheh Inter maried the work. Sensitiveness to tomal color and a well planned outlinc of the central portion revealed the stride forward which Mr. Shure has made in the field of interpretation, although a disappointIng return to pedestrianism occurred afler a peculiarly clear exposition of the middle passages. The Valse and the Polonnise gave Mr, Shure ample opportunlty in propound his theorles regarding the piano as a percussive lnstrument, and the less explosive performance of the Nocturne, which he gave in a very musical manner, provided pleasure for at least one patr of cars.

The large udience found Mr . Shure very much to its liking and nccorded him prolonged applause throughout the evening, demnnding and recelving numerous encores at the close or the program.
G. м. $\boldsymbol{s}$.

imitable F minor sonata, Op. 14, are Beethoven and Chopin. C. W. D. 4rezo


 ssential to realizing his ideals. All of each, and did what he could th tional, anil technical equipment the more intimately movipg aspects ne possessing the intellectual, emo- Shure brought out the more tender musician of high and serioius aim, and nor, to modern ears, Sonata a jewel without flaw. Yet Mr Brahms' D' minor Concerto last ure not intensinged by their lengit, through the manifold difficuities of dhe na os the "Wanderer Fantasy gathering. Mr shure swept boldy to be praised than the music itselt.



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 ter per ormance
wishes that Mr shure would some-
time present the
Etudes Symphon-



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 Leonard Shure
: DTSNTN
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 sonata in D of Mozart (OX 578$)$. The
Weber sonata is a surprisingly


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 Leonard Shure, pianist, played be-
fore a good-sized gatherfing in Jordan

Shure is not
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xaolvalio KYOLVAYZSNOO


"WANDERER" PHANTASIE, Opus 15, C major
Schubert
Allegro con fuoco, ma non troppo
Adagio
Presto.
Allegro
PHANTASIEN, Opus 116
Capriccio-Presto energico Intermezzo-Andante Capriccio-Allegro passionato
Intermezzo-Adagio
Intermezzo-Andante con grazia ed intimíssimo sentimenfò
Intermezzo-Andante teneramente
Capriccio-Allegro agitato
INTERMISSION
GRANDE SONATE F MINOR, Opus 14
(Concert sans Orchestra)
Allegro
Scherzo-Molto comodo
Quasi variazioni-Andantino de Clara Wieck
Prestissimo possible

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113 West 57th Street, New York City
About his recent appearance with the Boston Symphony Orchestra under Koussevitaky at Carnegie Hall on March 3rd, 1934, the New York critics said:
"A pianist with exceptional gifts."-Olin Downes, New York Times.
"Should be interesting to hear him in recital."-N. Y. American.
"Delighted the audience."-N. Y. Evening Post.
"Has imagination, sensitivity and ripeness of conception."-Herald-Tribune.

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."

Ethe New Hork entueg
Published: March 3, 1934
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## (dupicate ${ }^{\text {by }}$

A young American pianist, Seqnardi Shite tiayed the Brahms \%irst Piano Concerto-with the zoston Symphony Orghestra, Serge Thusse imb conductow, when that remarkable body of instrumentallets gave its second concert of the weed. Yeskerday afternooth Tarnegh Hat. : he purely orchestral com positions were Mozaty overtire, tho "Mharrage of FIgarot and dy Strauss "Symphonia Domestica. Mr. Shure Was born in Joos Angeles. He (6,-24, yeara old. Twenty years end as a precoclously. glfted chlld bi began his studides With Karl Reckeet InCbicagouln hig Iffeenth ydar ge becamese ;upil of Artur sochabil, withit? Yifom he studed from 1925 to 1928. Gegently Mr. Shure played the work that he interpreted yesterday with. the Boston Symphony ing Boston, his first appearance fa America stice his departure for Germanty

He 18 a pianist with someptiong gifts, which were showte to the greatest advantage inithe first movement of the concerto fon Then it was a pleasure and soinething of h thrili, too, to realize the fresence of a talent of scope shitu ordity; not an intellectuallst outs not a miniaturist or harpsieho fatet offthe twentieth century; bint getotourig musician with the vinuttidethe enthusiasm and fire appropilate to his years, and a young artist in 10 ve
with his task.

Young Pianist, Heard Recently as Orchestra Soloist, Is<br>Favorably Received.<br>PLAYS WEIGHTY PROGRAM<br>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 glited of the young planists who have appeared here in recent months. Fie 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: Brahras'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.
Mr . Shure has a thoroughly grounded technic, but that is not unique, since many young pianists have as much. But he is blessed, in addition, with a clear, perceptive mind and irnate 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 Niy. Sum

Leonard Shure, atwenty-fouryearold pianist of Los Angelea, who studied in Germeny with Artur Sohmabel and played as soloist with the Boston Symphony: Orehestre in 1925 In its own city ana again this season in Poston and New York, gave his first reeital here in Town Hiall last evening This artist is wont to challenge eompositions- of profound intellectual and emotional content for his first appearances. He attained a good amount of artistic alscess here recently, with no legs a worls than the Brahms piano concerto in $D$ minor. Last night his program comprised three groups,r Schubert's "antasy, "Par Wanderer," seven "Capricci" and "Intermezzi" opus 116, by Brahms and the sonata in F minor by Schumann. The recital In spite of same imperfections of style, was one, of the mest notewarthy given- by a younger pianisit of the season now drawing to its elose $4 / 14 \% 34$
Mr. Shure approached his task with virllity, ease and assurance and furnished a style of: performance notable for tonal quality-frequently fine, much poetic aensitiveness with lofty intelligence. On the other hand there were momentis of broken musical outlines in inis work, an atherwise.singing tone was marred by hard touch and a lack of deeper perception for concern of the composer's fntent 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 Erahms numbers. He fafled to hold the poetic belance in cértain 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 foụnd himself in admirable accord. In this music he discloned, with rare taste, the lyric spirit of the beautiful Schubert song of the same title as used by the composer for his piano ereation. The performance of this work by the piayer was of out. standing excellence generaliy.
S. A. D.

 appatate in piano recital with three ponderous classics fof his program? In Berlin almost everybodyppys three ponderous classics: When a pianist defres to make an ordherfral debut he
fines and fohestra and plays ar to of big contertos. hen hé fives F (eitrithe is apt to may bofiferent 7 the Third Rei hat But in the old days the plafers wo very voy serous and the audfences. equaled them in endurancery New york audency ane more thin-skinned on wodnd Chnabel necomplished. what we 0 Schnabel, necomplighed. what wo ing two recitals of Be thoven son
tas to crowded house Perhapsith was a slen that the 1 de had turne arand that Jacal mufo lovers wer 1ed up with the onventionat re work with grount of small pleces Mr. Shume either aware of thi
trend or stimulthe by fhe succes trend or stimulded by fhe succes
of his master, sfow downt nighty of his master st down Iast nighty to Schuperts: "Whacrer, Gantasy,"tbe
Seven Fanta Fen Opus 116 , or Frahnus, and penumann"g Sonata Fi minor, Opys 174. It was a $\delta 00 d y$
feast, bui a Iittle too much for feast, but a little too much for a

# MUSIC NOTES 

 persans vol undertake to unusual rumber of hard-boiled ean or hall-f dozen good-sized steaks and do o with, apparenty, no ill effects.But
But sceaking seriously, it takes a superlafive artist to. "get away" with . 1 fe kind of program that Mr Shure elected, and Mr. Shure who is a fery talented young man is not yf thet kind of an artist. Not that ye does not possess enough of the fauired qualifies to become one, on time His lechnique is surficier, his left trand is resonant and pow crfui, his tone is pleasant "In quie moments, his rhythm is incisind, his taste is good, his imegination enables him to grasp musical rorr and to feal end express emotion He has all these, but he seems to $y$ tik a sense of humor-his deporfment at the piano and his ratifer Suvenile heroic atitude tonnard the muster of Schuberi. Ranams and Schumann made me suspect that serlous lack. Mr. Shute let his tace express his emofions at every bar. It was, in turns. ecspitic. sad. spirltual; yearning and mishnthropic. I suppase the artist's rountenance wat a help to those among us who expect the player's fientivior to lake the place of protrater notes $\begin{aligned} & 1 \\ & \text { would have con- }\end{aligned}$ sidcred; it that myself but for the pamess" of the changlng expres. sionk.
Mt. Shure's fnterpretations were very intelligenf' but altogether too herof for my taste. gyen the greatest campositions ure not altogother weichted with "Sturm" und Drang" I suppose that at twenty-four one cen't belp feeling that way. I must hope that the yound man will soon take A lled werghty view of goot music and permit bimself to relax in the prescnce of Schubert, Schumann anc Brahmes He is much too rood a planiet to remain a perin nial romantle.

## Ebe New Hork efitues

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## LEONARD SHORE

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 Mir. Schnabel from 1925 to 1928 . Since then he has given recitals in various German cities, including a "Schumann Abound," and other clasiscal programmes in Berlin.

It was in 1933 that Mr. Share returned to this country, and his first appearance here since 1025 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, 1994.

## BOSTON SYMPHONY PROGRAM

The stirring Overture to vol Weber's romantic opera,
"Euryertitey"," 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-flve-yedr-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.

## Leonard Share in Exacting Program

in th progian which bade dale th tuxtuif not only $\operatorname{Ln}$ the bunt but io the lhatater an bibl, Ierontiad -hare palace in Jordan fall list Share ghatyed in perrin form the sakha. Jr. Wog for lis firs fern the
 firedibover, following it width fate fInalist Vartationstl wind Fugs, Opt :I 'Ils final work on the printed facostan wist the gehmantain Fasttwas in C intijor, Op. 17.
Bine (e we In *t heardllim, Mr. hue
 hire revrimatiy takenice the task of and list bet hlankelf the task of polishifig the poetic faced of hit, ant ifs collider to exhibit an cuntmoneh


 ruminating moods. As if to boiling tills fie d cornily to our attention. hive anmamentiy chose has matertat with considerable care, since cath wit the three numbers played diimpeded the wimps of the plants it minded line ufinost of the plan,
then matier of interpielndon,
flume Beethoven wins broadly concadet, oven thunderous at times. moll if Mr Shang inside his conntrusts ton sharply severe in outlay. at lows the performance never frow mencotomons nite it was oren artiestfins fin its intensity.

The Bratams valuations, nit $n$ theme dy citadel, were also given wills seflimest and yow er. Mr. Shute tiled not always fold our retention tide not amass form ow r but hat fusing tiv e foison was mol. entirely bis taut: The workIs not, to us. a a
 prebthely the stile nliead whitely Mr. State hats made. llete do opened with bunvura which was at once bold fast anthoifattve anus while the general outline was vigorously elfland. with somorletes which were ucciatomilly almost overpowering, ore could not for a moment cars. ore could wot for a moment face for the sincerity of the planks nor deny the effectiveness of his performate. Especially fin the lytueal pisminges, his diversity of touch gave him a distance advantage, and enbled him to mesent some measures of unusual beauty. Mr. Shame coltIndues to approach the pinnoforte in ft lelenssions instrument, bitt he is miso labially ncturting a sense of ptopotlon and balatiee which should prowls limb 10 ron th sill stent cobble lam to reach stiff grente: planted him and demanded numberplatted him and demanded namer-
nous encores, din lng the playing of which he gave $n$ notable performance if the Cliopha Etude Op. 25, No 0 .
O. M. S.
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# ACTIVITIES OF MUSICIANS 

## Boston Orchestra's Plans for the Coming Season - Other Items

SERGE KOUSSEVITZKY will conduct the opening concert of a festival in Stockholm a on Wednesday, after having led the Stadtorchester in a Sibellus Feestival at Helsingtorz. His Stockholm program, as announced. will lincluda P. E. Bach's concerto for strings. Sibelius's symphony No. 7 and Tchalkovaky's symphony No. 6. Dr. and Mrs. Koussevitaky pin to call on the Gripsholm from Gothenburg on the following day for New York.
Mr. Koussevitaky will open the orchestra's fifty-fifth season in Booion on Friday, Oct. 11, In Symphony Hall. As previously anpounced, Dimitrl Mitropoulis of Atsen: will be a guest conductor. Soloists in Boston will includes: Lotto Lehmann. soprano: Sergel Rechmantzoff, Artur Schnabel, Jan Bmaterlin and Leonard Shure, pianists; Joweph Sxigeti and Nathan Mustein. violinists, and Ray Garbousova, 'cellist.

The coming season of ten concerts in New York, opening on Thursday evening. Nov. 21, and cloalag on Saturday afternoon, April 4, will be the orchestra's fitteth auccative year here and the twelfth under Dr. Koussevitsky's baton. Beethoven's Math symphony. with the assistance of the 8chola Cantor, will be given in Carnegie Hall at the first Thur* day and first saturday concerts.

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1933
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SHORE GIVES RECITAL.
Pianist Plays infrequently Heard Weber Sonata in D Minor.

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

The program began with the in|frequently 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 Frap minor, Op. 44.

Weber's plano muslo, ignored by most concert artists, provides rich opportunities for the pianist, who is both a careful colorist and a britliant virtuoso. Mr. Share 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. Share played the work With a delicate touch and with the sureness and agility of a redoubtable technique. But there was not enough warmth in the reading of the musio.

Chopin Was published in vivid style. Mr. Shire imparted to the Ballade boldness of outline and a feeling of power, but was leas suecessful in conveying the subtlety and nostalgic quality of the score. The large audience responded to this interpretation, as it did to the others, with marked cordially.


# NEW FRIENDS HAVE RED-LETTER DAY 

Each Number of the Group's Well Arranged Program Is Followed by Ovation<br>\section*{MOZART WORK IS FEATURE}<br>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 wellcontriveđ program or decided interest was excellently performed, resulting in ovations after all of the numbers presented. The participants included the Stradivarius Quartet, Leonard Shure, piano, and William Primrose, viola.
One of the great masterpieces of music, Mozart's string quintet in C major, was the principal offer-ing- ft was led up to by way of the Schumann quartet in $F$ major, Mozart's piano trios that in $B$ flat Mozart's piano trios, that in B flat trio Mr. Shure presided at the keyboard, and Mr. Primarose lent his proficient services in the Mozart quintet.
The Stradivarius Quartet, composed of Wolfe Wolfinsohn and Dick, viola, and Iwan D'Archambeau, 'cello, merited the highest praise for the finesse, sensitiveness and tonal purity of their engrossing work. Every phrase was molded with loving care, and the meticulous attention bestowed on minute details never was permitted to interfere with larger outlines in interpretations noteworthy for sympathetic, searching approach.

## A Study in Moods

It happens that the Schumann quartet programmed, is the ons tions in the genve 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 impressive. The contrasted moods of the variations of the slow movement 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 ona 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. Shure, Mr. Woifinsohn and Mr. bilites were expounded to the bilitie.

An Ideal Performance
The special treat of the afternoor naturally was the quintet. The ensemble left no stone unturard to make its reading worthy of sa out standing a creation. It was a real privllege to hear this magninicent but infrequently performed opus under such ideal conditions.
The richness of color in the minuet, the exquisite in the andinte in and viola tone in the andante, of the vivid closing pages of the of the vivid closing pages ares of quintet were but a few instances of mozarts superb his whrivaled best. The artists engaged in its unfoldment made patent every whit of its imaginative, nubjective and romantic content.

## 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. Share 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 genaeration of American pianists. Last night this promise was buried beneath a host of mannerisms which marred what otherwise might have been exceptional playing.
Mr. Shire's program was serious, chaste and nicely planned. It containe but three numbers, each a masterpiece of its kind eminently suited to exhibit an artist's command of his metier. These were Beethoven's sonata in E major Op. 109, the Chopin sonata in B flat minor and Schumann's "Kreisleriana."
The interpretation granted Beethoven's searching composition could scarcely have wandered farther afield in style and conception. Evidently Mr. Share 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 music which converted its measures into something quite new and extremely strange. The only movement of the sonata from which individual idiosyncrasies were absent was the prestissimo, and the excellent performance of this division demonstrated how far above the average Mr. Shore's playing could be when unblemished by the mannerisms mentioned.
Mr. Share 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 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 noteworthy work.
Elsewhere he went his own way too often regardless of the composers' printed instructions. He was spasmodic and given to exaggerated and violently abrupt dynamic changes in many instances, and even in the Beethoven sonata sentimentalized ad libitum. The theme of its variation cycle was changed from andante to adagio, rubato employed 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 keeping with such license, the bass was 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.
N. S.
hov. 4,1937..

## NEW YORK HERALD TRIBUNE,

> Leonard Shire Is Heard Here InPianoRecital

Beethoven, Schumann and Chopin Works Comprise Program at Town Hall

## Brahms Opus Deferred

Artist Made NewYorkDebut
With Boston Orchestra
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 and Schumann's "Kriesleriana." He had originally planned to preface these with Brahms's Handel Variations, but, considering the substantiality of the musical repast actually served, he was probably wise in defaring hie Variations to some other occasion.
Mr. Shure, whose native city is Los Angeles, had given an impression of unusual promise when he had played here with Dr. Koussevitky'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 some what hampered, however, by certain interpretative mannerisms which had been hinted at in his earlier recitals. This was particularly noticeable in the matter
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. An over-accentuation 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 interpretaion, while uneven, had its appealing and poetic measures, the speed of the imagined wind over the graves in the finale marked his best playing 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. F. D. P.


Leonard Lenard,Shure, pianist, who Shore had made his New York MC. प LS debut as soloist with the 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. Shire granted an encore to his applauding listeners.

#  <br> Pubtistrod: Novernber 19. 1939 Copyripht O The Now York Tim 

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S O N A TA ..... LEONARD
 SHURE
and

# pAUL TORTELIER <br> Cellist 

## Pianist and 'Cellist Heard

Two talented musiciana from BoaPaul Tortelier shure, pianist. and Paul Tortelier, a youthiul French cellist from the Boston Symphony Orchestra-were heard in a joint rec!tal yesterday afternoon at Town Hall. Mr. Shure had played here severa times previously, but Mr. Torteller made his initial local ap pearance on this occasion.
The chaste and noble program presented was concerned with compositions by Hens von Buelow's 'hree great B's'"-Bach, Beethoven and Bratams. Bach was presentad by his sonate in $G$ minor, the third of the set of slx written by that master for the two instrumenta Tine Beethoven offerings consiated of the sonata in $C$ major, Op, 102 , No. 1, and the eariy set of varia, tions on the duet of Pamina and Papageno. "Bel Maennerni" rrom Mozart's "The Magic Flute." To these were added the Brahma $o$ natz in E minor, Op. 38.
By the accurate. fluent mature of their performances of these impres aive offerings Mr. Shure and Mr. Tortelier avoked the interest and approval of a cordial audience. There was a pervading intelligence displayed by both artists in their carefully planned interpretations gerfousness of purpose in all they attempted that in all that thaelf relt and appreclated.
Mr. Tortelfer's tone, if not large, was eensitive and refined. His intonation was securely correct, his sense of rhythm highly developed, and invariably his playing evidenced all-around good musicianship. Although Mr. Tortelier negotiated rapid passage worle skill fully, he made his deepest $m$ mpres aion in broad cantilena, as, for instance, in the outlining of the tout ful melodic phrases of the slow movements of the Bach and the Beethover sonatas.
As for Mr. Shure's miniatrations at the keyboard, they again dise played virtuosity and verve. At times there was a tendency to overshadow the cello on the planist's part, but this largely disappeared after the Bach selaction. Otherwize the ensemble was cleancut, amooth and highly perfeatad in detail.

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

## MUSIC

## JORDAN GALL

## Shure-Tortelier

Leonard Shure, pianist well-known to Boston audiences, and Paul Tortelier, violoncellist and member of Se Boston Symphony Orchestra, collaborated in a recital in Jordan Fiall last night, For their first appearance 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 last; nights artists is already known, as Mr. Shure has played several solo recitais here and 3ir. Tortelier appeared last year as soloist with the Boston Symphony. As cooperating performers their teamwork is comnendable, There was evident a strumetal roices and a succossfut effort to present their pieces as unified structures.
A conservative program began with J. S. Bach's Sonata No. MII. This work by the versatile polyphonic master is well-constructed forded no bartier to a vorkmanlike reading.


#### Abstract

When the present century was sounger, a planist and a celist might not infrequently be heard in collusion upon such a platform as that of Jordan Hall. But the recital was the cellist's, and (in much Smaller type) Mr. Blank was acknowledged as being "at the plano." And the program snevitably ras built duthfily around a concerto and included "Le Cygne" and something by Popper. If recent years have not seen the lion he doun with the jamb, it has at least seen first-rate planists consent to be seen on concert platforms with cellists. and celists admit planists to a postion of musical equalty. It bas seen the vogue of the sonata jecital. The inclusion of Beethoven's variations on the duet, "Bei Manner. kelche Lhebe fulblen. 'from Mozart's "Zauberfote." dsd not deter Mm Shure and. Torteher from calling thenr concert a sonata recital: end since the variations (published in the composer's thrty-third year) weic enjoyable, pretty good Beethoven, and certainly no mere solo for the cello, we shall not press the charge of misrepiesentation Moreover there were three ventable sonatas, of three very dissimular sorts: Bach's in $G$ minor. No 3 , Beethoven's in C major, No. 1 Op. 102, an Bach's polished conirapuntal derlogue in three movements-two fast. one slow-rias most successfully convered in the beautifully interwoven cantillena of the Adagio. In the quick movements, notably the opening Vivace, an impression of excessive speed, of over-factle fuency, blurred the sharply ancised detal of Bach's vivacious ine and slighted by under-emphasis the points of his briltantly conversational music. tone, more pointedly articulated than that of the planoforte, tolerates a faster tempo, without loss of clarity, than does the more modern instrument. If that is 50 , it might be well to Interpret Bach's tempo indications with some latitude, the 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-m late work, unconventional in form. characterstically brusque in manner, and unpredictable in its transitions. From the exquisitcly thoughtful introauctory Andante to its vigorous final Allegro it was played and mood. The romantic wilssitudes of Brahm's E minar sonata-its passion and its piayfulness, allke-were sion and cqualy well rendered, with a reservation concerning some inconsistency of tempo in the first morement. Espectally charming was the dehcacy of rhsthm and phrase acheved un the minuet. Little need be sard about Mr. Torteher's firm. neat tone and almost impeccable technique, nor about Mr. Shure's musicianship and casy, assured command of the keyboard. The listener was not glways convinced, last night, that a true balance of tone had been schueved, nor that all points of reciprocity mvolved in ensemble playmg had been finally solved. Yet it was a concert above the average in interest and in exceilence. A large and cordial audience evidently thought so, too. and with even lewer reservatrons.


Sonota works by Beethoven, the Sonata in C Major, from the eariy on a Theme py a set of Vatiations in order. The Sonata with Were next in order of form, Sonata, with its alternating slow and fast tempos and its slow characteristics of Beethoven's period, zequires perhops something mote of fantasy, of waywardness for its maximum effectiveness, Yet last night's performance was far from being unsuccessful. The Variations are entertaining and pleasant o bear.
In conclusion stocd the Brahms' Sonata in E minor. Here the perThis is mustic warmed to their task. This is music that is intense and
coneentrated. Mr. Shure and Mr. Torlelier mastered its technical dirfocultios beyond question, and in addiftion gave a performance that was
both dramatic and lyrical

# LEONARD SHURE <br> Pianist 1910-1995 <br> 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 pianists at that time?

Leonard Shure: American debut 1933
Claudio Arrau: Absent from America 1923 to 1941
Artur Rubinstein: Absent from America 1922 to 1936
Mieczyslaw Horszowski: Absent 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 Shure 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 all the afore-mentioned pianists would eclipse that of Shure's. What happened? 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 $2^{\text {nd }}$ wife in 1936, and their daughter Jane was born to them in 1940. Sadly, their marriage came to an end; Shure would marry his $3^{\text {rd }}$ 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 $1^{\text {st }}$ 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 $20^{\text {th }}$ 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 $20^{\text {th }}$ Century music.

## MUSIC <br> CWD

Dally Boyron Glohe (1928-1960); Feb 22, 1941;
pg. 15

















 masculine expression, and part of a powerful form. Here and there
 and there was poetry in the performance as well as rugged power. actually a noble symphonic molture that such composition implies, this episode, naturally the first to seize the attention. In what is
actually a noble symphonic movement, there is the contrast of ductor. But the excellence of the performance was not confined to


 For this of the music. For once the piano did not seem inadequate, For this inferpretation, by pianist and orchestra alike, was entirely the First Symphony. Mr. Shure's performance would have won the
high commendation of the great artist in whose memory this series overture, which seems to be coming into its own
the First Symphony. Mr. Shure's performance would have won the Gabrilowitsch Memorial series. The other items were the Academic the Brahms cycle that the orchestra is giving this season as its Leonard Shure and the National Orchestral Association yencert of

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'Academic' Overture and the First Symphony of the
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## anपS pienoz7 Kq pakeld ofrasuo)


 with orchestras all over the states. He has given recitals and has played time to teaching and concert work. York where Shure has devoted his
 him an outstanding artist. LEONARD SHURE's musical
achievements have already signaled New York. Orchestra in Boston and later in debut with the Boston Symphony

 peared widely in Europe as a condebut in Berlin, and afterwards apstudy. He made his professional age of fifteen he went to Europe to
 he was placed under the tutelage talent. When he was five years old evidence of an extraordinary musical
 LEONARD SHURE was born in AHIN

Pianist Offers the Brahms D
Minor Worix With National Orchestral Association

FIRST CONCERT IN CYCLE

＇Academic＇Overture and the
First Symphony of the Same

## Composer on Program

## By OLIN DOWNES

It Was a pieasure，and more than a pleasure－a thrili－to hear the per－ formance of the Brahma D minor piano concerto given by Leonard Shure and the National Orchestral Association yesterday afternoon in Carnegie Hall．The occeation was
 cycle that the orchesty $\mathrm{S}_{\mathrm{z}}$ 等，giving this season as its Gablyowitsch 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 perform－ ance would have won the high com－ mendation of the great artist in whose memory this series is given．
For this interpretation byppianist and orchestra alike，witt ${ }^{\text {ontirely }}$ worthy of the music．Forfince the piano did not seem inadequate， piano did not seem inadequate， When it took up the thape that
 struments，and hurled it hack in
the Homeric tussie．It is atage of the Homeric tussie．It is appoge of epical grandeur，matcied divithe conception of pianist and 变榷hduc－ tor．But the excellence of the per－ formance was not confined 1 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 com－ position implies，and there was poetry in the performance a．s well as rugged power
Thy slow movement which is sometimes prettified，fremained a mascuitne expression，end 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 per－ fectly 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 that of the other Brahms concerto
in B flat，for it has a more sym－ in B Hatic amplitude，and yesterday phonic 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 technicgi address．With a．lesser equipment the music could not bave been projected adequately． Many a concert pianist fit to cope with almost any other concertos of the repertory finds himself physi－ cally handicapped when he under－ takes the matters broached in the takes the matters broached in
monumental scores of Brahms．
monumental scores of Brahms． There was long applause for Mr ．
Shure which also expressed appre－ ciation of the part that Mr．Barzin and his orchestra had takenion the interpretation．The orchestra，in its performance of the rousing overture and the symphony，com－ pleted the impression of the veca－ sion．

## WITH MUSICIANS ON MANY FRONTS

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

$\mathrm{A}^{*}$a recent meeting of the board of directors Henry mellhenny，curator of deco－ rative arts of the Philadel－ phia Mureum of Art，was elected president of the Robin Hood Dell Concertz to rucceed Samuel R． Rosanbuam，who tendered his res－ ignation because of increared busi－ ness responsibilltes．The final woek 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 Thurs－ day nlghta，when John Charles Thomes，baritone，and Larry Adlar， harmonica，will be the respective solotists． 2 Mr ．Thoman will offer numbers by Wagner，Mozart， Glordano 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 eve－ ning．

The Ravinia Festival will close with a sertes of programs to be given by tho Budapest String Quartet，Aug．12，14， 18 and 17，at Ravinia Park；with Milton Preeves， viola；Loonard Shure，plano；Dud－ lay Powers，＇cello，and Benny Good－ man，clarinet，as the respective soloists．The final orchestral con－ certs will be presented thas Tuesday，Thursday and Saturday and next Sunday，with Pierre Monteux as guest conductor． Helen Praubel．the Metropolitan soprano，will be the assisting artist at the last two of these orchestral events．Her offerings will be large－ ly 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 six－ week festival the attendance sur－ passed that of last year by 7，711 Jadmiceions．

## WITH SOME ORCHESTRAS

Leonard Shure，pianist，will ap－ pear as soloist with the Montreal symphony urcnestra，under Doug－ las Clarke，today，in Montreal，Can－ ada．Later this geason Mr．Shurs will be heard with the Boston Sym－ phony Orchestra and the Fartford Symphony Orchestra．

Ehe New Hork ©imes<br>Published：January 12， 1941 Copyright © The New York Times

# Three Tanglewood Concerts of Week-End Are Attended by Almost 30,000 

WEATHER AIDS, FESTIVAL

Mozart E Flat Sympiony, 'La Mer' of Debussy and Brahms's

First Are on Prograin

2jwclar io tersint ronx tanze.
LENOX, Mass., Aug. $10-T h e$ second week of the elghth annual Berkshire Symphonic Featival which came to a close at Tanglewood this afternoon, topped all other similar pertods of the venture's short but slowering jife. Almost 30,000 persons attended the three concerts of the long weakend, exceedling last week's record of 26,000.
Today a weather was the answer to a festlval official'z dream, A northeast wind made the air dry and clear and the gun shons brilliantly. It was easy to understand why 9,500 persons arrived for the concert It was also easy to woderstand why hundreds of persons preferred to leave their seats in the musio shed unoccupled and to Join the thousands who sat and reclined on the lawn, wher the wind whispering through the plnes elms and oaks sang a charming obbligato to the music of Serge Kousevitzky and the Boston Symphony Orchestra.
It is not merely perfect weather, nowever, that brings out the crowd. There were lowering clouds last night before the concert began and early in the program there were distant flashes of lightning and light rains, but these factors did not prevent a new andience high of 11,000 from apperring and stayine from the first part to tha end

Hallisx to Attend Benofit
Word was recelved hero today from Lord Halifax, Britiah Ambassador, that he had accepted the invitation to bo the guest of honor and principal speaker at the gala benefit for the USO and the British War Rellef at Tanglewood next Fridey evening. He wired his acceptance to Jerome D. Creeno of the Baston Symphony board of trustees. James Einney Baxter 3d president of Wlllams College, will proside.

Thls aftermoon'e program brought forward nothing new-mertly throe masterpiecse. It began with Mozert's EC Flat Major symphony, which forms, with the $G$ Minor and the "Juplter," the composer's matchless diadem of three mature works in the form. Then came Debussy'a "La Mer" and for a noble preoration Brahms's First symphony.
For Mr. Koussevitaky and the Boaton Symphony thege three works are well loved and famullar Interpretations. None the less they played them with a freshness of feeling that matchod the brisk lovellnass of the day. The Mozart symphony went with a radiant lightaess and clarity. Tho Brahms C Minor had the spaclousness and loftiness of utterance that the work demands.

## Debussy Number Pratsei

Perhaps the most memorable performance was that ot Debussy's wonderful score, which has been! one of Mr. Koussevitizy's chefs doeuvra in rocent years. There ls not space to list the iclicities of de- 1 tails of this performance. The au-1 diance seemed to be aware of the manifold excellences of the reading; it gave conductor and orches. tra \& rousing ovation.

At last night's concert there was even more audience responsive. ness, if that is possible. There were brevos at the end of each porformance, Leonard Shure, plano soloiat in the Brahms Second con. certo, deserved his tribute of applauss and cheers. He played with veriety of color, shythmio steadfastress and communlcative tire. iis interpretation, however, need ed 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.
From the standpolite of applause the feature of last fight's concert, which opened with an amiable reading of Mozart's Seretiáde, "Eine Kleine Nachtmusik," Was the performance of Brahms's second piano concerto, in B-flat pajor, with Leonard Shure as soloist Mr. Shure, young Ameriean artist, scored a decided successt with the audience. Critical reaotion prontpts me to a more sober estimate. $x$ its pianist has temperament rhythric feeling and a touch oof the herait-welcome assets for this most notade of piano concertos pitt last, night he had not enoughteserye techinque.

This is notst say that Mr. Shure did not encompass all the motes of a difficultsolo part re did, ana the difficult episode $\times$ ine octaves and sixths of the second hovement went uncommonly well, But too often he gave the impression of a final effort of an insufficient surplus upon which to draw, if necessary, for; m bravura performancé. Certain pagsages in the opening allegto were taken too slowly although this might have been the 1 eup of the conductor; and an amotnt of caution was evident throughovit.

Wagmer Peludes Given
Mr. Shdte was at his best in the rugged Sclerzo, क्रकhere his virile tone-quality athe theisive rhythms came of to ifine advantage. The slow mivements also went well and breathed a poetie atmosphere. Here much of the pianist's good work was ncgated by the poor playing of the orchestra is first cellist. The last movement lost oui somewhat through Mr. Shure's inability as yet to lighten his passage work. It was deftly played, but the soloist's full, deftly played, but the soloist's full,
weighty tone did not maici] the filiweighty tone
gree design.

A total impression of this performance tevealed a highly talcinted young pianist who, with more varied ciynamic range and wider technical development, may become a highly significant artist. But should not the most celebrated soloist available have been engaged for a festival of this kind?

Shure Wins Big Hand At Tanglewood The PARKER
The Harford Courant (1923-prexent): Aug 10, 2941: Proctuest Hislorical Newspapers Hanford Couranl (1764-1985) Shure Wins Big Hand At , Tanglewood

Pianist, Here in Spring, Plays Brahus 2 d Concerto With Boston Symphony; Record Crowd

## H: T, If, PAHKUR.

Slockbritge, Mass., Aug. 日,-Leonard Blure, plantat, whon stonper its nl Hirtiord turing tho apriss to play in the Beothoven festivnil of the Harliord Symplinny orchastro the canle Lhe bravo of Tanslewaod bere tomifht after a handsomely elnguent nerformance of Drahnest elnquent Pinino Coneerto with Koustevilzky and the Boston Berge phony orclicstra.
Mr. Ehure was necorded the tribLte accorded to heroes of the berkslife Gymphony Pestival, begtnatng Will thio anli-Emily Poit npplaure belweel movernenls of the compositlon. and tho alloout rhouting, sliricking and parade of cirtaln calts at ita conclusion. It wns probably even nolsler than usus! as the audience hit an all-lime record thia svoning, 11,000 , of which 4500 wero beneral ndmisslons
Hartord aryernlure appeared in performanevernl monthas back, his performance wny brisk and businesalike, In the ninlm. His approneh to todinlea! problems was still defmillely asserisvo conight, and he took to more fooling from zrahms than ho hiad Irom Bethoven. But the Brahms had a superialive elo quence not glyen the Beethoven. Furtdamental in Mr. Shura's eloquonce wero tho brletit warm clear how he found for graliann'a complex idcas. The framework of the concerto was alpays plain and flue ont in lifs performanco of $f$, Mandeome Colorist.
But moat of all, Mr, slutre in R handisme caforlat Without bolng pleky, ho lets no plirase go by with put a ahrewd lwlet, or ammo daxh of color. His dynamic treatment is remarkably happy.
Alhoush Mr. Shure's btyle is not big (lin fact there were a few elfmactle moments when the orchectre threatonod to wash him outh hertr a mast persuative way of helins passages into ur riplo of muling achidoving delleate, pocife effects in tha' mote planistime of way.
Add to that his romarknibly fitd tone, find you have, I think, thn essentinh of Mr. Shura's eloquenca as noarly as they can bo akimmed off in a hasty rojort from thls outpost
It hardly need bo xald that Dr. Koussovitaky nnd the orchestra gave. a haarly performance of thair allotment of the scorc. it was lean In the perforvid style of last Sunday's acond Brahma synyphony: but it was certasinly sufficientiy intenst and halo or at least so to my tastes,

## Minneapolis Symphony

Spectal to The Christien Sclence Monttor

> Mınneapolis, Minn.

Leonard Shure was a last-minute substitute as soloist in the Brahms second Piano Concerto at the fourternth 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 plansst, 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.

Leonard Shure, American planist, has been atruck by the same sort of lightning twice within a month. Four weaks ago he got a sudden call from Dimitri Mitropoulos. Could he get to Minneapalis the next day to raplace Vladimir Horowitz at the orchestra'z concort that ught? He said "Yes," caught 2 plane, arrived in the morning in time for a rohearsal and appeared at the concert. Last Mronday night he received a similar call The phone sans aifter het hat gone to bed. Could he get to Buffalo to replace Rudolph Eeridin, who had an attack of appendicitis? Again his answer was "Yes," he cought a plane and arrived the next moraing in timo for the final rehearsal. Fich timo the composer was Brahms. In Minneapolis ho played the Second concerto, in B flat major; in Buffalo the First, in In matrane

Leonard Shire Is Soloist At Philharmonic Concert Rodzinskidonducts Beethoven Piano Concerto No. 4
Autur Rodzinski conducted the Philharmonic- Symphony Orchestra yesterday afternoon at Carnegie Hall in what was largely a repitition of Thursday night's Czech program of Martinu and Smetana. The addition was the graceful and


Pfiftuarmomic prays to Throng
The New York PhilharmonicSymphony Orchestra,Artur Rodinski conducting, with Leonard 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 Concerts in G major, and the orchestra gave "Memorial to Lidice," Martinu; Quartet, "From My Life," Smetana-Szell, and Symphonic Poem, "Blanik," Smetana.

## BEETHOVEN 4TH SYMPHONY TO BE PLAYED TODAY

Beethoven's Fourth Piano Con. cesto-inG-mafor, with Leonard Stare as plano soloist, will be performed by the New York Philharmonic Sym. phony orchestra at 2 ooclock this afternoon over WBBM.CBS. Dr. Artur Rodzinskl 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 Work Times

## Published: November 1, 1943

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## Shire Appears

as Piano Soloist
Leonard Shire appeared as piano soloist with the Philharmonic Symphony at Carnegie Hall over the week end, focusing his gifts on Beethoven's $O$ major concerto, No. 4: Artur Rodzinski conducted. A clear. ringing tone and well-scaled dynamics marked Mr. Share's reading, besides the fluant touch needed to triple through some of the saggier spots like the double trills in one of the first-movement cadenzas.
Mr. Rodzinski held all forces within cannily planned limits.


## LEONARD SIIIRI

I.

5 Preludes, Op. 34
Shostakovitch
II.

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


## INTERMISSION

IV.

Sonata in F minor, Op. 14. .Schumann
(Concerto without orchestra)
Allegro
Scherzo (molto commodo)
Quasi variazioni (andantino di Clara Wieck)
Prestissimo possible

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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 pianist. Very few of the young artists of his generation compare with him now in point of techuical resource, controi of tone. and yery thoughtful musicianship. Why, then, is his playing prevailingly so 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 differ-i ent degree of "plano" 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 $1 t$, 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) movernents, of the way not to play Mozart. in the first movement, played too fast and in too stiff al rhythm, and with a laconism manifestly intentional, as it was unnatural to the music, the lyrical essence and natural puise of the 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 ad-vance-as apparently he had calculated in advance everything that he did, and grimily carried out the decision to the letter, the comms 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 fights of Chopin. That is to say, the four Ballads, each a masterplece, each a unique stroke of genius. In these plices many interesting and thoughttul things were done, but didactically, not spontaneously, not in a manner; spot carrled conviction to the that carrled conictassages were episode and, to us, forced in conception. It was briuiant perionance. in the better sense of the word, but it was more a tour de force, technically and interpretively, than it was Chopin.
The fact was, that one found oneself arguing rather than histening 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 out-1 pourings, but Mr. Shure made much of its every detail and was impressive in the movement of impressive in 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 $M r$. Shure.

Ebe Diru jork Emes
Published: December 4. 1943 Copyright © The New York Times

MBER 4, 1943

## Leonard Shure Is Heard In Recital at Town Hall Platist Offers Musichy Mozart, <br> Chopin and Schumann <br> reonard Shure began his Town

 Holl recital of piano works last night in a somewhat unorthodox fashion by playing five' pretudes of Shostakovich. From these he proceeded to Mozart's B-ffat Major Soneta (K. 333) and on through four Chopin Ballades to the Schumann $F$ minor Sonata, Op. 14.Mr. Shure exhibited ample muslclanship in his performances. The music he made was sonorousIy well integratèd and esthetically satisfying in that it managed to capture the attenion and hold it constantly. He lacked, however, a certain suppleness, particulariy 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 to with them in order to give complete expression to his execution. In the first moyement of the Mozart. Sonata, for instance, the running right hand figures and ornamentations were not suffciently 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 and tone-quality of the Chopin A-flat Major Ballade, and the fine first movement of the Schumann Sonata. P. B.
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 nates. There comes through plenty It pervades rather than domiRomanticism, however, runs to what the Allegheny mood of has the voice of melody, too, in
odd moments that recalls somefair to observe, of MacDowell. It music, continuing the tradition, It is unmistakably American tent, and yet disclosing no modfashioned burden of form or conindividual sound, carrying no oldbe described as having fresh and movements, without break, may
The Sonata, written in four terpretation of it proved gratify
ingly expert and sympathetic. ing, and that the performer's inproved extraordinarily interesting the simple title, Sonata, But suffice it to remark that the
youthful composer's effort, bearattention, is not easy to decide,
But suffice it to remark that the quality bring his music to public
 Boston program, or to say Mr .
Randall was the fortunate one
 Ohio James Randall. Whether to
say Mr. Shure was fortunate in of a young man from Cleveland, American work, the composition ries last evening, brought out an in the Duncanbury Concert Se!eh fennnw puetaut man te su! Leonard Shure, pianist, appear-

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recital was an occasion. Chopin (Polonaise-Fantasie, oh
61) like Debussy. In any case, his "Feu d'Artifice") like Chopin, and playing Debussy ("Ondine" and the wrong way round from conout of conviction, he turned things perversity's sake, and possibly evening. Central on his program
fell the new Sonata. Possibly for pieces he offered early in the manesque to a degree. These quiretrent; and in Schumann's thoven player to the last reof them. In Beethoven's. a a Beeliance, and dash equal to the best mechanism, he has speed, brilfor expression than for exhibi-
tion, though when it comes to

 behind the backdrop by Mr. Shure
to take a share in the applause. the recital and was led out from The composer was present at advanced executant for its proper 0
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 the Sonata is unmistakably piano riant as anything else,

## in Recital

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 New England Mutual Hall last eve-
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TTVH TFПLAK 'T


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

## MUSIC

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 EX：When his relations with
the New York Philharmonic－Sym－ －051040 79218 Mr ．Kostelanetz has offered the success of＂A Lincoln Portrait，＂







 Mr．Shure was so impressed he
asked to see something else the
high schooll senior had written．A

 ous OPERA：Wilmington，Del．，has
joined the list of cities producing suddenly there was weird，loud
sound like several pianos and
harpsichords all going at once．A
bass striag had snapped．． bringing it to a conclusion when
suddenly there was weird，loud

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 the title role，will head the list of
singers invited in to take the roles
too difficult for local talent．
 bang．FRecently in Washington
Maryla Jonas succeeded．Her final SNAP：Many pianists would night in Carnegie Hall．

 hard，who previously conducted at
Princeton University，will start a and singers will prepare their

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 two sinfonietta concerts this aft－ Society of Music，under
Kitzinger，will present the first of
 her recital at Carnegie Hall March

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 soloist next month with the Dallas ourid aq tium aus＇rreas xis uil

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$\square$ Wvi FEBRUARY $19,19 A 7$ pmoty

## CARNEGIE HALL - Wed. Eve., Feb. 19, 1947 - at 8:30 o'clock

## LEONARD SHURE

"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 composer's inner thought."
-CHICAGO DAILY TIMES
"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." -MINNEAPOLIS DAILY TIMES

## PROGRAM



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## Randall Sonata Played by Shure

Last year James Randall was a 16 -year-old student in Cleveland 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 profundity, 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 erratically played. Certain sections, such as the opening penultimate parts, lacked sufficient breadth. Shure's tendency to interpret his ritards too literally ofteri 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.


## Pianist's Recital at Carnegie

 Hall Includes Beethoven's Six Variants on Original ThemeLeonard Shure, pianist, gave a reoltal last night at Carnegie Fall. A highy intelligent artist, Mr. Shure had decidediy positive ideas as to hils intentions in sll the music he presented. He possessed, as well, the techniaal skill and the control of color to bring these ideas to oumplete reolization in a sertas 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 varlous 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 detalls as the bril-Ifantly-dellvered, tricky central messures of the second variation, or the Hghtness and rhythmic grace of the final varlant callea for apecial praise. But the rubato effects freely introduced or the liberties in rhythm employed in the "Marcia," were hard to reconctle with the composer's style, and open to queation.
The eight component pieces of Schumann's "Kreisleriana" 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 impreasion was of interpretive unevenneas, largely dus to a tendency to rush the fastor pleces at too high a rate of speed, with the result that they lost their clarity and also their inherent meaning.
A special feature of the recital lwas the first New York presentstion of the Sonata by James Fandall, 16-year-old Cleveland high school student. Modern in its idiom without being unduly dissomant, the lengthy composition in four movements boasted a combination of dramstic power and tender lyricism hardly to be expected from so youthful a composer. There was youthrul a composer. There was 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 |sonata augured well for the composer's future. Mr. Shure played it with loving care, end the audience was so stirred by this music that there was an ovation at its close, to which Mr. Randall responded from one of the upper boxes.
Mr. Shure also performed Debussy's "Ondine" and "Feux d'ertiflee" in masterly fashion. He knew how to give these offerings line and proportion Both were tonally expert, the "Ondine" being na remarkable for command of as remarkabie for command of fice for scintillation and bravura, Chopin's 'Polonaise - F'antasie' completed the contributions. N. 8 .

## Shure Recital

Pianist Ntays Vtanthns by Beethoven at Carnegie Hall By Arthur V. Berger
Leonard Shure, who gave a recital in Carnegie Hall Wednesday night, is a planist with colsiderable 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 styIistle 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 rapicly that their shapes were almost indistinguishable. Mr. Shure, moreover, goes in for a type of pianism in which a fiuld 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 Wednesday were his insistence on taking all the repeats in the Schumann (a sufficiently lengthy work to start with) and his gesture, however selfiess 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 and Palmgren. The overflow of maldigested impressions derived from his listening is something te 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 

Ey SIDNEY LOFIMIAN

## ODDMENTS: - A five-week

 spring festival of Sunday night concerts will replace the Sunday Elvening Hour on ABC from 8 to 8 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 Ricen, volinist; Leonard Shure, pianist, and Jakob Gimpel, pianlat.Eye N゙tw Hoxk fitues
Published: April 27, 1947

## ONE THING AND ANOTHER

## By SIDNEY LOHMAN

 Beginning at 9:05 tonight, WQXR will present the first of a seriea 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. Tha concert serias is part of WQXR's tenth anniversary year commemoration, and has been arranged jointly by Mr. Barzin and Abram Chasins, WQXR mualc consultant.Ehe Xiau torketucs<br>Published: January 13. 1048<br>Copyright © The Now 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.
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 sil jery. 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.

## The Music Makers

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 somehing of a cosmos in itself.

Mr. Shure was in better form than in his last New York recital. Gis playing of the "Diabelli" was :ompletely dependable - intelliyent, well-planned and conscien:ious to the point of taking every cepeat and second ending (not an mmixed blessing when it came oo such long variations as the wenty-first). There were secions, such as the fugue, which :ould have had more clarity, and rariations like the sixth were llayed 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 Ballade, 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

 Carnegie Hall Recital
By Jerome D. Bohm
The piano recital of Leonard Shure in Carnegie Hall last night was both a mystifying and startring 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 Dlabelli.
Mr. Shure's approach to the Chopin Ballades was extremely mannered. Exaggerated rubatl, sudden, unjustifiable shifts in tempi, and a want of spontaneity divested these poetic creations of form and meaning: Even Mr. shure's ordinarily complete control 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 astounding metamorphoses 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-

## Mery HERALOTRIBUNE

# NEW FRIENDS PLAN CONCERTS FOR FALL 

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

The compositions of Mozart Bach, Brahms and Schoenberg whll occupy the programs of the New Friende 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 Gaerten," will be presented in celebration of his seventy-fifth birthday.

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

Brahms will be represented by his chamber music as yet unper formed by the New Friends, including three string quartets and two sextets, plus more of his vocal - output, including a recital of the Heder by Lotte Lehman.

Hortense Monath will be soloist in the first program in Mozart's E flat Piano Concerte (KK. 271) and Reginald Kell. British clarinetist, will return later to perform the Clarinet Quintet.

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

## 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 E 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 collab. orated with Josef Wagner, planist.

## New Friends Lists Next Programs

New York, May 14 (U.P).- The New Friends of Musle 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 seriod 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, Niktta Magaloff, Reginald Kell, Leonard Rose, Alice Howland, John Garris, Robert Bloom, John Wummer, Leonard Shure, Jullus Baker, Ignace Strasfogel, Milton Katims, Benar Helfetz, and the Budapest Quartet, the Paganini Quartet, the Hungarian Quartet, the Albeneri Trio, and the Pro Arte and Fine Arts Quartets.

## Ethe Neurdorketimes <br> Published: February 26, 1940

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## SCHOLARSHIPS AT MANNES

Jerry Sabransky, Lillian Shawn Win Awards at Music School

Leopold Mannes, associate director of the Mannes Musio School, yesterday announced the winners of seven scholarships given by the school. Jerry Sabransiky of Cleveland won a violin scholarship and will be instructed by Paul Stasse: vitch. 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 Mirlam Kartch of Carlstadt, N. J., and Lorne Watson of Canada, who will be pupils of Rosalyn .Tureck.

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

Also Philharmonic - S'ymphony, Walter Hend, conductor, Lubks Kolessa, piano, Carnegie Hall, 8:45; Vladimir Elin, baritone, Town Hall, 8:30; Howard University Choir, Warner Lawson, conductor, Hinter College Auditorium, 8:30; Albert Spalding, violin, McMinlin Theatre, Columbia University, 8:30; Leonard Shure, piano, Washington. Irving High School, 8:30; Roth Quartet, assisted by Otto Herz, piano, New York College of Music, 114 East Frighty-Frifth Street, 8:15; "Cavalleria" Rusticana and "Pagliacci," Salmaggi Opera, Brooklyn Academy, 8:30.

## 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 $4^{\text {th }}$ 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 <br> 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 $3^{\text {rd }}$ and his $4^{\text {th }}$ 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

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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. I
10/23 & 10/25/1947: Subscription Concert at Severance Hall; George
Szell
conducting; Beethoven Piano Concerto No. }
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. I
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## LEONARD SURE

EDITOR'S NOTE-Thls 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, 3:-year-old plan. inst who has had wile experience as a concert musician in Europe.
Shore, a native of Los Angeles, first sidled piano at 3 In Chicago. He went abroad al 15 to continue his studies and made his prolessional debut in Berlin. later study. ing under and serving as assistant to the famed Artur Schnabel.

Returning to America in 1933. Shore 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.

Share will be soloist at two concerts here in December. He will present Brahms' Second Piano Con-|s cert.

# Leonard Shire Is Welcomed at Severance Hall 

By MLTON WIDDER
A finely balanced program of orchestral music under Director: fudolph Ringwall and the debt appearance of Leonard Shure, Amercan pianist, marked the eighth oncert of the Cleveland Orchesuat Severance Hall last nighty The Los Angelaefont virtuoso made a distith ${ }^{2}$ dumith the audionce whthentine-fnaered and dynaticsterposition of the Brahms
created quite a sensation. .. He is surely one of the great exponents of piano music among the younger artiss.
The concerto, a masterpiece that is among the most difficult in the literature for piano and orchestra also gave Leonard Rose, the orches. tran's first cellist, a chance to shine and he lived up to it nobly.
The first half of the program consifted of "Overture to a Drama," by Cleveland s distinguished music ologist and composer, Dr . Arthur Shepherd, and Jan Sibeilus' First Symphony.
Dr. Shepherd's work is a lively composition that stands up well through the years. I! was composed 17 years ago and has not been heard
ed. with a high degree of thane standing and sympathy,
His delivery of the shepherd composition had all the earmarks of a "labor of love," so well did the orchestra present this fine orchestral work by the Clevelander. Mr. Stepherd was on hand to acknowledge the applause of the audience.
This program will be repeated under the direction of Mr. RIng wall 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 Columbia Broadcasting System for ${ }^{5} 5$ second international broadcast.

By Herbert Elwell EONARD SHURE, Young American plant io will be, heard here for the first time when he appears as sololstyyth. the Cleveland Orchestra at Its symphony concerts: under Rudolph


> Leonard Shire Wins Acclaim for Piano Recital
> An overflow crowd gave Leonard Shire, 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 share program Was'e classcal one that gave him the opportunities to demonstrate both his musical insight and technical skin at the keyboard
> Only four composers: were represente during the eveining-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 Ballade in F minor which was played with power and drama. The closing 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 Claveland Summer Orchestra management overlooked the talents of Mr . Shure,-MILTON WIDDER.

# CPD 

# Pianist Is Impressive <br> <br> in His Cleveland Mofette 43 

 <br> <br> in His Cleveland Mofette 43}

By MILTON MLDDER
Leonard shire made a grand entraction the musicalife of clavelend with-his debuterectal st the Cleveland destitute of Music last night where he will be the ad of the plano department for the summer session as well as for the faff and winter seasons
This 33 -yatert pianist demonstrated a fiery temperament, poetic Insight and an unusual technical facility in a taxing program that included the Brahms variations on Fugue on a Theme by Handel; five preludes by Shostakovitch and the Sonata in F minor (Op. 14) by Schumann.
He is an exciting pianist, plays with authority and dramatic intent. The Brahms variations were beautifully executed for the most part and his conception was masterful.
The quaint, quicksilver-like perelodes by the contemporary Russian revolutionary composer were not unlike what one expects from the intrigung pen of shostakovitch. They were odd yet they held one's inter-
est and no doubt Mr. Shire's play-
ing of them added to their cham The third prelude had something of the opening theme of the cantors Seventh Symphony.

Probably this is the first time the Schumann work was played in Cleveland. Mr. Share handled is with true artistry and sealed with it the very favorable impression he made with the first half of his program. . The third movement in this sonata-a variation on a theme by Clara Whack who hater became tho composers wife-gave most picsIre to this listener.
Mr. Share, born in Los Angeles. started to study the piano at the abe of 5 . At 15 he went to Europe and studied with Artur Schnabel, later became his assistant. ne has appared with many large orchestras in this country and abroad and has made an enviable reputation both as \& teacher and performer. Two years ago he was soloist in the Brahms second plano concerto with the Cleveland Orchestra in Severance Hall.

## PReVIN P POUES SHIRESSATIURE

## Pianist Keeps Composers in

## Mind as He Plays

reputation as an artist of the fir caliber, and his recent tour $h$ earned most favorablepeses notic His recital was ample proof of $b$ stature and position, fully substa: tiating the claims his most vigor champions made in his behalf.

## Not the Usual Rehashing

His program was not the usu rehashing of the accepted repel toile. Right off, he opened wit the five fantasias comprising Brahms' opus 116 , The Beethove "Sonata in A Slat Opus 110 " fo lowed. Five preludes of Shostaki vitch, presumably included becaus it seems fashionable to nolud something of this demigod on cur rent programs; no matter hoy empty, led into a group of Chopin including the "Ballade in $A$ Flat; "Two Mazurkas". and the "Polonaise Fantasia,"
Shure's piano playing frankly was not the sort audiences her have been accustomed to hear. I: is not personalized but rather 1 felt throughout that the performed had the composer in mind rather than projecting himself, if we are to accept the biographers stories of Brahms and Beethoventor ali their contrasting moods why not allow this to show in the music as Shire so ably did.

## Leonard Shire's

 Schumann Studio Called Enjoyable Leona whenurerexcellent end citing pianist, gave a recital at Cleveland Institute of Music night, in the series of faculty ext which ts becoming one of the : sical landmarks of cleveland.Concentrating on the roma composers, the program consis of the B flat minor Sonata Chopin, Schubert's "Mower Muslcaux" and the "Kreisierial studies of Robert Schumann.

By far the most enjoyable a brilliant of the three were the Scr mann works which were interpret as fantasias, skilfully and beau fully. The inge Schubert ge sparkled and glistened.
One can always count on $N$ Shire to surprise his audience wi something new and untried. He d not disappoint last night. His plat. ing of the Chopin sonata, whit technically able, was more on ti dynamic and dramatic side the one has been accustomed to so fa There was a coarseness in the fir. movement that jarred an chad dis turbing effects,
There were no such reservation in the minds of the members of tr audience. The Chopin, as well : the other numbers, were enthusia: tidally applauded-M. $\boldsymbol{W}$.

## Shure Sticks to the Romantic in Brilliant Piano Exhibition

EY HERBERT EI.WELL
Levnerd Shure of the piano fachly orne Clevend Instiute of Ausic lasi :igh gave a recital be See an ripprectati\% aucience at Whlas Clap Fa! Wis program was dovoted to thee major com boses of the romantic schoo! Chopin, Suhubet and Schumam are bong wnimed on one period. ats wafned perchtibly o one strie of playng.



 it by matoteg uet that it was moze wonanto it its noments of dramatic stress than in its tranguti moods, if by romantic one includes the intimate, personal coloring, the sad. tender and searching introspection generally associated with the word.
A certain neutral whiteness of tone quality in slow, soft singing lytic 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 iittle hke a screen in front of innocent nudity, and yet the musical conception was perfectly intact and completely rational. The inpression, perhaps false, of insufficiently 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 thrili of hearing the first movement of the Chopin Sonata portrayed with such breath-

## Histitute of Music Recital Cets Enthusiastic Response

By MILTON WIDDER
T\%o Ane Cleveland artists pooled reir talents last inght to glve a ompletely enjoyable musical eveding at the Cleveland Institute of Iuslc, and theirefforts: were well ewarded, for a full House applanded hem both entriuslasically. The tivo vere Leonarl Shure head of the Hanózepartiment and Marle Slm gelint Lratt, mezo soprano.
Mr Shureplayed the 0 minor laro sonata, by Schuert, end Mrs. yait sang the whole csule. "Die chone Muellertn $":$ by the same omposer mith Pientst Saure as the ccopipanist, K.
The plantst an Impressive ertist筑s he demonstrated here previUsly in tuo tectals and an appers hee mith the cleveland orchestra: wevpot mat one rould cat an
taking urgency, such electrifying dramatic instinct. The program in cluded six "Moments Musicaux" of Schebert and the "Kreisleriana" of Senumann. Many portigns of both works revealed the same sincere and idealistic purpose of discovering true meaning, however illusive, especially in vigorously assertive portions where the accent was on hat well known shibboleth of the mantics, "Sturm und Drang." botween Now Yort and Cleveland.

## Shure Here With Quartet Friday

Leonard shime planist and mem. Der-uturtie creveland Institute 0 . Music faculty, whll appear with the Eudapest String Quartet Fitiday night at 8:30. in Pabiic Music Fiall in a concent sponsored by the Oleveland Concert Course Association.

The Budapest; one of the fanous chamber music or-
 ganizations in

Mr. Shure the world makes its debut in Cleveland at this concertathe piogram will ungude works of Schumann, Mozart and Schubett.
Members of the quaptet are Josef Roismann and, Edgor ortenberg, violinists; Boris kroyt, wlola, and Mischa Schneifer cello.
Tonight at 85 , another famous chamber grolif the Albenariotrio. will hake to debut here whtha concert in the Cleveland Museum of Art music series, Its members are, Alexander schneider, violinist; Benar Heifetz, celist, and Erich Itor Kahn, planist. ,
orthodox artist, Rather, he is an zutocrat at the keybourd. He knows what he wants, how to get it from is instrument and, what is moss mportant, how to get it across to his audence.
one can eastly disagree with his Interpretation, yet his authority, his siacenty andagital expertness ove:wheimi any objections, Mr. Shure's playtig the schubert soriata fics for this observer; an lateresting and exhliaratirig experience, as it mas for the audlence, which gave him a heartening recepton:
It seemed last night - as Mrs Kraft sang the beauififul cycle b: gchubert - that the composer frtended the pork former She was conplefy ulgome with this mus: dal poetracoty, fromit and in kolce




 1onanod

## SHURE BRILLIANT

 NPPANOCLASSC
## Famed Concerto Gets Fiery

Pop Performance + H1 \% 145

BY HERBERT ELWELL
The Tschaikowsy B fhit minor Piano Concerto, whice got to be "TME Concorto" man mo sume manner hat Frank bunta got to be the "THE Voice" may not have callsed. 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, ferhaps fortunately, cannot yet be referred to as "THE Pianist," evert 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 evôch 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 pianist seemed at times to have to resort to the pulmotor to get this juke-box-ridden masterpiece 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 "Moment Musicale" and two Chopin Preludes, d arid 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 cabably the solos.in a portion of RimskyKorsakoff's "Scheherazade" Suite and the Largo from Handel's "Xerxes." Other works included "March of the Sardar" by Ippolitoff-Ivanoff, "On the Trail" by Grofe and "Artist Life" Waltz by Strauss, as well as numerous encores.

## Shure's Keyboard Artistry Is Striking; Randall Work Hailes

## BY KiERBERT ELWELL

The distinguished concert pianist Leonard Shure appeared in recital last night at Pubic Music Hall. He was presented by Ruth and Lester Glick and was applatuded by a friendly and enthusiastic audience.

Well known for his concerizing in various parts of the country, Shure has special affilations in Cleveland, where he first appeared In 1941 as soloist with the Cleveland Orchestra. His concert and teaching activities here, inchuding his recent association with the cleveland Institute of Music, have won 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 Cannegie Hall, New York, where he received high tpraise for his virtuosic accomplishments. It began with Beethoven's Six Variations, Op. 34, followed by Schumann's "Kreisleriana." Later he introduced the Piano Sonata of James Randall, Ehaker Heights High School siudent, and closed with works by Debussy and Chopln, responding to vociferous applause with numerous encores.

Shure confirmed an impression already well established among those who know him here, that he the
is a pianist technically equipped scale the summits: His facilit coupled with musical discernme that is both authoritative and $i$ : dividual, enables him to transm tonal messages of singular potere A certain penchant toward bro and striking dynamic contrasts a luws him to paint large tonal cal vases with true epic grandeur. I the romantic vein, his playing lar, ly takes on intimacy of characte but paradoxically acquires an in personal tone. Yet it is none if less fascinating for its organic ar functional unity, its constructis vigor and intense conviction.
The Randall Sonata won enthus astic applause. The 17-year-ob composer came to the stage an look several bows, as he has dor: before when Shure has performe his work in other cities, includio Boston, New York and Washington One could not listen to this wor without being aware of the excer tional creative talent, which it ret resents. Gifts such as young Rar dall possesses $c a t r y$ with the great rewards and also heavy r sponsibilities, It will be interestin to watch what comes from his pe in the future He os the son s Margaret Wright Randall, violin ir sructor at the Cleveland: Institut of Muste, and Edwin T, Randali the Plain Dealer feditorial staff.

# Cleveland Youth's Sonata 

# Is Star of Shure Recital 

BY ARTHUR LOESSER
Musto Critio
The distingusbed planist Leonard Shure, row a part, time oleverayde er, wes heard in a redtel in Music Hall last night,

A fair-sized audience had a fulllength opportiunty, to adnatre and enjoy his remarkable planistic powers, and hes great capactity for cmotional projection.
There were many fine, not overworked classics on Ghure's progrem, yet the most noteworthy offering of lize eveniag 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 Eonata is a work of extended. scope, and certalniy reveals an ex-
traordinary talent oombling f a genuine streng of ofeling an remarkable commandof resou When one refeets bhat it the work of a 15 zearcold the w "genius" Inevitahig suggests :It to one ${ }^{i}$ mind.
 audience togetiersth Shure.

- Bhure further puthis greet st into the outhe of gorimian
 called sralsieriane, Theyseer a little long, yet the siowor mo ments' espechally pers Plled": w moments of dreamy exquibiten The program opened whth Bt thoven's Fr mjor Variations, whi Shure tended to interpret a 1 it on the solemn side, $\#$,

It was in hislasterroup ti Shure reacheg hogreatest hetgb Debussy's "Feu dArtificet was do with tremendous sweed aid br liance, and Chopln's Polonaly Fentaisle with e romantlo emph sis that was both warm and not Both these renditions were stirm to a degree.

## Music School Settlement Signs Concert Pianist

Leonard Shure, noted concert planist and rormer Clevelander. will return next month to head the piano department of the Clu veland
Music School Settlement, Howard Whit: taker, director of the settle. ment, announced today.
Shure first appeared here in 1941 as soloist with the Cleveland Or Leonard Shure chestra. He later was a member of the piano faculty at the CleyeIand 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.


## Pianist Leonard Shure) Thrills at Settlement

## By JAMES FRANKEL

A rare treat of musical masterpieces was served by a peerless pianist at the Music School Settle. ment 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 Najor, 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 sumerb technique in a stirring, memorable performance.
The less heroic works of Chopin and Schubert followed, and I for one felt a sligint but distinct change in the atmosphere: We were no longer probing the depths-superficiality was ereeping 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 inventions, here was opportunity to concentrate on the pianist's technical wizardry.

# Concert Hanist to Teach at lisfitute Summer Classes BY HERBERT EEWELK: 

Leonard Shure, distingushed concet pianist, will come to Cleveland fo June to head the piano departurent of the Clevetand Fistitute of Music summer school This announcerdent was made yesterday by
 Ralph S. Schmitt, president of the institute trustees. Shưre will be Temembered by Glevelariders for his stiperb\% play Log of the Brahms Second Concerto with the Cleveland Orchestra in December, 941. Shure was borm in Gos Angeles :in 1910 He startect stidyin sparo IFONARD SFMRE with Karl Reck zeh -1, Chataso t tite ace of 4 and gave his filst rectar at 6 He went to Eutopem, 1925 and studied with Artur Schizable He made his debut in Bethin $u$ tig27. Foz the next six yearstre gave concerts on the contiment and assisted Schnable in his teachiog.
He ias been solost with the Boston Symphony, both min Boston and New Yoth, anc has taugh at the New England Conservatory in Boston, the Longy School in Cambriage and the Gavid, Manges School in New York, At present he steachng at the Chicago Conservatory of Music.
Shure has pppeared with tha Montral, aut Buffato SyHephoby Trefestras.


LEONARD SHURE
Appointment of Leonard Shure, Cleveland concert pramst 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 musiclan 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 theaier on rousical matters and will build an orchestra from Karamu talent. He will start the orcbestra with a string section and add other instruments:
Eventually, the pianist plans to have an orchestra suitable for concerts and for use with tric theater productions, such as the "Wise Woman" and "The Mediüm," on which he is working with Benno D . Frank, director of the theater

## Graceful Mozart Concerto Is Well Played by Shure

BY HERBERT ELWELL
The weil-known pianis Lomarilmired in Sinure's artistry. been adj Shure head of the piano appat-rthe first periormance in this ment at the Cleveland Wuse Schnol comery of the new Sinfonitia by Sethement assisted Georg: Suil the French composer Poulenc waand the Clewelant Orembea athouted!y brought pleasure to some Severane Hall las :aghe in thand disappointment to others. Its
 For pron and probsha in $K$ foneng witty. turns out to be some.

 heard here beno but seut inat it is rot a work of serious in-
 era! Mogat cuncertos whoh batan one be? There is viriue in bebrent undeseradyy negiocied
One may be particulary grate Eul fö haviag heatu dis conestor, ion it has eopeciahiy endearing qualites of tender emotion and orignality of desifth. Flne orehestra is alloted a more important role than is ces. tomary in some of the better known Mozart concertos, and the piano is sometimes on an equal footing with instruments of the orchestra in developing melodic fragments.
The quasi chamber musić charac ter of the work was discrect! sensed by both orthestra and soloist, in a performance that was wam and sympathetic. One or lwn spote being scandalously sadical, you do by being scandalously reac. gitt tomary
ack of assurance, but in the main. To this reviewer it was like vicwthe work was projected with keen ing what at a distance semed to fidelity to style and with the fimelbe, pretty bouquet of flowers but

# Fine Arts Series 

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

## RECITAL

by

Maurice Goldman, baritone - Leonard Shure, piano<br>Tuesday, January 13, 1953, 8:30 p.m. Severance Chamber Music Hall

FRANZ SCHUBERT I797-1828

## Litanei

An die Musik
In memory of Beryl Rubinstein
Die sch४ne Mullerin, a song cycle to poems of Wilhelm Muller
Das Wandern
Wohin?
Halt!
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld
Morgengruss
Des Mullers Blumen
TrAnenregen
Mein!
Pause
Mit dem grünen Lautenbande
Der Jager
Eifersucht und Stolz
Die liebe Farbe
Die byse Farbe
Trockne Blumen
Der Muller 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


aculiy Program＇s Theme is Sentimental

BY HERBERT ELAXELL
The distinguished concert pianist．leonard Shute．gave his annual faculty recite！last night $\therefore$ the Cleveland Music．School element and was applauded $y^{\prime}$ a large，appreciative and varmly demonstrative audience．
His program consisiec of the 3ecthbuen Sonata，Op．101，in A najor，six of Schubert＇s＇Mo－ neat Musicaux，＂Op．94，and he Schumann Fantasie in $C$ major，Op．17．Generally．this was music that looks backward and inward ta secret＇experiences of the heart where tender per－ ronal sentmentoreignst in －rhapsodic tranquility：
Shute was in deep cootempla． Live atunemert with these moods If romantic monitig：He never jercended：to the level of gush－ hg．and ：he sustained．simple， haste and lovely atmospheres with trashing diminuendos： mysteriously hushed iplänissinios； ind enough pedal luster to min－ gie wonderfully melting colors．

The sterner stuff be classic


The distinguished pianist Hot certstaterkevod，quid，aud tori D12（de
 wean wide

 isth highooree of hearityandeskil． If the 2 ene playing the wherarection of greatrepose antudepth－
Listening 期 the compositions he offered was like meeting a grout of old friends，He opened Uththeratasien，Opus 116 ，of Erahris followed with Beetho Yen＇s स Major sonata opus 109. included pebas deflections in thew watevand fireworks： and combed with Chopin＇s Flaumpobonata Opus 85

## By FRANK HRUBY Music Critic

Levant Sure，former Glevetant 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 remex－ bested from lis lours of duly here with the Cleveland In． stidute of Music and the Music Schon Settlement．

Schubert，Beethoven，and Schumann would have io look far to find a more de． voted performance of heir music．Shore played the ＂Wanderer＂Fantasy of Schu－ bert with a buoyancy and spirit that made the four con－ tinuous movements seem al． most short．

Share＇s musical depth per． ception was beautifully illus－ Grated in the Beethoven $E$ Major Sonata．It is for the

Wetractspoter Essene
Here k as panisticidy io－ natick music ofertrong and
 Shore ex cretedram ta lovely poetic essence，pádiculary in the dreamyther tr $z \mathrm{z}$ of
 great musical mads genestab Ashed a \＆e ling yónat oneness with the central purpose of the
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rigor wajuthe fin evidence ven fy fingered with fond repetition in－ऐeethovert condolences ta fingering adieus and sweet cs－ Dorothea Entrant where the nesses were abundant also in tie stiffening elements of the final Schünann＇Funtasie，the second fugue give way at．the end to caprice the lite schubert movement of which nad much in pieces were like．＇anemones and violets pressed in the pages of old books ot poetry and delicate－

Exquisitely as all this was coprejed through sensitive and masterful plandan，it dight bo observed that the program was common with the march in the heavily weighted in the some． Beethoven Sonata．Severity whit effete charms of romantic turns into a playful foil for com－rostalgis and was therefore a passionate inward exploration．tile one sided．

## Shure Shows Rare Skill in Piano Recital

｜spection，and its performance last night was a masterpiece of quiet＝reflection．


Shure＇s playing，while con training all the necessary in－ gredients of technical and
expressive mastery，is most significantly characterized by his clear and unified total perception of the pieces ho plays．

## ${ }^{\text {I }}$ Pianist Shore

## Thrills Crowd

## at Willoughby

## $3 y$ diTHER COESSBK Music Critic

Leman Share，dishinyushed pianist greed recital yesterday afternoon at the Manakiti Conn． try Club，near Willoughby．It was the last event this season of the series presented by the Country Concerts Assn．of which Share is the director．
Shore was particularly sue． cessful in his performance of the great Schubert Sonata in C Minor，revealing its beauties with unusual skill and sensitive． ness．He brought out the prig． nat poetry of the adagio most happily，and brilliantly solved the problem of making the repe． litious and prolix finale hang together convincingly．
His high order of pianism was also well in evidence in his play－ ing of Brahms＇s Variations on a Theme by Handel．I imagine Share＇s musicianly rectitude would prevent him from ever falling to respect every repeat mark in this score．

However，I have the low－mind－ ed practical feeling that this very long and not quite great work could be projected more cogently if some of its syste． matic 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 Share，noted pa－ mist，was married for the third time yesterday in Tulsa，Okla．， to Mrs．Judith Fink，known on the stage as Judith Adler．
Share is head of the piano department at the Cleveland Music School Settlement．Mrs． Fink is the granddaughter of the late Jacob P．Adler，Shake－ spearean actor．
The couple will live at 2737 Hampshire Rd．，Cleveland Heights．


# LEONARD SHURE <br> Pianist <br> 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 $3^{\text {rd }}$ 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:

1) 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 $4^{\text {th }}$ 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 $2^{\text {nd }}$ 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 $4^{\text {th }}$ 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 $3^{\text {rd }} \& 4^{\text {th }}$ 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 $2^{\text {nd }}$ 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 $3^{\text {rd }}$ wife, Anne Quiring, came from a prominent Cleveland family that included many doctors. His $4^{\text {th }}$ 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 tore first portion of the piano recital be 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. luy and Schuberi's pusthumous 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 ear, 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 tho Sonata in B flat minor, however suggested that he might have. Here there were heaviness and melodrama and somewhat beery sentiment; the pianist was stil in Vienna. What was all wrong for Chopin would have been all right for Brahms. A. H.

## Leonard Shure Plays Piano Recital

LEONARD SHURE played 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 tollally 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-
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 enthtsiasm 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 worth hearing. H. C. S.

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## School of Music In Aspen to Gain By May 1 Event

Colorado Center Will<br>Be the Beneficiary of Concert in Scarsdale

Special to Thie New York Tlmes.

SCARSDALE, N. Y., Aplil 4 -A scholarsmip 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 stuaents. Tickets may be obtained from Mrs. Arthur Herschensohn 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, mezzosoprano, and Leonard Shure, pianist, who perform and teach at the beneficiary. The Juilliaid String Quartet will also perform, without remuneration.

Members of the quartet are Robert Mann and Isidore Cohn, violinists; Raphael Hillyer, viola, and Claus Adant, 'cello.

Among the aides for the fete are Mrs. Baldwin Guild and Mrs. Philip Langworthy of Hastings, Mrs. John S. Wortley lof North Tarrytown, Mrs. Hen-
ry W. Wyman of Purchase, Mrs. Walter Archibald and 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 Moff, 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. 15A Darius Milhanid is a vice tim 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 Frestival concerts and, with the help of a couple of canes, walked on-slowly and gallantiv.

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. Fis 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 beat 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, Regi-: nald Kell, Marjorie Fuiton 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


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 chiel 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, $\varepsilon$ trumpeter and a French horr player.

Pianists of the school faculty will be Rosina Lhevinne, Joanne 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.

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 Afcer Dinner Opera, was "a real winner." . . Todith Jaimes revealed "an affinity for the plano," playing ,Arensky's Piano Concerto with the Little Orchestra Society, under Thomas. Scherman. . : Among recitalists, Leonard Silure was "an individual pianist with something to say," Inez Palma was a pianist with "fire and imagination' and Walter Brewus, violinist, played Paganini's "Palpiti" Variations with "brilliance."

## Eye Now Horkeimes

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# LEONARD SHURE <br> Pianist <br> 1910-1995 

Part VII - Other Cities...

Before continuing onto the $1960^{\prime}$ '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 $1^{\text {st }}$ 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.

Washington, D.C.: 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 $3^{\text {rd }}$ 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 $3^{\text {rd }}$ performance.

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BY T. H. JARKER
Alter ion many mmults of sitenge, the Hartfort Hympions OrChestra and lonen Barzin remiorer Gie muthen stene at Burlmell Thiminitit 'Wermestay night, ablet with $n$ flow, brave prefomance of their own, wat a fiomishing comcerthit to binat, binmbemely lumelied
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 bitide of its own. A Berthoven eycle thls sear. Moratl, Braluns natt ohther bycles projected for combilis ternsoms to adetidn ion performather, the symphany is aboul to roll back omt musteal horizons as never before Nith concentrated excurstons invo new realms.
But there will be more than the rewned of opus exjansion here. The plan is creallog a whote new nult ence in thes city. The average age of hast nifitis houso could not have heen more that 2 y yents. 'llue fact Thit the Syinplioisy Soctety ls break for tis back to minke these concerts price-avallablo to eversbody. plus

## Symphony's First Concert Excellent

## (Continued fram rage i.)

the expansion of Hlerature, appar enlisy is abont to develop a new pha Innx of coneert-fanclers in aupport musio in Hartiord, in nil diretions. when those sho have paid fis any In the past, are no longer hrre. The need of nes thand and frankly, new golit, in local miste, flaht now is acuto.

## Iligh Fluesse.

In berinuing abintur season. the Harifort Symphosiy came fowth last night with a dasiplime. prectsion and sincsse beller, I thonk, lhan it gax over shoun hefore, ond there have been plet!y of high enots in the pasc. There ta more subsiance and more gunlity. Jien orchestra is smaller than we would likn of course, but within the rontimes 11 whas ecrininly Ifpion last evening. Its wootwinds have bern sionderfully botstered. I am sarty io repmoth hat tis brass call xillt fall nt reflucal momenis, but perserveranco will holp. Heavier lympant would help. tan.

Too. the arehestion is more knowe lengenale in astuming the rich amid varent work Mr. Barzin sels nith for It. I whs impresked all over acoln this time with the maringelne rietafling. thon klirewd shall effects. the smindness of essentfits nud the skll In decoration whili which Mr. Barzin works. Ant with his that sense of eontrast in dymames or templ resuiting in derply riched palterns and designs thrmighomit the misic, or the way in which he rudlessly Jets small cholss of Instruments stirdidenly conme io the fore for some special mament of cotor.! And alowe all by his censeless vigor. tigll and piain, hard work.

Brlsk Mr, Shurr.
Mr. Sluare, the nvenink's conertiist, proved in be a brisk, fominna: young mand who tonk over the plann Jock, stock and harrel the monimb he came In, and I diaresny would have laken oucr the archestra 100 if he hadin't liked the way thmgs were golng. He unlenailed a technigue so fluent that he gave the! impression he could have pinyed! "The Emperor" one hand, if the conventional riny were not in bise Lwo. From incredthly rilting pinblasiml scates io handtuls of chanping chords, his techntgite was a caution. At the rime thene, houever I thought his interpretntion. and sisle ourr-britile and a llate tom husinessilke.
1 did like the [orimrighaness nf his finni section and thr many Ionches of pectry in the seconti, pxect where he went Clopin instead of rematning Ercilioven. What miserd most was that rluster thing called "quallus:" or mustenalis: I didn'c find enough of that.

Onvard Ant Upward.
Mr. Barzin lons alwnys uren an outstanding conductor of concert! pith lint. flestamble Injut for folntug the plecrs so the scams do not show, nud sealing lite oreimsirn to the solk instrument. This he demonstaried ngaln last nipht nlaht. while the orciestra seriajnly dave its most suibstallithl. sure concarto performaner. Ill fact. I found more mukienility in Mir. Borain's ancl the orchestra's plajing, than Mr. Shure's.

The eventing had opened willi n
aldying of the "tenonote" rallier on the mindature aide a ecale rather emphasized by Mr, Barziti's delienie reading and somerilat (on chanty ecintitices to the oretiestia. In the colpeerio things look ois mare diConcerio thit forcr But in ilic Fiftil menkion and forch. minestra raxe in Symphony tibe Orchestra rase for new peaks. The vigor, erispness nind anclstheness gith whememeind it lacked. sustiained air. remphids of was blmest startilic. Wind will deculling. the solitiness nind vilatity were handsome in anymays (rims. This was brave misite thes wre making. nat andy wid flelt baw arms but thudr minds. Kir. Barfins rending lmok mi flie ciarity null fincives of a xied engratite. Il wan mikhly artful koling, a very bandsome miferling. If seserted all the enthustasile hand 11 sont. It de. entred a bleger audienire in irar it lon. T maly home the ritys cmb-rert-fanciers will renlizer lhat they lave lares mathelhing liory canant nfford in miks.

Appears hith Stmphony

ProQuest Hestitcal Newspapers Hartford Courant (1764-1985) pg. Al.


LEONARD SHURE.
Mr. Shure, noted planlst, will perform Beethoven's Fourth Piano 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 Moldau," Symphonic poem No. 2 from the cycle, "My Country," by Smetana.

## Postlude

## Shure Gives

By Paul Hume
The performance of great music is a highly intellectual occupation.

Yet to state that a musician apparing before the public today is a thoroughly musical art!st. and one who produces music as the result of clear. intelligent thinklng coupled with, all the physical resources necessary for the proper realization of that music, is, often, to condemn that artist to a smaller Histening public than he genuinely deserves.

Leonard Shure played a piano recital yesterdzy in Lisner Auditorium. Everything he did sounded beautiful, without giving any suggestion of sounding all alike. His opening Brahms. Fugue. sounded as Brahmas Fhould. It made the piano sing and grow great in the way that no other piano music than Brahms' does.

When we say that Shure played the musie as the composer wrote 11, we mean htat where emolion is proper. Shure provided emotion. But it was not an artificially contrived affa!r. In the poetic chromatle variation, just preceding the one in $\mathbf{G}$ Minor, the piano's deeper chords provided a perfect foundation for the rising melody, superbly etched in the top volce.

In Chopin. the G Minor Ballade, and the asotunding A Flat Fantasie-Polonajse, the music was sensitive, yielding here and there to the mosi sensuous phrasing, yet never violating the rules for playing rubato laid down. in almost identical words, by both Chopin and Mozart. The Ballade. heard more often than any of the other three Ballades, has never held more meaning or more beauty to this listener. It was a reading of amazing purity, pure Chopin being a rare commodity these days.

And finally. in this tirce-composer 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 similarities exist in the music of all three, in such matters as final cadences, and the approach to key changes, the mmer impulses of each composer are as unlike as anything in muslc.

The Sonata is not Schubert's greatest, if we may say there is a greatest. But under Shure, its beaulles were far more pronounced than its weaknesses.
Yel a recital such as yesterday's has a serious drawback The entire program was writlen within a perlod of slightly more than 30 years, from 1828 to 1881 We would have appreclated something earlier and something later, that we might even more rully appreciate Leonard Shure's
rare capacities as a pianist.

Not Lumelit
prmas
(1959. 1973): Aug 14. 1971: corical 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 the general public, though many concert-goers will have heard of him.

But as fellow musicians can. testify, he is about as good a pianist as they come, prodigiously well-equipped on the technical side, and knowledgeable, serious and penétrating 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 comblnes a rigor. ous sense of structure with immense kineijc 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 appreclation 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 gentier 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 Tllson'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 suprlse 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 no other way. Fennell clearly worked hard on the preparation, and gulded 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 achievemert.
-Alan M. Kriegsman


Completing the series of con certs devoted to Beethoven's champ ber music for plano and strings the Elizabeth Sprague Coolidge foundation in the Library of Congress will present Henry Temite ahka and Leoriard Shure on Mondäy, January 28; Wednesday Jañ uary 30; and Friday, February : 1 . in performances of the soinatas. for violin and piano.
The sonatas will not be played chronologically but in the followis 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



## Week's Program For Symphony

Nimportant American symphony shares this week's National Symphony program with the fitst piano concerto


SHURE of Brahms. It is the second 8 ym phony of Paul Creston.

It.was introduced to W. a 5 h ington two years: ago by Eugene Ormandy and the Philadelphia Orchestra, who are including it in their repertolreagain this season. It is a rather brief work but of unusual excitement.
Lennard Shure, solofst in the Brahms, was called. upon several times last season to substitute for Vladimir Hor-owity-few pianists could, attempt the job. Shure won hatiogome commendation wherever he went.

- Foward Mitchell opens the nrogram with one of the big thfree overtures of Weber, the Euryanthe, and:brings our first heariig locally of Ravel's vaises 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 <br> January 28, 30, February 1

III. Sonata in C minor, Op. 30, No. 2 [1802]
Allegro con brio
Adagio cantabile
Scherzo (Allegro)
Finale (Allegro-Prasio)
intermission
Rondo (Allegro ma non troppo) Scherzo (Allegro molto) Adagio molto espressito Allegro
II. Sonata in F major, Op. 24 [1801]
I. Sonata in D major, Op. 12, No. 1 [1797-98|

## *

at 8:30 o'clock
Monday evening, January 28
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# Friday evening, February $\ddagger$ 

as 8:30 o'clock
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## I. Sonata in A minor, Op. 23 [1800-01]

Presto
Andante scherzoso, piil allegretto
Allegra molto
II. Sonata in A major, Op. 12, No. 2 [1797-98]
Allegro divace
Andante, più tosto allegretto
Allegro piaceoole
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

## Pianist's

 Artistry ImpressesBY WALTER ARLEN

Timat slant w-iter

Iennard Shure, who opensd the IICLA summer concert series in Royce Hall Wednesday night, may be a connoisseur's pianist. He seems is savor repertoire of limited popularity, eschews the grand manner, has litile of the eccentric and does not play to the aallery. He relies entirely on his musicianship. his technique and his clairvoyant sense of form.

Yet one could not imagine a pianist of broarer appeal. His facility alone should make him a favintite with peopie in all walis. of musical life. So should his integrity: Mr. Shure is plainly mo charlatan. One has confidence in his mastery at all times.

Scope of Authority
One of his most striking quatities is the smpe of his authority: In a way, it is hard to analyze. for it expends into every phase of his playing and shapes it. It emerges in the consistenise indivirual concept with which he exposes a piece. It shows in the rase with which he diepmes of virlunsie diffirulties and in the directness with whirh he mommunicates musical substanre.

Hence there was in inridental hric-a-hrar in Schubert's noscure bus in. effahly heautiful $C$ Hinner Snnata. Opus Posthumnus. Its remarkable turns of
phrase and hammong. its richly tapestried texture, the inveliness of its musical landsrape were draun with unerring instinel for color, desim and ciramatic balance.

The intricacies of Reephoven's piann st-le at its most lyrical and introspective were reveater with equal immediacy in the

Sonata in A Fiat. Opus 110. Tre mellifluous poe iry of the first movement. the profnumi reflectivenoss of the Ariagin, the as. sertiveness of the fugue. were tempered by a tnone whose most remarkable quality was songfulness. Even the Scherzo, a roteworthy display of Mr. Shure's maruã and digi-
tal independence, maintaine 1 the sonata's basic tenor of meditation.
"(conceren without Orchestra" is more than a parenthetira: titie for Schumann's Sonata in $\vdash$ Minor, Opus 14. The work is all true-blue romantic virfuosity and few pianists today know what to do with i:. In Mr. Shure's
hands it sounded less tam$d \mathrm{r} \because$, ndfashioned and effusive than in the hands nf ose who merely meken a show nf its demanding bra. vura riferts.

## TBE SOUNDING BOARD ALBERTGODEEG <br> ALBERT GOLDBERG <br>  PE CII

## THE SOUNDING BOARD

## Pianist Impresses in Beethoven Work

BY ALBERT GOLDBERG<br>Timat musle Ratim

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 Californta Chamber Symprony conducted by henri Temianka, on the "Let's Talk Music" series.

Although Mr. Shure is a Los Angeles-born piantst, this was sald to be bis first appearance here, a circumstance that can only be explained by the fact that since his early years his notable career has been purstued in other paris 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 pianists as it once did. It is neither as difficult nor as largescaled 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 mag. nify its proportions beyond their natural scope.

MUSIC REVIEWS DAN CARIAGA pg. E7

Los Angeles Times (1923-Current File); Jan 14, 1980;
ProQuest Historical Newspapers Los Angeles Times (1881-1987)


## 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 pianist, 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 pianists) applauded dutifully at the end, but no encore was offered.
-DAN CARIAGA


# 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 $50^{\text {th }}$ year: 1960 saw his return engagement with the New York Philharmonic - under Leonard Bernstein! Of their 4 performances, the $3^{\text {rd }}$ 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 $1^{\text {st }}$ 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 $1^{\text {st }}$ 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 $1^{\text {st }}$ 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 $1^{\text {st }}$ prize winner, although Shure mentioned "There was a German boy with some talent, so we gave him $2^{\text {nd }}$ 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 $2^{\text {nd }}$ 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 $2^{\text {nd }}$ 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

A
LMOST 250 years of music were spanned on yesterda* afternoon's program of the New Yoric Philharmonic. It was Leonard Bernstein's idea to juxtapose a work by Giovanni Pergolesi, the early eighteenthcentry composer, and Fgor Stravinsky, who has achieved a certain fame in our own day.

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

He conducted the reduced orchestra in the Pergolesi from a harpsichord. "Pulcineila" -also calls for a small orchestra. Ther 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 leading. Many conductors emphasize the neodassic side of Stravinsky in this score. Mr. Bernstein, however: emphasized the evinteenth-century elements. He conducted with grace and lyicism, 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 nroduct of a composer very much in the mineteenth-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" Suite ........... Stravinsky
Symphony No. 7...................Stibelius
This concert opened Leonard Bernstein's Pergolesi Commemoration in observance of the 250 th 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 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

## Bv HAROLD C. SOHONBERG

 CUCH goings-on at the NewYork 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 Academv.

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 $p$. 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, pianisl. At Carnegie Hall.
Maskarade Overfure ........... Ni. Alsen (conducted by Mr. Canarina)
Symphony No. 5............................. Piano Concerto No. 1 in $D$ minor, Op. 15 .... ... ....................irahms
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 Interpretationthe 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

CCHUBERT was the composer with whom the six-concert Janacek-SchubertStravinsky 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.

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 has 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 "Fruhlinstraum" 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 it's gratitude. for performances of such dedication and seriousness.

## HUNTER COLLECE 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 Schaduled

In addition to its usual Sat-urday-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 piano 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 sel of five concerts of French chamber music for voices and instruments, with Jennie Tourel, Leopold Slmoneau, the New York Chamber Soloists and Olivier Messaien, 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 Eirkusny, Ellsabeth Schwarzkopf, Claudlo Arrau, Teresa Berganza, the Quartetto

## Series at Hunter College To Explore Piano Sonata

The history and development ${ }^{\text {I }}$ 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 Kirkpatrlck, 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 availzble at the Hunter College Concert Bureau, 695 Park Avenue.

## Elfentu dorkeintes

Published: December 18, 1963
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HEMIDEMISEMMQUAVERS:
Wallingford Riegger will be 75
on April 29. To honor him in
advance, the National Orches-
tral As
tral Association has invited him Philharmonic and the Boston
to conduct the New York pre-Symphony; respectively. Pian-
mière of his Festival Overture ists of talent were Joseph Wol-
at Carnegie Hall on April 10. 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 dis-
chestra of Manchester on April tinguished ènsembles. . . . Cam-
24. Her two-month concert tour ara Concerti, organized by
will include her first visit to Is- Joseph Eger, proved "an excel-
rael....The President's Music lent group of musicians."
Committee of the People to Peo-lArmando Ghitalla was "an ac--
ple Program has compiled a new complished trumpeter."
of "high quality" in his debut
as Germont. . . Leonard Shure
and Gary Graffman were pian-
ists who played with strength
in concertos with the New York
Philharmonic and the Boston

## Modest hut Prodizious <br> Whether its Beethoven, <br> Fipnta if Pmongr, Op. 14, of

 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 technically, something easily overlooked with a pianist as modest as Mr. Shure, it was also prodigious interpretatively.Although this thlrd program in Hunter's "Piano Sonats" series featured the early Romantics, the keynote wes of classical restraint. There was plenty of agony in Beethoven's Op. 110, but it was extremely contained, ordered emotion. The Grand

## Elfencu diark ©imes

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tino" was "stirring and well paced." Martin Rich did "very well" leading his second "Don Giovanni," and Piro Cappuccilli, Italian baritone, inad moments Schumann had the introspective grandeur of personl tragedy, while drawing-room ele* gance 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 artista? Decidedly. Here is intellect put to one of its grandest human uses

JUDITH ROBISON.


## Guarneri String Quartet

## Superb Ensemble, Peerless Virtuosity <br> ers what they do is virtuosic: time by all instruments of <br> enjoyable work with the at-

## B- MICHAEL STEINBERG atinbe critle

Monday evening the Guarneri String Quartet began its Harvard Summer School series 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 not 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 Bee. thoven.

Without doubt, though, the Guarneris - Arnold Steinhardt, John Dalley, Michael Tree and David Soyer-are extraordinary. As string play-
and finished in a manner un-, 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 motion.
Musically they are a su-. perior and cultivated groupi also, though their interpres: tive skills are not always: on the really avesome 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 weakest. It was the most difficult: music they played and besides, 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

Steinhardi's sitide in the rising fifth of the finale's coda. On the oifer hand, the Scherzo was exceptionally well done, and so was mosi of the finale, both benefiting from the groups's good rhythm and jts strong continuity across all manner of syncopations.

That pompous arch-boor among crities, Olln Downes, onec sought to prove the unhealthiness 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 eriticism of Webern, there is no doubt that Monday much of the delicute filigree of the Five Pjeces was simply inaudible, or at leasi 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
mospheric interludes to the funeral march, the amusing tour-de-force of the scherzo buili all on scales, nnd especially the finale with its atudacious and spine-tingling architecturn strokes.

A violinist friend used to dislike playing works like the Schumann because, the maintained, the piano was an imperialistic instrument. I suppose he coutu 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 retards in the lirst novement were not lully 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 Sinders Theater Monday. 18 July. The program will include Beethovcn's Quartel in B flat, Op . 130, and his Great Fugue, Op. 133, and Schoenberg's Quar. tet No. 2 in F sharp minor, with Helen Roatwright, soprano.

## Leonard Shure Opens Concert Series

## MICHAEL STEINBERG

Boston Globe (1960-1979); Jul 11, 1967;
pg. 29

## Leonard Shure Opens Concert Series

EX 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 restiess mind. It is also characteristic that his program was interesting and difficult, consisting of Sonatan by Chopin, the B flat minor, Beethoven, the E major, Op. 109, and Schubert, the posthumous C minor.

Shure is highly aware of the structure of music, of its. long line, and it was a pleasure to hear Chopin's Sonata piayed by someone willing to take it seriously as a musical design instead of trivializing it ${ }^{25}$ a series of sensational effects of purely local significance. Much of the Schubert

Sonata, which like many of Schubert's large warks 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 if.

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 emphasis occur in the right. places, of course: it is not that he teases the music, but he sometimes over-explains, and one seems to be confronted with an object most knowleageably taken apart but nol reassembled.
Simplicity is perhaps not one of Shure's gifts. One was

grateful to have the Trio in Chopin's Euneral March played without the usual sentimentality, but Shure's understaled phrasing, jovely 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 heing the best possible advertisement for Steinway, and
certainly the sound was discolorless in the soft passages, harsh and jangly in the lood ones.
It djdn'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 Carncgie 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 niusical grasp of either work. He knew them cold and followed the dy. namic markings and tempo changes in the score faithfully. His involvement was total, too. so his listeners - a large and friendly audience - were engrossed from beginining to end. But Mr. Shure's playing lacked the clarity of finger and pedal needed for the fugal sections of the Becthoven, for one got iblurred 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.

Ebe Niew Hork Eimes

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## Shure's Recital Turns w.נ.t.

 The Difficult to Brilliant $t_{967}$By WILLIAM BENDER
EONARD SHURE'S piano recital ma Carnegie Hall last night consisted of late works by early Romantics. Schubert's Posthumous 'Sonata in B flat opened the program. and Beethoyen's. "Diabelii" Variations closed iti.

Keyboard landmarks both, these two compositions , abound in planistic difficuities, and they abound even more in difficuities of anotier sort-metaphysics of a deeply personal, 19th century bent. Few pianists 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 struck. and he has ranked for years among the cognoscenti, admittedly, more than the general pub-lic--as a major interpreter of late Beethoven and late Schubert. He teaches widely now--the Unlversity 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 hts 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-an 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 pianissimos 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<br>Contrlautias Criltic

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 Iesser hands the Schubert B flat sonata is still a deljght. 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 movernent 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 im pessioned 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 Eoston 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 audjtions on Jan, 29. Arrangements can be made by calling the

 ationt on House Mustic socity hit Deaneal evening.
everything jelled perfectiy. perfectiy. All its outbursts and contrasts were grasped in a single great fow, and any coubts about tempos in earlier movements were dispelled in the tremendous conviction of the Sonata's conclusion
The intensity oi Shure's Schubert playing was well suited to the Beethoven Diabelli Variations, and all the way through them his performance was forceful, constantly 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.

The first was easily overlooked in the vigor and intelligence of his conception, for instance, in the twentyfirst variation and in his gripping performance of the fugue.
His frequent retards, though, tended as much to weaken as to underline the shape of phrases, and in the case of the march-1ike first and ninth variations worked against the basic character of the music.
A great deal, though, is forgivable in an interpretation of such compelling energy 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


# Leonard Shure <br> at Sanders Monday night 

By ROBERT G KOPEISON<br>Published Fiday. July 14, 1s67

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COMAENT 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 soio piano recitai as part of the ceremonies ceiebrating 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 pianist who likes his music meaty. At this Dudley House recital he cose to assault two of the most awesome pinnacles of the piano literature, the Schubert Sonato 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 calso 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 $3^{\text {rd }}$ 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 $1^{\text {st }}$ 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 inajor 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.

program is elaborate. There will be a large orchestra and chorus, conducted by such faculty members as Eleazar de Carvalho, Frederick Fennell, Alexander Schneider 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 Pferre Boulez, Milton Babbitt and Morton Subotnick.

In an effort to bring the academy closer to the public, the progiams inctude "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 dayman.
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, ballet and theater (very few summer festival buildings have been designed for any: thing 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 Venekdasen, 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
opening. The festival people say that they had checked out the airplane situation, and that Woll Trap Farm is outside the National Airport and Dulles Airport flight patterns. (Dulles Airport is almost 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 ir airplanes were going to use the roof of Filene Center as a landing strip. It was, however, an evening with intermittent showers, and perhaps aircraft had to be diverted. It would be a shame if the music. at the Wolf Trap Festival had the constant competition of passing aircraft. For it is no pleasure to listen under such conditions. Indeed, it is distracting in the extreme.

As the first national park for the performing arts, with its beneficent relationship between Government and private enterprise, the Wolt Trap project is going to be watched with a great deal of interest. Perhaps it is an augury of the futurema future in which this country has solved some of its prob-
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.
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 legistators have to learn is that it is not too expensive to provide a cultural amblence for the American people. On the contrary, it is too expensive not to.
L. 31 . nision Sciece Moritor (1908-1997) musician-

BU adding 12 professors, plans further expansion

At e. limse when many oller universilies are redueing the size of their daculties and freezing sal aculties snd rreezing sai lies, Boston University has taken the unusual slep of adding 12 new professors.

They are the first of about 30 new "leachers of distinction" who will be appointed before Scptember.

John R. Silber, BU's new president. iold an alumni group yesterday that the school is taking a financial risk during a time of tight money to improve the qualty of education at $B U$.
"If a student can attond stale school for between $\$ 200$ and $\$ 300$ a yenr, he
has to have a special reason for paying $\$ 1700-\$ 2000$ to come to BU, " Silber sajd. "We are straining BU's budget in order to attract distinguished lésher scholars."

Three of the 12 will be maned to a nev rank, that oi university professor. The yare Willian Arrowsinith, elassicist, transjator and editor, now visiting prolessor at MIT; Sigmund Koch, professor of psychology and philosophy al the University of Texas and D. S. Carme-Ross edilor and elassicist, now with the Institute for Twentielth Cencury Studies at the Universily of Wisconsin. A \{ounth teacher Alasdair MacIntyte, a poli-

Lical scientist and plitosopher now at Brandeis, will be visiting university prolessor.

Those men, Silber said, will be responsible to s dents and faculty throup out the university and merely to the individ departments in which 11 hold appointments.
"Unlike the usual $p$ fessor, these men w across disciplines beca they cannot think in oller way," be said.
Others named to the raculty were Paul P. L enzen and John N. Fil lay, professors of phi. sophy: Imre Lakatos, visiling professor of philosopley; Achilie Papapelrou and Felix Piranj, professors of physics: Leonard Shure and George Neikrug, professors of music, and Paule Verdet, professor of sociology.

## professors

Two promment American performingteaching musicians, 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 unversity's new president, John R. Silber, stated "By , making these additions without increasing our enroliment, we are placing a further strain on the budget of Boston University. But we are reducing the present strains on our academic programs and meting 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 Conserva. tory in this country. Mr. Shure, a pupil of Artur Schnabel, has played with the Boston Symphony and the New York Phulhar. monic, and has previously taught at Harvard University, and during four summel sessions at the Aspen Music Festival.
Also named by Dr. Silber were Wilham rrowsmith, D. S. Carne-Ross, and Sigmund Eoch as University Professors, and Alasdaur
$\therefore$ 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 if Sociology, and John $N$ Findlay to be Professor of Philosophy.

## Shure's Air of Sincerity Is Appealing at Piano Recital

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 right. If, in lact, 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, rerolve around his ability to pxude an air of utter sincerity and probity, and despite the problens he encountered one stayed interested in his musical ideas. The program was solid, in an old-fashioned way: Beethoven's seldom heard Varia-
tions 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 briliantly 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.

N.B.: Please see Rosina Lhevinne's comments on this recital (Chapter XV)

## Cline New dorketimes

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Wednesday Evening, April 3, 1974, at 8:00

## 'In Concert'

## A RECITAL BY

## Norman Foster <br> Bass-Baritone <br> and Leonard Shure <br> Pianist

franz Schubert Sonata in C minor, Op. posth. (1828)
Allegro
Adagio
Menuetto (Allegro)
Allegro
LEONARD SHURE
INTERMISSION
hugo wolf "Michelangelo" Lieder
"Wohl denk ich oft" ("Surely think I often")
"Alles endet was entstehet" ("Everything ends, which begins")
"Fühlt meine Seele" ("Feels my soul")
NORMAN FOSTER and LEONARD SHURE
PAUSE
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"
NORMAN FOSTER and LEONARD SHURE

Represented by: LEONARD F. GRANT
Mr. Shure plays the Baldwin Piano

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 <br> <br> By JAMES ROOS

 <br> <br> By JAMES ROOS}Many concerts are a pleasure a few, like pianist Leonard Shure's, are also a privilege. His Saturday night recital drew a sizable audience to UM Concert Hall. It was'a great program, nobly played, disturbed only by the wistfut hope that in the best of all possible that in the best of all possible
worlds no one will even be tempted to cough while Shure plays, and that breathing will be kept to a minimum when he opens up the heavens in the Schubert Fantasy.
For that Fantasy, the widd "Wanderer" in C major, was the supreme revelation of a recital so near the apocalyptic I am still bemused that one of Shure's admirers 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 warrant such pedagdgic terms as dogmatic or pedantic. I am happily deaf to such connotations.
Like all great musicians, Shure never ceases to listen to music. That fistening 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 listening ears long blurred by muddled music that it is possible to find yourself thinking that is the way it must have sounded to the man who heard it first:
Yet in all fairness it was not the Fantasy alone that touched on presclence, though I think io will haunt me the rest of my listering life: For it poured out of him in a molten glory, tumultuous, passionate, inicomparably beautiful. When it wasower gud the audience got its breath back for shouting, an ared yolce tear ne said,*But he looks so modest: Modest? The av-


Leonard Shure
... concert at UM
alanche of that "Wanderer" took the courage of Daniel, for Schubert is a lion'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 fascinating performance, though not and it is understood that I am speaking in terms of the upper level of piano playing - fully convincing. It was beautiful in tone, rich in spirit and huge in scope. But it did not invariably reproduce the score's full dynamic range - at least in quieter moments - and, for me, the minuetto lacked lightness, the finale galloping crispness.
The third of the Moments Musicaux, to my ear ${ }^{\text {too, was a bit }}$ sober and shorn of its aimost way-
ward charm. But, for the most part, Shure's playing was rich in vivid detail, in evocative incigent 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 it won't argue. But if you call those wrong notes clinkers, I will remind you that cfinkers come from big fires. I would much rather have that kind of clinker than no furnace.
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 Tuesday, Nov. 14, 1978 Shure Rises Above Orchestra's Chaos

By JAMES ROOS
Hersid Muslc Editor
Barnett Breeskin drove a hard bargain at Sunday night's opening of the Miami Beach Symphony season in the Theater of the
 Performing Arts. In order to hear Leonard Shure play Beethoven's Emperor Concerto, you had to sit through a coarsened version of Wagner's Rienzi Over. ture and a bumbling performance 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 vitallty, plus cleaner playing that, had it been typical of the concert, might have made me more sympathetic to my intermission visitor who insisted the orchestra was in "superb" shape.
BUT THE overture's embing turned brazen and Dvorak's ublquitous Ninth, on a much lower level, was sentimentalized, Breeskin took the slow passages at a saccharine crawl and hurfied the fast ones out of balance. The woodwinds had a wheezing quality, the strings reflected his shaky beat, and the result in general was provincial, not tr: say amateurish.

Perhaps it would be more tactiul to sidestep the whole thing, but tact is scarcely adequate to cope with the nerveshattering accompandment 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 nervousness in not having played the Emperor for seasons.

So there were memory lapses, and a hitch occurred in the finale that might have ended in debacle had musicianly discipline not smoothed it into oblivion. But when such things happened, Shure did what thoroughbreds sometlmes do. He pulled himself together, and threw himself with all he had to offer - and perhaps a little more - Into the perhap
music.

IT WAS a most beautiful performance in the big classical style, limpid, lyrical, powerful, vital and knowledgeable. 1 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 feeling for Beethoven, which is so rare as $t^{2}$ be almost aon-existent.

His playing had tremendous sweep, yet was full of those revealing inflections that are the difference between something good and something great. The opening was as refreshing as a cold, ciean 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 fall apart. Here was an artist making Beethoven plain.

## Foster and pnure

 Give Joint RecitalNorman Foster and Leonard Shure, both of whom are cirrently based in Boston, discovered sorne time ago that they were artistically congenial. They decided to give joint ғecitals, one of which took place Wednesday night in Alice Tully Hall. Their success was definite, though not undilited.
Mir. Foster, a bass-baritone with a w'eighity though rather woolly tone, sang Schu mann's "Dichterliebe" in an unusually Antense fashion, with Mr. Shure as pianist Mr. Foster's voice is fichily ample, but he did not vary ample, but he did not vary
it enough from song to song, it enough from song to song, so thatiduantes of vocal ex



Leonard Sbure

- APR 7 strong and direct and Mr . Shure accompanied with similar forthrightness. Like many singers; Mr. Foster; chose not to sing the alternative high notes at the climax of "Ich grolle nicht." Elsewhere, hís intonation sometimes wandered " He was ideally cast, however, in a couple of Wolf songs, particularly the somber "Alles endet was entstehet."
Mr, Shure, was was Artur Schnabel's assistant, contributed a sturdily honest if tributed a sturdily honest if
nöt quite Schnabelian pernot : quite Schnabelian performance of Schubert's post-
humously published Piano humously in pubished. Piano were minor inacturacies, some overpedaling and some colorless playing, but the Allegro in particular came off with a nice pliancy and lilt donal menahan


# Mr. Schubert and those verses 

The program for the Jordan Hall concert at which the baritone Norman Foster and the pianist Leonard Shure gave Schubert's song cycle, "Winterreise" (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 aiready. It was a lesson more then a periotmance, 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 enlers 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 altogethet 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 truage through night and snow).

Foster Iollowed suit. His deciamation 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. Part schooimaster, part Chalizpin 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

partleular. To sing a song is not the same as speaking. a poem. The prom has been dissoised in the music. You can't understand the music without the poem, but you can't take the yoem 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 sel by the music as sureiy ss an opera director's interpretation and projection of a drama has to take place within the bounds set by the composer's decisions about personality, atmosphere, and pace. (Pierre Bernac, while insisting on beginning a lesson on a song by having the student read a iranslation of the song, preferably a translation of his or her own making told his students at Darimouth that the central thing was mastering the musical line: "There must be a performance before there can be an interpretation.")

As for Schubert in partleular, the performer has to be aware through and through of the subtieties 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 amm biguities near the surface. Schubert, on the other
hand, must come beross 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. Elawless. Shure played some beautifully shaped phrases, but he is not by nature an ensemble performer, and with lone that often was either harsh or flannel-wrapped, he was not always persuasive whth the sensuous side of the music, I am never quite happy with barltone "Winterreisen" - the sound is too dark and heavy, and the transpositions spoil some of the relationships between songs - but that reservation aside, I imagine Fosier and Shure could do the cycie admirably.

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 pianist and pedagogue Leonard Shure left his teaching position at Boston University last spring under unpleasant and highly-publicized circumstances. Now he is leaching 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 Shuie 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 archtectural 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'l 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.

REVIEW / MUSIC
Richard Dyer
Boston Globe (1960-1979); Dec 4, 1976; ; pg. 13

## REVIEW / MUSIC

## Schubert sans spontaneity

Sure's playing, which is riously inattentive jumbles always clearly that of a very and scrambles, particularly important musician and pia- in the last measures of one nist, has always left me a bit ambivalent - ever since my childhood days which were filled with his records of great pieces like Beethoven'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 10 details of rhythm, voicing and accent, there will be cu-
in the jast measures of one
set of technical demands 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 Jast possible instant.

The first three movements of the C-Minor Opus Posthumaus Sonata were particularly full of the display of these mannerisms; it was only in the jast 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 middie levels of dynamics The "Wanderer" Fantasy spared nothing, and excited and disturbed for just that reason. The final "fugue" began with a level of impelus that even Shure's unflagging energies could scareely maintain, but he knew how to ereate 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 (I960-1979); Feb 2, 1973; INTERNAL USE ONLY ALL HNP TITLES ETC. pg. 36

[^4]of the human voice; it was saxquit ayt patso89ns 2843

 it was exhilarating. music. It was extreme and angry experience of this
 at Boston University, Leonflat major. Thursday night and the Op. 110 Sonata in A to the Diabelli Variations rage and visionary exuita-
tion. That is one appronch through them in a voice of
rage and visionary exultastructures and speaks to us -erects vast intellectual idea of limitation, which ty which cannot bear the of the composer's personaliaffinity is to that element $\underset{\text { piano mighening. its strongest }}{\text { mic }}$ mances of Beethoven's late Shure brings to his perforThe intensity Leonard Globe Correspondent By Richard Buell, an aggressive, metallic てદ 8 d Boston Globe (1960-1979); Nov 25, 1975 Richard Buell
Leonard Shure displays awesome intensity at BU recital

Chopin year gets off to rousing start
Bavid George
Boston Globe ( $5960-1979$ ): Oct 30,1979 ; INTERNAL USE ONLY ALL HNP TTTLES ETC.

## pg. 35

## Chopin year gets off to rousing start

A GALA CHOHIN CONCERT - A progrom inangurnting the Chopin Commemorative Year, presented ty the
 and the Polish Cattural Institute of New England at Jọrdan Hall, Saturday night.
By David St. George

## Globe Correspandent

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 Xear" are theis own justification.

The program, teaturing a number of the New England Conservatory faculty, was cunningly devised to present unfamiliar and even uncharateristic 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 occolades, 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 breathtaklng. 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 pland, Zander's control of sound and agogie, 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 obvtously been worked out in minute detail.
The other big experience of the evcning 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 motivie construction underlined and related to the main theme, were a starting and somewhat overwhelming reminder that there isn't another pianist around anything like him. It was a performance darker, more Germanic if you will, than one is used 10 , the quiet sections decply introspective rather than ruminative, the big climactic moments tense and still ferward-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 novelty on the program - and an indication that Chopln was one of the least hiterary of all the great composers. Three mazurkas and the A-flat Walti; Op. 42, received taut performances from Victor Rosenbaum, and the carly Rondo 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, commined performance of the Barcarolle and the NEC Repertory Orchestra joined planist Jacob Maxin for the Grand Fantasy on Polish Airs.

# Shure Plays Music <br> He Wants to Play Shure Renders Beethoven Alive With Energy, Style 

 With Blazing Fire
## By EDITH GOLD <br> Special to The Herald

We have heard a great many pianists this season, including some exotic imports, but few of them have played with the style and en-
 ergy that Leonard Shure brought to his Sunday evening appearance with the Pro Musica Chamber Orchestra.
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 direction 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.


Jacgris Lriser presents

San Irancisce Chronide Tues., May 8

## Herbst Theater

## Pianist Leonard Shure Plays Beethoven

## By Heamell 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 Ivory Billed Woodpecker, but not many in recent years.

That only heightened anticipation for the recital. One was not disappoipted 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 excep tional. 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.

Shures playing of the fugal writing was another wonderful aspect. The voicing - in which one can hear the important volce 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

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LEONARD SHURE - RECITAL PROGRAM - TALLINN (ESTONIA)
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May 28, 1979

28. mail 1979

## KLAVERIOTTU

# LEONARD SHURE <br> USA 

\author{

## KAVA

 <br> 1 <br> L. van Beeihoven - Sonaat nr. 31 op. 110 <br> (1770-1327) <br> As-dulur <br> 1. Moderato cantabile molto espressivo <br> 2. Allegro molto <br> 3. Adagio, ma non troppo <br> 4. Fuga - Allegro, ma non troppo <br> II <br> L. van Beethoven -- 33 variatsiooni A. Diabelli vaisi teemal op. 120}

## IPOГPAMMA

$i$

| J. ван BETXOBEH <br> (1770-1827) | --- Conata No 31 coy. 110 ля бемоль мажор |
| :---: | :---: |
|  | 1. Moderato cantabile molto espressivo |
|  | 2. Allegro molto |
|  | 3. Adagio, ma non troppo |
|  | 4. Fuga - Allegro, ma non troppo |

## II



 щанский пнапист, начал свон карьеру истолнителя: в нозрасте 6 лет. Подростком ои переехал в Германно, где обучалея частным образом у Артура Њнабеля. В 1927 году Jеонари Нур заканчнвает Высшую музыкальную мколу в Берлине. В то же вреля состоялея его депиот в Германия. Одновременяя он работает первым и единотвеным десистентом Шнабеля до 1933 г.; выступает е кониер-

 выес выступа̇ет с́ койцертати в Нью-Йорие в сопровождении Ббетонското симфонического орке-
 вьступал в сопровождении ведуиих симфонтче-
 еким фтларменческим оркестрол, е оркестреми Кливленда, Детроитта, Сент-Луиса, Питтсбурга.
В пйстопиее время оп преподдет на кафедре в


 торияs.



Leonard Shure, kogu maailmas tuntud ameerika pianist, alustas esinemist juba 6-aastaselt. Kooljpoisina sôitis ta Saksamaale, et oppida Artur Schnabeli juures. 1927. a. Oopetas ta Berlini Kōrgema Musikakooli ja debüteeris solistina Saksamaal. Seejärel töotas ta Schnabeli esimese ja ainsa assistendina kuni 1933. aastani ning andis kontserte paljudes Euroopa linnades. Pörrdunud tagasi USAsse, debüteeris ta New Yorgis Bostoni Sïmiooniaorkestriga Serge Koussevitsky juhatusel. Ta on esinenud koos köigị 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, töôtanud óppejōuna Harvard ïlikoolis, Zürichi Körgemas Muusikakoolis ja miimetes konservatooriumides. Praegu tötab ta New England'i konservatoorimis.

Publik ja krititika on alati körgelt hinnanud pia. mesti tehrilist meisterlikkust, musikatsust ja mete lekti.

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 (Deethoven Sonata \#31, op. 110 and 33 variations based on Diabelli waltz theme), the real reason was the quality of the performance, which we heard that night (Bolshoy Hall of the Moscow Sonservatory, Moscow, May 19), the performance deserving being jidged by its own law. Leonard Shure was a student of Arthur Schnabel, and the traditions o? the great musician, known exclusively by records and written materials, reapptared on the threshold of time, making them tangible for a momant. 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 fcr achieving it, since the tradition itself goce far back in time. That is why the audience sometimes might seem to be perplexed cr even might rot 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" brirg us the joy of meeting with the so called well forgotten past? This alsoioould 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 nct even a trace of stage "attractiveness", he is not trying to pose in front of the audience, he is not trying to stin 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 theught is not a circle or a spiral, but an arc reaching out behind the horizon. This feature 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 nesessity 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 vecomes cystal clear, that Shure reaches the heignts of intensity of musical expression and drama development due to his deeply sopinisticated 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.

1. typical sample of such method is the third payt 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 dimersiors: on the surface and in depth, both being compared from the point of view of psychology, they attract ach 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 $G-d u r$ fuga is actually predetermined by a sad confession in G-mol Arioso, and FuEa'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 cf 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, vecoming its only, and thus twice ponderable semantical culmination.

All the above makes a certain husling up in the first part quite justified, as well as the pianist's deliberate "not focusing" attention on the first part, as if staginc it at the back coulisses. We believe that notcdy can have anything against such interpretation of the Soriat:.

Shure's interpretation of Variations on Diabelli's Waltz theme is anotler 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 mustly 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 anci 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 aprears- 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 perspeotives (XXI var.) and swift climbing to the peaks of the high poetry. Humdrum of life steps aside, sin:ple-mindedness of a countryside (III,IY) is replaced by elevated pathos (XXIX, XXXI), naive lyricism (YIII) is followed by philosophical neditation (XXIY), somewhat rough spontaneity (YI, YII) is replaced by noble elegance (XXYI). Though ip to $X X$ variation the pianist somehow separated one variation from mother, from that point on there is no place for
raesura, 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 interfretation 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: anyivay any ranking, "elassic or romartic", "academician or improvisor" is based on the feelings (I feel romanticism lere, 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 dorie 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 smallnst author's remarks. Performor's initiative dominates another sphereagogics, where litters of the author's law comes to life. In the intense flow of the pianist's thoughts even the smallest letail of each musical voice, each "curve" of harmonic line does not stay unnoticeu: covered by agogic rubato, they become inportant elements of "chanfing archectecture", acquiring an"immanent" sense.

This union of strictness and freedum makes his perfurmance intellectual. But before we can start examining this question we should determine soine 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 speci: 1 さechnical 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, "Problens 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 poncert 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
whetrer this is really the basis for ranking the perfoners 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". Tsn't it just praise of.... trade? There could not be two points of view: ar ártist is not and artist without technique, but any C..ass or any Technique cannst be perfected in general ( remember Stanislavsiy's thought that "in general" is a greatest tragedy). Those ingredients of highest professionalism just give (and now we can say "sinally") 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 aitist!). Thus maybe the link of the chain so well balanced, should not be changed places?

One can't help recalliag the words of unforgettable G. Neygauz: "...What is a pianist? Is he a pianist iecause he has technique? Of course rot, 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 eacil musician-performer. Could it be nowadays? Could it be just a trade? In our opinion j.t is just a sad hypertropiy, and net "the evolution of the truth".

Let is get back to u ur 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 mertioned the unobtrinsiveness 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 vely important, but during the perforrance it does not dominate the rest. That is why the suggestion that his parformance is smouth, without any accidents would be false; sometimes we can notice some stairs, cracks, in other words, a certain amount of perforiner's unevenness. But you car notice it only on a "local basis"; and when it comes to "choosing the lcsser oi two evils", let it be a false note instead of false intonation. Skure'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 pianissimos 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 som usually achieve a lot in intermediate gradation (piano, mezzo piano, mezzo forte, forte). Shuie is not an exception. His dynamic "middle" is furctional, it is not " a.porcelain isolator" separating extreme poteatials, but an arc giving them an opportunity to communicate. His solund manner is not ag;sessive, the utmost attention being paid to maximum sourd
length. The piarist concentraies not on the key attacca itself, but on the fianl results, he striatly 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 uriginality, the instrument soulds sclid 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 relieis, prominent ond distinct. Technical perfection of relief modeling is doubtless: stiokes, stresses, subito eifect- this mcdest set of tec: "iques turns into expressive "sets" under pianist's fingers, and each sound, each technique is full of profound thought and exact trend.

I an not going to taln 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 pırle (viriations), virtuoso giusto (Sonata's final part), andmifinally, ease with which the pianist deals with technical difficulties of the Twenty Fourth's prelude of Chopin, played an encore.

Nevertheless the impressioi Shure nade, was not due to those moments. Again and again we recall the beginning of the Sonata, its unforgettable recistatives, Ariosi, we want to come back to "Diabelli's memple" and feel its stern Gothic (XXvar), Mozart's smile (yXII), charming simplicity (YXX), we recall sudden contrast in treatment of light and shade $\therefore$ f fr:oll "Musical Moment" by Schubert, Eeethuven's foreshortening of
the a'jove-mentiuned "Prelude" by Chopin, improvised elevation of a-inoll "Intermezzo by Brahms (opus 116). In other words, music, interpreted by a serious musician.

# LEONARD SHURE <br> 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 $2^{\text {nd }}$ 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 SchoolX Settlement Drops Shure Janist Now Teaching in New York

Leonsid Shure...conert pimis: and teacher. las been moperd fora the faculy of he Clevend onsio Schont iethemem.
Howatd Whathane setles hont direcigy, wate lace beght hat the facthy comatiter of the boend of tristees had sermed Satarday an its action in regard wh Smure.
Shure. 46, had been on the sethement taculty since 1948 as head of the piano department.

Offered to Resign
Fie offered to resign last spring, when he decided to return io New York, but the settement agreed to give him a lave of absence if he would visit four limes during the school year with the faculty.

Whittaker said the arrange ment lad proved "nof yoork able."
Reached in New Yor Shuter said he had found eldelficity "to hand le alf the probleme that existed and the new things that came up,"
The facti ty had bendat customed to weekly tre tides and "closer superysion" ghian he was able to give he siflat
"Better" Shure Says
"This will be better an the way around," he added.
A mative of Los Angeles, Shure made his piano 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 Cleve: land 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 engage- $;$ ments, he said.

There is "no chance" of ? replacing Shure on the settle: ment faculty this year, Whit. taker said. No temporary chieff of the piano department would be appointed. he added.

# Ex-Wife's Fight for Daughter Tips Pianist Shure in Boston <br> Leonard Shure, former head of <br> kept in Cleveland by the pianist i 

the plano ajoparment of the Cieveland Institute of Music, today was in Bnsion involved jn a furht for Gustoiy of his six-year-old daugh ter by a previous marriage, the As sociated Press reported.
The pianist, who went to Boston for a concert, was haled into Suffolk Probate Court by his former wife, Mrs. Barbara W. Edwerds Shure, 27, ex-actress of Winthrop, Mass.
Must Post More Bond
He appeased 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 pianist, 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
$/$ PLANIST FACES CHARGES Leonard Shure, former head the piano arepartnent at the Cle land Institute of Music, yesterc was ordered to appear Nov, 6 is Boston court to answer charges his divorced wife, Mrs. Barbara Edwards Shure, that he is illeg 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 $\$ 2,500 \mathrm{~b}$ for his appearance with the $c$ and was directed to post an a tional $\$ 2,500$ bond before lear the state.
violation of a custody agreemer which gives her the child for nir months of the year.
Was Chlld Prodigy
Shure, a former child prodis who came to Cleveland as a we known concert pianist in April o 1943, makes his home here with Dr and Mrs. Daniel P. Quiring, 24 Demington Dr, Cleveland Heights He married adaughter of the Quim ings following the divorce from hi first wife.

The former Mis. Shure recently completed studies at Yale Uni. versity to become a dramatic teach er, news dispatches disclosed.


# Pianist Shure Blazed Trail in Concert Revolt 

Frmacho Tagliavini, Met tenor. in ratung Columbia Concerts lec., is following the indignant foosturs of a prominent Cleve. land pianist Leonard Shure -手d quit Columbia Concerts, barg. cst pootossional inanagur of con cert musicians in ilis country vesteriay say ing ine was "ted up" with its monopolistic
 practices.
"it lakes the cooperation of many artists, to solve the problem of the big music managers, not just a lone uprising by one mám," sáld Shure.

Shure, a concert pianist now at the Music School Settlement, said the monopolistic charge is true amal liat "the small man.

## ager has a very difficult time." <br> Shure, a former property of both Columbia Concerts and its arch rival, National Concert Ar tists Corp., quit both tos travel independently. <br> He already has appeared with the Cleveland Orchestradhissea son and now is forming an, en semble at Karamutheater <br> Mrs. Leonard Shure <br> Awarded Daughter $E$ <br> Custody of six yearold Jane Warren Shure; daughter of Leonard. Shuye oleveland concert planist, Was Qwarded today $1 n$ B Boston DroDate court to her nother. Mrs, Bar-

 bara X X Shure of Boston, former wife of the ptanist.The child will be allowed to yisit dunis summer, months, howeyer, With her iather who is fe-marmed and lyes with hus parents in-law Dr. caild Mrs SQmuel Ph Quiring,
 Helshts
Shurets copayan maveling cexpenses of the, child between homes and to contrtbute $\$ 75$ a month towardiner maintenance.



## 


 cials, they met with no suc-
cess. Shure had already
made his decision to leave.











Shure has negotiated a
part-time teaching arrange-


'I was aware of BU's mandatory retirement age of $65 . \mathrm{He}$ ald 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

Mhat eve sating somex this? the fullest. Thal is music,
no?"

Eight piano students are Eight piano students are
seated al the edges of the
studlo observing. As they sudto obserying. As they
listen, gome run their tingers through the plece on planists from BU as well as
The New England Conscrvnhory and Earvard have
rlocked to weky master Clocked to weekiy master
elasses Hike this since Shure joined the music departHe is delighted to have them
and oceasionally asks for

The plaque an the studio










[^5]

 a position for the pianist
BU's music department. "I told him that I had ten-
ure at Texas until age 70. I


 you could say he gave me a
verbal promise,"

 that his contract would be
extended on a yearly basl's
so that his health and abillso that his health and abila
ty to teach could be evaluat-
ed annuilly.
"I said I wanted to teach
only solong as I ams able to
give everything," he sald,
He bears no [11-will
toward Sllber, who has pub-
Hely cited Shure as an ex-

## Shure's farewel <br>  <br> pe. 24 <br> RICHARD DYER <br> Shure's farewell

When the first two performers came onstage in the Boston University Faculty 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 Normar Dello Joio, dean of the BU School for the Arts; this concert, apparently, was his last appearance there. Shure is one of the BU per-forming-teachers who commands the greatest intellectual prestlge in the international music community (he was both a pupil of Schnebel's and his teaching assistant); the warmth of his reception, and a petition of protest that ctrculated befare the periormance, showed how much his students love him.
All this said, this was not the ideal occasion for lls. tening 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 thls ensemble was not precise. Nevertheless there were several k!nds 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 obstreperoualy and exhilaratingly as her partner.
The other item on the program was a song-cycle by Carlisle Floyd, "The Mystery," on pretentlous poems abou: the processes of pregnancy and motherhood. The music is closer in idiom to that in Floyd's opera "Wuthering Helghts" than to his more famillar works; what all of them have in common is a very showy and effective way of exploiling the voice. The commanding soprino was Chloe-Owen (what method there is in her singing!) and the difficult accompaniments wore in the highly competent hands of Allen Hogers.

# LEONARD SHURE <br> 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 $70^{\text {th }}$ 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 $50^{\text {th }}$ 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 $3^{\text {rd }}$ concerto at Sanders Theater (1986), Brahms $1^{\text {st }}$ Quartet at Jordan Hall (1987), and an "Emperor" concerto at Sanders Theater in 1988. Shure's final public performance, on the occasion of his $80^{\text {th }}$ birthday, took place at Jordan Hall on April $8^{\text {th }}$, 1990 -- after which he announced his retirement, and moved permanently to his beloved Nantucket.
 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 th coexistent), further character pieces by the same composer, and finally two Chopin preludes that in their





 $\square$
Shure's brusquerie and a complete willingness to present the sheer theater that is often overlooked in this
 result of a youthful impetuousness. In the slow movement, the glory of the piece, Shure played with the



## 

this, or any, season. mpulse and extended its range until the evening had defined itself as one of the great musical events of delicate flourish of the Chopin F -Major prelude more than two hours later Shure's playing sustained its of encores, that would challenge the physical resources of any hotshot young pianist you can think of, let
 first heard him. He acknowledged the warm applause of the audience and seated himself on his chair.

someone's belief in the importance and vitality of the pianist's continuing


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

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 Boston Globe (pre-1997 Fulltext) - Boston, Mass. [uol!ipg 1 Sylal

REVIEW/MUSIC; ; SHURE'S MUSIC: ELAN, VITALITY




## 

 audience had the unusual experience of hearing an opening statement that anticipated the kind of full of rhythmic drive, bumplious whimsy, and virtuoso scate-playing.
 just a trill; often enough it was a discoraant explosion of teeling. Tectnicaly. Stores to make musical points. The going to be no ordinary performance of the Beethovent. What foliowed was an astonishing aisplay
musical insight and personal quirk and notabte pianiism. Nothing was taken for granted - a trill was never
 ра!!วxa aut pajeus peas 'sлeaर О
 But the judgment of Baker's cannot be a surprise to anyone who has actually listened to Shure piay the


the most prominent pupils of Arthur Schnabel, commonly regarded as the founder
 one can read of Leonard Shure that he is an intensely subjective pianist of

In the current edition of Baker's Biographical Dictionary of Musicians,
night.
conductor. with Leonard Shure. pianist. in a concert in Jordan Hall tast
THE NEW ENGLAND CONSERVATORY SYMPYONY ORCHESTRA. Benjamm Zander


REVIEW / MUSIC; ; ZEAL WAS THE ORDER OF THE NIGHT

Page 78.D - Son Antonio EXPRESS - Ontaber 18, 198:1

## BRAHMS

## Continued from Page 7D

many. would no longer be Brahms
Short of something that radical. what a conductor can do with Brahms is "adjust" the sound by rebalancing the forces and favoring the musical une. letting the melodies and themes come to the fore, and expose, if vou uill 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.
W'ith that said. Laurence Leighton Smith and the orchestra provided a thoroughly competent all-Brahms program Saturday night at the Theater for the Periorming Arts.
The success was owed in no small part to Smith's ability to successfully achieve a quite sat isfying balance between the two istyles 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

At the same time, he gave vent to the metodic content, providing an overture that wastorisk ziny hamic and emotion-chatifed
Featured guest solotst was hegendary planist Leonard Shure, who pettormed the Piano concerto No. 2.
Shure it turns out is the music mentorate timiatelytieliped Smithidecide to purizit a career in miusic. The chemistry of teachery 5 tudent col laborations does not ralways ${ }^{3}$ wida on concert stages. especiaily when zs many years tisve pas sed as when Smith studed under Shure.
Despite obvious preferences for quite difterent tempi, Smith's siather'fluion reading and Shime's much chunkier style worked togetheriremarka-
bly well.
Shure certainy held his own against the large orchestral forces: -. .. . .

## Sense of majesty

$\qquad$ …
His right hand was pot 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 homs, espe. eially 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 Bratms' scores.
in a iew 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 Fullext) - Boston, Mass<br>Author Richard Dyer Globe Staff<br>Date. Dec 17. 1982<br>Start Page: 1<br>Section: ARTS/FILMS<br>Text Word Count: 650<br>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 concerṭos particularly associated with their teacher, Mozart's K. 491 and Beethoven's "Emperor," respectively, and Leon Fieisher conducled.

Schnabe! himself considered his compositional activity as important as his performing, so Fleisher also conducted one of his last works, "Duodecimet." 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 pholographer 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 pianist whom I deeply admire, and the performance of the Mozart concerto cannot possibly have been as bad as it seemed under the circumstances. 1 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: 1 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 Sctnabel's own recordings of this concerto. In the last few years Shure has brought 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 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 Schnabe Conce t <br> Conductor Colin Davis Completes BSO Visit <br> \author{ By Daniel L. Farber 

 <br> say "give 'em some:Tchaikov- <br> California to celebrate the}

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 Piecestifor 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 oomposed in 1914 and receiving only its third BSO periformance (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, RoündDance 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
sky 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 or dering, beginning with the Weborn Sik Pieces or the Passacagia; continung with the Berg and closing with the
 menty Yes, zay y short $\mathbf{z}$ on cert in terms of clock-time
 negotiate in a week rehears. als and more important one that might show how inextricably bound all the Viennese music of this period actually. is.
The performance by Davis and the Orchestra was superbly controled, 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 slower-than-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 forwand 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 trifie ordinary. It is not unfair to invoke the names of two great figures for a compari-
son, because most of this pert formance demanded to be equated with only the very pest. It is something like praising with faint damnat tion.
I must admit to being an moved by any rendition of the Schubert Unfinished. Although I have an enormous ádmiration for Schubert's mature works that has in creased over the years, the, wisdom that is supposed to come-withrage has evidently failed 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 to a wide variety of styles Haydn, Tippett, Mozart, Berlioz, Sibelius, Stravinsky, Handel - is really unmatched by any guest conductor regularly before the $W$ Grchestra.

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

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 own Duodecimet, a spikey, witty twelve-tone work. Claude Frank gave a richly varied account of Mozart's C Minor Concerto, K 491 . The high point of the eveningstioded of thes Wiolo. fall-winter concert season - he's
 cious, risk-filled, but vigilant-s ly intelligent performance of Beethoven's Emperor Con: certo. Like Schnabel's own playing, it had its share of wrong and splattered notes, but again, like Schnabel; it also had a passionate poetry and an almost maniacally dedicated manner of convincing us that this was the only way Beethoven's Emperor could possibly go.
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 STATEHOK ist Caravan met Jack McGleriz above from far left are: Mr. ${ }^{2}+{ }_{c}$ Ackerman, Caravan member, q : is Arlene Zuckerberg of the Ne . agenda in Boston. The Zio-: Information Deplerther*


# Tempos fugit the boston Phacem by Lloyd Schwartz 

Benjamin 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, fasciniating finsights in Zander's Beethơven Ninth at Symphony Hall last March. But in spite of the many revelatory details, the performance, though lively, ênded 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 Jordari Hall version of the Brahms D-minor Piano Concerto with Leonard Shure (May 7) conveyed that samé sense of marvelous moments, especially in Shure's' playing. The 'riext night, at Sanders Theater, however, both Shure and Zándér had ádjusted some of the tempos, and Zander seemed more attentive to Shure (at least, the experience of one public performance may have enabled him to accomparyy with more assurance). The result was one of the greatest performances of a concerto I've ever heard.

Shure, at 73 isas fexible and powerful a pianist as, eter, even after surgery on his righthă nd only six weeks before the concert. 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 toö stretched out, almost slúggish By the second performance, that themé was played a hair faster ádid by Sturée even more softy and inwardy
Suddenly yue proportionst the relatonships were complefely convinarg
 throtidtiont the whote complicated enterprise of the first movement. entryatise of the

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 concemed 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.

This Brahms birthday program began with a Haydn Variations that had Zander's characteristic focus and break-ing-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 énsemble: The men's chorusts was actually singing with' Struss' in the prayer section of the Alto Rhapsody (her: blending With and emerging from the choral background was one of the special beauties of thís perfómancé). And de u spitéa couple pr nusty entrances at the. ypite a couple of mus entrances at 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.

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 thenselves to one particular historic
perived. shouid find such han approach
buth efficient and effective.







 lower instruments sounded wonderiul, but one cringed at the entry of some of the higher ones and at the
mass attacks of the violins; ensemble was not good throughout the third variation and intermittently Saturday marked the 150 th birthday of Brahms, so this was an all- Brahms program. The first half was
problematic. The Haydn Variations exposed too many of the technical limitations of the orchestra. The 20a!d themselves 100 much in the first movement, in which excitement sometimes gave way to blare, but for the
rest he did everything he could to assist Shure ir' presenting a lifetime's experience of what is in this





 singing. The new Falcone grand piano. making its concerto debut on this occasion, responded to Shure's always beautiful, the chords always clear and balanced, the power unforced, the quiet music always.


 Saturday evening's performance was a great occasion. This is not a piece for a pianist whose powers are puәуәам


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REVIEW / MUSIC; MAKING BRAHMS' BIRTHDAY A GREAT OCCASION; <br>
THE BOSTON PHILHARMONIC, BENJAMIN ZANDER, CONDUCTOR, WITH <br>
THE CHORUS; PRO MUSICA, DONALD PALUMBO, DIRECTOR, JANE <br>
STRUSS, ALTO, AND LEONARD; SHURE, PIANIST, IN A CONCERT OF <br>
MUSIC BY; BRAHMS IN JORDAN HALL SATURDAY EVENING. <br>

| Boston Globe (pre-1997 Fulltext) - Boston, Mass. |  |
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[^6] 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 квлеиә $о$


 until yesterday afternoon.
 appearances in Beethoven's "Emperor" Concerto and Brahms's D-Minor Concerto. He was also in the in 1983 Leonard Shure celebrated the 50 th anniversary of his US debut with sriumphant local




 THIRD Edition)
Boston Globe (pre SHURE'S COMEBACK SOUNDS AS IF HE'D NEVER STOPPED

# the tootmunllobe PIANIST SHURE DAZZLES WITH VIVID INSIGHT 

Article from: The Boston Globe (Boston, MA) Article date: February 4, 1987
Author: Richard Dyer, Globe Staff More results for: leonard shure
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, fute, 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 doubte on the gong for a bit of local color in the "Empress of the Pagodas." The music sounded golden in this transcription, and onty 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 properly between ithese iwo chamalers.

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 pianist Leonard Shure, a great musician who won an ovation for his participation in the Brahms G-Minor Piano 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 piano. Some of Shure's playing sounded a liftle 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 ciarity 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 welf 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

chatsationtiouc HAS CELLO, WILL TRAVEL<br>Article from: The Boston Glabe (Boston, MA) Article date: August 2, 1987

Author: Richard Dyer, Globe Staff More results for: leonard shure When L.ynn 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 chiddren. 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 Wheejer 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."

# P. 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 luctdity of musical impulse, a lucidity that is complex because it contains whole worlds of intelligence, humor and feeling within tt. This was wonderful.

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## ARTS | Pianist taps ivories in classic. style: Shure's playing improves

Leonard Shure plays a New England Conservatory recital Súnday at dordan 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 Varia. tions, 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 fnuckle-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 pianist, 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.

## Remarkable Shure recital

LEONARD SHURE, ptanist - 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 Shure. The most immediate was: Never leave at inter-
mission.
The two halves of this concert offered strikingly different experlences - 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 masterpleces 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 Beethovèn 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, relentiess, terrifyingiy reailstic. 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, whlle 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.

#  Symphony Orchestra ends its 29th season on a rousing note 

By ABE D. JONES JR<br>Arts Editor

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, com-- pleting 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.

#  <br> Articte from: The Boston Globe (Boston, MA). Article date: April 11. 1988 Author: Richard Dyer Globe Staff More results for: leonard shure <br> THE PRO ARTE CHAMBER ORCHESTRA - Raymond Harvey, guest 

conductor, in a concert in Sanders Theater yesterday
afternoon. Not many pianists are in a position to celebrate their 77th birthday by playing Beethoven's "Emperor" Concerto, but that's whal Leonard Shure did yesterday 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 musicai 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 middte. Never a sentimental artist. Shure's playing in the slow movement shone with the simplicity of true emotion. The pianist chose a moderate Allegro for the finate, 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 ali 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, led 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 oboe concerto next season. DYER;04/10
NKELLY;04/11.20:57PROARTE

## vere Baxansbobe INSIGHTFUL AND PASSIONATE <br> CONCERT FROM LEONARD SHURE

Article from: The Boston Globe (Boston, MA) Article date: Novernber 8 , 1989 Author: Richard Dyer, Globe Staff More results for: feonard shure 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 Hanvard's Lelman 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 ailments. operations and injuries that would long since have silenced a less resilient and questing spifit. 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 mythm 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 unseltling 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 "Diabelif" Variations and
Beethoven's Sonata, Op. 109, in a Jordan Hall recital. DYER ;11107 LDRISC;11/08,19:23SHURE08

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 $r$

$t$ 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 Zan:der, Russell Sherman, Gabriel Chodos, and Victor Rosenbaum expressed words of appreciation. Former stu-
dents 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 Bos-ton-the Beethoven Fourth. Perhaps.
Inevitably, concert-goin after Leonard Shure takes on a somewhat mundane ract


# LeonardShure, 84, Pianist, Dies; Noted as Performer and Teacher 

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.
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 Manes College of Music in Manhattan, the Cliveland Institute of Music and the New England Conservatory in Boston. Among his students in piano and chamber music were Jerome Rose, Ursula Opens, Gilbert Kalish, David del Tredici and Pinchas Zukerman.

Mr. Shute 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 Musil 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


Szell. He was a consummate cham-ber-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 survive by two sons, Edward, of Stow, Ohio, and Robert, of Santa Fe, N.M.; two daughters, Jane Hudson of Beston, and Elisabeth, of Cleveland; a stepson, David Finch of Melrose, Mass.; a stepdaughter, Joanna Ader of New York City, and four grandchildren.

# Leonard Shure: ever the questioning musician 

[City Edition]
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## Document Text

## Appreciation

The pianist 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 ccalm 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 Schnabei'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 pianist 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

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## 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 piano 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 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.

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# 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 4distinct 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)

$$
\begin{aligned}
& \text { Here follows a list of Shure's recorded repertoire, followed by the label(s) for which they were } \\
& \text { released (V=Vox, } \mathrm{E}=\text { Epic, } \mathrm{A}=\text { Audiofon, and }\left(^{*}\right) \text { denotes unreleased): }
\end{aligned}
$$

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, $\mathrm{A}^{*}$ )

Additionally, his son Robert confirms that Shure recorded Schubert's Schwanengesang 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) Vox: 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 $33 \& 1 / 3^{\text {rd }}$ 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) Audiofon: 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 not 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 recitali, 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.

## VOX presents

# BRAHMS 



0


If the rich creative life of Brahms contained experimental periods, no evidence of them exists today. While Beethoven filled numerous sketch books enabling 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,-stilli he filled their bottles with a new rich wine strengthened by an intensely personal Alavor.

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 unmistakable Brahmsian 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 "pure" music born of a deep inner searching, expressing that which he found in a rich, sensitive soal that was constantly absorbing the warmth radiated by his fellow human beings, and the essence of the beauty nature cast about him.

In his writing for speeific 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 bis 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 bis later efforts a gradual infusion of mysticism, tranquility, and auitumnal reflection. His chatacteristic 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 his most accessible vehicle, and Brahms, a pianist himself, was no exception. His first known works were for that instrimeat. 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 dificult works that sometimes failed to evoke sufficient audience response. To a degree this feeling persists today, but it was especially prevalent 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 beeo equalled in the entire piano repertoire. Found in these later groups are spiritual qualities that will be with us


LEONARD SHURE, Pianist
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V forgotten.

In design, the $\overline{7}$. , ate nalue up Opus 116 repres classic form. In the? wre tor the master of being as an intury the Fantasia came into 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 organ works, and Mozart initiated its application to piano works in a similar vein. Schumann later used the term "Fantasiestück" for various show-pieces for orchestral instruments,--and in another sense "fantasy" has frequently been applied to such varied fare 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 passionate protest of the capriccios. 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 expression, plays the upper part.

The proper interpretation of the Fantasien requires the intellectual, emotional, and technical equipment of a LEONARD SHURE. The young American pianist has repeatedly demonstrated his fidelity to purely musical ideas, scorning in his programs the obvious show-pieces that have attracted so many other possessors of unusual technique. He is one of the few artists truly qualified to explore the introspective masterpieces 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 Quartel. 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 FMinor, Opus 14 ("Concerto-Without Orchestra").
Album 602-Becthoven: 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 $94 \quad$ Printed in U. s. A.

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## 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.







## Record Player

The Washington Post and Times Herald (1954-1959); Dec 2, 1956; ProQuest Historical Newspapers The Washington Post (1877-1994) pg. H 10

Schubert: Sonata in C Minor; also: Moments Musicaux, Leonard Share, pianist. Epic LC 3289.

Shure is one of the finest of this or any country. His Selubert, 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

0F the recent spate of records for the piano, the most arresting musically is Rudolf Serkin's performance of Beethoven's $F$ minor Sonata, the Appassionata (Columbia, three twelve-inch disks). Mr. Serkin plays with disciplined power and intensity of expression, capturing the sween snd 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 $\mathcal{B}$ flat ninor, 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 Bubinstein is represented by three new Victor albums, all of them thoroughly conventional in choice of music. Fe appears in a new version of Tchaikovsky's Concerto No. 1, with Dimitri Mit ropoulos 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 (Vietor, six ten-inch disks). Oscar Levant, who does better with Debussy than with Chopin, does not quite match Mr. Schmitz' perception, 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 $F, O p$. 34 (two twelve-inch disks), and Schumann's Sonata in minor, Op. 14 (three twelve-inch disks). Beethoven is played more satisfactorily. It is clear and unaffectedly musical; the Schumann, while. it catches
the largeness of outline, lacks romantic glow. The disks have some surface noise.

The most unhackneyed music has been recorded by Guiomar Novaes and Andor Foldes. Miss Novaes plays Brazilian Piano Music (Columbia, three ten-inch disks); she does short works of her comipatriots, Villa-Lỡōs, Guarnieri ana Finto, with relish. Mr. Foldes plays Contemporary American Pieno 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 aloum.

## 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 Horowite goes to town with Mendelssohn's Wedaing March and Variations after Liszt (Victur). Ania Dorfman plays Liszt's Un Sospiro and Schumann's Aufschwung tastefully (Victor). Arthur Whittemore and Jack Lowe, two piano team, play Lecuona's IIalaguena and Morton Gould's 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 Traeumerei. 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 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 market.

## 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 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 corducting assignments of importance. Recording. grood.

Ravel: Valses Nobles et Sentimentales; Daphnis et ChIoe, 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 Chloe" 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-
ducted by Dr. Malcolm Sargent. (Decca FrFRR, 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 excellent. On the fourth side, Victor de. Sabata conducts the same or chestra in The Ride of the Valky ries, music that gives full frequency range recording a bang-up out¿et.

## In the Popular Field

Dinah Shore's mannered way with Torch Songs is available in a paper-covered album, containing four of her favorites, $S t$. 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 Efifty-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 tmaginative; the later ones are slicker and saturated with hokum.

# RECORDS: FOLK MUSIC 

# Five Albums With Material Drawn From Many Parts of the World 

## By EOWARD TAUBMAN

FVE 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 earth. To sdd to its ambitious and valuable "Ethnic Series," Disc Company has released American Indian Scngs and Dances (six ten-inch disks) and Folk inusic of Ethiopia (four ten-inch disks). John Jacob Niles appears in the second volume of his American Ballads and Folksongs (Dise, three ten-inch records). Josef Marais and Miranda sing Songs of Many Lands (Decca, four ten-inch records). The collection with the most immediate news value is $H a-$ ganah, Songs of the Jewish Under* ground (Night Music, three ten inch disks).
The volumes of Ethiopian and American Indian music were made not by polished professional performers but by the ordinary people who use this music in their social functions. The performances, one would guess, have not been shined up for popular appeal; they have the mark of authenticity. The musical material may sound strange to our ears, and it may not attract the general public. That does not diminish the value of the enterprise, and students will be grateful

## Añerican Songs

The songs Mr. Niles chooses have charm and character. In this album he has The Lass From the Low Countree, Who Killed Cock Robin, Go 'Way From My Window, The Frog Went Courtin' John Fenry and Jack $0^{3}$ 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 APrican 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 $z$ 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 sre 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
things in the album, which has the passion to stir you, wherever your symathies lie.

## OTHER REVIEWS

Rachmaninoff: Symphony No. 2. Minneapolis Symphony Orchestra :onducted hy nimitri Mitropouics. (Victor, six twelve-tach aisks) Some scores Mr. Metropoulos does extremely well, and this is one of them. The composer's lush, yet somber, style is projected with a full awareness of its feeling, plus a touch of useful restraint. The Minneapolis proves to be a sound balanced ensemble, if not so brilliant as the top three or four. Recording: good.

Franck: Sonata in A. Zino Francescatti, violin, and Robert Casadesus, piano. (Columbia, four twelve-inch disks). Despite the existence of a number of recordings of this score by celebrated performers, one suspects that this version will lead the rest. It has cohesion, breadth of conception and a fine grasp of Franck's style. Recording, good.

Bach: Chaccone. Andres Segovia, guitar. (Musicraft, two twelvench disks). Mr. Segovia plays his own skillful arrangement of Bach's masterpiece well enough to make out a credible case for it. The guitar may be effective in some chord passages; but it does not match the violin when the Chaconne is played by a great fiddler. On the fourth side, Bach's Gavotte for Liute.
Bach: Brandenberg Concerto No. 4. Pro Musica Orchestra led by Otto Klemperer. (Vox, two twelveinch disks). Mr. Klemperer leads a spirited performance; one would find only slight fault with the slow


Dimitri Mitropoulos.


Robert Casadrsus and Zino Francescatti in Franck work on disks.
movement. Recorded on vinylite, the set avoids the Vox difficulty of excessive surface noise.
Roussel: Petite Nutte, Op. 39. Charles Munch and L'Orchestre de la Société du Conservatoire de Paris. (Decca, two twelve-inch disks). Music of taste and refined style; no masterpiece perhaps, but a work of impeccable craftsmanship. Performance and recording, first rate.
Irra Petina Sings Songs of Thchaikovsky. (Columbia, three 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, piano. (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 slngles. The most interesting, as far as news angle goes, brings Ginette Neveu, the violinist who did so well as so loist with the New York Philhar monic some weeks ago, to records. She is heard in F'our Pieces by the gifted Czechoslovak composer. Jo sef Suk; she plays with immense gusto and richness of technical and interpretive resources.
Licia A.lbanese sings Marguer-

Ite's Aria from Boito's Mrefistofele with understanding and beauty of tone. Her treatment of the Ballatella from Pagliacoi is not quite up to her par. Freider Weissman conducts.
Zinka Milanov, formerly of the Metropolitan, sings effectively Ri torna vincitor from Aida 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 herself, called, by no accident, Let's Put Out the Lights. Whatever the scope of Miss Russell's ither attributes, her voice is small and her singing style rudimentary and imitative.

RECORD REVIEWS
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Los Angeles Times (1923-Current File); May 26, 1957. ProQues
pg. E7

## RECORD REVIEWS

Schumann: Piano Concerto, A Minor, Opus 31 ; Strauss: "Burlesque;" Rudolf Serkin, pianist; Philadelphia Orchestra, Eugene Ormandy, conductor (Columbia, ML 5168,12 -inch LP).

Mozart: Piano Concertos, No. 17, G Major, K. 4:3ß; No. 2.3, C Major, K. 503; Rudolf Serkin, pianist; Columbia Symphony Orchestra, George Szell conducting (Columbia, ML 5169, 12-inch LP).

These two discs are from a scries 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 accompantments of Ormandy are to be preferred to those of Szell in flexibility and sound.
Egk: French Suite After Rnmeau; Karl Amadens 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 brilllant orchestral effectiveness. Hartmann's 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. lt is music nearly but not quite atonal in character, sometimes deeply expressive, and of remarkable inventiveness and contrapuntal resource. AIthough decidedly "difficult," this is a symphony that should be played by our orchestras and heard by American audlences.
Tschaiknwsky: Symphony No. $1, G$ Minor, "Winter Drcams"; Vienna Philharmusica Opchestra, Hans

Swarowsky conductor (Urania, 8008, 12 -in. LP).
Most conductors would rather be caught stealing than playing any except the bast three of Tschaikowsky's six symphonies, but they could do worse than to give an occaslonal 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 unciringly 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 suipplant 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 Sonala,

 C Minori "Moments Musicaux," Opus 94; Leonard Shure, pianist (Epic, LC 3289, 12 in. L.F.)The Sonata in C Minor was written in September of 1828, two months beiore Schubert's death, and is one of his most important piano works though not periormed as often as some of the other sonatas. Lconard 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 performed from a pianistic point of viev. -A.G.
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## RECORD REVIEWS

Beethoven: Varlations on $a^{\prime}$ Thenio by Diabelli, Opus 120, and Theme and Variations in $\mathbf{F}$ Major, Opus s4; Leonard Shure, planist (Vox 6360, two LP $12-1 \mathrm{nch}$ records).'In the winter of 1822.23 a Viennese music publisher named Diabelli wrote a rather ordinary little theme and sent it to 51 composers, asking them to write variations upon it in obser. vance of a palrlotic festival. When Beethoven finally was heard from he submilled a series of $\overline{3} 3$ variallons that nark one of the supreme summits of his art and that have been remotely approached only by the Gbldiberg Variations of Bach.

The work is hardly ever heard in public performance, not only

On the Record
because of its length, which is nearly one hour when all the repeititons are played, but because of the colossal difficuites it imposes both upon the performer and listener. Certalinly one of the best ways to become acquainted with this unique masterplece is by means of a recording, and the distingulshed, thoroughly idiomatic interpretation of Leonard Shure, a Eng Angeles horn pianist, may be fifghly recommended. There are occasional blurrings of passage work and the record surfaces are nolsy and sometimes explosive In sudden sharp attacks, but these are minor flaws in comparison with the importance and vastness of the enterprise. The Jittle F Major Varjations of Opus 34 fill out the odd side, charming. ly played.

Claudia Cassidy
Chicago Daily Tribune (1923-1963), Jun 8, 1947.
ProQuest Historical Newspapers Chicago Tribune (1849-1987)
pg. G4

## On the Record

Bartok: Concerto for Violin and Occhestra, played by I ehurl Monuhin whth the Dallas Symphony or. chestra under tho drection of Antal Dornct tyictor M-1120; Sive 12 jneh recordsl. One of the most Interesting albums to arrive in monthis, this holds a brilliant performance of a complex and fascomples score It
 is a dark and pungent work, rich in rhythmic vitallty, and as you mayremember from Jolin Weicher's good performance with the Clileago 'Symphony three sensonf ago. it poses lts problems to the performer, not to the Iistener. Its Jiens are vivid, Jts instrumentation is often luxuriant but never mudded, and far from bes ing austere, it at fimes secms to dwell in some deep Jungle of the emotions, . Mr. Menuhin plays it magnificently from the serene song of the first movement thru the Schonterg tinge [Verklirte Nacht" perlod] of the andante's theme and variations and the uprush of the rondo stirced by drums and trumpet. Mr. Dorati and the Dallas orchestra put themselves crisply on the recording map.

Rachminthoff: Concerto for Plano and Oŕchestra, No. 3 in $D$ Miner, blayed by Cypll Smsth with the Clty of Birmingham Symphony orchestrn, conducted by George Weldon ${ }^{\text {[Ca* }}$ lumbia M-g71; five 12 inch records]. This is a somewhat exasperating recording, for it has so much of the
power and ire of the muste, so much of lis surging virtuosity and tidnl flow that a lack of full clarity, both in performance and in engineering, becomes downright tantalizing. Rec ords, particuhnely imperfect ones, can fool you about aritstic stature, but these suggest that Mr. Smlth possesses more technical virtuoslity than the Engilst orchestra, which is subject to musienl spurts and slumps.

Tschalkowsky: Serenade for Strings in $C$ major, played by the Phlladelphla orchestra under the direction of Eugene Ormandy [Colum. bla M.677; three 12 inch records]. Considering the lasting success of Balanchine's "Serenade," danced to thls score by the Ballet Russe de Monte Carlo, a first rate recording was inevitable and overdue. The Philadedphita's woildortul strings and Mr. Ormandy's inlents for plastic tone should filt this one into the best seller class without more limn a eustomer pause for album jdenth fleation.

Schumanns Sonata for Plano in $F$ minor, Opus 14, nlayed by Leonard Shure [Vox 189; haree 12 fnch ree ords3. One of those neglecied works entirely too charming to be shejved, tho not quite successfin enough to mudge into top rank, the Sonata in F minor is played by Mr. Shure in somewhat the same agreeable but Inconciusive style. Nalurally, he finds jt most rewarding in lis otil bursts of truo Schuminan lyrleizm and in the slandoved and lovely variations Schumann wrote on a theme by his adoved Ciarn. The recording reproduces piano tone ndmirably, but sometimes obseures it with surface flaws and that dismaying sound ot sizallng. If you have lots of time and experimental necdies, naturally a lot of this kind of thing can be banished.

## THE NEW RECORDINGS

playing Both performers are non-Cerman in training and, in truth, the florid intensity is italian in the best sense. But 1 would not dare imply that this Beethoven is out of styfe-far from it. The sound merely accentuates the dramatic in Beethoven, over and above any trace of weightiness. 1 particularly enjoyed the carly works, Opus S-lor they have here the violent robustness that we now anderstand was always present in Deethoven, cyen in the works of his younger years, outwardly sonewhat derivative. This is a splendid, toprank beethoven album and splendidly recorded, too.

Heethoven: "Diabelli" Variations, $\mathrm{O}_{1}$. 120. (1) Leonard Shure. Epic LC 338 . (2) Rudolph Serkin. Columbia NL 5246.

Columbia evidently gave its sister firm, Epic, a lew months' grace belore crashing through with its own Serkin version of these incredibly wonderful piano vamations-but Mr. Shure has a great de:s] to say on the subject himself and shoud not automatically be put aside.

These thirly-three varations on a silly but persistent tune of the publisher, Diabelli. belong with the last sonatas; but dey are later, nearer in their fan. astic seope, their sudelen passions, stange rhythus and unexpected harmonies, to the last guartets. The variations make easy listening, though, because of the ever-present pattern of the Diabelli tune, a shape that the most innocent ear can detect throughout. It is a classic shape, as Beethoven recosnized; it brings to mind the Bach "Goldlerg" theme's solid hamony, 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. Sliure. less of a technician, is still a penctrating Bechoven pianist. There
wre many things he does here that mateh the best in Serkin, if in a different way. Why not try both discs? The music surely is big enough to nerit it!

Surkin has a co-perfomer, a loud; persistent cricket who chirps an E Hat chrough much of Side 2. Scrkin also sings himself abit.

A Beethoven Recital (32 Variations in C Minor; Andante Favori; Six Bagatelles, Op. 126; Ecossaises). Andor Foldes, pr. Decca DL. 9064.

Bechoven: Shoxt Piano Works, vol. 1 (Six Bagatelles, $O_{p}$. 126; Fantasia, $O_{p}$. 77; Six Ecossatises; "Fur Elise," Rondos, Op. 5l, Minuee in G). Artur Batsam, pl. Wishinguon WR 401.

It never rains but . . . here are two versions of parts of the shorter Beethoven output that lor years I've felt ought to be more often haard, notably the extraordinary litte 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 leethoven Passacaglia or Chaconne, related to Bach's, and to Corelli's "La Folia." Balsam chrows in a momber of the minor pieces of carly Becthoven that have al: ways been favorites anong beginning piano students-numbers of listeners will be delighted to hear them in this competent form.

Folles is a pianistic genius who is slowly but surcly catching up with his own extraordinary technical powers. He still is a hard, impetuous pianist (like so matiy gifted Hungarians) but his music is growing wamer and bigger. Thus his penctration of those disarmingly simple, utterly profound fragments, the Bagatelles, is much greater than Batsam"s. His Variations realize every bit of the bigness of concept in the extended work. On the onher hand, Balsam has a peculiant' lovely way with the lighter Bechoven pieces, giving them a beauty

## WORTH LOOKING INTO...

Prokofiev: Violin Concerti \#l and \#2. Istac Stern: N. Y. Philh., Mitropoulos, Bernstein. Columbia ML so43.

Shostakovich: The Festive Overture; Menorable Year 1919; Symphony \#9. State Radio Orch. USSR, Gauk. Monitor MC 2015.

Schumann: Symphonic Etudes; Kreisleriana. Wilholm Krmoff. niano Derea

Schoenberg: Moses und Aron (opera in Hree acts). Soloists, Orch. Norddeuscher Rundlunk, Rosbaud. Columbia K3L 241 (3).

Mahler: Kindertotenlieder; Lieder eimes fahrenden Gesellen. Flagstad, Vienna Philh., Boult. London 5330 .

Mahler: Symphony \#4. Emmy Loose, smm. Philharmonia Orh.. KIrtaki Anocl

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## Avant que j'oublie

## 07 November 2010

## Leonard Shure plays Schubert and Beethoven



For some time l labored under the mistaken assumption that Leonard Shure was Leonard Stein (an associate of Schoenberg, and the pianist on the Robert Craft Columbia Webern bax.)

In fact, Leonard Shure (1910-1995) was a student of Artur Schnabel's: he later became his assistant. He made a number of records for Epic and was a teacher of note - apparently Rudolf Serkin answered many requests for private lessons at Marlboro with a referral to Mr. Shure. which was how he became the teacher of Gilbert Kalish. Ursula Oppens. Jerome Rose and David del Tredici amongst others.

Shure's repertoire was as high-minded as his teacher Schnabel - he made this mono recording of Schubert's c-minor sonata D958 at a time when Schubert's piano works were still viewed as curiosities (check out the remarkable 'damned with faint praise' finer notes to get a sense of the special pleading still required in the late 50 s .) He recorded Beethoven's 'Diabelli Variations' three times - fate 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 8 th or 9 th variation (but that's how l've always felt 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


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| davekehr.com <br> National Film Registry 2010 <br> 4 hours ago |
|  |
| Unspoken Cinema <br> La revolution du slance (Krishnamurti) |

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. 3 in E fat (Erolea); Hermann Scherchen and Orchestra of Vienna State Opera (Westminster stereo). Scherchen is re-recording many of his past performances for stered. This "Eroica" las a fast, cuon furious, first movenent, and the other movements are marked by the pesuliar type of suppressed neivJusness that Scherchen generjusness that Scherchen gener-
ally jorings to his work. Interssting, at any rate. The stereo recording tends to be harsh;ounding and too heavily emhhasized 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 con'vincing.'

GRIEG: Peer Gynt Suites ${ }^{\text {i }}$ Nos. 1 and 2; Jonel Periea and; iBamberg Symphony (Vox istereo). Competent readings, |naturally. It is very hard to go wrong in "Peer Gynt," given 'any kird of orchestra; and the Bemberg is a good one, just as Perlea is a fine conductor. The recorded sound is a little muffled.

KHENETK: Sestina for Voice and Instrumental Fincemble: Bethany Beardilee and ensemble conducted by Ernst Krenek; amentatio deremiae Prophetae, Op. 98; 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 completeiy 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 Fhilharmonic 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 perfarmances are excellent although the rich sound swallows up the winds.

MOZART: Quintets in C mi|nor (K. 406), G minor (K, 516); The Griller String Quartet, and William Primıose, violist (Vanguard). Two of Mozart's greatest works in performances of grace, power and depth. Espe-
cially fine are the two opening movements and the tragic introduction to the G minor finale.

SCHUBEET: Wanderer Fantasy; SCHUMANN: Fantasy in G; Leonard Shure, pianist (Epic). The clean-cut performance of the "Wanderer" is the highlight of this disk. Less impressive is the pianist's mannered, arbitrary performance of the Schumann work.

解ye New work Otmes
Publisted: February 15, 1959
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Christian Science Monitor (1908-Current file); Nov 13, 1957; ProQuest Historical Newspapers Christian Science Monitor (1908-1997)

## pg. 11 <br> 'Song of Earth' as Played By Concertgebouw Orchestra

## Hecordings

By Klaus George Roy
Ón Epic LC 3382, Leonard Shure plays Beethoven's monumental "Variations on a Theme of Diabelli," Op. 120. It is good to have this outstanding artist back in eirculation; his technique is a match for Horowitz's, his sense of structure the equal to that of some of our older master plianists.
Shure pays closest atiention to the dettails of this aver-inventive etour-de-force, 33 variations of. visionary power. One can complain only of a certain momentary detachment and lack of direct communication. Barring ot dire .fashes of "leaving something unsaid:" this is a splendid disk. Helpiul notes by George Jellinek, and top-noteh sound.

## On the Record By Clavida Casídy

Mare Bllizatoln; Sympliony, "Iha Atrborne," played by Hie New York City Sympliony oncliestra under the direction of Leonard Bernstehn, with Robell Shaw, naridor and director of tho RCA.Victor Cliorale Cinitles Holland, Lenor, and Waller Selued, batione fVletor Recordiania M-1i17; goven 12 inch records). As n blg work seven 12 inch recortibl. As n big work
of dybamic impaet this toesin' come of dybamic impret this sloesint eome
off but it lins natay Interesting
 Mr. Bitlugteln lias teled to enpturo In words and muste minn's yearoing for flight, which he enlle "whags on the braln," and to sound an atarm agalnst the pertl in which we now sluted becauso of fitght's compuest. Some of tho restill if hand as "Szation tor Amorlcuns" Ifipood in "J3atind tor Amoticubs" is dood in instinetive use of fine vermentar and Intuitlve chole of effective thythms, such as "The Green Pastures" simplicity of the mythologicat backgrotind of fitshi and the parrotian of the Jiftier cyedo ity ficologleal robots. Some of 11, parlentarity the ending, ia ne pretenthous on fratud as those ovedblown radio dramas once hafled by the erctulous as ptoneers of the aif. wares Tut the best of Ht lles fat ito mort of hilig thal mates youl lrope. soft of thing that makes sou lropefit for luitzstein's opera based on "Ihe Lltlic Foxes," the linawledge of how a barber shop guatiel can atab a scent with polsnnticy. The selection of reventing tedali. Most of all, the importance of the saokean word. "ilve peak of "lye Alrbotne" has to mustic at all. It is Jolert Shav's way with the theme of the Bullish atlot who la the cielichis of British pifot, who fire the forjet lis being nirborne tries to rorjed fis perils. 'rito bymphony Ithe 13 sties, and the 1ath is laken up will Bllzateln's "Dusty Sinn," ralliers like a sliarecropper's "Water Boy," stag by Mr. Schtedt to Mr, Hernsleln's plano accompaniment.

Sinvitishyt Sympliony in 'ritred Movements, played by the Pablare monlesymphony Oreliestra of New Yoik, under fise atreetion of the composer (Coltmata M. GRO ; Itsree 12 fach recorkal. Wrliten for the fill. hatmonic in 1045, this musie is fainly typient of the Stravinsky who recently rescored several of his
major successes, bul it will inevit. nbly remind you of one of them, "La Saere du Printemps," Intrleate, ristimically vital, tuli of invention and will a kind of rustiling wit, it is the muale of a cratisman. Strave insky says it lias no program, but flint It was waltien in an artious time and so you may find in it repereuselong of a share nud shift ing events of despate and hare of ing events, of tespal. and hope, of conthani torments, or lenshon ant at last, cessallon num relief."

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Thelatkowaky: Concerto tor Plano, No. 2 in G major, played by Shura
 Cherkassy w Ith lie Santa Monlea Symphonyor. chestia under flo drectlon of Jac drectlon of Jac ques JRehmblovi Sch LConcerilith Sorlety relense AM; four 12 Inch recutrisi. ifhis "tallmited" ra lease, as sel apart from the sub-

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[Actir Plotoj (Acme witl nat da much good la Concert Jhats growing fepulation, In performanee if is $n$ - Bomelinies gliterting, sometimes tasiby, sometimes dublous recortIng of the slepatsier comeerto Bulanchine used 80 expertls for " Dallet Imperlal." In engineerdig the phato fone Ia often thay and the music is someltmes phiched off at the ethd of recoud sldes. Once $n$ (rill is Inof recond aldith in the midite Far ferrtpied rifit in the midale. Far more typleas of the Concest recond
Soclety standard is the single remen Soclety standard is the single recorid release [AL] on whleh Robert Smil pinys an adrolt, expertly englineered nerformance of Aaron Copiond's "Danzon Cubano."

Heothovon: "fteme turd Variations in $F$ mafor, Opus $3 A$, plnyed by Leonard Shure, phanlat iVox 002; two 12 jnela recortisk. 'The six vartintions on an origland theme whloh promed tiothover inta a reulm projected lueeltoven imio a rellm whoro 10 Inter was to he magnifi cent aro well played by Mr, Shtire.
t'he piano tone is good, hut tic aurfaces are tone





Debussy，Ravel，some of his Schumann．





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Lisztian sky． not the transcendent kind whose blaze lights up the Jorge Bolet：Plays nine of the 12 Liszt Transcer－
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## वYODヨษ



## 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 irvitate others: they world-famous figures, some un-lare 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 isSymphony Orchestra under sued is devoted to BeethovenAlexander Schneider; Mozart's the Moonlight and Waldsteln 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, ata in C and Moments musicaus, though, of course, the piano play-

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 much an artist sui generis, and the most exciting, fiery and he has his own ideas about the dramatic performance avallable. music. The first movement of There is breadth to this playing, the "Pathetique" Sonata, for ex- and inhuman precision, and magample, is clipped, terse and fast, nificent rhetoric.
quite unlike anything on LP. His "Moonlight" first movement, on the other hand, will lack flexibility to some listeners. His Mozart playing, in the concertos, is romantically conceived-large in scale, colorful, with plenty of force.
In the first movement of the $B$ flat Concerto there is a sur-prise-the inclusion of eight measures not found in the Eulenburg score (or any other score, for that matter). Serkin, in examining an early copy of the concerto, came across these cight measures and inserted them into his recording.

## Immense Authority

The most exciting example of pianism among these disks is Serkin's slam-bang performance of the Strauss "Burlesque." How he tears through the writing! And what fun the "Burlesque" still holds! It is early strauss, with a strong Brahms deriva. tion, but with red-blooded content and big, sentimental melodies. Serkin plays it as though it is "his" piece. But, then again, whatever he plays has: immense authority. Agree or disagree with his interpretations, they represent an overwheming musical and pianistic personality.
The recorded sound on these

## New Russian

Reports about Sviatoslav Richter; Russian pianist, have been percolating. Musicians who heard him in Prague a year ago have called him a genius. Listeners in America can form an initial assessment through his work on a Monitor disk. He plays, with Russian orehestras and conductors, the Saint-Saëns Piano Concerto No. 5 and Rachmaninoff's Piano Concerto No. 1.
He suffers from inferior recorcied sound in the Saint-Saëns work, although the lack of definition is not enough to hide the work of a very assured pianist. The Rachmaninoff side boasts much clearer sound, and the playing is simply beautiful-nusically elegant, with all the technique in the world and an ability to string phrases together in a manner that makes sense. If this is typical of Richter's playing, he is one of the world's very great pianists. One longs to hear him in other aspects of the repertory.

## Another pianist from behind

 he Iron Curtain is Vladimir Ashkenazy, who won the Brussels Competition in 1956. He is in his early twenties and is a formidable talent, as his Angel :isk devoted to Chopin indicates. disks is not the last word and Inder Zdzislaw Gorzynski, he

Rudolf Serkin, pianist in a large group of LP recordings.
plays the $\mathbf{F}$ minor Concerto and feminine, feather-fingered yet also is heard in a group of solos with plenty of strength for cli--the Second Balade, Fourth max, romantic in concept and Scherzo, a pair of etudes and a intensely personal. Another a.cpair of mazurkas.
complished lady pianist, Ania
Like Richter, this young man Dorfmann, can be heard in all has fleet fingers, a clear tone and of Mendelssohn's Songs Without a fine musical mind. As yet his'Words (Victor, three disks). She playing tends to Jack tension: it stresses the salon elements of is just a shade bland. But al- the music, using the most deliways present are a feeling for cate of touches and never overthe romanticism of the music, playing. Some of Mendelssohn's the best of taste and a singing most charming music is conline. It is safe to say that in tained in the "Songs without Ashkenazy another great pianist Words," and this album will is on the way.
Two pianists are devoting themselves to the Chopin Etudes. On a pair of Decca disks, Ruth Slencynzkia plays Op. 10 and 25, with a few additional pieces thrown in. On an Angel disk Claudio Arrau is heard in Op. 10 and the Allegro ad Concert, a seldom-played work with Lisztian elements. Slencynzka has temperament but not too much discipline, either musical or pianistic. Arrau has discipline but not too much temperament. And, on a London International disk of Chopin excerpts, Stanislas Niedzielski has neither temperament nor discipline. This disk is one of the most shockingly bad exampies of Chopin playing ever put on the market. The playing of Guioma Novaes is always interesting Her latest Vox disk, devoted to Schumann, contains the Etudes Symphoniques and Fantasiestuceke (Op.12) and illustrates grace any collection.

## Americans

Several American pianists have been reaponsible for good disks, Leonard Shure, for Epic, has recorded Schubert's Moments musicaux and the posthumous $\mathbf{C}$ minor Sonata in a strong, neo-Schnabel manner. No superficial prettiness here, but very serious, accurate playing. Byron Janis, who is developing into one of our finest native pianists, turns to Chopin's B flat minor Sonata, Scherzo in C sharp minor and shorter pieces on a Victor disk. He could still stand a bit more temperament, but this is honest, reliable playing. Leon Fleisher, in the Brahms Waltzes and Handel Variations (Epic) is skillful and rather unemotional. Apparently he is very little interested in the color resources of his instrument. If he can achieve a more imaginative approach he will be ithis great lady's unique style: has about everything else.

## SCHNABEL'S STYLE ILLUMINATES SCHUBERT'S SONATAS

9. gepmard helund
photo of Artur Schnabel; photo of Brigitte Engeter; 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.

## f.ACEBOOK

E.MAR SEND TO PHONE PRINT SINGLE.PAGE

REPRINTS SHARE
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 wonderfitl presence despite the relative crudeness of the engineering.

The three-record set (Arabesque 8145-3) is really a family gathering, with Schmabel 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 piano sonorities are simply too big for the textures at hand.

## ©the Hitiami Herald

# 3L. Record Reviews Men (and more) 

## Classical

Schubert: Piano Sonata in B-flat major, Op. Fósìin, F. A0ct, played ty Lepinara Snure (Aưdiứờ 2010) 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 lovety: thoughtful chain of melody full of light and shadow, and Shure probes the shadows revealingly without neglecting the music's sunny felicities. He has a great gift forifinding precisely the right temposin a piece many pianists either dras to distraction or approach whith detached objectivity. Each movement yields up secrets of line arde phrase, of accent and inflection, of the way it is linked to or set apert from the other. Shure lets you seg'the music whole. The sound is offithe voluptuous side, with deeplayered tone on satiny surfaces. PICK
_ James Roos

## Classical

Schubert: Plano Sonata in $C$ minor, Op. Posth., D. 958; Schumann: Fontasia in C, Op. 17, Third Movement only. Leonard Shure, plandst (Audiofon)

[^7]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 pianism is marked by extraordinary sensitivity and depth of feeling.

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 envisloned. Mlaml-based Audiofon's bell-like reproduction of Shure's plano tone is admirable and according to the luner notes, listeners can expect an eventual release of the complete Schumann Fantasia by Shure. PICK.

- JAMES ROOS
 flaws and its stress on what Brendel calls "broad sweep" seems particularly appropriate 10 Schnabel. That pianis! was noted for eschewing note perfection in favor of grand statement, well-designed structure and long line. Shure, a student of the great antist, 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 refinentent, as good as any available on disc today, including the excellent version by Richard Goode (Nonesuch 79064). The third movenent. in particular. bounces and skips with wit and grace

Shure holds each movement within a fairly


Leonard Shur'
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 organizalion. 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. Fhe coherence of Shure's playing confirms Brendel's rematks. It is evidence of the benefirs derived from unedited recordings.

The producers listening to this performante liked it so much they asked Shure for an encore and the fesult was the filler on this
disc-the final movement of Schumann's Fantasy (in its later, belter-known form, not in the early version with a different ending, from a manuscript found in Budapest, performed on a recent disc--Nonesuch 79062 by Charles Rosen). After the Schubert it is a real disappointmen, 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 muscat line that the work talls apart, sometimes sputtering to a hadt. This is a deeply fell performance, but emotionatly indulgent as well.

The Bechoven disi captares an emo-limally-charged monens, lwo. but the product is different. Shure's sense of seale is good here, and he plays with borh energy and confotion. There are some wonderful passages by the pianis. suctr th the breathaking opening of the slow movement, and the or-

 from heing recorded live, shate's mistake's. meven tidls, and irreghtr arpergios all seem glaring and discuptive. 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 mano 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. Audiofón does not use digitat techniques because it claims the process is not yet as good as analog mastening with custom-made equipntent. Judging fron the results on these dises, listeners may not agee. Unedited recordings can be a worth while cillse: so are well-made recordings
lichraet Kimmelman

# Eloquent Schubert from Artur Schnabel, His Family, and His Students 

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.





























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## Atañontic

# The Origins of the Underclass 

 By Nictonas Lemam

## MUSIC

# Directly From Beethoven 

by Lloyd Schwartz

QUIETLY over the past few years a remarkable musical event has been taking place. Audiofon Recordis, a smali 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. Forrunately, 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 worid 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 scudent 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 Kari 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 monch, at which pointwithout having heard Shure play a note-Koussevizzky wanted him to perform with the Bosion Symphony. In December of 1933 Shure made his Ameri-
can debur 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 ninereenth-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 srill allow into hï's house). So he taught, holding appointments at the Mannes School, the Cleveland Inscitute, 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 exrremely difficult but challenging pedagogue in the Schnabel tradition. In the middle and lare fifries he made anocher 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 imperacives (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 scudents. Understanding the connections berween those notes is more importane than how flashily they can be played. Shure's rescrained, 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, nor 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. (Shere'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 alrematives.

This is all caprured on the four Audiofon albums released so far. Three were made in Miami from August of 1979 to December of 1981: a two-rec-
ord 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 someching to be desired, and there only when one compares the somberness of this periormance 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 renderiy unfolding C -sharp-minor Andante sostenuro, with its sudden C-major chord that floods the whole movement with a single shaft of light, and the flect, rumbling Scherzo (allegro vivace con delicatezza)-miss Shure's natural spontaneity and seem a bit self-conscious. (Where's the unearthly giow he can give that C-major chord?) And yer the lilting roll in the left hand, so even and ciear in the Andante, is in itself a small miracie of voicing.

In fact, almost every live performance of Shure's (or tape of a live performance) I've heard has been borh 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 reperroire, 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 eariy seventies are far more vigorous, colorful, and expansive than the recordings Shure made at thircy-five or (more particularly) forty-five, for Epic. The old 78 s , 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.

That 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 ("flutrering 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 Fancasia is significantly more expansive and moving, even out of conrext, than its 1958 predecessot.

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 quire as free as a live performance that I heard Shure give in 1976, and lacking part of ies inner network of tensions, is nevertheiess 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 ailows us to hear in those chordal pronouncemencs, so concinually 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 anorher of Schnabel's grear-
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. Tm especially moved by the way Shure distinguishes among the three appearances of the exquisite leggieramente motif in the firs movement, the fleeting echo of military glory growing increasingly distant and nostalgic. (Beethoven scored it that way, but few pianists 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 imperus to dance. He brings to the surface Beethoven's abrupt shifts in dynamics (the first haif 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 rech ${ }^{2}$ nical slip-ups, but in this magnificent context they remain mere technicaliries.
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 complere Schumann Fantasia, aithough 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 exeraordinary though rechnically 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 rendon 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 <br> Pianist <br> 1910-1995 <br> 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.

[^8]
## Blames Parents for Failures of Child Prodigies as Adults

NEW YORK, Dec. 7-(UP)- itme betwenn tutoring and conLeonard Shure, who used to be alcert appearances he, has almost child prodigst himsell once, is so wrought up on the subject that, given a slight shove, be would step out and organize a society for the prevention of cruelty to child prodigies.
Too mary of them he believes, are irained hs thoust they were potential animal acts suited for exhibition 3s believe-it-or-not anomalies, their genius deetroyed by over-zealous parents.
The 30 -year-olid pibrist, 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 fim to Elurope to study. Three years later he was assistant to Artur Schnabel in Beriin.

In the treatment they receive as children, Share said, lies the reason why so many prodigies fail as aduits.

## Cites Girl's Case

"There was a little girl who studfed under me in Berin," he recalled. "She was 8 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 arnd, if she made a slight error, slop the performance and make her repeat the passage until it was mechamically perfect. He trained her as though she were a dog.
"The child had great talent. Later she had quite a careet but she is: still young and her powers are already dwindling It is a tragic thing."
Farents who seetr to cantalize thus on their children's talents defeat their own purposes. Shure asserted, fut are difficult for the teacher to combat. Dividing his

Every child is born with natural aptitudes for music and can be taught to play instruments. Parents should expose their hittle 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 impatient 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 fiours a day. That robbed them ofnormal opportunities for play and of the discipline that comes froti getting along with other childuent
"Chitaren like that maysuationg being, god musicians gr, 8 or 4 16. Then theres suretwot be a break. Not that they ant like music any longer, but thex'pe gone as far as the distorted normal balance permits:"

He said he was \& \& Ofedrom all that because his parents, being musicians-f ather a violinist, mother a pianist saty to it that practicing didn't prevent plenty of play with other children:

Protege of Schnitacel.
Mr. Shure, who wil play witn Koussevitzky and the Boston Sym pony Orchestra at Cainegie Fal on Nove 30; was a protege of the famous Arthui Schnabel and later Schnabel's assistant in Berlin for six years.

Now he lives in a rambling third-floor studio at 1034 Lexington Ave., up two fliehts of stairs so unattractive that bhe bright big



 parents. the yogne thy 0 , of it he gong ing to m mad to like its of his ribite a dopsimphy is too good fok yound eaty and I mean baby ears. They stould hear opera music as soon as they are old enough to enjoy stories. Connecting story and mus to them."

Enjoving Music.
Parents shouldn't try to force a child, no matter how bright, to uriderstand music rationally, he warned. Music is to be enjoyed by children and amateurs. It's to: be understood by musicians.
"Many adults tho iñagine they understand something of the scientific furdamentals miss a great deal of enjoyment. They listen for silall things they know and miss what they should be enjoying. Love of music for its own sake is: one of the great enrichments of Iffe. You couldi't put into words. how tt makes living easier." said hésthe thefuge it provides, no mater how unhappy the world


# PRODIGY'S PLAYING DECRIED BY PIANIST <br> Rachmaninoff, Sailing, Fears Reth Slenczynski's Public RecitaIs May Spoil Her. 

Sergel Rachmaninoff said yesterday before sailing for England that the publle sppearances of the child prodigy, Ruth Slenczynshi, 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 spoll 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 great-1 est pianist of today, and he reiterated his oft-repeated conviction that Josef Hofmann was the greatest.
"But the late Vladimir de Pachmann sald that Hofmann was an amateur," a reporter said.
"That," replied the artist, "is because de Pachmann himself was an amateur."

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Published: March 1, 1934

# Pianist Suggests Suncoast Music Festival <br> \section*{ba Natet osabon} 


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## A Love poAfair With Music <br> By Wilma Salisbury <br> piece just to nlay it on a

Once upon a time, an ambitious concert menager 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 ra, garded teacher as well.
"In Europe, a pianist is not respected unless he is a teacher," said Shure, who 1 s in Cleveland to play a piano 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 f enowned American pianist has com bined performance and ped. agogy throughout $h i s \mathrm{ca}$ reer

## "PEREORMING

 teaching are two different thingsushesaio vicollan are part of my areatue hisk as musichans Shure S oreatwe
 the repertory

 dents, he alsp conduets mas

 headed the first-seminaxin chamber m us $u$ c performance at Harvard Onversitys stummer-school, and presently le 15 hoping tos. tablish the country first graduate degree program in chamber music at the University of texas in Austin, where he is chairman of the piano department


Leonard Shure
plala deols photo (witian i. Vorpe)
al theories about the future of live concerts.

THE SOLO recital 15 dying, he said :But eyery: where 1 go, chamber music St thriving Audiences come out tomear it, and students ask hne where Ahey cango
 Whathedrablempithmany Whe

 2 ghatessional career, But 1 ,

 chanoer muste the whould berposedtoatwder ratige of Literature andiney would become better musicians Then, maybe in a few years the colo recital would come back+1
Shure purposely keeps his own concert schedule light, playing only six or elght progiams yearlyathe has strong feelings about choosnig pieces for performance
program," he said. "Sometimes I have binown a wors for years before Ifelt reany to perform it. You see, I don"t 'play' when I pratetice. I study the music and try to get to the composer's meaning.
"Before I performa 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 ambigu aty in mis explanation; the serious musician quickly: added, "I want to be sure yon whderstand, so I'll give you an example. You have seen an actor beautifully expressing' words. It's yery dramatic, and the spit is flying, everywhere. But it doesnit mean anything. You cant express expression. You, have to have some meańng to express."

SHURE finds Neaninge in Music throusi continuous stady and revlev $A S$ ge consilis manusevipts, and conparesphis analysesuith thos

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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 bas 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 1 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 họurs 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 1 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 1 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 1 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 1 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 1 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 Ifelt 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.


## San 年rancisco Ehronicle_Sat, May 5

# Music World Legend A Recluse Emerges 

## By Henwell 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.

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 $\mathrm{m} u \mathrm{sic}$ 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.
"I've always played,".said Shure, "sometimes ten or 20 concerts ar. Year. But lve 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 perlin.
"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 lold 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. ft'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-Sehuberl Program .. .he provided only second encore in 6 -year career

# Shure Concert Prove Success of Fledgling 

## By DONNA CAMERON <br> Herald Correspandent

Nimble fingers rollick, pause Nimble fingers rolick, pause. pieces, Shure had onglaaly menaSchubert's music change slowly to sy in C Major. But after the standtones of despair. But the melody ing ovation, he gave into the apsuddenly grows light again and the plause.
fingers are sure. The feet and heads of 250 enthralled listeners follow the tempo.
will an and
The audience, in awe, rises to quest of my grandson, Andy give classical pianist Leonard Schubert's Prelude in D."
Shure a 10 -minute standing ovation for his interpretation of Schubert's "Fantasy." And Shure rewards them with an encore, a gesture of gratitude and feeling he had undertaken for only the second time in his life.
"In 61 years as a concert pianist, I Have never played an all-Schubert program before," Shure said after his bueekend performance the
 tion keys in thet T have prever Paydo an athany-composer prod grin And tonitety was only the second tined \% Telented and gixer


A renowned pianist who has played with the symphonies of Boston, Philadelphia, Detroit, Cleveland and New York, Shure said after the show he does not like
to play an encore because it interferes with the totality of the program he plans.
"Certain pieces of music move well together. Like a total picture. well togeth's like a red streak on a sheet of white;" he said.
"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. Lauderdaie to Plantation Key for Sunday's performance.
"I won't play on any other piano," Shure said, "for a lot of reasons. But basical!y it's the tonal quality and the touch of the Baldwin 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 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 Performing Arts (UKPPA). The concert was the second and last of the 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 Hiliami Herald

## Sunday, November 12, 1978

Pianist<br>Leonará 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 <br> Horald Music Edtlor

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 pianist 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 becanse 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 pianist pro-
tested 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 matler 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 indrlible evening of Schubert. The great Wanderer Fantasy in particular touched on presclence 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 shout. ing, 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 

another door when Shure returned to play an all-Beethoven recital last season
Except, this time, he didn't know the internationally renowned im. presario, Jacques Leiser, was burk. ing on the premises. As things happened, Leiser was visiting Mirmi 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 Russans to the United States this season.
Someône suggested he help make cultural exchange more two-sided by touring distinguished Americans in the U.S.S.R., and Shure 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 pianisl's brilliance, igned him, and arranged that portentous Russian tour.

PLAINLY, IT might mean a major resurgence for Shure's career, as Leiser hopes to have him rocorded on tour in Russia and release the recordings in the United States. While this may not generate the incredible publicity blitz the im. presario achieved for Berman, at least an appreciative Soviet audience could buoy Shure's musical spirits.
" 1 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 be. cause I think I have something to give, something i would like to share." In that sharing lies a life. time's search for the deeper meanings of music. True, Shure didn't begin his musical career in particuJarly 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 the Chicago Musical College, who
advised Shure's parenis 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 doubis about his playing.
"I went to my father and broke down in tears. I lold him there must be more to music than this, that it 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 pisnist attended the Berlin Hochschule für Musik accompanied in those years by his mother, from whom he "ran away" al 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 be never looked back either. Armed with an intro. duction to Artur Schnabel, courtesy of the Viennese composer Erich Wcisgang Korngold, Shure succeeded not just in meeting the master (who despised prodigies), but subsequently became Schnabel's first leaching assistant, from 1927 in 1933.

The pianist dubs his relationship with the greal man "stormy," Yet he ultimately became his foremost disciple, playing lots of Beethoven. shades of Schnabet, notably the Diabclli Variations. a sort of specialty of his house. For these 33 variations on a wallz theme Shure has the penetrating logic, the matu. rity of line and the imaginative phrasing that add up to a profound grasp of a great score
Back of all this lies an acutely anglytical mind. A mind that has opened musical doors for hundreds of students, including such famous non-planists like violinist pinchas Zukerman. Some of his tatented pu pils consider Shure unduly lough and complex. One. who prefers an onymity, calls him "the kind of per. son who enjoys making things more complicated than they sometimes really are, which can get a bit tire some."

AS FOR Shure himself, he denies being "difficult." but admits his personal life, which he preters keeping personal, has not precisely been simple. For example, his Miami son, Robert, was taken 10 Miami son, Robert, was taken 10
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-l950s he made major recordings that were widely praised and he did play about 10 to 15 recitals a season, ptus occasionial 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 unre. liable, so he dropped then. 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 first came back from Europe, in 933" the pianist recalls. "He had heard about me from Schnabel and several other peopie, and so the asked me to stay after the concer and discuss the works he had con ducted. 1 ended up coming back every week for about five weeks and finally, Koussevitzky said, Now you are going to play with me.'
"'But you haven't even heard me. play,' I said. 'It doesn't matter,' he said. 'I know how you play.' 'But 'd feel so much better if you at least heard ine once,' 1 insisted. Well, we agreed to do the Brahms D minor Concerto, and when 1 went to his home for a private rehearsal he stopped me after about two min. utes, started pacing the room, turned around and pointed a finger al 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. Jut when Shure was signed by a major concert manager one of his first questions was "Don't you know any other conduc. tors?" Well, said Shure, "I thought you were supposed to know them." why else an agent? That management signed him ultimate!y mean nothing. But no matter.

leonard Shure
... Miami Bersch recital
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 ireatment that has relieved him of leg pains he sutfered for years as the result of an operation.

Now A medical instrument attached to Shure's trousers sends impulses into leg muscies that used to tired him so fast he could scarcely walk half a block. Suddenly he can walk paindess miles, just at the moment when he wants to travel and rejuvenate his career. As a friend of the pianist recently put it. "The whole thing was almost like an act of God."

Perhaps. But Shure isn't expect ing miracles. And whatever hap. pens, he says he wants to move to Miami, to be nearer his family, especially his doting grandson. Idealiy, 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 reatized 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.


The Foreign Language Depart- many with the High School
ment of the Brookine Public German class. Mrs. Dopazo is ac-
Schools would like to notify the tive in the Holocaust Center at
public of two events that wil take Lincolr Primary School.
place. The pubic is invited to at- Ernst Halperin of the Fletcher
tend all activities.
formance, his cyes on the celing. Music" in the original German
Shure listened intently to the perIngram, sang Schubert's "Ode to
Music" in the original German.
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He will perform at a faculty recital
 Shure has just released a ureabord uоделира 7 mpy aqtioy
 informally about their lives and Brookline personalities speaking featured four distinguished School faculty. The sertes
 and Community Education Brookline Community Series, cohome. was the conclusion of the Ray and Theima Goldberg in their Last week's event, hosted by

 every major symphony orchestra featured soloist with virtually returned to the U.S.


 Mozart concerto. Ted." Ted, cheerfully accepting
And Ther.
his father's crittcism. said, "As
always. That's why we come to
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musical career.at age $21 / 2$ when he
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you.".
Leonard Shure began his
musical career.at age $21 / 2$ when he
sang in vaudeville. Two years later
his voice teacher. recommended
that he study piano first. At age
six he gave his debut perfor-
mance on the piano, with a
Mozart concerto.啇 have our work cut out for us.
 hands folded on his lap and his
 eyes on his son; began his second
By Deborah Horvitz My father always tells me that
if anyone asks if I am related to If anyone asks if I am related to what Vladimir would think of
I grew up accustomed to hear-
grew up accustomed to ing my father s piano music (full emanating from the old grand music is one of the things I have issed most since I moved out of


 created, this time with ternationally-known piano vir-
Shure, who teaches master who teaches master
the New England of Music, donated


## CELLIST DANIEL MORGENSTERN DISCUSSES HIS STUDIES WITH LEONARD SHURE

I was extremely for unate to met the distinguished pianist Leonard Shure just as 1 was beginning my carect as a professional musician. Mr. Shure's stepson, David, had been a student of mine for several months when Mr. Shure inviled me to visit him at his Riverside Drive aparment in New York. Mrr. Shure agked me about my aspirutions. I told him that I wanted to get a technieque that was so good and reliable that I would be able to play anything perfectly under any cincumstances. He looked at the sudly and said " hope you never get your great tednique." "Wby not?" I asked. "Becruse" he said, "you will be too easily satisfied with superficial excellence and leave many passibilitics unexplored." "On the other hand," he continuet, "if zou 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. Ino longer vieved technique as a series of fommlas by which I could conveniently and reliably get my fingers on the notes in front of me, but bigant to understand it as an organic process through which great thoughts and feelings could be transtated into sound.

In no way did this appronch cause me to utdervalue perfect intonation, riythm and beauty of sound on the contrary, it greatly particularized cach of duese elements. Eventually became keenly aspare of the expressive possibititics created by bending notes stighty flatter or sharper to enhance emotional ellects suggested by the underlying harmonic background of the music at hand, as wed as the "riug of truth" that benutiful intonation gives to toral quality. 1 put thythm into a context of "ternpo rubato," where subtle crescendos, diminutudos, accelemandos, and ritards bresthe life into the music. I came to understand sound, the medium through which all musical nexsages flow, as a multifacted blend of volurne, resonance, and timber. I lamed that a musical conception or idea encompasses all dirce clements; Hythm, pitch, and sound, each of which need to be brought into shatp focus. Bearing this in mind, the tednuicsl exceution of a musical idea becomes an exaet physical manifeation of that musical dde.

Mr. Shure offered to teach me in exchange for teaching David. I considered this a raber lopsided arrangement since Mr. Shute was one of the highest-prioed piano teachers in New York and I was new to teaching 炜cause I was in total ane of his great musicinsthip and wis not in a position to pay his regular fee, I accepted his offer.

During the next few yeays widh Mir. Shure 1 lemmed some important facts about sonata playing. I learned that the Beethoven and Brahens sontatas are piand senatas with an addition of a cello woite, mor cetlo pieces with pino accompaniment. I also leamed that wo intelligent decision about how to play the cello part can be trade without reference to the entire score; and every phrase has to make sense and conte from details found in the scors.

At my lessons we would work through some important piece very carffuly, I would play a doort segnent and Mr. Shure would ask me wity I chose to phrase it the way I did. He asked if it could be interpreted doser 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 chythmic authority that exceeded my most utheian expectations From this experience very different priorities emerged. The biggest change bas in the value I phaced on the midde and end of long noter and hene opportunities they offered for emotional expression. In order to gain a dear understanding of how much of the subte crescendos, diminuendos, accelerandos and ritards wore reguired; I would practice eath phrase in separated eighth arud sixteenth notes (played with sepamite bows) at performance tempo and with full expression.

Ifound myself favoring fingeringes 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 enlance 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. Shere would play with meand those experiences sustain and inspite 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, Carobinal Edward Egan.
[Theme music]


For the last eight years he has served as the Archbishop of New York -- a period filled with enormous challenges 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 dellighted to be here.
KAPLAN: Now in my introduction I mentioned you are an accomplished pianist. - 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 play 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 bis 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 accompllshed 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 pianist, and almost all of your selections, all but one today, are piano music, 50 tell me how you first got to that.
awout pertorming piano music? Who are your favorite pianists?
EGAN: I would have to say that for Chopir, 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 feeltng like no other that you ever could imagine. You feit 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 piano 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 ail 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 fisten 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.

# LEONARD SHURE 

## Pianst <br> 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).


1801 Cilloert Avenue, Cincinanti, OH14202

## 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
Highf low Cuisine wilh Chef Graham Elliot
CEO Passions: Ballroom Dancing
Emotiv's Mind-Reading Headset
he Newsielle?
Inc's Small Business Success
Inspiring company profites 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 "uest pianu in the woild." !magine, 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 small and appreciative audience. When he was 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."

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 pianos 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 converied 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 ipontaneous outbreaks of song in an untutored but memorable tenor voice. Opera was iis 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 suddenily 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 agreer 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.
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 pianos 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 piano." 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 Wobirn. 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 losing market share even as the market was shrinking.
"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, soid the legendary company to CBS Inc. for about $\$ 20$ miltion 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 deciined. "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 Baldıvin Piano \& Organ Co. also suffered from conglomerate tinkering. During the late 1970 s, 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, Baidwin-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 Faicone 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, be 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 $\$ 2.7$-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 $\$ 40 \mathrm{millinn}$ ? "We didn't get much institutional interest at all," says Thomas J. Waish Jr., Faicone'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 fieid 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, whc 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

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ICS IPMMTZZ CSP
2122450656 NL TDMT NEM YORK NY 24 亿4-22 11320 EST
PMS LECNARE SHURE, CARE NEN ENGLAND CCNSERVATORY, ELP 290 HUNT INGTON AVE
BOSTON MA 62115
HEARTIEST CONGRGTULATIONS. I CAN NEVER FCRGET YOUR UANEERER. MAY YOU KEEP PLUNGING aHEAL IN That mighty fugue fCR MANY yeare to come barm GREET INGS

LEONARD BERNSTEIN
NONN
to whom it may concent:
it is difficnet to thy to add any words to the reputintix. of an artist of the stature of Leonard Shin.. Leonard Suse has won himself an unique piece in the musical world, he represents for the yon.... Molder musicians the connection betwour in great tradition of the priest aud the best of ta...... Leonard Shure represents Integrity and Mastery. Rudolf Serkisk.

Mark 24, 1978

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 Shute 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. Shire's busy schedule will be rewarded with a performance of surpassing technical brilliance and musical insight.

## Sincerely yours,



IS: al
Isaac Stern
"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."

Rosina Levine<br>185 Clapemont Avenue<br>New York, N. Y. 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,


Deargrina Lemme:
drin allow ne to join floor many
 coo a happy birthdafl Your superb costistry is oft an all shreppeat, your Contribution as a master teasker has influenced a great numbers of formidable pilixists anal your griendshiflosks meant mush to me for, the post thirty years. Troating music with you left an incelide impression on my artistic trow th.

Ginany snore years of health, happiness And joy in your artistic Career. Your devoted formal,

## HARRY ELLIS DICKSON

Symphony Hall
Boston, Massachusetts 02115

April 1,1980

Dear Leonard,
Wy association with you goes back to the year 1932 when, as a young student in Berlin, I first saw the name "Shore" on a poster announcing a forthcoming concert. During the concert I began very quickly to realize you were one of the great pianists 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 doth birthday we all rejoice with you, and wish for you , and us, many more years of music making and inspirational guidance for all of us, your manytfriends and admirers.

Best wishes !


## LYNN HARRELL

Edward A. Shire<br>4331 Mannington Boulevard<br>Stow<br>OH 44224<br>U.S.À.

9th May 1995

Dear Edward,

## Mack Harrell/Leonard Share

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....


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LEONARD SHURE
CARE THE NEW ENGLAND CONSERVATQRY
290 HUNTINGTON AVE
BGSTON MA OZàis

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

16:01 EST
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AT THF MANHATTAN SCHOCL MHEN THEY TALVES AECUT TUTF MMFFGFCUME
QASSES UITH YOU IN UHAT IS CALLED THEOFY, EIT IS PEALIY MIICICAL TMDERSTANEING, EEINC UNFORGETAELY TCUREN TYEOUGH GEEEE IM A SLAT ANE SCHMANN IN F MINOR THESE ARE JIST A FES OF THE FEASCNC FOE SEME ING THE HAFNEST THANKG YOUR WAY. EACH MEETTNG WITH YOUR UEAFT ANL EEAIY, INCLUING THE EXASPEFATING CNES UHCSE EXISTENOF I UONT EEYY, MEANT REVELATION AND GROMTH. IT IS MOT A GIESTIC: OF GAYING "IOMG MAY IT PE SO". IT UILL BE SO, FOR ALIFE AS FIGHLY GIVING AS YOUFS MAYES

SF-1201 (R5-69)

## $\bar{E}$

CIR GES THATMIDEN FOREVEF. HAPPY EIRTHEAY. HOFY HELL UITH ADMIRING GOOD UISHES, Z

MICHAEL STEANEERG
Nan4

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 inspirations 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 discoverys 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 everagrowing 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,


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 Smell at Carnegie Hall in 1958, in addition to many successful Carnegie recitals.


WHEN YOU AND I WERE YOUNG, LENNY...
wish 9 could be there to celebrate your $70^{\pi / 2}$ (!) Congratulations -
ale good wishes love 1 admiration always
Eunice

## TODAY'S ARTISTS CONCERTS

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. 3l in A-flat Major, Opus 1l0 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!
                        1979-1980
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ception and invite Mr. Shure to return this coming season.
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WHW/ab
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[^9]
## LEONARD SHURE PIANIST

PRESS QUOTES FROM AMERICA, EUROPE, AND ISRAEL

SOVIETSKAYA MUSIKA
MOSCOW

NY Times

De Telegraff. (Amsterdam)

Dagen Nyheter (Stockholm)

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....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 stay 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 instead of false intonation. Shure's intonation and articulation of musical speech can make anybody envious.

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.

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.
...Schubert's Wanderer-Fantasy. One has rarely heard such a performance - so grand - with so much bravura... Mr. Shure is an extraordinary pianist.

SV.D.

St. T.

Die Welt
(Hamburg)
Hamburg Abendblatt

Hamburger Echo

Boston Globe

Miami Herald

San Francisco Chronicle
...It was indeed a great experience to hear such an inspired interpretation of Beethoven's Op. 110
...clear conception, which marked Shure's playing from the beginning.
...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 qualities and his maturity remained gripping throughout.

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.
...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.....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.
...elegance of phrasing, a feeling for the tiny pause, the touch of rubato that gives music a unique personality.

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.

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.

San Francisco
Chronicle-Examiner

\author{

## Boston globe

}

## Aspen Music Festival

Jerusalem Post

LYNN HARRELL

## Audiofon <br> dioton

Shure remains one of the great master pianist-musicians of this century.
...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 Eleisher the orchestra was a stirring, moving and soul-stretching experience.
... first became aware of the emotional power of music in Aspen, at a recital of Schubert liedermy 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.

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.

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.

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.

Boston Globe

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 aimost no role; he is intellectually rigorous to an uitimate degree. The paradoxical result is that Shure always seems to be playing with the utmost freedom.

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 | 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 70 bh 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. |

Boston Herald $\quad$| 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.

## CHAPTER 17:

## LEONARD SHURE - TEACHER

"Keep the level!"- L.S.

By this time, most readers wili 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 $1^{\text {st }}$ 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 understand - 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 did give you praise, you knew that you truly 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 to make music. 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, Fieisher, Horszowski, Pressier, 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 lieder - 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 performance. 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 -- Re-study it! 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 no 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 goais, 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.
Neal Stulberg: 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.

Patricia Zander: Recital accompanist to Yo-Yo Ma. Faculty: New England Conservatory (Piano \& Chamber Music).

## INSTRUMENTALISTS:

Pinchas Zukerman and Yehuda Hanani: 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.

Gilbert Kalish: 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, and English Literature).

Alicia Schacter: Founded the Santa Fe Chamber Music Festival 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 - at age $95!$ - 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, VillaLobos, 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: $1^{\text {st }}$ 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.

Marcantonio Barone: 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:

Aube Tzerko: 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.

Jeanette Haien: 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

COMPETITIONS: Aithough Shure detested competitions and never encouraged pupiis to compete, Shure's students did win significant prizes -- particularly at the International Busoni Competition: $1^{\text {st }}$ Prizes: Ursula Oppens, Jerome Rose. $2^{\text {nd }}$ Prize: Benjamin Pasternack (no $1^{\text {st }}$ prize was awarded that year). $3^{\text {rd }}$ Prize: Ilan Rogoff. $4^{\text {th }}$ 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 not 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 $2^{\text {nd }} \& 3^{\text {rd }}$ 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 $20^{\text {th }}$ 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 May 14, 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!

ABOUT THE AUTHOR: 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!
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[^0]:    *NB: Both reviews were written by the same critic, Edward Moore.

[^1]:    Vossische Zeitung Online. 1918-1934

[^2]:    oנD．10pou O．BBOIf V
    Bi．B．BARTÓK，Sonate（komp．1926）
    
    

[^3]:     Music has arnouncegtae appointme
    faculty of Leonard five, pianist.

    A native gralos Angeless Mr. Shure began his strutis int Cuicago demith Karl Reckzeh. He then studied in Germany with Artur Schnabel, atitit of late years has been Mr . Schnabel's assistarit During the same period, he gave numetous concerts in Germany.
    Mr. Shurescame to the United States in June of this year and has taken up his residence in Cambridge. He will engage in teaching and concert work. The Longy School will give one scholariship for study with Mr. Shure to an advainced pianist.

    D D. F.

[^4]:    Chloe Owea. soprann and Leonard Share, piano - Boston Liniversity Concert Hall, Feb. 2 at k:30 p.m.; two song cycles and Sonata Opus it by Robers Schumann.

[^5]:    and Ann Taffel furned Leonard Shure was
    down Jullifard because brought to BU by President
    Shure was at Boston Uni- John Sllber five years ago.

[^6]:    
    

[^7]:    Ever one to rush simultaneously
    Into words and music, Robert Schumann, after writing his superb Fantasla, 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 visone less fanciful garb, he nevertheless thrust in a clue. He quoted the poet Schiegel in lines : froely, translated to read, 'Through all the tones in earth's many-colored dream there sounds for the secret listener one soft, long drawa note."
    Prithaps it was for the secret Mstener that Leonard Shure played this exquisite performance of the last movement of the Fantasia at the recording zession for the Schubert Sonata on this disc, hough we are assured by a liner tote that he was playing it for an ivited audience. Whatever the

[^8]:    *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.

[^9]:    TODAY'S ARTISTS, INC.
    W. Hazaiah Williams, Director
    P.O. Box 465

    Berkeley, Ca 94701

