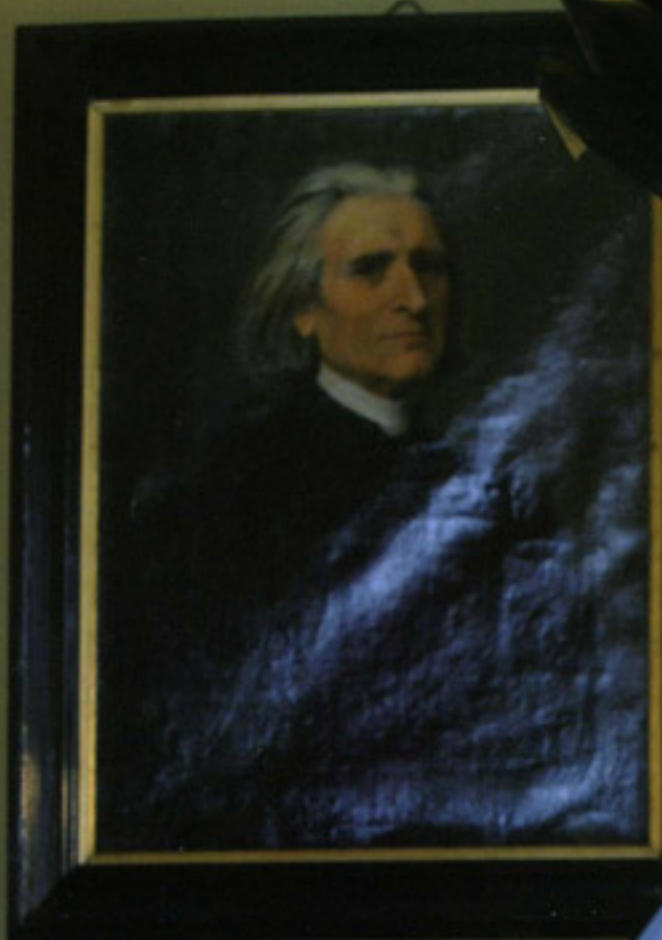


PIANO JOURNAL

EUROPEAN PIANO TEACHERS' ASSOCIATION *EPTA*



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WHO'S WHO OF GREAT PIANISTS:

Jerome Rose in conversation with Malcolm Troup

JEROME ROSE, hailed as "the Last Romantic of our own age" and one of America's most distinguished pianists, has been heard in major concert halls across five continents. Mr. Rose began his international career while still in his early twenties. His catalogue of critically acclaimed recordings on Monarch Classics includes the Liszt Concerti with the Budapest Philharmonic, Liszt's Transcendental Etudes, the Complete Schumann Sonatas, Davidsbundlertänze and Kreisleriana, the Last Three Beethoven Sonatas, and the Complete Ballades and Fantasy of Chopin. The complete Chopin Sonatas are released on Sony. In addition, on Medici Classics are the Schubert Posthumous Sonatas and Wanderer Fantaisie; Schubert's song cycle "Die Winterreise" recorded with tenor Jon Fredric West; a Liszt album featuring the B minor Sonata, Don Juan Fantasy and Mephisto Waltz; a Brahms recording of Sonata No. 3 and the Variations and Fugue on a Theme by Handel. Many of these releases have already been reviewed in the pages of the Piano Journal.

In addition Medici has released Mr. Rose's first DVD recordings: the four Ballades and Sonatas No. 2 and 3 of Chopin; and the Sonatas of Beethoven, Opp. 101, 109, 110 and 111, and this year will release an all-Schumann DVD: Humoreske, Fantasie and Carnaval; followed by an all-Liszt DVD recording. Mr. Rose's recordings of Franz Liszt for Vox were awarded the Grand Prix du Disque of the Liszt Society of Budapest, and the Ministry of Culture of Hungary conferred on him the Franz Liszt Medal for organising the comprehensive Liszt Centennial Celebration in

Washington D.C. in 1986. Previously, he served as the Artistic Director of the International Festival of the Romantics in London, and the Schubert and Brahms Festival at the Library of Congress. Jerome Rose has appeared with such orchestras as the London Philharmonic, LSO, Royal Philharmonic, Berlin Philharmonic, Munich Philharmonic, Vienna Symphony and Santa Cecilia, Rome as well as with most major US orchestras since his debut with the San Francisco Symphony aged 15; conductors include Sir George Solti, Wolfgang Sawallisch, Sir Charles Mackerras, Stanislaw Skrowaczewski, Sergiu Comissiona, David Zinman, Hans Vonk, Robert Spano and Christian Thielemann. In 1961 he was a winner of the Concert Artists Guild award.

Mr. Rose has given masterclasses at the Moscow Conservatory, the Chopin Academy in Warsaw, the Mozarteum in Salzburg, the Munich Hochschule, and the Toho Conservatory of Music in Tokyo. He is on the Faculty of the Mannes College of Music and is Founder/Director of the International Keyboard Institute & Festival held every summer in New York City. Mr. Rose has recently appeared in recital in Europe, Mexico and Korea and served on the Faculties at the Ecole Normale de Musique in Paris, the Tel-Hai Festival in Israel, and the Salzburg Mozarteum. He has toured major cities in China (Shanghai, Hong Kong, Guangzhou, Chengdu and Beijing), giving recitals and masterclasses, and will return there this autumn for recitals, classes and promotion of his four-volume book "Becoming a Virtuoso". He continues this season with masterclass and

recital appearances in the US, Israel, Taiwan and Europe. Mr. Rose was awarded an Honorary Doctorate in Music from the State University of New York for his lifetime achievement in music.

"Heart-thought and brain-felt playing from Jerome Rose on a gorgeous grand"

"Much as I enjoyed Jerome Rose's earlier audio versions of Beethoven's last three sonatas, these more recent (2008) live remakes on DVD are better. For one, the flexible acoustics distinguishing New York's Yamaha Artist Services Salon and the absolutely gorgeous concert grand placed at Rose's disposal add noticeable colour, resonance and breathing room to his interpretations. In turn, Rose obviously responds to these congenial conditions with more inflected, reposeful slower movements. For example, in Op. 111 the first movement introduction's downward suspensions (bars 11, 12, and 13) convey far greater tension and continuity.

"Rose also makes effortless sense of the elusive tempo relationships binding Op. 110's concluding movement, and shapes the poetic opening movements of Op. 101 and Op. 109 with the kind of controlled freedom that defines what George Szell meant by how a musician should "think with the heart and feel with the brain". This also applies to the Op. 111 Arietta's canny dynamic scaling, authoritative melodic projection and soaring long line." (Jed Distler, Gramophone Magazine, Jan 2009)

"Thunder and Lightning on the Keys"

"By any measure, the International Keyboard Institute & Festival is the grandest offering in the procession of hybrid seminars and concert series that make up the summer schedule at Mannes College of Music. It runs two weeks, more than twice the length of the other institutes. Its daily schedule is packed with master classes (four most days) and concerts (two every evening), as well as a competition.

"This year's instalment began on Sunday evening with a recital by **Jerome Rose**, the institute's founder and director. Mr. Rose is a pianist who... has the fingers, the power and the sense of color and drama to present the barnstormers of the Romantic repertory in a fiery light. At times during his account of Liszt's "Mephisto Waltz" No. 1, which closed his program, the ambient haze produced by strings of fortissimo chords suggested the sulfurous cloud that Liszt might have imagined surrounding his protagonist. That isn't to say that muscularity and outsize gesture were all Mr. Rose had in his arsenal. The gentler sections of Schumann's "Humoreske,"... were elastic enough to touch on Schumann's tender side, if only briefly between more impetuous outbursts. Parts of Beethoven's Sonata in A flat (Op. 110) were enlivened by phrasing that suggested an almost improvisatory ebb and flow, and in the work's closing fugue, clarity and proportion were as crucial to Mr. Rose's high-energy reading as tension and drive." (Allan Kuzinn, *The New York Times*, 15 July 2008)

MT: Jerome, no one could boast a more varied career than yours: concert pianist winning the Busoni at 23, professor at 25, recording artist at 30 and Festival Director at 40 until the present. Why would you now be spending so much of your time making DVDs of the piano repertoire?

JR: Clearly, like so many pianists in the world today, it represents a consummate act of ego. I have always felt that I had something important to say and am very conscious of leaving a recorded legacy that will live on over an extended period of time. Right now I am involved in recording the major works on DVD of Franz Liszt, having completed already many of the major works of Chopin, Beethoven and Schumann. What I clearly need to get across in print is how strongly I feel about my musical heritage from whence I came and which I hope will continue on long after I am gone. My earliest training was with a graduate from the old Petrograd Conservatory who gave me my earliest piano formation. In my early years, I studied with Marvin Maazel (the uncle of Lorin Maazel), Marcus Gordon (a student of Rhosinna and Josef Lhevinne), Harald Logan (a protégé of Egon Petri), Adolf Baller (the brilliant accompanist of Yehudi Menuhin), attending Marlboro with Rudolf Serkin before my 18th birthday, and spending four intensive years with Leonard Shure, the assistant and colleague of Artur Schnabel. Along the way I had a serious relationship with the Juilliard Quartet through its cellist Claus Adam, prior to arriving in Europe and winning the Busoni Competition. Obviously my pianistic art is the sum-total of everything I have heard and everything I have been taught. I still vividly remember playing the "Emperor" concerto with Josef Krips in San Francisco, when with convincing reasons he insisted on my adopting his very slow tempo for the second movement, yet another instance of how, throughout one's artistic life, one never stops learning. This may be an overblown answer to your question but I feel it conveys my sense of responsibility in putting down a document not only on CD but with the added advantage of a video which will freeze in time my personal art. I truly enjoy seeing the available videos of all the great masters of the piano that are available and, of course, aspire to be one of them in the course of musical history.

MT: Speaking of "legacy", how do you see yourself in this context?

JR: One of the questions I often ask my students is: "do you think your playing is important?" on the basis that today's young pianists do not suffer from too much ego, but *too little*. Clearly I think that what I have to say is important and offer no apologies for feeling that way; having become a septuagenarian through no fault of my own, I feel strongly that the traditions I represent should be recorded and transmitted to the next generation. This is not only my legacy, but also my responsibility. I have been given in life tremendous opportunities and leaving this recorded legacy behind is not only an obligation but a responsibility to pay back what I have been given. This goes equally for my teaching as well.

MT: What is your view of young pianists today in comparison to your own development?

JR: One runs the risk of sounding pompous and unappreciative of how youth is developing today. However, I find that very few see themselves in a larger context. They fail to ask the two most important questions of the Romantic Age (the music of which they so earnestly wish to express). The first question is: what is my life's work? And what is my destiny? I remember my teacher sending me at very early stages to hear the great pianists while I was in my early teens: Benno Moiseiwitsch, William Kapell, Artur Rubinstein, etc. For four years I went to the Opera House in San Francisco two to three times per week to hear every opera, every soloist, every orchestral concert and every visiting orchestra. I could mention names like Solomon, Rubinstein, Horowitz, Arrau, Monteux, Solti, Gilels, Rostropovitch, Heifetz, Oistrakh, Piatigorsky, and of course those San Francisco natives like Yehudi Menuhin, Isaac Stern and Leon Fleischer. Not only was I encouraged to hear these giants, but was expected to do so by my teachers. The world of music was not only the piano, but every other voice and instrument, confirming constantly Chopin's edict that, "if you want to learn how to play the piano listen to singers". I find today that most young pianists do not view themselves as artists in this

broader sense. They are extremely limited in their aesthetic world in both a contemporary and historical sense. Their education seems to be confined and limited by a stilted lack of curiosity that undermines any potential of growth. They fail to see a connection between history, art, literature and the piano. There is such emphasis on note-perfection and winning competitions that music, traditionally a mirror of life, seems to be relegated to some form of athletic achievement. By thus missing so much of life itself, they have less and less to say as the years go by in the art-form of their choice. Even going back to the earliest Greek civilization, it was always understood that in order to be a total man it was necessary to have a humanistic education. Our technological age seems to have lost this overall world-view and one can only hope that our modern world of instant communication can repair these limitations so as to let our civilization move forward yet again.

MT: What has starting as a professor at the age of 25 taught you about the human condition?

JR: Once again, I need to refer to my musical education and its breadth of experience. By 25 I had received my Bachelor's from the Mannes College, Master's from Juilliard, was a Fulbright in Vienna and had won the Busoni Competition at 23. As a result, I performed all through Europe (Rome, London, Berlin, Amsterdam, Stockholm, etc.). I also experienced the panic of performing live for the first time with the *RAI Torino Orchestra* the "Emperor" Concerto with a one-hour rehearsal, having performed a full recital the night before (so much for peace and security). I remember writing home after this experience about all the things they never taught you at Juilliard about this profession! In terms of my years as a professor, I have arrived at some quips that seem to be more and more true to me as time goes by:

Careers are based on character even more than on one's native talent. For the most part we play who we are as human beings so that our playing incarnates our intellectual, emotional and spiritual identities,

however much we may expand these limitations through study and through the cultivation of our feelings. Even so, the true Stanislavsky tradition teaches us that we must reach into our life's experience in order to create something authentic. Somehow, no matter how young, we must have lived those slow movements of Beethoven. However young we may start playing the great works of the masters, we can't escape the need of a maturation process lasting years if we are truly to express what they mean.

As I keep on saying, I am somewhat aghast today at the lack of intellectual curiosity on the part of many young pianists. They seem to see a musical composition out of any historical context. Certainly an awareness of a Mozart concerto being performed in a stately ballroom as opposed to a concert hall of 2500 seats has a different ambience and musical context, as do the beautiful salon concerts where Liszt and Chopin made their mark. The appreciation of this music historically needs to be learned and exercised just as it is revealing to play on Mozart's Walther piano and Schubert's Graf in order to truly understand their music. These are tools that are available to every pianist to learn and essential if he is to achieve a complete musical comprehension. No less essential is his conversancy with the wealth of the *lieder* and voice literature, which expands the beauty of the piano, not to mention the extraordinary riches of the chamber music repertoire which is so vital to any musician's development. All this needs to be emphasized as part of the education of any young pianist.

MT: As pianists practise more and more to win the big competitions, do you find this single-minded pursuit a plus or a minus?

JR: I am continually being asked: "What competition should I enter?", and my answer is always: "any one in which you can win the first prize". I have never heard any first-prize competition winner speak negatively on the grounds that they were unfairly treated or that the jury were composed of imbeciles or the competition rigged. Consequently,

for those who win, these are the good competitions. It is very easy for any of us who have been prize-winners to be critical of the climate in which young pianists find themselves today, but there are only very few opportunities in which one can succeed as a performing pianist today. Traditionally, one gained the support of some musical Maecenas or patron who promoted your career, either by word of mouth or with financial backing. There was clearly a form of musical sponsorship that was able to elevate the best and brightest. There were also those who had strong family connections either through their parents or powerful people in the musical world. Careers have been made where an important conductor took the artist around the world as a soloist. If one is unfortunate not to have any of the above possibilities, there is only the competition that will allow you to come to the fore. I jokingly say that being a concert pianist is somehow like running for public office and never getting elected. Somehow we are always out there showing ourselves, waiting to become finally anointed and admitted to Parnassus. But, as we all know, we are only as good as our last concert, our last recording, and our last day of practice. We are also aware that we are not machines or computers, but human beings subject to the exigencies of life and its travails. When Beethoven was busy with his lawsuit, trying to gain custody of his nephew Karl, there was practically no musical output, because he was so mentally pre-occupied with his personal problems. Nor can one say whether this was good or bad, because what came out of this ordeal were some of the greatest masterpieces of the musical literature. We cannot escape life, and going through a compassionate or traumatic experience can only increase our awareness and sensitivity to our art. Once again, I truly believe that the piano mirrors life, and that it represents our voice and all that we have it within us to say. So far as pianists competing, it is only a stepping-stone to their life in its totality as an artist. I often have to explain to young pianists that five to ten strangers sitting on a jury, who have never heard them playing, do

not know them and for the most part do not care that much about them, should not determine their future nor how they exercise their life's decisions. Only *they* should be masters of their destiny. *The only reward that a musician should justifiably expect is a life in music itself.* He cannot command public recognition, monetary compensation, or a fulfilling life coming from outside him or herself.

MT: What other advice have you for the teachers of those aspirants to such an often thankless career?

JR: I often say that no one every plays better than they *want* and that no one ever had a career greater than they wanted; that the character of the individual needs to be developed and nurtured along with their pianistic development. I often ask my students what makes a great pianist? And just as often I am shocked who few are able to articulate what that is! It is not a simple question. What is great piano playing? What are the necessities that bring a pianist to some level of greatness at a given moment? What is the preparation? What is taking place? What is being expressed? How is the listener reacting? What is the collective energy of the audience at that moment? And what is the result that lingers in the memory of those who were there? In my student days, a friend of mine at the very last minute decided to attend an Artur Schnabel concert at Carnegie Hall. There were no seats available and we had to sit on the stage, no more than 10 feet from the artist as he sat at the piano. It seemed quite clear when he looked at us that he saw (or so we thought) the intensity we displayed as we were about to listen to him. From the very first moment of the *Fantasiestücke* of Schumann, we were treated to the most sublime music. The irony is that, after achieving such a transcendental moment, the rest of his recital (which included the Liszt B minor Sonata and the Chopin F minor *Ballade*) could not reach the same heights. I remember one of his great encores of that evening was the Chopin F minor *Nocturne* in which he used his index finger alone to produce the most singing sound imaginable, catapulting its voice to

the farthest reaches of Carnegie Hall with his beautifully simulated legato. I often demonstrate this phenomenon to my students: how his tones perfectly blended into each other with a consummate understanding of the use of the pedal.

It is also vitally important for young pianists as well as teachers to know and be aware that we are the sum-total of everything we have heard; that we need the greatest listening library as a reference point to our performance. Any pianist has to have a total awareness of the sounds he or she wishes to create in order to accomplish this: a total knowledge of the score, the harmony, the counterpoint, the voicing, the dynamics, the expression and all else, before their hands touch the keyboard. "How you practise is how you play". "How you study reflects how you think". I often think that the phrase 'playing the piano' is a misnomer. It should rather be *working* the piano: Horowitz used to say that he never practised but constantly made music as if in performance. Or, as Schumann wrote in his *Precepts for Young Pianists*, "even if you were sight-reading a work you should be doing so as if a great artist was listening to you in the next room". I still think that a music teacher worth his salt and blessed with this one-on-one opportunity should feel duty-bound to encourage the broader education of any talent consigned to his trust. And, in reading the biographies of all the great pianists and their teachers, they certainly succeeded in doing so. Once again I feel that a well-stocked listening library is the key to the development of any young pianist and the insistence of the teacher is indispensable in truly forming an artistic ideal whether at age five or 50!

MT: You have had a long parallel career developing and directing Festivals, starting with the "Romantics" Festival in London in 1981. What led you to this and do you find it a stimulating activity?

JR: The Romantics Festival in London sort of synthesized for me my world of experience recording the works of Franz Liszt. His

musical output was so autobiographic that I realized the inner connections of poetry, literature and the fine arts through his musical output. Obviously, when you record the "Years of Pilgrimage", you are taken through his life's journey of where he travelled, what he thought, what he read, and what he felt at the time. At a chance meeting in London, I was asked what I would do at a Romantics Festival: we ended up creating 45 events in five days which included *lieder*, solo performances, lectures, masterclasses, theatrical events and the participation of people such as Lord Norwich, Sarah Miles, Alan Bates and George Steiner. I even engaged the *English Chamber Orchestra* with Pinchas Steinberg and performed on the stage a Schumann concert with Ernst Haefliger. It was quite an experience and, to my great chagrin, did not become an annual event at London's Festival Hall complex. What it did do was teach me all the advantages and mistakes of doing this. I went on to present the major Liszt Centennial in Washington, DC in 1986, the Schubert/Brahms Centennial in 1987 and created the International Keyboard Institute & Festival which is now in its 11th year at the Mannes College of Music in New York, taking place every summer in July. It does represent a tremendous amount of hard work which I could not have done were it not for my life partner Julie Kedersha, who is eminently qualified to be the Festival Director, having been an artist-manager for 30 years, working for the finest firms in New York, as well as running her own business for the last 20 years. She presents the unusual talent of being both a brilliant business woman as well as an accomplished artist having studied both piano and violin in her career.

Arthur Schnabel always used to say that he learned more from his students than they learned from him and indeed at the Festival (which also has its own institute) we present 28 concert events with the finest pianists and young masters of the world as well as over 1000 masterclasses. 150 participants come from all over the world, and

represent all ages. All classes are open and the students are able to select the teachers from which they wish to have a lesson. The performing aspect of the Festival is divided into two parts: the Masters Series, which presents the more established artists; and the Prestige Series which presents the younger artists as well as the competition winners from around the world. The history is well recorded on our website at: www.ikif.org. At the end of this two-week period, we suffer complete exhaustion and our ears are burning. I sit personally through 28 concerts in two weeks only performing one of them myself. The result of all the teaching and involvement is of course a tremendous learning experience for me. Not only are the students better for it, but I feel that I myself have become a better artist and teacher. Once again, no matter how young or old, growth is essential at all times. Meeting the challenge is a necessity to us all. I often think that we spend so much of our time avoiding comfort and security because we know the heavy price we must pay as pianists if we ever let ourselves slide into this comfort zone. Being a performing pianist has often been compared to walking the tightrope across some cavern and indeed we had better know what we are doing or we will fall. Of course the reward at the end of a two-week festival is an enthusiasm and passionate commitment to music exceeding all our expectations – enough to keep us going until the next festival the following year. Part of this excitement at the end of the Festival is having a small internal competition which both stimulates and rewards excellence. I am always amused that, however young we are, competition is a strong stimulus and indeed this becomes also part of the Festival. We must have gained some sort of a winning formula as we have been around for more than a decade. We are a legal non-profit organization and give out numerous scholarships through the generosity of our sponsors, once again proving that without a musical aristocracy the performing arts and, in this case, music would be unable to exist. We are pleased that the piano magazines of the world seem to appreciate what we do and have

covered us extensively over the years. One of the byproducts of having done this for so many years is a video archive of 150 pianists or more, many of which can be seen on YouTube. We are very conscious of what we represent in history having lost several of the people who have appeared at the Festival. I am happy to say that we have some wonderful video documentation. Someone such as György Sandór, playing Bartók's *Dance Suite*, which was dedicated to him. We were also able to present a 'Homage to Rosalyn Tureck' on the very night that she died. It was quite a moving experience knowing that she basically willed herself to stay alive so that the last moment of the concert and presentation became also her own!

MT: You have had an outstanding and lifelong recording career and show no signs of abatement. Tell us how it started, how valuable it was and why you are continuing to do so.

JR: Ironically, it all began at the Wigmore Hall. It was originally Parliament Records that wanted me to perform the works of Schumann in a four-day period: *Davidsbündler*, *Kreisleriana*, *Humoreske* and the Concerto without Orchestra. I played each of them straight through three times and that was it. I am amused today at my audacity in taking on such a project but, at the same time, youth knows no bounds. I was in my early thirties when this opportunity resulted. Sadly, these recordings were never released on the label that had hired me, but on VOX and, because of their success, I was offered a 10-LP contract. I remember George Mendelssohn, the owner of VOX, offering me all the Clementi Sonatas or the *Années de Pèlerinage*, which was going to be a 3 LP set, and that I should make my decision. It was clear to me that no orchestral works of Clementi existed and that the better choice would be the works of Franz Liszt. So I went on to record the *Years of Pilgrimage*, the *Harmonies poétiques*, the two *Legends*, the *Weinachtsbaum*. These six LPS won the *Prix du Disque* from the **Franz Liszt Society** of Budapest. Because of this prize, I have been forever known as somewhat of a Liszt

specialist. I find this quite amusing since this was never part of my upbringing, having been a Schnabel grandchild as a student of Leonard Shure, who had a very low estimation of Franz Liszt as a composer. What this experience did teach me was how unjust was the prejudice against Liszt's music and that it would take generations of pianists to truly appreciate his genius as a composer. To this end, I hope I have made some sort of a contribution. Subsequently I was able to record extensively for VOX as well as other labels but, because of certain frustrations, I decided to take a page from Earl Wild's **Ivory Classics** and Cyprien Katsaris's label and start my own label now known as **Medici Classics** www.mediciclassics. I did so, wanting to record the most important works in the piano literature and not wanting to wait for Sony or DG to finally recognize my gifts. They only have one or two pianists whose careers they wish to sponsor, leaving out a vast majority of superb artists. They are also, like businessmen, profit-driven. I am pleased to say that I have been able to put down on CD the major works of Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms; and of course my DVDs are of Chopin, Beethoven, Schumann and Liszt. This phenomenon of presenting yourself through either your own label or by yourself has caught fire and we now have a vast world of recorded music available either through CD or on the internet itself. This pleases me because it allows the artist to seize the initiative and not only have businessmen making his decisions for him.

By accident, while doing research at the British Library for my books "Becoming a Virtuoso", I was fortunate enough to have discovered vocal transcriptions by Pauline Viardot of six of Chopin's Mazurkas for soprano plus a further six subsequently at the Library of Congress in Washington. They are historically important versions as they were done completely with Chopin's approval and were performed by her at Chopin's last recital in London in 1848 just before his death. I put the 12 together and had them published by

International Music Company.

MT: In this interview is there anything of a personal nature which you may feel important to share with our readers?

JR: I really believe, Malcolm, that young pianists should look over the horizon to engage in a concept of their life as a whole, rather than the passing moment. I remember being with Van Cliburn in 1961 in Vienna after he won the Tchaikovsky Competition when he declared that "it isn't how a pianist lives that makes the difference, but how he dies" - meaning that it isn't just the single concert or recording but the total life that makes the difference. Your friends and family are essential to your stability and well-being and every day when I sit at the instrument either playing or teaching I am aware of those individuals that gave me so much, both my parents and teachers. It was an incredible investment of both time and money. There is within all this a tremendous sense of responsibility. Each conductor, each concert, each recording forces you into a new and different emotional experience. I often describe playing with a conductor and orchestra for the first time as a marriage of profound intimacy hopefully creating a positive outcome. The musical nuances that are needed to be shared are so similar to any intimate relationship; tiny compromises, listening profoundly to the other individual and working towards the best result. One only needs to witness warfare between a soloist and conductor to see how easily disaster can result. I have been fortunate in my career to have worked with Solti, Sawallisch, Comissiona, Krips, having learned a tremendous amount from each of them. Once again, one realizes that you cannot live only within the limitations of your own imagination but need the constant stimulus of others. The joke that a good pianist borrows from other pianists but a great pianist steals outright is proven over and over again. I was reminded of this fact years ago when I read the biography of Picasso by Francois Gilot. She specifies that Picasso, through no fault of his own, stole every good idea from artists whose canvases he chanced

to see and made his own. She illustrates this point by describing a lunch one afternoon with Georges Braque who invited them to see his latest work. Picasso being Picasso immediately absorbed the Cubist style and by that evening had mastered it sufficiently to pre-empt Braque's own pioneering claims to originality. It made me think of poor Franz Liszt's lot who never got the credit he deserved because his son-in-law Richard Wagner stole the best from him (including the famous *Tristan* chord) making the world believe Wagner had been the originator. Those of us, who have studied the true timeframe of Liszt's works realize the genius of Franz Liszt preceded that of Wagner. I reckon it may take long past his Bicentennial in 2011 for Liszt to be truly appreciated.

I prefer now to make DVDs as I have always been fascinated to see art created in front of my very eyes. I have never believed that musicians should perform or audition behind a screen as I feel that the physicality of how the artist moves with the instrument expresses so much in itself. It isn't that an artist needs to move with the instrument (I find that I am moving less and less) but that the subtlety of expression becomes more important. It is as though you need to say as much as possible in as few words and that there is a greater concentration of thought and focus. Fortunately, the camera is able to pick this up as in any good movie. The overall performing personality of the artist is able to be seen and experienced. For this reason, I truly love the historic video archive of many of the great pianists. I am also saddened that, though the technology existed, we have nothing of Rachmaninoff or Schnabel. What we thought was Hollywood *kitsch*, very often turned out to be the only documents of these great artists: Paderewski and his Liszt *Rhapsody* or for that matter Josef Hofmann and his appearance on the Bell Telephone Hour. During the making of the famous Rubinstein film, he was asked if he would have liked to see a film of Chopin performing... his answer being that he would give anything to do so, which was the justification for making the film in

the first place. It is a document of Rubinstein's finest playing and we are forever grateful that we have it. None of us are capable of judging where we will fit into pianistic history, but all of us are capable of trying to do so, wherever that may be. I therefore am unabashedly proud of my recorded history and hope it will have some meaning after I am gone. There have been many a concert that I would have liked to have done again and, like Glenn Gould, I always wanted to say: "Take Two". Hopefully, my "take two" in my recordings represents the best of me.

MT: Tell me what lies ahead now in this multi-faceted career of yours?

JR: I am happy to report that the heat goes on and that I am still teaching at my alma mater, the **Mannes College of Music**, performing around the world and making my DVDs. Along with this, I am on the jury of the forthcoming Beethoven, Chopin, Liszt Competitions. I will also be performing with orchestra at the opening night of the International Shanghai Arts Festival in October as well as being a member of the International Shanghai Piano Competition. Being Founder/Director of the International Keyboard Institute and Festival in New York means that I am constantly on the move. Recently I gave Master Classes for Yamaha in both Paris and London (hence the present interview) and look forward to continuing these activities. While in London, too, I was once again invited to perform with the Royal Philharmonic next season.

